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View of Richmond, Virginia Canal in 1864
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Documentary Editing

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Correspondence on editorial matters should be addressed to the editor: J. Kent Calder (e-mail: kent.calder@asu.edu), *Documentary Editing,* Department of History, Arizona State Univiersity, PO Box 874302, Tempe, AZ 85287-4302 ; copies of new editions for review should be sent to the book review editor: David E. Spiech (e-mail: dspiech@iupui.edu): *Documentary Editing,* Institute for American Thought, Education and Social Work Building 0010, 902 West New York Street, Indianapolis, IN 46202-5197. Information about the publication of editions for inclusion in *Documentary Editing* should be sent to the editor. Please direct inquiries regarding back issues and general information on the journal to the editor. For questions regarding membership please contact Lisa Francavilla, Papers of Thomas Jefferson: Retirement Series, Thomas Jefferson Foundation, Inc., PO Box 316 Charlottesville, VA 22902, (434) 984-7525) (lfrancavilla@monticello.org).

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Contributors

Robin L. Condon is assistant editor for The Frederick Douglass Papers in the Institute for American Thought at the Indiana University School of Liberal Arts.

Dennis M. Conrad, ADE President in 2004–2005, is a historian at the Early History Branch, Naval Historical Center, where he helps edit the documentary series Naval Documents of the American Revolution. Before joining the Early History Branch in 2001, he was editor and project director of The Papers of General Nathanael Greene, where he worked on ten of the thirteen volumes in that series, which was completed in 2005. He is currently preparing a biography of Josephus Daniels, Secretary of the Navy under President Woodrow Wilson.

Max J. Evans became the Executive Director of the National Historical Publications and Records Commission in 2003 after a long career as an archivist, librarian, editor, preservationist, and administrator. He was director of the Utah State Historical Society, editor of the *Utah Historical Quarterly,* and Utah State Historic Preservation Officer for 16 years after nearly ten years at the Wisconsin Historical Society where he was Assistant (and Acting) State Archivist and Director of the Historical Library. He is a Fellow of the Society of American Archivists.

Leigh Fought has served as an associate editor of the Frederick Douglass Papers and the Ulysses S. Grant Papers, and as an intern at the Margaret Sanger Papers. She holds a PhD in U.S. women's history and a master's degree in library science. Fought is also the author of *Southern Womanhood and Slavery: A Biography of Louisa S. McCord* (University of Missouri, 2003). Currently, she is an associate professor of history at Montgomery College in Maryland.

Robert Lay serves as Professor in the Department of Biblical Studies, Christian Educational Ministries, and Philosophy at Taylor University. Emphasizing biblical and historical foundations in his teaching, he is currently assembling a virtual archives of digital images of documents and artifacts relating to William Taylor (1821–1902). This year his *Foundational Documents of the Christian Faith: A Reader in Historical Theology* was published by Kregel Publications.

Harry Lönnroth is acting professor of Nordic philology at the University of Turku, Finland (2007). He is the author of the books *Ekenäs stads dombok 1678–1695: I: Rättsfilologisk studie av en 1600-talshandskrift; II: Filologisk utgåva med kommentar och register* (*The judgment book of the town of Ekenäs, 1678–1695: Vol. I: A legal-philological study of a 17th century manuscript; Vol. II: A philological edition with commentary and indices*) (The Finnish Society of Sciences and Letters, 2007) and *Filologin som vetenskap: Artiklar om textutgivning och filologisk metod* (*Philology as science: Articles on scholarly editing and philological method*) (Tampere University Press, 2007). His postdoctoral researcher's project at the University of Tampere, Finland, "Linguistic Change in an Industrial Town. Swedishness in Tampere, 1779–2000," is financed by the Academy of Finland for the period 2008–2010.

Melody M. Miyamoto, an assistant professor at Coe College, publications include "Euro American Migration on the Overland Trails," *Encyclopedia for Migration in the West,* Sage Publications (2006) and "'A Novel Sight': The 1860 Overland Adventure of Clara E. Downes," *The Overland Journal* (Fall 2002). She is currently working on *No Home for Domesticity?: Gender and Society on the Overland Trails* and *In Love and War: Letters from a World War II Nisei Courtship* and an untitled work on World War II Letters from a Nisei soldier.

Wesley T. Mott is Professor of English at Worcester Polytechnic Institute. Editor of Volume 4 in *The Complete Sermons of Ralph Waldo Emerson,* he is now coediting, with Laura Dassow Walls, Volume 9 of the *Journal* in the Princeton Edition of *The Writings of Henry D. Thoreau.*

Beverly Wilson Palmer is coeditor of the upcoming Florence Kelley Correspondence. She has edited the correspondence of Charles Sumner and Lucretia Mott, and the papers of Thaddeus Stevens.

ARTICLE

Web 2.0 and Documentary Editing in the 21st Century

Max J. Evans[1]

Since its widespread adoption only a dozen years ago, the Internet has transformed the information economy in one of history's most astoundingly rapid adaptations to technology. The Internet has become a way to quickly, easily, and inexpensively disseminate information. Documentary editors were quick to see its potential, evidenced by the groundbreaking Model Editions Partnership, the growing number of documentary editing project web sites, and recent forays into online publishing by academic presses. The story of publishing online to reach audiences hitherto unreachable or even unknown is the story of democratizing the use of primary source materials.

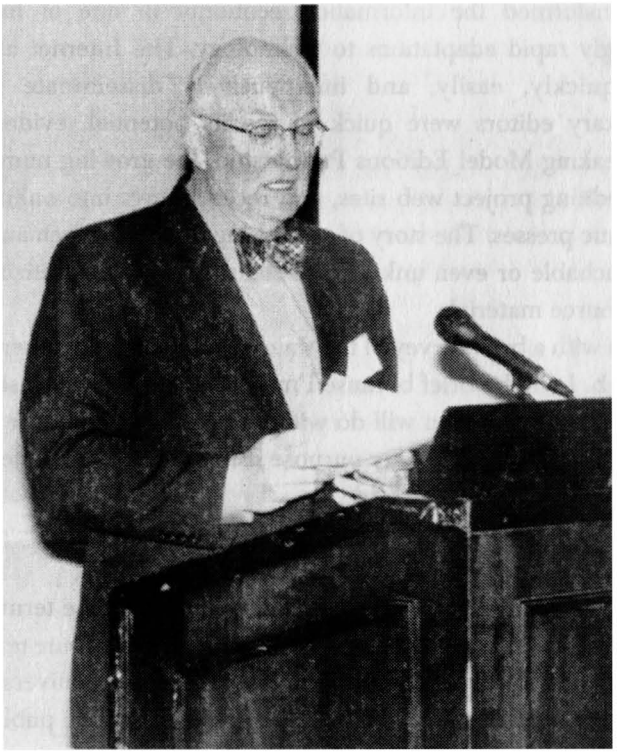
I begin with a brief survey of the state of publishing documentary editions on the Web. I will be brief because I'm not here to make a case for publishing online, something you will do without prompting, because of economic and market forces. Instead, my purpose is to introduce documentary editors to the brave new Web 2.0 world.

Using the Web to Publish Historical Texts

There are many ways to publish. Since Gutenberg the term "to publish" has become almost synonymous with "to print and distribute text and graphics on paper." However, "to publish" used in a more universal sense is *to make generally known, publicly announce,* or *disseminate* to the public. Reading a proclamation from the courthouse steps or tacking a notice to a bulletin board qualifies, as does posting on a public web site.

Editors of historical and literary documents, and their publishers, while continuing for the most part to subscribe to the more narrow definition, *to*

[1]From the paper given at the ADE Annual Meeting in Richmond, Virginia, November 16–18, 2007. The opinions expressed are the author's own and are not necessarily the position, policy, or opinion of his employer, the National Archives and Records Administration or the National Historical Publications and Records Commission.



Max Evans at the ADE Annual Meeting in Richmond, Virginia
(16–18 November 2007)
Photograph courtesy of Sharon Ritenour Stevens.

print and release for distribution,[2] are coming to realize the power of the Web to reach a new audiences with their scholarly works. There are many examples of documentary publishing online, with many more in the wings.

The NHPRC-supported Model Editions Partnership (MEP) set the stage for some of the online editions. They constitute one class: marked-up documentary publications. They are essentially electronic books, with XML markup for content. A full list of MEP works online is found at the MEP website.[3]

MEP is but a subset of a class that includes all electronic editions, including those not marked up, such as PDF and other image editions of the printed page, or other full text editions. The Booker T. Washington edition published online by The History Cooperative is one example.[4]

Another variation is transcribed works. An example is the online edition of the Benjamin Franklin Papers, sponsored by the Packard Humanities Institute.[5] All of the papers are transcribed; not all are yet verified. Annotation consists only of biographical notes.

The future of documentary editing favors editions based on MEP or similar markup schemes. An example is the online-only edition of the Dolly Madison Papers published by Rotunda, the University of Virginia Press online imprint.[6] Rotunda plans to publish both retrospective and prospective editions of hardcopy works as well as electronic only.

In addition to replicating in some manner the book, with transcribed text, annotation, and other scholarly apparatus, some documentary editing projects are producing electronic *image* editions.

Publishing document *images* has a long pedigree. Print editions often include images as illustrations. Comprehensive microfilm editions continue to provide useful sources for research. The NHPRC once supported microfilm editions and continues today to support hybrid projects: selected print editions with microfilm supplements. Some examples are the Margaret Sanger Papers and the Thomas Edison Papers.

Think of microfilm as a forerunner to electronic image publishing. Here are a few examples:

[2]Based on definitions from the Merriman-Webster Online dictionary. (http://www.m-w.com/)
[3]http://adh.sc.edu (accessed 23 November 2007).
[4]http://www.historycooperative.org/btw/ (accessed 23 November 2007).
[5]http://www.franklinpapers.org/franklin/ (accessed 23 November 2007).
[6]http://rotunda.upress.virginia.edu/ (accessed 23 November 2007).

- The Papers of John Jay at Columbia
- The Thomas Edison Papers at Rutgers
- The Papers of the War Department at George Mason[7]

In addition, archives and other historical records repositories distribute online collections of document images. Some of these projects are supported by grants from the NHPRC, NEH, IMLS, and the Library of Congress (through its American Memory grants). For example, The Shipler Glass Negative Collection at the Utah State Historical Society, The Aldo Leopold Papers at the University of Wisconsin, and the Papers of Thomas Jefferson, and The Papers of George Washington both at the Library of Congress.[8]

Clearly, these online collections are published, although they lack the scholarly annotation documentary editors can provide. Online publishing of images of collections may be sufficient in itself, or, *it may be considered only a step in the process of producing full documentary editions,* online or in letterpress volumes.

Publishing is the end. Using the Internet is but one means. But the Internet can be more than a publication medium. It can dramatically change the documentary editing enterprise by incorporating Web 2.0 tools and processes that change the documentary editor's work.

Something "wiki" this way comes

The Internet is changing how information is collected, created, and distributed. Part of the reason for this evolution lies in the nature of the Internet and how systems and processes have grown. The open source movement, which promulgated the practice of freely sharing and modifying programming code led to a shift in attitudes. The old practice of one publisher distributing to many users has shifted to a more free market approach of sharing information and knowledge. Many creators and producers reach many users. Perhaps the most famous example of this is Wikipedia, the online encyclopedia maintained by an informal, anonymous, and self-selected com-

[7]http://www.columbia.edu/cu/lweb/digital/jay, http://edison.rutgers.edu/digital.htm and http://wardepartmentpapers.org/ (all accessed 23 November 2007).

[8]The Shipler Collection was digitized with funding from an NEH grant http://history.utah.gov/utah_history_research_center/shiplercommercial.html (accessed 23 November 2007); The Leopold Collection is being digitized with funding from the NHPRC; the Jefferson Papers and the Washington Papers were digitized by the Library of Congress from microfilm as part of the American Memory Project http://memory.loc.gov/ammem/gwhtml/gwhome.html (accessed 23 November 2007) and http://memory.loc.gov/ammem/collections/jefferson_papers/ (accessed 23 November 2007).

munity whose members contribute articles on a vast array of topics.

Wikipedia is but one example of the changing nature of the Internet, and you need not look far to find other tools: from blogs to YouTube, from MySpace to the latest new thing from Google. This isn't your father's Web anymore, and some people are talking about the next iteration as Web 2.0. Wikipedia says the term "refers to a supposed second-generation of Internet-based services–such as social networking sites, wikis,[9] communication tools, and folksonomies[10]–that let people collaborate and share information online in previously unavailable ways."[11]

Some of those ways include working together in real time on shared problems and projects, and contributing expertise, knowledge, and data. Some examples are the computer operating system Linux and its continuing development; the mapping of craters on Mars by thousands of volunteers; the gaming culture of people who create and continually modify a thriving virtual world; Flickr.com, Blogger, YouTube, and many others.

My paper challenges documentary editors to rethink their methods and techniques; to consider how the World Wide Web can be seen as a *virtual production facility* that engages the skill, knowledge, talent, and interests of a global community. The development of Web 2.0 tools and techniques, such as Del.icou.us and Flickr has demonstrated the viability of this approach. Folksonomies and social tagging are growing phenomena demonstrating that interested individuals will devote their time and energy to make sense of the World Wide Web.[12]

[9]"A wiki is a type of computer software that allows users to easily create, edit and link web pages. Wikis are often used to create collaborative websites, power community websites, and are increasingly being installed by businesses to provide affordable and effective Intranets or for use in Knowledge Management..., 'the simplest online database that could possibly work.'" from a Wikipedia entry http://en.wikipedia.org/wiki/Wiki (accessed 23 November 2007).

[10]"Folksonomy (also known as collaborative tagging, social classification, social indexing, social tagging, and other names) is the practice and method of collaboratively creating and managing tags to annotate and categorize content. In contrast to traditional subject indexing, metadata is not only generated by experts but also by creators and consumers of the content. Usually, freely chosen keywords are used instead of a controlled vocabulary." From a Wikipedia entry http://en.wikipedia.org/wiki/Folksonomy (accessed 23 November 2007).

[11]http://en.wikipedia.org/wiki/Web_2 (accessed 9 November 2007).

[12]Tim O'Reilly "What Is Web 2.0: Design Patterns and Business Models for the Next Generation of Software," http://www.oreillynet.com/pub/a/oreilly/tim/news/2005/09/30/what-is-web-20.html (posted 09/30/2005) and Cass R. Sunstein, "A Brave New Wikiworld." *The Washington Post*, February 24, 2007, Page A19 (http://www.washingtonpost.com/wp-dyn/content/article/2007/02/23/AR2007022301596.html).

Imagine a collection of digital document images; the raw materials of history. If you can think of it as the starting point for an electronic documentary edition, you can imagine the genius of Web 2.0.

I am an archivist, passionate about access to primary sources. This passion is shared by many of you, but the archivist's perspective is from the general, or the whole, to the particular. Archivists understand, appraise, accession, process, and preserve entire aggregates of historical documents, collections or record series. Archivists haven't the luxury to describe each document in detail, but instead aggregate archival components, treating a file or a group of files as a unit.

Some 10 years ago, as I began to think about delivering collections online, this perspective informed my view of how to do it. Instead of item level description, I imagined groups of items as a descriptive unit. The images of each page in a document and each document in the file are assembled with only enough metadata to support navigation. It allows users to behave as if in the reading room: browsing a hard copy file in front of them.[13]

I began to think of minimum metadata not as minimum at all, but as *extensible.* It is possible for the archives to add more detail as it becomes known. Or, better still, *to allow users* to add descriptive data about each document. These are among the principles that now drive Web 2.0, found in such tools and concepts as *folksonomies, Flickr,* or *Wikipedia.* Yochai Benkler's works,[14] including his new book, *The Wealth of Networks*[15] with its sophisticated argument for why this brave new world is not just a techno-dream, makes the case for why it amounts to a fundamental shift in the information economy and the social-political climate.

Online collaboration among a large, open, virtual community of intelligent and interested individuals can accomplish more and produce better products than what is produced in a closed shop. The wisdom of the masses expresses a very democratic ideal. The open source software movement grows out of this understanding. Benkler gives a dozen examples illustrating why it works. And it can work for archives who recruit volunteers–genealo-

[13]Max J. Evans, "Archives of the People, by the People, for the People." *American Archivist* 70 (Fall/Winter 2007).

[14]Yochai Benkler, "Coase's Penguin, or Linux and the Nature of the Firm." *Yale Law Journal* 112 (New Haven: Yale University Press, 2006), 369–446.

[15]Benkler, *The Wealth of Networks: How Social Production Transforms Markets and Freedom* (New Haven: Yale University Press, 2006).

gists, perhap–to work online indexing historical records. See for example the Genealogical Society of Utah's familysearch indexing site.[16]

The question is will it work in the field of documentary editing? Perhaps. Let me explore some possibilities with you.

This brief story may help. A year ago I joined NHPRC Commissioners Charles Cullen and Kevin Graffagnino at Monticello to learn about the content management and publishing software used by the Jefferson Retirement Series project. While introducing the product, project director Jefferson Looney remarked that this will be the *sixth* version of the Jefferson Papers, but he is determined to make it the last.

I listened with quiet skepticism, certain that each of the former editors brought the same conviction to the task. But surely, I thought, new documents will be discovered and future scholarship will cast new light on the meaning of the documents.

Later, however, Jeff made it clear that their system makes it possible to effectively manage the project, while it opens the possibility for seamless incorporation of new interpretations into the text, precisely because it is published online. What he meant is that *it will be redone,* but as part of a continuing, dynamic, and collaborative online process.

Imagine incorporating these principles into your work *now.* Web-based publications management software facilitates collaboration during the initial production stages, making it possible for scholars throughout the world to become part of documentary editing projects. In this scenario, the editor-in-chief assigns documents–for transcription, editing, proofreading, and annotation–just as the editor does now, but in a virtual community. This web tool can promote collaboration among related projects; for example, the Founding Fathers projects could share among themselves the work being done by each, including transcripts, annotations, and biographical and geographic authority files.

Let me be clear: this is *not* a Wikipedia approach, built upon what is perceived as uncontrolled submissions from anonymous contributors.[17] No, I envision a system where contributors are credentialed and authorized and where their work is vetted by experts. One of Wikipedia's founders has launched a new, competing enterprise, Citizendium, a citizens' compendium

[16]http://www.familysearchindexing.org (accessed 23 November 2007).

[17]This perception is not entirely accurate. It ignores Wikipedia's internal controls, including a contributor registration requirement. See a critique, "Now Let's Bury the Myth" at Nichols Carr's Blog, http://www.roughtype.com/archives/2006/05/now_lets_bury_t.php.

of everything, "an open wiki project aimed at creating an enormous, free, and *reliable* encyclopedia" based on the model just described.[18]

Implications for Documentary Editors

Documentary editors might benefit from similar approaches. Working with limited sets of records, they can impose strict standards and control the size and makeup of their communities. Imagine editorial projects that use the Web to distribute document images to others, domestic and offshore, for the first round of transcribing and markup. The resulting copy goes to an editor for proofreading, correction, and polish, and then to other editors for oral proofreading. Nothing new here, except that much of this work might be done outside the projects' offices. It could be done by contractors; faculty members or graduate students at distant universities; scholars for whom mobility presents major challenges; or stay-at-home dads or moms. The editor would recruit and manage a wide variety of people, many part-time, and ensure that tasks are completed correctly.

Editors add their scholarly touch with headnotes and annotations. This, too, may be a task for scholars in a virtual community. Freelance historians might contribute their expertise in a particular field of study, say the American Revolution, to each of the dozen projects with papers covering that period.

These contributors need not be employees–or even have advanced degrees. As in the open source software world, it can operate as a meritocracy. For example, a meticulous amateur historian who knows all about some obscure topic may be just the one to contribute an annotation that would otherwise be difficult if not impossible to construct.

By publishing early versions online (think *Beta*) and inviting comments and suggestions, projects may identify the inevitable errors that creep into any work. If a fresh set of eyeballs helps to root out these errors, why not use a thousand, or ten thousand? Of course editors now routinely invite others into the process, but only as readers just short of going to the presses. I suggest instead that involving your readers early will make them active participants who develop a sense of ownership and engender support for your work.

[18]Richard Waters, "Wikipedia Founder Plans Rival," *Financial Times*, October 16 2006, Last updated: 16 October 2006 http://www.ft.com/cms/s/e62ce8a4-5d3e-11db-9d15-0000779e2340.html (accessed 23 November 2007). See the Citizendium beta at http://en.citizendium.org/wiki/Main_Page (accessed 23 November 2007). Emphasis mine.

Finally, we fool ourselves when we think there is finality. In this wiki-like model, there is no "final" set of documents, no "final" documentary edition. Online transcribed, edited, and annotated documents encourage users to comment, question, and use the documents as catalysts for debate and study. In the end, this community-based content adds value to the scholarly work of the editors. A new generation of archivists and scholars will find sources to support new historical works years after the volumes are published. The ongoing process of social coding might help open old documents to a new understanding. Thoughtful uses of folksonomies may lead to enriched sets of expanded access (index) terms. Moderated discussion may lead to deeper understanding and new insights into the meaning of documents, based on newly discovered sources or new historiographical methods.

What I am proposing is not radical, really. Most encyclopedias use similar models. Indeed, one of the most famous, the *Oxford English Dictionary,* relied on volunteers throughout the English speaking world, including, it turns out, a madman! An American, a Civil War doctor, was convicted of murder by reason of insanity for killing a member of the English working class and held in an English asylum.[19] However, as the old joke goes, he was crazy, not stupid, and became one of the OED's most productive contributors.

Documentary editors will have to invent or adapt web-based methods to support collaboration. I've described one model, based on traditional documentary editing methods, that adds to existing processes opportunities for collaboration. I can imagine, in addition, opportunities to collaborate with the many archives that hold the documents you publish, using, perhaps, a "mashup," "a web application that combines data from more than one source into a single integrated tool ...."[20] You could build upon the finding aids and digital images archivists create and they could incorporate your work into their descriptive systems. Everyone benefits, especially the ultimate users.

I've suggested some departures from your current practices, but hope that you will take these suggestions seriously. At least consider a web-based

[19]Winchester, Simon, *The Professor and The Madman: A Tale of Murder, Insanity, and the Making of the Oxford English Dictionary* (Thorndike, Maine: G.K. Hall, 1999); see also Winchester's T*he Meaning of Everything: The Story of the Oxford English Dictionary* (New York: Oxford University Press, 2003).
[20]http://en.wikipedia.org/wiki/Mashup_(web_application_hybrid) (accessed 27 November 2007).

content management system to help you effectively manage your project and produce, from a single markup, electronic files for both the print edition and the online. Such a system should facilitate inviting contributors to your projects and managing their work.

Change should not be undertaken lightly or without anticipating potential consequences. However, community-based peer production is a powerful concept, not only as an economic model, but also as a social movement that is likely to continue whether or not documentary editors embrace it. However, as active partners, you can ignite a firestorm of interest in your work and promote using documents in education. Putting the people in touch with and encouraging them to interact with primary sources will result in deepening society's understanding of our rich and textured history.

In the end, and most importantly, it will mean that we can achieve Jefferson's goal: Writing about documents that "cannot be recovered" from the loss of war, he pleaded that we "save what remains; not by vaults and locks which fence them from the public eye ..., but by such a multiplication of copies, as shall place them beyond the reach of accident."[21] I think he would approve of the use of this 21st century tool, the World Wide Web, to multiply copies and to turn them loose for the public to see and use.

[21]Letter, Thomas Jefferson to Ebenezer Hazard, Philadelphia, February 18, 1791, *The Papers of Thomas Jefferson,* Julian P. Boyd, Ed. (Princeton: Princeton University Press, 1974), Vol. 19, p. 287.

ARTICLE

Scholarly Editing as a Dissertation Topic: Philological Perspectives on Documentary Editing in Theory and Practice

Harry Lönnroth

> Hopefully, we are going towards a time when the extraordinarily important task of editing source texts will be met by greater appreciation than today, but, above all, by greater attention.
>
> –Henrik Williams[1]

Background[2]

The doctoral dissertation for the Degree of Doctor of Philosophy in Scandinavian Languages that I duly defended in public at the University of Tampere, Finland, was a so-called philological edition[3] for the period of 1678–1695 of the judgment book of the town of Ekenäs,[4] a Swedish-speaking town in southern Finland.[5] The scholarly edition includes philological com-

[1]Henrik Williams, "Namn och bygd i norra Möre i ljuset av ett diplom från 1458" [English summary: "Names and settlements in northern Möre illuminated by a charter from 1458"], *Namn och bygd* 86 (1998), p. 78. All translations from Swedish are mine.

[2]A revised version of the opening address or *lectio praecursoria*, delivered at the University of Tampere, Finland, December 2, 2006. Harry Lönnroth, *Ekenäs stads dombok 1678–1695. I: Rättsfilologisk studie av en 1600-talshandskrift* (s.l. 2006a) [Abstract: *The judgment book of the town of Ekenäs, 1678–1695. Vol. I: A legal-philological study of a 17th century manuscript]. Harry Lönnroth, Ekenäs stads dombok 1678–1695. II: Filologisk utgåva med kommentar och register* (s.l. 2006b) [Abstract: *The judgment book of the town of Ekenäs, 1678–1695. Vol. II: A philological edition with commentary and indices*]. Unpublished doctoral dissertation in Scandinavian Languages at the University of Tampere, Finland. http://acta.uta.fi/english

[3]By the term *philological edition* I mean a scholarly edition that is "philologically reliable, i.e. can be used as a philological source by philologists". Lönnroth 2006a, p. 28.

[4]The Finnish name of the town is Tammisaari.

[5]The doctoral dissertation will be published by the Finnish Society of Sciences and Letters in 2007. http://pro.tsv.fi/fvs

mentary and indices for persons, places, subjects and cases. It constitutes a legal-historical document, which, I hope, will prove to have a long lasting philological and historical source value in both the Finnish and the Scandinavian perspective.[6] Before I go on to discuss in greater detail the scholarly edition as dissertation topic in Chapter 4 in the light of my own experiences as a philologist and as an editor, I will briefly present the two volumes of this doctoral dissertation in Sections 2 and 3.

Court Records and Legal Philology

The first volume of the dissertation focuses on the original manuscript of the judgment book of the town of Ekenäs 1678–1695 from a legal-philological point of view. The volume also serves as an introduction to the scholarly edition, published in the second volume.

Court records are among the most valuable sources for many branches of historical science (e.g. cultural, economic, legal and social history) as well as philology and historical linguistics (e.g. dialectology, onomastics, historical pragmatics and sociolinguistics). Linguistically the data are characterised by a high level of dialogicity and spoken interaction in writing. It is of the utmost scientific and societal importance that court records be available for scholarly research in the form of scholarly editions of a methodologically and theoretically high standard.

The chief purpose of the dissertation was to produce a philological edition of the judgment book with commentary and indices. The aim was twofold. First, I wanted to conduct a legal-philological investigation of the seventeenth century manuscript and its genesis (Volume I). Second, I wanted to produce a philological edition of the original manuscript with critical apparatus (Volume II). Part I of Volume I includes six main chapters: 1. The judgment book as a philological and historical witness; 2. *Constitutio textus* –from manuscript to edition; 3. Manuscript in focus–textual history and diplomatics; 4. Scribes in seventeenth century Ekenäs–status, origin and identity; 5. Judgment book, scribes and palaeography; and 6. Conclusion. Part II of Volume I contains seven appendices and seven plates with samples of different hands, seals, and watermarks.

[6]Finnish court records are also fruitful in international comparison. See for example Raisa Maria Toivo, *Mother, Wife and Witch. Authority and Status in Court Record Narratives in Early Modern Finland.* Unpublished doctoral dissertation in Finnish history, University of Tampere, Finland (s.l. 2006).

The palaeographical analysis showed that the documents were written by eleven main scribal hands and two minor hands. Of the eleven main hands three could be identified; both minor hands could be identified. The official city scribes in Ekenäs seldom took care of the renovation of the judgment books; this seems to have been the task of the clerks. The subsequent annotations made by the scribes and the assessors in the Court of Appeal in Turku, Finland, are also discussed briefly in the legal-philological part of the first volume.

The edition is the first philological edition and the first to be presented as a doctoral dissertation in the history of the discipline of Scandinavian Languages in Finland. Moreover, archival records, for example those written in Finland in Swedish during the so-called Early Modern Swedish period (1526–1732), have seldom been edited and analysed by Scandinavian scholars (cf. documentary editing vs. editing of literary texts).

The Philological Edition with Commentary and Indices

The second volume of the dissertation contains a philological edition of the judgment book of the town of Ekenäs for the period 1678–1695. There has not previously been any source text that meets scholarly criteria. The original manuscript is stored in the Finnish National Archives, Helsinki. The years 1682–1683, 1685 and 1687 are missing. The judgment book has been edited and transcribed diplomatically with commentary, i.e. critical apparatus, and supplied with indices. The edition also contains one manuscript appendix (an addendum in the judgment book for the year 1684) and two excursuses (extracts from two other legal-historical documents in the Finnish National Archives). The edition with appendix and excursuses (part I) is followed by complete indices of persons, places, subjects and cases (part II).

The reports of the proceedings, originating from the magistrates' court of Ekenäs, are so-called renovated judgment books (transcriptions), edited and revised locally and then sent to the Court of Appeal in Turku for revision. The original drafts of the minutes for the seventeenth century are no longer extant.

The judgment book of the town of Ekenäs for the period 1623–1675 has been edited earlier by Emmy Hultman.[7] The years 1635 and 1676–1677 are

[7]Emmy Hultman, ed., *Ekenäs stads dombok 1623–1660* [*The Judgment Book of the Town of Ekenäs, 1623–1660*] (Ekenäs-samfundets skrifter I:1, Helsinki, 1913). Emmy Hultman, ed., *Ekenäs stads dombok 1661–1675* [*The Judgment Book of the Town of Ekenäs, 1661–1675*] (Ekenäs-samfundets skrifter I:2, Helsinki, 1924).

missing. Her editions are nowadays also available in electronic form.[8] However, Emmy Hultman's editions, like many other editions in Finland from that time, are outdated and do not meet the international standards of modern philology and textual scholarship.

Editing as an Academic Dissertation

The dissertation consists of two scientifically equal volumes. Volume I is a scientific monograph containing a legal-philological study of the judgment book from the seventeenth century; Volume II is a scholarly edition of the established original text. Surprisingly, as mentioned above, the dissertation is the first of its kind in the history of Scandinavian Languages in Finland. The reasons for this merit consideration. I therefore address this subject here by discussing the scholarly edition, in particular the philological edition, as a dissertation topic. The discussion may hopefully reveal something of the status of source editing, especially of the status of philological editing, in our language departments and also in other university departments.[9]

The introductory chapter to my dissertation also includes a rationale for the scholarly edition as a valid and demanding form for a doctoral dissertation and here I develop that theme. The fundamental idea is to encourage young scholars–but also their supervisors–to undertake an editing project as a dissertation topic. This is important for three reasons. First, it is important to ensure not only the quality but also the quantity of philological endeavour in the Nordic countries in general and in Finland in particular. This can in turn lead to an increased academic dialogue between editors and enhance their professionalism. Second, there are very good reasons to increase the editing of Nordic, especially Finnish, original documents and to publish them in scholarly, annotated editions. By so doing, one not only contributes to the growing need in historical research for reliable and accessible sources, but also to the needs of the historically oriented audience. In this respect one must consider the users and the medium of editing, such as the relationship between book editions and electronic editions. Third, it would be desirable for an editor to try to contribute to the development of text philological and

[8]Emmy Hultman, ed., *Ekenäs stads dombok 1623–1675* [*The Judgment Book of the Town of Ekenäs, 1623–1675*]. Electronic edition by Harry Lönnroth. Tampere: Tampere University Press, ePublications, 2005. http://tampub.uta.fi/tup/951-44-6392-7.pdf.

[9]Some disciplines and departments have for many reasons preserved the word "philology" in their names. For example, I started my research in Scandinavian Languages (until 1994 Nordic Philology) in the fall of 2000 at the Department of Philology II (from 2001 the School of Modern Languages and Translation Studies).

edition philological theory and the critical text method. In this case much remains to be done, for instance, with respect to the editing of Early Modern Swedish texts.

As Professor Odd Einar Haugen of the University of Bergen, Norway, has pointed out, philology as an academic discipline has existed for over 2000 years.[10] The nineteenth century especially has been called the century of philology. Against this background it is somewhat surprising that text philology has never really made a breakthrough in Finland. This becomes clear when one looks at the history of the academic discipline.[11] As Professor Christer Laurén of the University of Vaasa, Finland, writes in his review of my dissertation manuscript, "the renewed interest in language history among Scandinavian scholars dealing with East Nordic texts with great slowness has come to the area of philology."[12] The Swedish language historian Elias Wessén already made students and researchers aware that "grammar and language history always have to be connected to the study of texts."[13] Unfortunately, that is no longer necessarily the case. The risk today is that young scholars are rather unpractised in working with historical texts–in original or in transcript–that they are studying from a given theoretical perspective. By this I do not mean that "philology" is the opposite of "theory." Rather, I would like to suggest that beyond *linguistic* knowledge one should also have *philological* knowledge. A basic course in language history is not enough for a historically oriented pragmatician or sociolinguist. An editorial project can serve as a fruitful interdisciplinary forum for students because it actualises many other disciplines within Scandinavian Languages and neighbouring fields; for example, language history, onomastics and dialectology, but also textual research in general.

When I started to prepare this paper, I gained confirmation for my assumption that the literature on scholarly editions as dissertation topics in

[10]Odd Einar Haugen, "Fem argument mot filologien" ["Five Arguments against Philology"] (*Den fornnordiska texten i filologisk och litteraturvetenskaplig belysning* ["The Old Norse Text in the Light of Philology and Literature"], ed. by Kristinn Jóhannesson, Karl G. Johansson & Lars Lönnroth, Gothenburg Old Norse Studies 2, 2000), p. 17.

[11]See *Nordistikens historia i Finland* [*The History of Scandinavian Languages in Finland*], ed. by Harry Lönnroth (Tampere: Tampere University Press, 2004).

[12]Christer Laurén, "Utlåtande om FM Harry Lönnroths avhandlingsmanuskript" ["Review of the dissertation manuscript by Harry Lönnroth, M.A."]. Faculty of Humanities, University of Tampere, 2006 (unpublished). My translation from Swedish.

[13]Elias Wessén, *Svensk språkhistoria I. Ljudlära och ordböjningslära* [*Swedish Language History. Vol. I: Phonology and Morphology*] (Nytryck i nordiska språk – NNS 4, Stockholm, 1955/1995), p. 5. My translation from Swedish.

the Nordic countries and even in an international perspective is very scarce. The Scandinavian editors have relatively seldomly reflected on their own field and their own choices at scientific conferences, in journals, and, above all, in their editions. The absence of reflection is of course most regrettable with respect to the education of professional editors.[14] The American documentary editor Mary-Jo Kline points in her book *A Guide to Documentary Editing* that documentary editors must plan and organise their research thoroughly and in good time.[15] It is often a question of a very long-range examination and careful planning, she writes. It is also not motivated appropriate to invest limited resources in just any text. Because planning is so important, the importance of theoretical and methodological literature on scholarly editing increases. It is then easier for a postgraduate student to avoid pitfalls, even though this will never be totally successful. Therefore in my dissertation I also have a pedagogical goal, i.e. I have wanted as a philological editor to record my own thoughts and solutions as explicitly as possible for fellow researchers interested in the editing of court records from the seventeenth century.

As a starting point for my discussion below, I have chosen two statements by two mediaevalists, one of whom is a Scandinavian philologist (in fact, he is a runologist, not an editor), the other a British historian. As a representative of Scandinavian scholarship I have chosen a statement by Professor Henrik Williams of the Uppsala University, Sweden. As a representative of Anglo-Saxon scholarship I have chosen a statement by Professor Emeritus P.D.A. Harvey of the University of Durham, United Kingdom. They write unaware of each other, but they have much in common when they argue for the existence of textual criticism.

4.1. The Philological Perspective

In his article "Namn och bygd i norra Möre i ljuset av ett diplom från 1458" Henrik Williams presents perspectives, among other things, on the editing of sources. However, he is mainly concerned with the use of source editions for onomastic research. According to Williams publications of a "source nature" are very seldom reviewed in detail in historical and linguistic journals.[16] He evinces the following reasons. First of all, a text edition is

[14]For example the Scandinavian association for textual scholarship, *Nordiskt Nätverk för Editionsfilologer,* has not succeeded in filling this gap.
[15]Mary-Jo Kline, *A Guide to Documentary Editing* (Baltimore/London: The Johns Hopkins University Press, 2nd ed., 1998), p. 33.
[16]Williams, p. 66.

seen "as compilatory rather than as analytical in its nature." Nor are there many who are able or willing to undertake the task of reviewing, which "can become as time-consuming as editorial work itself." What I think is the most interesting fact from a linguistic point of view is that, according to Williams, it is regarded to be "fully acceptable not to check an example by oneself in the original if it has been published in a diplomatarium." He continues that there is "every reason to critically review the published parts and at least do spot checks and check readings and identifications of place names." In this respect the criticism concerns especially Scandinavian researchers of onomastics, but also other linguists who sometimes tend to neglect this fundamental source critical fact.

The academic credit is a factor that to a considerable extent directs the choice of dissertation topic. Williams writes–and I believe that this is probably the most important factor for the future of editing at our universities–that the editing of sources has not generally been given the same scientific status as, for example, the writing of monographs.[17] However, according to the author, this assumption lacks all scientific basis. He presents the following three arguments in support of his view on the status of scholarly editing.

First, one has to at least admit that editing of texts and other publishing or compiling of sources often is of a greater public benefit within a discipline than many articles in scientific journals. If they who work toward making important sources available do not get proper appreciation for their work, there lies a risk that they get tired or at least that no new researchers are tempted to get involved with this kind of a task.

Second, the scientific standards that are needed for a proper source edition are many times underestimated. The level of critical analysis is often as high as in scientific dissertations, and the demands of profound knowledge of a material and the control of close related fields are often set higher.

Third, it is unsatisfying that source editions are silently considered of uniform quality, all equally well suited for building the basis for a scientific work within a closely related field in future.[18]

I understand these three points of view in the following manner. The first argument can be seen as a *benefit* argument, i.e., the question of the social relevance of research. The second argument can be seen as a *science* argument,

[17]Williams, p. 66.
[18]Williams, p. 66.

i.e., philological science as a science in its own right. The third argument can be seen as an *awareness* argument, i.e. the need for critical reviewing of editions and discussion of what makes an edition "scholarly."

The Historical Perspective

The other scholar that I want to discuss in this connection is P.D.A. Harvey, a member of the British Academy. He concludes his book *Editing Historical Records,* which, as far as I know, has not attracted any attention in the Nordic countries, with a discussion of editing historical documents in the British Isles.[19] His argument can also be seen against the background of the Scandinavian circumstances of today. Harvey writes that the scientific status of the editing of sources in the British Isles over many years "quietly and steadily" has been raised from the depths in which it had ended for over a hundred years. He argues that editing is needed for the development of historical knowledge of all kinds. The thing that philology at the very bottom deals with is history or language in history. Harvey believes that this work demands a high scientific level, creativity, professionalism, and "due reverence for the actual text"; a statement that he has borrowed from the British antiquarian Joseph Hunter (1783–1861). Harvey underlines that the skills that editing requires are in many respects the same as those needed for writing historical monographs. However, according to him, what separates the two activities from each other is that the editing of texts has another goal and different underlying philosophy.

The common denominator for Harvey and Williams is that they think that the editing of historical documents deserves greater attention but also requires greater critical awareness when it comes to the difference between "good" and "bad" editions. This is not only the case at universities, but also, among others, in learned societies, where editing is often dictated by commercial, not scientific, considerations. However, I want to argue that scholarly editing "merits" attention only if the editors themselves try to do their best; editions should be as good as possible for their actual purpose and users. They must self-critically demonstrate in word and deed that their work is important, as well as scientifically and socially relevant. In fact, the fault is not always with the reader if editing is not appreciated. Quality and visibility are keywords for the development of the discipline. I want to stress the distinction between text philology and edition philology. The former deals

[19]P.D.A. Harvey, *Editing Historical Records* (London: The British Library, 2001), p. 97.

with the analysis of the manuscript, the latter with the creation of the edition. One has to pay attention to both sides of the coin to produce a truly scholarly edition.

Conclusion

In conclusion, I comment on a persistent prejudice often associated with text and edition philology. I will put it succinctly because prejudices in general have no place in science. An argument often evinced against philology is lack of so-called linguistic relevance. The linguistic relevance must, however, be understood within a wider perspective than before. A philological edition–if edited "by the book"–is an edition that can be used for linguistic purposes, in other words, it is linguistically relevant. Whether an edition is philologically reliable or not will be decided by the scientific community. In addition, it is important to recall that linguistic special studies can also be published separately in other connections, for example in professional journals of many kinds.

A central part of philological education is that one is, among other things, aware of the development of different meanings and varying readings in old manuscripts. Editing and commenting on manuscripts, however, always leaves room for uncertainty. When all is said and done with respect to philology–as the Norwegian philologist Helge Jordheim has put it–it is "the science of reading."[20] One learns to read, interpret and understand old texts and handwriting best by a long philological and language historical education, a task that in no way is favoured by today's fast pace of studying. The methodological skills are of fundamental importance. The interdisciplinary perspective is natural, it need not be separately emphasized. Scholarly editing is a field where philologists and historians can collaborate. The role of theory has become more important in recent years, but this role cannot obscure the control of the "traditional" methods (e.g., palaeography). Hereby the border crossing between the "old" and "new" philology will be actualised. The fast electronic development also enables new solutions (e.g., electronic editions and electronic corpora), even though most researchers will in all probability prefer a traditional book edition to a hypertext on a computer screen.

What I have been arguing in this paper has above all been about philologically oriented edition philology, but the same also applies to literary ori-

[20]Helge Jordheim, *Lesningens vitenskap. Utkast til en ny filologi* [*The Science of Reading. An Outline for a New Philology*] (Oslo: Universitetsforlaget, 2001).

ented edition philology (critical and popular editions). Without correct editions the literary and cultural heritage will not be passed on to future generations. Edition philology has, in other words, an important cultural and national task. In Sweden the series "Svenska klassiker utgivna av Svenska Akademien"[21] partially takes care of this task. In Finland the situation is not as good as in Sweden; we lack, for example, text critical editions of the great names of Finnish literature such as Aleksis Kivi (1834–1872) and Väinö Linna (1920–1992). However, the situation is gradually improving. Without reliable sources we cannot, for example, ask the interesting question of the intention of the author. It would be desirable that the discussion of whether one can present a scholarly edition as the highest academic dissertation eventually would fade into oblivion. The main thing is that the postgraduate student in his dissertation shows, as it is written in the requirements, "independent and critical thinking within his own field of research."[22]

[21]"Swedish Classics published by the Swedish Academy."
[22]*Humanistisen alan jatkotutkinto-opas 2006–2007 [A Guidebook for Postgraduate Studies in the Humanities, 2006–2007]*. Faculty of Humanities, University of Tampere. http://www.uta.fi/tiedekunnat/hum/opintoasiat.html

ARTICLE

Bringing Method to the Madness: Editing Personal Writings for Public Wonderment

Melody Miyamoto

When I attended my first Association for Documentary Editing Annual Meeting, my name tag read "Melody Miyamoto, The Papers of Clara Downes." "Who is Clara Downes?" people asked me. My reply: "No one famous... yet." Clara Downes was a single woman who headed west on the Overland Trails in 1860. She may never be famous, nor will she ever leave the kind of legacy that past presidents, politicians, and literary figures have. But she did leave a daily account of her six month adventure. And her personal writings, like so many other women, minorities, and rural people, are in need of sharing with a wider audience. Through this article, I hope to emphasize the worth of studying men and women who have been previously neglected by historians. I present ways to approach editing, annotating, and emending journals and diaries, by offering examples of western women's writings as models. The advice and suggestions can be applied to anyone's diary, letters or reminiscences, and the samples and endnotes can serve as references when looking for editing ideas. With this in mind, I challenge readers to find an unpublished diary and start on the adventure that is documentary editing.

The attic holds many treasures about family members and the past, including clothing, photographs, and personal writings. When a person comes across another person's diary or correspondences, the first question that arises is, "Should I read it?" Many of us, in spite of our own quest for privacy and attempt to uphold standards of ethics, will begin reading even before answering in the affirmative. The diaries, letters and reminiscences that catch our attention hold historical or personal value, and the next step in the discovery process is to then share the diary with others. Whether "others" is defined as family members or the general public is up to the holder

of the diary. But, to those who discover the desire for sharing the personal narrative, I say "Congratulations! You have become a documentary editor." I encourage historians (professionals and novices) to use the multitude of diaries and recollections and allow men and women to tell their own stories and contribute to the mosaic that is American history. Men and women who were concerned with the trials of their daily lives did not write with the intention of becoming sources for historical research. Their diaries and letters reveal activities, as well as values, hopes, and dreams. These are the treasures that we can uncover as we explore the legacy of "ordinary" people. (A cautionary note: you may find more than you expected, and more details about relatives than you ever wanted to know.) The following pages offer a few words of advice and several models for consultation when working with personal narratives.

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> Letters and memoirs show an expectation that others will find their narratives believable....[They] express a sense of immediacy and personal identity. [These] documents reveal human beings in action, responding to their environments and thinking about their lives.[1]

The rise of social history and the movement to study history from the bottom up have led to a greater, more detailed examination of the daily lives of ordinary people. And what better way to learn about "real" experiences than by reading personal writings? As Thomas Mallon writes in *A Book of One's Own: People and their Diaries*, a diary is a "carrier of the private, the everyday, the intriguing, the sordid, the sublime...a chronicle of everything."[2]

Fortunately for historians and editors, the increasing interest in working with personal documents has prompted several guides to editing manuscripts as historical documents. The starting point, of course, continues to be *Editing Documents and Texts: An Annotated Bibliography* by Beth Luey, Mary-Jo Kline's *A Guide to Documentary Editing*, and Michael E. Stevens and Steven B. Burg's *Editing Historical Documents: A Handbook of Practice.* These guides provide models to follow, suggestions for editing methods, and general rules of editing for readability and describing the methodology.[3] The style and pur-

[1]Ruth Moynihan, Susan Armitage, and Christiane Fischer Dichamp, eds., *So Much to be Done: Women Settlers on the Mining and Ranching Frontier* (Lincoln: University of Nebraska Press, 1990), xx.
[2]Thomas Mallon, *A Book of One's Own: People and Their Diaries* (Saint Paul: Hungry Mind Press, 1984), 1.
[3]Beth Luey, *Editing Documents and Texts: An Annotated Bibliography* (Madison: Madison House, 1990), Mary-Jo Kline, *A Guide to Documentary Editing* (Baltimore and London: The John Hopkins University Press, 1987), and Michael E. Stevens and Steven B. Burg, *Editing Historical Documents: A Handbook of Practice* (Walnut Creek, CA: AltaMira Press, 1997).

pose of transcriptions will vary with each diarist, editor, and type of publication. Editors can choose the format and methodology for the diaries, and they can take the process one step further by placing the personal narrative into the larger context of the time in which it was written. Regardless of the lengths to which one wants to present the personal account as a historical commentary, the writings of "ordinary" people contribute to our understanding of history.

When presenting diaries, many editors choose to write an introductory chapter with explanatory footnotes or endnotes to clarify the text. Introductions normally give brief biographical background of the diarists, including their family's origin, their class, and their education. Editors also contribute to readers' understanding of the diaries by including footnotes and endnotes. For example, in 1937, Mary Boyton Cowdrey, editor of *The Checkered Years*, used the introduction to give the family history of the diarist, Mary Dodge Woodward, and to explain the history of the people who settled the West as a result of the land grants and homesteading opportunities. Cowdrey also used the introduction to describe the original diary, to explain that Woodward wrote her diary thinking that others would not read it, and to explain the alterations that she, Cowdrey, made to the original text.[4] Regardless of the period in which the diary is written, editors may also use the introduction and footnotes to explain and support their goals for the edition of the diaries.

Other editors manipulate the manuscript to an even greater degree to create a plot or to explain what they find significant about the diary. One may still use a general introduction to state the significance of the diary and to give background information on the diarist, but editors can also choose to divide the diary into sections to stress the changes in experiences as a result of geography, passage of time, and personal experiences. The introduction for each of section should then support the plot and emphasize the evidence that readers may otherwise miss. Examples of these include the work of Judy Nolte Lensink. Her general introduction comments on Victorian women and prescriptive gender ideology, but she also provides introductions to each of the three sections of *"A Secret to Be Buried": The Diary of Emily Hawley Gillespie, 1858–1888*.[5] Lensink determined the three parts of the diary by addressing

[4]Mary Dodge Woodward, *The Checkered Years*, edited by Mary Boyton Cowdrey (Caldwell, ID: The Caxton Printers, Ltd., 1937).
[5]Judy Nolte Lensink, ed., *"A Secret to Be Buried": The Diary of Emily Hawley Gillespie, 1858–1888* (Iowa City: University of Iowa Press, 1989), 11.

Gillespie's stages of life. Her annotations to these parts then consist primarily of a comparison of Gillespie to other nineteenth-century women, a discussion of the current historiography of Victorian women, and a conclusion to summarize her findings. Another example can be seen in *Ho For California!* Here, editor Sandra Myres uses her introduction to describe the differences between the Isthmus of Panama Route, the California Trail, and the Southwestern Trails.[6] She gives a brief overview of the geography of each route, the numbers of people who crossed over them, and the hardships of each route over time. She also includes the background of each diarist, mentioning their level of education, their traveling companions, and their original homes. Her footnotes primarily cite other sources which detail and support comments made by the diarists. Editors use introductions to establish the background information to place the experiences of writers into the context in which he or she lived.

Diaries that are too short for books can make successful articles, but need to be presented concisely. "On the Brink of Boom: Southern California in 1877 as Witnessed by Mrs. Frank Leslie," edited by Richard Reinhardt, for example, has no introduction, but includes footnotes giving brief biographies of the people mentioned in the text, explanations of sites mentioned, and histories of places, landmarks, and business ventures.[7] Likewise, William S. Lewis, editor of "Reminiscences of a Pioneer Woman," the diary of Elizabeth Ann Coonc, also does not offer an introduction.[8] However, Lewis does provide footnotes on the people mentioned in the diary, Native American nations, and historical events, such as the Whitman massacre.[9] By providing no introduction, these two editors allow the readers to interpret the text without any preconceived notions shaped by the editors' opinions. The voices of the diarists, not the editors, are heard. These benefit readers who are interested in life in the West, but those who hope for historical analysis will find them lacking.

Most of the diaries published as articles tend to provide introductions setting the context in which the diarist wrote and giving biographical information on the diarists, as well as their family and friends. Articles such as

[6]Sandra L. Myers, ed., *Ho for California!* (San Marino, CA: The Huntington Library, 1980).
[7]Richard Reinhardt, ed., "On the Brink of Boom as Witnessed by Mrs. Frank Leslie," *California Historical Quarterly* 52, no. 1 (Spring 1973): 64–79.
[8]William S. Lewis, ed., "Reminiscences of a Pioneer Woman," *The Washington Historical Quarterly* 8, no. 1 (January 1917): 14–21.
[9]Ibid., 15.

"Pioneer Migration: The Diary of Mary Alice Shute," "A Woman's View of the Texas Frontier, 1874: The Diary of Emily K. Andrews," and "Rebecca Visits Kansas and the Custers: The Diary of Rebecca Richmond," also contain introductions that describe the original diary's appearance.[10] Orvall Baldwin II and Sheldon Jackson, who write about a Mormon bride and a Quaker minister respectively, both use their introductions to address religion.[11] A number of editors, such as Oscar Winther and R. D. Galey, use their introductions to give the present location of the original diary manuscript and to thank the diarists' family members who allowed them to publish such personal histories.[12] And finally, an editor may choose to conclude the article with summations of the diarists' lives–where the diarists made their final homes, what happened to them there, and when they died.[13] Most of these articles provide the reader with enough of the original diary to reveal a story about great adventures, and they also facts to place the diaries in historical context.

While most editors tend to augment their diaries with introductions and footnotes, others take the editing process one step further and annotate the diaries. This annotation process usually consists of explanations to help the reader understand the diarists' entries. Lois Barton, who edited *One Woman's West: Recollections of the Oregon Trail and Settling the Northwest Country by Martha Gay Masterson 1838–1916*, uses brackets throughout the text to supplement the diary by identifying the people mentioned, explaining slang expressions, and inserting dates.[14] On the other hand, *Mary Richardson Walker: Her Book*

[10]Glenda Riley, ed., "Pioneer Migration," Annals of Iowa: A Magazine of History 43 (1975–1977): 487–514, 566–92; Sandra Myers, ed., "A Woman's View of the Texas Frontier, 1874: The Diary of Emily K. Andrews," *Southwestern Historical Quarterly* 86, no. 1 (July 1982): 49–80; and Minnie Dubbs Millbrook, ed., "Rebecca Visits Kansas and the Custers: The Diary of Rebecca Richmond," *Kansas Historical Quarterly* 42, no. 2 (Winter 1976): 367.

[11]Orvall F. Baldwin II, ed., "A Mormon Bride in the Great Migration," *Nebraska History* 58, no. 1 (Spring 1977): 53–71; Sheldon G. Jackson, ed., "An English Quaker Tours California: The Journal of Sarah Lindsey 1859, 1860," *Southern California Quarterly* 5, no. 1, 2, and 3 (March, June and September 1969): 1–33, 153–75, and 221–46.

[12]Oscar O. Winther, and R. D. Galey, eds., "Mrs. Butler's 1853 Diary of Rogue River Valley," *Oregon Historical Quarterly* 41, no. 4 (December 1940): 337–66.

[13]Fleming Fraker Jr., ed., "To Pike's Peak by Ox Wagon," *Annals of Iowa: A Magazine of History* 35 (1959–61): 112–48; Donald K. Adams, ed., " The Journal of Ada A. Vodges," *Montana Magazine of Western History* 13, no. 3 (July 1963): 2–17; Helen Betsy Abbott, ed., "Life on the Lower Columbia, 1853–1866," *Oregon Historical Quarterly* 83, no. 3 (September 1982): 248–87.

[14]Lois Barton, ed., *One Woman's West: Recollections of the Oregon Trail and Settling the Northwest Country by Martha Gay Masterson 1838–1916* (Eugene, OR: Spencer Butte Press, 1986).

contains an amount of editorial comment equal to the text.[15] The annotations in this work give information on Walker's family, guess at what the diarist may have felt, and interpret her passages.[16] Shirley A. Leckie also uses annotations in *The Colonel's Lady on the Western Frontier: The Correspondence of Alice Kirk Grierson.*[17] However, her annotations are mainly to explain the composition of the military units and to inform the reader of the events that affected both Grierson and the larger society. While these help to connect the events in the letters, they comment more on the military men than on Grierson. Overall, these annotations tend to provide more detail than footnotes, but an editor must use caution as the interpretations of the editor intrude into the text.

While annotations reveal more of the editor than do footnotes, some editors choose to become an even larger presence in the text, and their works contain more annotations than actual transcriptions. One example, *Far From Home: Families of the Westward Journey*, by Lillian Schlissel, Byrd Gibbens, and Elizabeth Hampsten, contains more of the editors' comments than actual diary passages.[18] After an introduction that states the purpose of the book and the methodology, each of the editors annotates diary passages as block quotations rather than as the focus of the text. The annotations, which make up the bulk of the book, primarily consist of information on the diarists' families, the land, hardships, society and the ways in which they adjusted to life in the West. Another example, also by Schlissel, is *Women's Diaries of the Westward Journey.* This work studies the experience of families, and thus women, on the trail over time.[19] Therefore, the bulk of her study is a comprehensive summary of the fears, hardships, and experiences of women who crossed the trails in different years. And to illustrate her findings, Schlissel includes the diaries of six women who traveled in different years. These two studies provide transcriptions to support the editors' arguments regarding the hardships of women in the West, rather than to focus on the experiences of the individual women.

[15]Ruth Karr McKee, ed., *Mary Richardson Walker: Her Book* (Caldwell, ID: The Caxton Printers, Ltd., 1945).
[16]*Mary Richardson Walker*, 40, 160, and 200.
[17]Shirley A. Leckie, ed., *The Colonel's Lady on the Western Frontier: The Correspondence of Alice Kirk Grierson* (Lincoln: University of Nebraska Press, 1989).
[18]Lillian Schlissel, Byrd Gibbens, and Elizabeth Hampsten, eds., *Far From Home: Families of the Westward Journey* (New York: Schocken Books, 1989).
[19]Lillian Schlissel, *Women's Diaries of the Westward Journey* (New York: Schocken Books, 1982).

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According to the guides on editing, editors should note the methodology used in their editing and transcribing processes. One choice is to not make any emendations to the transcriptions. Editors often explain that they have kept the original spelling, punctuation and grammar of the diarists. However, editors can still make several other types of changes to the diaries. For example, Ruth Karr McKee states, "the words here published were written, for the most part, a century ago," while at the same time, she disregards the "minutiae of date and place...unless essential to the thought."[20] Similarly, Francis Haines, who left the original spelling in the diary in tact, explains that he does not quote the diary in full.[21] Mary Cowdrey also claims she made "no departure from the...tone of the language of the original," but she does admit to correcting several poems that the diarist had copied into the diary.[22] Cowdrey then changed them to match the original published versions. These three editors have tried to remain true to the diarists by providing transcriptions of the entries as they were written, yet because they omit passages, one cannot help but wonder how "true" they really are. The editor's preferences determine the type and extent of emendations, but the editor should clearly explain what those choices are.

Commonly, editors choose to make minimal emendations to the documents, the majority of which are intended to enhance the readability of the diaries. Editors may state that they kept their editing to a minimum, changing spelling only if the original was misleading, and adding punctuation only for clarity.[23] Others opt to keep the original spelling and usage of words, but warn of an occasional use of "sic" to indicate misspelled words and factual errors in the diary.[24] And others still choose not to correct spelling and punctuation on the grounds that the mistakes and habits of the diarists reveal their manners, thoughts, and background.[25] Another view is to keep the period spelling but corrects obvious spelling errors.[26] While all editors take liberties

[20] *Mary Richardson Walker,* 13.
[21] Francis D. Haines, Jr. *A Bride on the Bozeman Trail: The Letters and Diary of Ellen Gordon Fletcher 1866* (Medford, OR: Gandee Printing Center, Inc., 1970), x.
[22] *The Checkered Years,* 12, 13.
[23] *Far From Home,* xvii, *So Much to be Done,* xx.
[24] "A Secret to be Buried", xxiii.
[25] *Women's Diaries,* Kenneth Holmes, ed., *Covered Wagon Women: Diaries and Letters from the Western Trails 1840–1890* (Glendale, CA: The Arthur H. Clark Company, 1983); Christiane Fischer, *Let Them Speak for Themselves: Women in the American West 1849–1900* (Hamden, CT: Shoe String Press, Inc., 1977).
[26] *Caroline Kirkland, A New Home, Who'll Follow? Or Glimpses of Western Life,* Sandra A. Zagarell, ed. (New Brunswick, NJ: Rutgers University Press, 1990), li.

with their emendations, the trend today is to stay close to the originals, in hopes of analyzing the writing conventions and educational background, thus allowing the reader to learn more about the diarists. Editors reveal the voices of diarists, but transcriptions can leave the reader wondering how closely the published accounts follow the originals. A sentence or two on the methodology used in transcribing can answer this question, but most editors omit this, and the reader is left wondering how reliable the transcriptions are.

Editors who incorporate a liberal approach and make a variety of editorial changes should clearly establish their methodology. For example, Oscar Winther and Rose Galey claim that they present the diary of Mrs. Butler without changes.[27] But they also state that they arranged the presentation of the diary entries in a uniform manner, making all the entries look the same by placing the date in the same location for each entry. They also added chapter and division titles. Leo Kaiser and Priscilla Knuth edited the journal of Rebecca Ketchum for readability.[28] They kept the original spelling and capitalization, but created paragraphs and added punctuations to aid in the reading of the journal. Helen Betsy Abbott edited the diary of Lydia P.W. Plimpton and retained the original spelling but changed punctuation and capitalization to clarify the writer's meaning.[29] Sheldon Jackson, the editor of Sarah Lindsey's journal, offers a different point of view. He does not address any emendations that he may have made to the diary, but he does say that he omits the personal and religious passages that were not necessary for understanding Lindsey's experiences in California, and he also supplies the full names of people when only initials were provided in the original.[30] Overall, these editors have altered the diaries by setting a standard format for each entry, and by taking liberties with the content rather than the grammar.

A combination of methodological approaches may work best for editing an original document. Editors who do minimal emendations to the diaries capture the flavor of the time in which the diarists wrote. The diaries that reveal the most about the writers are the ones that are not altered. Spelling, grammar and punctuation indicate the customs of the time and the educa-

[27]"Mrs. Butler's 1853 Diary," 338.
[28]Leo Kaiser and Priscilla Knuth, eds., "From Ithaca to Clatsop Plains: Miss Ketcham's Journal of Travel," *Oregon Historical Quarterly* 42, no. 3 and 4 (September and December 1961): 237–87 and 337–402.
[29]"Life on the Lower Columbia," 250.
[30]"An English Quaker Tours California," 8.

tion level of the individuals. Granted, diaries must be presented to readers in a form that is readable and understandable. Yet this can be done without "butchering" the text. The frequent use of "sic" is distracting. Instead, the editors may choose to simply indicate whether the spelling in the text is the original. Editors often choose to make corrections only if the original presentation is confusing. It is helpful, however, to indicate these changes in brackets next to the original spelling, allowing the reader to see the grammar conventions used by the diarist. When emending diaries, editors must find a balance between the character of the original and an accessible transcription.

While narratives are often interesting to read, editors must go an extra step further if they would like their diaries to be useful for studying gender. Numerous diaries of women have already been edited, and many specifically state the ways in which the diaries can be considered for gender analysis. Both "From Ithaca to Clatsop: Miss Ketcham's Journal of Travel" and "Roughing It on Her Kansas Claim: The Diary of Abbie Bright" comment on the hardships of being single women in the West. By addressing the restrictions put on the two women, as well as by addressing society's reactions to them, the editors make these works significant for studying the gender conventions of the nineteenth-century West.[31] A more thorough presentation comes from Judy Nolte Lensink. In her introduction, she states that she addresses the "daily interaction between an individual woman and prescriptive gender ideology." She does this by examining what Gillespie thinks she should be doing, what she actually does, and how she reconciles the two.[32] These three areas should be addressed in annotations if one wishes to emphasize the diary's potential for gender analysis. By doing so, the editors address the ideals, the realities, and the significance of women's actions, thoughts, and feelings. Editions of Western women's writings look at women for more than their daily routines. They dispel the stereotype of the Western woman, examine the contributions made by these women, address the hardships that women faced because of their gender, and even recognize the agency of women to shape not only their lives, but also the character of new societies in the West. By reading between the lines, editors can depict women as subjects worthy of study, rather than objects set in the background.

[31]"From Ithaca To Clatsop Plains," and Joseph Snell ed, "Roughing it on Her Kansas Claim: The Diary of Abbie Bright, 1870–1871," *Kansas Historical Quarterly* 37, no. 2 and 3 (Summer and Autumn 1971): 233–68 and 394–428.
[32]"A Secret to be Buried," xxi.

Editors, who are fortunate enough to find unpublished diaries, have several choices to make before they publish the diaries. These choices include how much of the diary to publish, what to include in the introduction, what kind of annotations, if any, to make, whether to use footnotes or endnotes, what methodology to use for editing and emending, and what other types of information (such as glossaries, gazetteers and acknowledgements) to include. The guides for editing and for working with personal writings, as well as the numerous previously published diaries, give editors a multitude of resources to consult. Because edited works reveal the goals of the editor as well as the experiences of the diarists, no two editors choose exactly the same methods. Editing, emending and annotating all work to present the diary in a readable form that captures the spirit of the diarist as well as the historical significance of the documents.

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The following is a transcription of a page (the left side) from Clara Downes's diary, using the following methodology: I standardized the placement of dates and included the day of the week, added punctuations to separate sentences, and capitalized the first letter of each sentence. I also retained the original spelling and underlined emphasis. The words in bold and underlined are ones that she underlined twice or three times. The extensive use of brackets and [sic] is distracting. Thus, I have used these as little as possible. On the rare occasion where words were missing or misleading to the understanding of the passage, I added words, indicating so in brackets. I chose these words based on the previous transcriptions and also based on my knowledge of Downes and the overland trails. "Sic" is never used, and the reader should assume that all unconventional spelling and grammar were the originals of the diarist. Explanatory footnotes are omitted here.

Some of the horses has given out &
it is I doubtful if their some of them
ever see the other side. They look
very thin & weak. The caravan
is about ready to start on our first
trip on a desert.
July 16, 1860- Monday
We left our mountain home at 5 OC
& started for the dreary desert. Mary
& I walked till dark, it is not sandy
as I expected, but hard & dusty in

places, as it grew dark it became
so gloomy. Mountains are scattered
over its surface, occasionally we would
pass on when it would become very
dark. I sat in front of the wagon
& tried to while away the time by
humming all of the old familiar airs.
I knew then even that brought
to mind "old times" happy times that I
had had at home. Then I would be
obliged to stop, for I could not sing
then & laid down but could not sleep.

ARTICLE

Healing the Liberal Arts: Undergraduate Research and Documentary Editing

Robin Leslie Condon

Every now and then, even the most cynical among us find ourselves on the receiving end of an inspiring surprise. Last summer, the Institute for American Thought at the Indiana University School of Liberal Arts, where I am assistant editor of the Frederick Douglass Papers, hosted a group of undergraduates from Taylor University along with their mentor and professor Dr. Robert Lay. Having prepared himself by reading documentary editing theory and consulting with scholarly editors, Lay designed and supervised an intensive summer-term research project for undergraduates whose aim was to prepare two nineteenth-century journals for publication. These volumes contain the private accounts of Bishop William Taylor and his wife Anne. His diary recounts the Methodist evangelist's pioneering missionary work with miners during the years 1851–56, the height of the California Gold Rush, while his wife's diary recounts the family's travels from South Africa to Europe a decade later. Both journals are now preserved by the Bishop William Taylor Collection at Taylor University in Upland, Indiana.

As textual editors working on three different longstanding projects (Douglass, Santayana, and Peirce), we believed that the purpose of our meeting with Lay and the Taylor undergraduates was to offer guidance and instruction. However, one student after another surprised us as each presented his or her work in progress, speaking intelligently about collation, historical annotation, and emendation. More striking still was the students' recognition of the importance of their work–work they clearly felt privileged to do. With minimal training, these undergraduates were able to accomplish a substantial amount of work in a short time and even to infer processes that they had not been taught.

The students' presentations caused me to reflect on my own teaching experiences and the pedagogical possibilities in the work I do now as a textual editor. While teaching a variety of undergraduate courses during the past decade, I have employed quite a few strategies to convince my students

of a liberal education's value–that learning about the past will not be irrelevant to their future careers and lives. But as the years pass and tuition prices rise, this argument has become harder and harder to make. The humanities now face difficulties beyond variations in the perpetual "crisis" recounted each time fresh fiscal indignities are suffered.[1] The American university is in the midst of profound and rapid change; to be sure, the vocabulary of crisis continues to apply to the liberal arts, but continuing to indulge in applying such terms seems riskier than ever before. Diminishing enrollments, dismal employment prospects for new PhDs (especially those in humanities disciplines), and cuts in federal funding for humanities projects now seem to demand calls for action rather than calls for papers. The business model seems to have skewed the once salutary power structure built on respect for those who had dedicated years to acquiring expertise in their fields. This shift impoverishes the experience of scholars and students alike.

On the other hand, liberal arts faculty cannot ignore the material aspects of our responsibility to undergraduates. We need seriously to consider the trajectory from a liberal arts curriculum to careers whose salaries may someday accommodate repayment of student loans or justify the burden of parental investment and expectation. We cannot dismiss this issue as incompatible with the purity of our academic pursuits: such worries are practical and inevitable–moreover, scholars with children of their own to educate share them. As important as scholars may deem their individual research and their collaborations with peers, the classroom's claims on faculty attention are justified, if not ethically, at least economically–undergraduate tuition is one of the major sources, if not the major source of higher education's income. In fact, in its 1998 recommendations for undergraduate education in the twenty-first century, the Boyer Commission refers to undergraduates as the "university's economic life blood."[2] The question of how we justify the existence of the liberal arts becomes a more urgent one: how do we practice the liberal arts in response to new demands for inquiry-based learning and the trend of early career tracking? As scholarly editors, we have a unique perspective on this difficult question. As Dr. Lay and several others have done, we must recognize that undergraduates do possess the ability to con-

[1]See, for example, Jerome McGann, "Information Technology and the Troubled Humanities," *TEXT Technology*, 2 (2005): 105–21.

[2]Boyer Commission, *Reinventing Undergraduate Education: A Blueprint for America's Research Universities* (1998), 32. Also see Colleen Cordes, "Study Links Federal Research Grants to Increases in Tuition," *Chronicle of Higher Education*, 16 February 1996; and Ronald G. Ehrenberg, "Who Pays for the Growing Cost of Science?" *Chronicle of Higher Education*, 15 August 2003.

tribute to our projects in ways that may greatly advance the cause of the liberal arts.

The Boyer Commission's report touts undergraduate research as the model for higher education in the twenty-first century. Some liberal arts scholars maintain that this model, long a staple in the sciences and engineering, will enable us to accomplish the broad aims of liberal education, as outlined in 1852 by John Cardinal Newman in *The Idea of the University.* Undergraduate research in liberal arts disciplines may provide opportunities for students to produce quantifiable results comparable to the output of our more generously funded colleagues in the sciences. For example, V. Daniel Rogers, associate professor of Spanish at Wabash College, writes persuasively about how the idea of disseminating their work outside the confines of the classroom increased the engagement of his students in their collaborative research.[3]

Incorporating undergraduate research into humanities curricula may help ailing disciplines recuperate, but it is not a panacea. While such work can provide practical skills that could lead to future employment for liberal arts majors, it raises complex questions. Scholars and administrators debate what form this research should take, how students should be prepared to undertake it, how much faculty involvement is required, what the desired outcomes should be, and how to assess research outcomes.[4] Underlying these questions is an issue of deeply personal concern to faculty: that of requirements for tenure and promotion. As more research and publishing moves to online forms, and as university library budgets diminish, university presses face unprecedented problems. Several have ceased publishing scholarly monographs in humanities fields, a situation which in 2002 led Stephen Greenblatt to advocate alternative modes to evaluate the research done by junior faculty.[5] Jerome McGann addressed a similar problem in 2005, proposing born-digital peer-reviewed scholarship supported by established academic organizations.[6] New modes of assessment of faculty accomplishment

[3]V. Daniel Rogers, "Surviving the 'Culture Shock' of Undergraduate Research in the Humanities," *Council on Undergraduate Research Quarterly* (March 2003): 134.
[4]Todd McDorman, "Promoting Undergraduate Research in the Humanities: Three Collaborative Approaches," *Council on Undergraduate Research Quarterly* (September 2004); Thomas J. Wenzel, "Why Faculty Members Do Not Need to Directly Involve Students in their Scholarly Work," *Council on Undergraduate Research Quarterly* (March 2004); Lee S. Shulman, "More Than Competition," *Chronicle of Higher Education,* 1 September 2006.
[5]Stephen Greenblatt, "A Special Letter from Stephen Greenblatt," 28 May 2002. http://www.mla.org/scholarly_pub. Accessed 11 December 2007.
[6]Jerome McGann, "Culture and Technology: The Way We Live Now, What Is To Be Done?" *New Literary History,* 36.1 (Winter 2005): 71–82.

seem long overdue, and some federal agencies that fund liberal arts projects have rewritten their funding opportunities to imply a requirement for open electronic access to project work. University presses, understandably, resist the idea of open access and can hinder faculty's efforts to secure external funding for research. None of these problems can be fixed easily or quickly, and concerns about undergraduate research, under the circumstances, may seem frustratingly trivial.

As faculty and administration in the liberal arts worry about their own survival, both collectively and individually, they might consider how undergraduate research can be recast to serve the needs of several different populations within the university: faculty, graduate students, and undergraduates as well. The Boyer Commission suggests a "synergy of teaching and research" and financial rewards for scholars who employ such a synergy well. The report, unfortunately, fails to explain how this synergy can be accomplished and does not mention the source of remuneration for those who employ it successfully.[7]

As for the synergy between research and teaching, I suggest we begin by focusing on our gateway courses, particularly those in composition. Students tend to despise these courses, and many instructors are dissatisfied as well. Some universities are in the process of transforming these programs to better target student interests, and the revamped courses apparently provoke less misery for everyone involved.[8] Because some students enter college unprepared to write clearly about the subjects that interest them, and because they have little training in research, such courses cannot be abandoned. They can and should, however, be reshaped. Generally, such courses begin with interpretation of a text that leads to a reasonable thesis statement. In turn, that thesis statement should be supported with credible evidence, after which a conclusion following one of the recommended textbook formulae provides closure. Typically, writing courses do not teach grammar or sentence structure, though many students need help in these areas. Career-minded undergraduates question the value of writing courses they must pass before pursuing their job training. They question the very idea of interpretation of anything, since interpretation is "subjective"–the idea that there is "no right answer" can make anyone uncomfortable. This model is a first step toward more sophisticated essays, but perhaps it should not be the very first step.

[7]Boyer Commission, 33.
[8]Thomas Bartlett, "Why Johnny Can't Write, Even Though He Went to Princeton," *Chronicle of Higher Education*, 3 January 2003.

Reed Wilson, director of the Humanities and Social Sciences Undergraduate Research Center at UCLA, offers a cogent rejoinder to the follow-up survey to the Boyer Commission report's point that the sciences and engineering incorporate research and teaching with greater success than do the humanities.[9] Adopting the original report's surgical metaphor of "radical reconstruction," Wilson suggests reconstruction of the notion of research in the humanities. Rejecting the model of the scholarly monograph as final product of research in favor of the collaborative goal of process as partial product, he believes that the reconstructed version of research should be taught as a first priority in every undergraduate humanities course. He maintains that research in every discipline is "the process of discovery that creates knowledge, one in which subject and object interact to create new structures of reality."[10] What more fertile object can we place under our students' microscopes than a primary source? Alien to many undergraduates, a historical primary text provides a laboratory of question and answer. Formulating valid questions and locating answers from credible sources should be the practical work of elementary humanities research.

Before rushing into interpretation of a work read once or twice, students need to examine thoroughly the object of interpretation: the text. A published text has many histories to discover: a publishing history, a personal history of the author, a history of the context in which it was written, a history, perhaps, of its various versions, a history of variants, authorial and editorial, not to mention the histories of the author's subjects within his or her work. These aspects of the published work provide much of the evidence that supports a responsible interpretation. Even in elementary undergraduate courses, then, we might begin tapping an underutilized source of great intellectual wealth: scholarly and documentary editions. Perhaps both undergraduates and faculty would benefit by revisiting some of the work that historians, literary historians, philosophers, social scientists and textual editors are paid to do. The very idea that people do get paid for close examination of historical texts which culminates in published documentary or scholarly editions could even persuade students that introductory courses might be worth some time and expense.

Using published scholarly and documentary editions as teaching tools can be valuable to undergraduates in upper-level classes. All students may

[9]Reed Wilson, "Researching 'Undergraduate Research' in the Humanities," *Modern Language Studies*, 33.1/2 (Spring 2003): 75.
[10]Ibid., 77.

benefit from hands-on experience with work that has already been done and has, in most cases, been done quite well. Using completed documentary editions as research tools gives undergraduates a model and a safety net for trial-and-error investigations. If we adopt the safety net approach, we may even be rewarded with some knowledge, some document, some information overlooked while the official work was in the process of being done quite well. Such a discovery may be one extrinsic reward for professors and students. Students will learn the necessity of painstaking attention to detail, both in historical annotation and in historical collation. From both historical and textual apparatuses, they will see good writing modeled, edited, and revised. They will learn that punctuation changes meaning, and the meanings of particular conventions of punctuation. They will see mistakes and will learn that these mistakes may be important pieces of history.

Wilson comments that valuable collaborative research in the humanities occurs infrequently, and most often on scholarly edition projects. Reconstructing teaching on the undergraduate level accomplishes the goal of preparing undergraduates to do textual and historical work on scholarly editions and documentary editions. Including students in varied disciplines on editions may even increase the likelihood of external project funding by expanding the practical and pedagogical aspects of our work. Larger staffs including undergraduates trained in textual editing techniques and adept at research for historical annotation will enable editions to accomplish work plans more quickly and in a more cost-effective manner. While Wilson doubts that undergraduate research contributes significant help to faculty investigators, Dr. Lay's students seem to refute that claim. The time taken to summarize a source for annotation, participation in a vocal collation or copy-text proof, ordering sources through interlibrary loan–these activities are not only substantive but essential to completion of project work; the Taylor University students understood the crucial importance that each of these stages plays in the reliability of a scholarly edition.

Accommodating undergraduates in research projects requires, of course, some adaptation on the part of faculty, especially those involved in documentary editions. It means reengaging ourselves in teaching, possibly at the temporary expense of our individual research. It means more projects like Lay's–larger projects, and more student involvement in long-established editorial projects. It means training students to work collaboratively on scholarly editions. It means making the effort to know our students and spending however much time it takes to monitor and augment their skill development.

It might mean mentoring small groups, learning with them, and, occasionally, allowing them to teach us. In this way, we can provide students with experiences that develop lasting skills, provide the excitement of discovery, the security of guidance, and satisfying collaboration with peers and fully engaged mentors; these activities, in fact, do match some funding agencies' mission statements. While faculty mentoring anchors this endeavor, almost equally important is each student's sense of control over his or her contribution to the learning and construction processes of a documentary text. Our students will develop practical skills–close attention to detail, meticulous record keeping, research methods, interrogation of the significance of grammar and punctuation, to name a few–that will benefit them regardless of the career path they ultimately choose.

Lay's summer humanities research project is one realization of the power of successful mentoring and undergraduate research in the humanities. The Taylor students are not the only undergraduates involved in documentary or textual editing, nor are they even among the first.[11] McGann and several other scholars have been teaching both undergraduates and graduate students, sometimes including their work in the scholarly (in some instances, electronic) end product. McGann has admitted that student involvement in many instances will not meet a mentor's expectations, and that a certain degree of disappointment is inevitable. Undergraduates are learning, after all; part of our work is to demonstrate that failure contributes to research–sometimes more profoundly than success does.

Anyone who has written a grant application for documentary or scholarly editions is well acquainted with the fact that the preservation of literature, history, philosophy, and anthropology does not (at least not directly) cure disease. However, we must bear in mind that just this year, psychiatrist Jonathan Shay was named a MacArthur fellow for his work using the *Iliad* to treat psychological trauma in Vietnam veterans. Dr. Shay himself read translations of the Greek epics, Homer, and Athenian plays and philosophers while recovering from the stroke he suffered at age 40.[12] Shay explains that he was trying to fill gaps in his education. He was teaching himself.

[11]Thomas Dublin and Kathryn Kish Sklar, "Democratizing Student Learning: The 'Women and Social Movements in the United States, 1820–1940' Web Project at SUNY Binghamton," *The History Teacher*, 35.2 (February 2002): 163–74; Carol Toner, "Teaching Students to Be Historians: Suggestions for an Undergraduate Research Seminar," *The History Teacher*, 27.1 (November 1993): 37–51.
[12]David Berreby, "Scientist at Work," *New York Times*, 11 March 2003.

Shay was teaching himself, and, to a degree, he healed. To a degree, he became a better or at least a different healer, now wielding classic literature as well as a prescription pad. In considering the place of documentary editions in undergraduate course work, we might ourselves consider tandem notions of teaching and healing. By changing the manner in which we teach introductory humanities courses especially, by sharing the great wealth of documentary editions, by teaching skills that can be used in a number of vocations, we can link the practical, the financial, the aesthetic, and the humane. Perhaps we should view the burden of teaching as therapy for the liberal arts–a course of treatment that may boost its enrollments, create intellectual community, and overall, improve its quality of life.

REVIEW

Selected Letters of Lucretia Coffin Mott

Leigh Fought

Selected Letters of Lucretia Coffin Mott. Edited by Beverly Wilson Palmer, et al. (Urbana and Chicago: University of Illinois Press, 2002).

Lucretia Coffin Mott (1793–1880) sprang from that enclave of independent women and "Quakers with a vengeance," Nantucket, Massachusetts, where she spent the first decade of her life.[1] Not surprisingly, then, she became one of the earliest and foremost abolitionists and woman's rights activists. In James Mott she made a fortunate choice for a husband as his religious and political inclinations matched her own and he encouraged her public life even as their family grew, an unusual act in the nineteenth century, even among the most radical of marriages. The two formed a partnership in both private and public; and they joined, organized, and lead various organizations and committees within the abolitionist movement until James's death in 1868. Lucretia remained active into her eighties, continuing her involvement in the woman's rights and suffrage movements–which she had helped to found at the Seneca Falls, New York, Convention in 1848–as well as aid to the freedmen in the South, the temperance movement, the Universal Peace Movement, and the Reform League. Because of her long life and constant involvement in a variety of reform movements, her letters reveal the scope, development, and interrelationships of nineteenth-century reform activism. In fact, a cursory glance through the names of her correspondents leads one to believe that she may have known every famous and important activist of her time, and not a few of the lesser-known ones.

Such a long and active life naturally produced a prodigious body of correspondence. Beverly Palmer, editor of *Selected Letters of Lucretia Coffin Mott,* estimates that there are 950 letters by Mott alone, and these are the ones that have survived. References within those letters suggest that Mott wrote many more. Yet, the letters of Mott have appeared in a printed volume only once. That volume, *Lucretia and James Mott: Their Life and Letters,* published in 1884,

[1]Herman Melville, *Moby Dick* (1851; New York: New American Library, 1961), 86.

was edited by Mott's granddaughter Anna Davis Hallowell in a fashion that might be described today as something more akin to "proofreading."

If, as a 10 March 2007, article in the *New York Times* suggests, the availability of historical documents in the public sphere through digitization and publication (as opposed to availability in archives, which limits the number of potential users to those who have access to that particular archive) influences the way history is written and presented, then the absence of Mott's letters from the public sphere has excised her to some degree from historical discourse despite her enormous contributions.[2] Thus, Palmer's edition comes as a welcome addition to scholars who do not live near, or have the funding to travel to, Swarthmore and Smith colleges, where the greatest numbers of original Mott letters reside.

To produce this volume, Palmer and her staff–veterans of the Charles Sumner Papers project–scoured not only the collections at Swarthmore and Smith, but also approximately 30 other repositories and private collections to compile a complete listing of Mott correspondence. A "Guide" to these documents, listing their physical description and repository location, appears in an appendix to this volume. This guide, which complements the Lucretia Coffin Mott Papers Project database, runs for fifty pages and should be of boundless assistance to those wishing to locate the original letters not published in this volume.[3] Palmer and her staff then attempted to restrict their selections for this edition to Mott's public work, intending to "demonstrate the key involvement of LCM in the political, social, and religious movements of nineteenth-century America" (p. xxxii). They soon found that many missives naturally drifted into private matters. In order to underscore the permeable barrier between these spheres, the less public aspects of these letters were retained. After eliminating invitations, acceptances or declines of invitations, and wholly private letters, Palmer and her staff chose approximately a quarter of Mott's letters for inclusion in their volume.

In light of the dated editorial policy of the 1884 Hallowell edition, Palmer and her staff attempted to provide accurate transcriptions with as little editorial intervention as possible. Thus, they retained the peculiarities of Mott's punctuation, grammar and spelling, abbreviation (although with superscript lowered), and Friends-style of dating. They have, however, standardized the format of the letters as well as provided a very detailed explanation of emen-

[2]Katie Hafner, "History, Digitized (and Abridged)," *The New York Times*, 10 March 2007.
[3]See the Lucretia Coffin Mott Papers Project website: http://www.mott.pomona.edu/ (viewed 1 March 2007).

dations. As a result, the reader gains a sense of the action in Mott's life. Dashes, abbreviations, exhaustingly long paragraphs that read like streams of consciousness, followed by brief paragraphs that read like telegrams or today's quickly dashed-off e-mail messages, all convey the ebb and flow of Mott's thoughts as well as the fact that she was too busy to compose a long, eloquent, well-organized epistle. She had information to convey, and little time or patience with which to convey it.

The importance of documentary editing, however, lies not only in the accurate presentation of primary sources to a broader audience but also in the context that the editors provide for those documents. The biographical introduction, "Lucretia Coffin Mott–Wife, Mother, Quaker, Activist," provides an outline of Mott's life as an activist, a discussion of her letter writing, and the arguments for her importance in the study of the history of women, religion, and reform. Since an introduction cannot fully detail Mott's life, this edition also provides a "Chronology" highlighting key events such as the birth of children, important speaking engagements, and important meetings. Although these apparatus might be sufficient on their own, Palmer and her staff provide further assistance to readers by also including a brief glossary of Quaker terminology and a "Biographical Directory" of people who recur throughout the volume. This last is a particularly ingenious tool, as a tedious search through annotations for details about one or another frequently mentioned person can be eliminated simply by referring to this directory. Other people, as well as events and quotations, are well annotated at the end of the appropriate letter. The final product, then, conveys the ideological connections and intricate relationships among activists across the nineteenth century.

In the middle of the 8 March 2007 *New York Times* obituary for historian Winthrop D. Jordan, the writer notes that Jordan's mother was "Lucretia Mott Churchill, a great-great-granddaughter of the abolitionists James and Lucretia Mott."[4] Lucretia Coffin Mott does not appear in the news on a regular basis these days. As this volume demonstrates, although Mott tends to be remembered primarily as an abolitionist and as a woman's rights activist, she also labored as an advocate for peace and the rights of poor women, at the same time raising five children and maintaining a working partnership both at home and on the lecture circuit with her husband James. These struggles against poverty, for peace, for women's rights, and for a balance

[4]Margalit Fox, "Winthrop D. Jordan, Expert in the History of Race Relations in America, Is Dead at 75," *The New York Times*, 8 March 2007.

between home and professional lives are as immediate today as they were over a century ago. The role that Mott played in these struggles suggests her continued relevance as a historical figure and the importance of this edition of her letters.

Notes

A section dedicated to providing useful information to promote scholarship in the field.

Lessons of Infinite Advantage: Introducing Undergraduates to Historical Editing

Robert F. Lay

What sort of lessons are of "infinite advantage"? The audacious title of this article is taken from our forthcoming publication–*Lessons of Infinite Advantage: The California Experiences of William Taylor, 1851–1856* (Scarecrow Press, 2009)–a missionary journal recorded during the California Gold Rush, and annotated with the help of a team of Taylor University undergraduates. The project title, suggested by one of the student researchers, comes from a line in the journal itself: "There are lessons learned in experience which cannot be spread out on paper, and yet of infinite advantage in the details of Christian duty." The line appears in the entry for Wednesday, May 25, 1853 in which the missionary describes the death of his youngest son, Willie, and speaks of life lessons not taught in any traditional sense but uniquely valuable for getting on with life. A brief but intensive summer term with six student researchers at work on their assignments endowed this project with a mountain of valuable publication materials, including bibliography, historical background notes, and biographical sketches of the major figures in the journal, all of which promises to make William Taylor's experiences and reflections, recorded over 150 years ago, accessible once more.

An in-house grant supplied the funds necessary to launch this project, providing students an hourly wage of $9.50–enough to attract qualified applicants in east central Indiana–fulltime, for a month. At this rate each would gross about $1800, and still have the rest of the summer to vacation or pursue other work. In early spring, a sign advertising "Summer Research in the Humanities" was posted and an email circulated, describing the project and inviting students to apply to be a part of the team. Among the applicants several majors in the humanities were represented, and even a few students from the hard sciences. In addition to completing a survey of skills and interests, each applicant submitted a graded research paper as an example of their research and writing skills. I was not prepared for the many

inquiries and applications I received, but limiting the team to six members was essential for staying within budget, managing orderly team discussions, and being available for feedback and support of individual team members. Hoping nevertheless to increase my powers of observation exponentially through the employment of this team, I chose highly motivated, high-achieving upperclassmen, representing a range of majors from English and international studies to philosophy and religion. Interviewing the top candidates, I asked each to read a page from the journal transcription and asked, simply, "Tell me what you see." Finalists offered keen observations (including things I had not noticed) on their first read-through and asked excellent questions, thereby distinguishing themselves from other applicants.

Those hired were matched to specific research tasks related to their skills and interests. In completing their assignments students would have to read, compile notes and bibliography, consult with scholars in their respective fields, and write one or more research essays, all of which was to be completed in about 24 working days, spread over a one-month period, from the day after Memorial Day to the final weekday of June. Aside from a weekly team meeting, appointments with fellow researchers and the program director, and brief research trips, students spent their days reading and compiling observations on the journal transcription, and reading and taking notes on 100–200 pages of primary and secondary source material (assembled prior to their arrival) in preparation for writing their essays. They could work where and, to a degree, when they preferred, so long as they averaged eight hours of work per day and were present for team meetings.

Student transcribers had already been at work for several months preparing a corrected proof of the journal. The full team began its work with an orientation, during which the original journal was on display and student researchers were given copies of the transcription in both electronic and hard copy formats. I had signed a contract for the publication of a fully annotated version of the journal just prior to the first week of the project, and this provided added incentive to the work and an occasion to explain that student contributions, while strictly a work-for-hire, would be acknowledged in the publication. After reviewing copyright issues and cautioning them against sharing the unpublished transcript too freely ("We don't want this showing up on Google prior to its hard copy publication!"), every assignment was carefully reviewed, with each team member receiving a copy of the others' assignments as a precaution against redundancy.

Research assignments were based on rhetorical, historical (including

biographical), and theological aspects of the journal, and were designed to generate the material I would use as the basis for composing the introduction and footnotes to the journal. Rhetorical assignments included (A) identifying the source of every literary citation and allusion found in the journal; (B) describing the major and minor rhetorical devices explicitly at work in the journal reflections, as well as those implied in the descriptions of sermons and speeches; (C) producing a running digest of the journal that briefly summarized the contents of each entry; and (D) outlining the contours of the journal, both thematically and in relation to the number and length of journal entries. Historical assignments included (A) the construction of a chronology of events described in the journal in relation to timelines of the California Gold Rush and of Methodist missionary activities in the area; (B) an analysis of William Taylor's missionary activities in relation to his Methodist colleagues and the Methodist Discipline; (C) the development of biographical vignettes of Taylor and the major figures who appear in the journal; and (D) the explanation of all historical references in the journal. The goal of the theological analysis was to describe the theological perspective reflected in the journal in the light of Taylor's published writings and his primary theological context–the nineteenth-century Wesleyan holiness movement.

During the first week, students read the journal transcript thoroughly and began producing detailed notes that I in turn posted on the online project blackboard. Also posted there were a project summary, the research assignments, pictures and brief bios of the student researchers, and plenty of research resources (e.g., links to online sources). Access to this online forum also was granted to consulting scholars who were encouraged to recommend resources and strategies. During the second and third weeks students explored their findings in relation to key primary and secondary sources and developed working theses. During the final week they wrote their essays and completed a program evaluation. Over the course of the month, I recorded the team discussions because of their value as brainstorming sessions. Hundreds of (single-spaced) pages of notes were posted, as well as lengthy bibliographies and scores of additional links to information websites (e.g., sites containing period newspaper reports on our subject). Since more material was generated than could be used in the publication of the annotated journal, students were asked to consider developing scholarly articles for future publication.

During the final week of our project we also took a field trip to see a pro-

fessional documentary editing project first hand. At the time, I had only recently heard of the Association for Documentary Editing and one of its member organizations, the Institute for American Thought, based at Indiana University Purdue University Indianapolis. Visiting the Institute, we received a basic introduction to the process of documentary editing and valuable feedback on our project. Students were unfamiliar with the technical jargon used by staff editors, yet their comments and questions showed that they had anticipated many key concepts of the work. And while we discovered that we were basically on track with our project, many documentary editing issues emerged for us in contrast to our historical concerns.

With much of the work of weaving the research materials together into a manuscript still ahead of us, what can be said about the value of this phase of the program? As far as I know, this was the first undergraduate-level collaborative summer research project in humanities to be conducted on our campus. Likewise it was the first opportunity for these students to represent an alternate research perspective to their peers who, for many summers, have been working in the physical and social sciences. As one of our student researchers explained, humanities research "...is about surfacing knowledge or stories that speak about the human experience." As the newest component of the larger summer research program supported by Taylor University's Center for Research and Innovation and funded by the Lilly Foundation, one hopes for increasing prominence of the humanities among funded research projects on undergraduate campuses.

Comments recorded on evaluation forms completed during the final week of the program provided evidence for student appreciation of the value of this project for the university. For example, in light of "the new prevalence of internships and pre-job professional training, this is a wonderful program that allows students to gain expertise while the university directly benefits, building its own credibility in the area of humanities research." In spite of the brevity of the program, students agreed on the value of intensive, focused research. As one explained, "I have been able to realize what doing scholarly work means because I have lived it day by day for the past month." As anyone who has worked with undergraduates knows, even modest scholarly challenges can be highly motivational and formative at this level. With regard to the future, the same student continued, "I have been able to see how and where my gifting, knowledge, and personality aligns or does not align with the work." Another noted that "This experience has surprisingly opened up my desire to pursue more opportunities to write, and while I am

not sure that I will pursue a career in documentary editing... the skills that I have been learning in terms of research will be of great importance because I would like to continue in some line of research." Also expressed was a newfound "respect for the men and women who work in the field of scholarly research and publication–I now know that footnotes do not just appear out of nowhere!" Perhaps the description "lessons of infinite value" is still excessive in relation to these student gains, and yet undergrads do have a propensity to imagine their futures in light of their present experiences. As one of them put it, while "I am not exactly sure what the future holds and I do not know exactly what my career will look like:...I do know that this journal has been a bedrock of what will come."

In addition to providing valuable lessons for undergraduates, historical editing projects are beneficial to the university and the undergraduate teaching faculty. These projects increase the visibility of humanities research on campus and may attract new students looking for programs with unique honors components; student participants become enthusiastic spokespersons for these programs. Small, collaborative research teams are typically associated with the physical sciences and with graduate studies. However, these can work well for humanities research at the undergraduate level, thereby demonstrating an important link between faculty research and undergraduate education.

Reflections of a Counter-Intuitive Editor

Dennis M. Conrad

My reflections are by someone who has followed a non-traditional or rather, counter-intuitive, path to and through documentary editing. The two projects that I have worked for, the Papers of General Nathanael Greene project and the Naval Documents of the American Revolution series, were and are situated in non-academic settings, and by that I mean not associated with a college or university. The Greene Papers was sponsored by the Rhode Island Historical Society and the Naval Docs project by the Naval Historical Center. Moreover, my path into editing was certainly atypical.

Let me first address my path into editing. It can only be characterized as serendipity–at least for me if not the editing profession–because it was certainly not the product of intelligent design.

I graduated with a Ph.D. in history and had done my dissertation on Nathanael Greene's Southern Campaigns. Greene was a Revolutionary War general who was, and still is, not very well known. I came out in what was euphemistically called a tight academic market. As I recall, there were only three job openings that year in my specialty and two of those were one or two year appointments. I remember one of my professors telling me that the department was not going to expend much effort on my behalf because I had a job teaching history at a local private school and in the department's view, I was employed and teaching talented students, which was more than they could say for many of their other PhD's. I did not aspire to be a high-school teacher and therefore began to look around for other opportunities. I heard of a bank that was hiring humanities PhD's and retraining them to be bankers. Deciding that I would not mind occasionally having a few dollars in the bank at the end of the month, I took the job and spent eighteen months as a banker before becoming a documentary editor.

That eighteen months as a banker has been a curse as well as a blessing. Upon joining the Greene Papers, Dick Showman, the project director, immediately decided that this training uniquely qualified me for the task of preparing the financial section of grant applications as well as doing the project's financial reports. This long digression finally has a point–sort of. One of the joys of being in a non-academic setting is that you end up working out the financial end of things without much help from the business office. So my first piece of advice to all of you is that–unless you enjoy doing financial

reports–never, never do anything that could be construed as real-world financial training. Project directors hate doing those reports and are always looking for an opportunity to dump them on to someone else. Seriously, I think the lesson is that you must be flexible on small, non-academic projects–ready to pitch in whenever and wherever you can and must.

To return to my narrative, while working at the bank I received, literally out of the blue, a letter asking me if I would be interested in joining the staff of the Greene Papers. My only experience with the Greene Papers to that point had been when I was starting my research on my Ph.D. dissertation, I had written asking if I could come to Providence to make use of the documents that they had collected on Greene's Southern campaign so I would not have to travel to various repositories around the country. I remember receiving a polite note informing me that their quarters were too cramped to allow me to go there to work. I showed the note to my dissertation advisor and he assured me that Richard Showman was just trying to prevent others from seeing the documents so that he could "scoop" everyone else in the field and publish a biography of Greene. Those of you who know Dick Showman know that there was never a kinder, more generous soul, and that that characterization was totally wrongheaded, but that was my only experience with the Greene Papers before I arrived.

I took the job, despite one member of the staff repeatedly telling me during the day I visited and interviewed that the money situation was precarious, that the long-term prospects were bleak, and that no one in their right mind made editing a career–I guess he was right, especially about the latter, but I have found that I have enjoyed a career in editing anyway. As you can see from this narrative, I had no training in editing, knew nothing about the discipline, and was forced to learn as I went. For some reason, Dick Showman was averse to sending me to Camp Edit so I was forced to learn the craft by talking to my colleagues at the Greene Papers and my fellow editors at the ADE annual meetings, as well as consulting books such as the Mary Jo Kline's *Guide to Documentary Editing,* Beth Luey's annotated bibliography, and Michael Stevens' casebook. I would not recommend this as the easiest way to go about things, but people in editing are generous and willing to share and do not consider questions, even the most basic, to be beneath them. So a piece of advice to young editors: make use of that wonderful resource that you have in this room and in this organization and do not hesitate to consult your fellow editors, to ask them even the most basic questions–particularly during the reception, pre-banquet cocktail party, or

President's post-banquet party when a little lubrication has loosened the jaw hinges. Seriously, your fellow editors are good and sharing people who know their craft and are willing to share.

After twenty-three years, I believe I have finally mastered the fundamentals of our profession–the science of editing. But, I have also come to believe that editing is an art and that great editors are born as well as made and that not just anyone can be a documentary editor–that you as editors are special, unique and uniquely valuable. I have worked with historians who were noted content specialists but who were not good documentary editors. There is among good editors a curiosity that causes them to dig deeper than many "typical" historians. The good documentary editor wants to know the name of a minor actor or the denouement of an event and this propels them to track down what others would consider superfluous and arcane information. At the same time, good editors have a cost-benefit ratio imprinted in them so that they do not become obsessive/compulsive about such things, realizing that sometimes the identity of that express rider who tarried on the road and did not deliver the letter in a timely manner to the disgust of the correspondent will have to remain nameless. I do not know how we convey this fact to the non-editing community, but I believe the best among us are very special and should be recognized as such.

I think some academics look down on documentary editors because they do not see our craft as interpretive. Among historians, we are lumped with chroniclers or genealogists and are seen as amassers of facts for their own sake rather than "creative" historians coming up with a new historical paradigm that explains, for example, the New Deal Era. I would take issue with this view on two fronts. First, documentary historians do interpretive history. Read the introductory essays in a documentary edition or the section notes or the headnotes. Some of the best summaries for historical periods and/or people's lives are to be found in those essays. Moreover, documentary editors interpret the documents and put them into context every day. It is necessary to do so in order to decide whether a document should be included or merely listed in a selective text; abstracted or printed in full; in the annotation and sometimes even in the annotation. Secondly: 98% of historians do not come up with the grand paradigm either. While that may be their goal, most monographs are no more over-arching than a typical documentary edition–in fact, I would argue that many are even less so.

Another aspect that hurts the standing of documentary editors is the collaborative nature of our work. While there are a number of one-person proj-

ects, the larger and better known projects typically boast several editors. A few years back, Barbara Oberg gave a wonderful Presidential address in which she discussed the fact that documentary editing is collaborative enterprise. In it, she suggested that it might be a model that other disciplines in the humanities should follow. While it is wonderful to work with others and to harness amazing intellects to one goal and end, it does not lend itself to proper recognition from others in academe. They value the lonely genius who does his or her work alone. The model is a Frederick Jackson Turner who bursts on the scene suddenly and unexpectedly with a brilliant new synthesis. I think the model is archaic, as evidenced by how things are now done, particularly in the sciences, but it is something about which we will need to educate others in the humanities.

While I am on the soapbox and dispensing advice, I would suggest that all editors, if they can, develop technical expertise. A number of documentary editions are "cutting edge" in digitization and web-basing. As an editor, if you can acquire a basic understanding in those areas, it will stand you in good stead in your own project and you can use such skills to assist others and thereby amass goodwill "chits" that can be cashed in when necessary. This is especially true for projects in non-academic settings where there is no technical support department to assist development offices or the curators or the library staff. Being innovative may also provide documentary editing with a cachet that will stand it apart and maybe even get your project funded by the National Endowment for the Humanities.

Next, I would echo Beverly Palmer in contending that you would be surprised to find who uses and is influenced and sometimes moved by your editions. Having been with projects in non-academic settings, I interact with many non-professional historians. I meet with and talk to genealogists, re-enactors, pre-college students, and interested lay persons more than I do with professional historians. I am struck at the respect and even awe that our editions command among these non-professionals. It is good to "feel loved" so my advice to you is to set aside time to speak to non-professional organizations that have an interest in your topic or your area, interact with genealogists, re-enactors, and students. It is really psychically rewarding.

It does not seem that long ago I was a fledgling editor at my first ADE annual meeting. Now I am up here dispensing advice as if I know something. And despite understanding that what we produce is more important than the vast majority of the monographs produced each year, I am still insecure about the place of documentary editing in the academic firmament. Like

Pluto, we seem to be a planetoid and not quite a planet. I know the best of today's historians that I have had contact with, the David McColluch's, the Gordon Wood's, tell me that what we do is many times more important than what others in the historical profession produce, but I still am not sure that we really believe it. The "vibe" within this organization is one of defensiveness. The first step, I believe, in changing how we are perceived is for us to put aside or rather obliterate any self-doubts. When we do that, then we may be able to effect a necessary climate change in the larger academic world. We all need to be a little counter-intuitive.

"Where's Your *Real* Book?": Textual Editing and the Culture Wars

Wesley T. Mott

Here's the view from a professor of English at a technological university where the PhD is given in engineering and sciences. Where the Humanities & Arts department is the second-largest department on campus, though we offer only the Bachelor's degree. Where even our multidisciplinary department is split by culture wars. I am a proud alumnus of Camp Edit (Class of 1980). Although I do not work full-time at an editorial project, I hope that my experience is somewhat representative of what faces many documentary editors. [In fact, having seen drafts of my colleagues' remarks, I think you'll detect a similar angst afflicting us all.]

A younger colleague of mine approached his pre-tenure departmental review as the editor of a respected annotated bibliography of a world-class writer and a forthcoming volume in a critical edition of a major writer from a major press. He was asked by a member of the tenure committee, "Yeah, but where's your *real* book, you know, something that shows how your mind works?" The same committee member subsequently asked me to suggest passages from *Walden* for an anthology on environmental writings that he was "editing" (he saw no irony there). He was grateful when I presented him with the citations, but when I suggested that he use the text from the Princeton Thoreau Edition, he looked at me as if I had semicolons streaming from my ears. He already had a thirty-year-old trade paperback, and he was about saving the world, not fretting over spelling and punctuation.

Though my department has only six or seven tenure-track faculty in English, surrounded, it sometimes seems, by hostile culture critics from other disciplines, we are a congenial group with a solid pound-for-pound record in textual editing. Now an editor of the Thoreau *Journal* in the Princeton Edition, I edited volume 4 of Emerson's *Complete Sermons*. My colleagues Lance Schachterle and Kent Ljungquist have edited volumes in the Cooper Edition, Joel Brattin volumes in the Carlyle and Dickens Editions. We all have published additional article-length editions. Ironically, the image of textual editors at WPI fares better *outside* the department. Some years ago, a past president of WPI identified textual editing as one of a handful of what he called "Centers of Excellence" at the university. Merit pay doesn't exist in the humanities for *any* kind of published scholarship. But textual editing is considered eminently worthy of sabbatical projects, and textual editors have won the annual trustees award for scholarship. Our science and engineering

colleagues, with whom we share committee work and project advising, seem to have greater respect than many in our department for those who work with primary materials of writers they recognize as famous or important. (The concept of the "Death of the Author" hasn't caught up with them yet.) And the very appearance of a critical edition seems to resonate with engineers and scientists–they somehow appreciate textual notes, variants, and other kinds of apparatus as evidence of solid, perhaps even scientific scholarship. To which I say, Yes, indeed, without rehearsing the tedious debates we all have had about whether a mark is a period, a comma, or a flyspeck.

How do we convince our *other* colleagues of the importance of what we do? If we simply say, Without our labors, you'd have even less from which to spin your theoretical webs, they'd still be just as happy with their thirty-year-old trade paperbacks. They consider our work unimaginative because supposedly non-analytical, disengaged, and theoretically unsophisticated. Let's face it: Our textual editing is a leaden exercise in transcription and correction to our colleagues in cultural criticism who are out to transform society with the latest *–ism*.

Great cautionary tales do exist, however, about the perils of using unreliable texts. John W. Nichol's "Melville's 'Soiled Fish of the Sea,'" published in *American Literature* in 1949, was collected in Sheldon P. Zitner's *The Practice of Modern Literary Scholarship* (Glenview, Ill.: Scott, Foresman and Company, 1966, pp. 380–81), which was standard reading for beginning grad students in my day. Nichols explains that the great F. O. Matthiessen selected a passage from the Constable Standard Edition of *White-Jacket* to show Melville's artistry at work. Melville's hero has fallen from the yardarm of the U.S. frigate *Neversink*. The Melville passage reads: "I wondered whether I was yet dead or still dying. But of a sudden some fashionless form brushed my side–some inert, soiled fish of the sea; the thrill of being alive again tingled in my nerves, and the strong shunning of death shocked me through." And Mathiessen's comment:

> . . . this second trance is shattered by a twist of imagery of the sort that was to become peculiarly Melville's. He is startled back into the sense of being alive by grazing an inert form; hardly anyone but Melville could have created the shudder that results from calling this frightening vagueness some '*soiled* fish of the sea.' The *discordia concors,* the unexpected linking of the medium of cleanliness with filth, could only have sprung from an imagination that had apprehended the terrors of the

deep, of the immaterial deep as well as the physical.

What critical paroxysms might all this soiled tingling and shuddering have elicited from *Freudian* critics? But as Nichols points out, the Constable edition got it wrong: "Melville in all probability used the adjective *coiled* rather than *soiled* in describing his 'fish of the sea,' and . . . it was some unknown typesetter, rather, who accounted for the 'shudder' and the '*discordia concors*' of the 'unexpected linking.'"

Such anecdotes aren't likely to convert our obtuse colleagues. Keep in mind, though, the irony that, while many cultural critics profess to be liberators stripping away various kinds of oppression, their tone and jargon often render their work elitist, classically Orwellian obfuscation. Put cruelly, there is *no audience* outside the academy for contemporary academic literary criticism. Yet many are hungry for the stories that documentary editions and their editors can tell. I offer seven ways to tell our story:

1. Tell our colleagues and administrators that we write narrative and critical studies *as well as* prepare critical editions. Explain not only the importance of using reliable texts, but also the benefits of immersion in textual editing for *critical analysis*. In the late 1980s, as I was starting to edit volume 4 of Emerson's sermons, I was finishing up a monograph on the sermons, *"The Strains of Eloquence": Emerson and His Sermons* (University Park: Penn State Press, 1989), on which I'd been working in one shape or another for fifteen years. In one passage, I was lavishing praise on Emerson for his compelling, marvelous images of light, seeing, insight, and hearing, which, I was convinced, showed him moving toward a Transcendentalist vision. Had I not been working simultaneously annotating the sermons, I would have made an embarrassing mistake: The phrases weren't Emerson's–they were St. Paul's, those of the Synoptic Gospels, and the translators of the King James Bible. Ever the creative appropriator of fine phrases and ideas, Emerson knew that his *congregations* would grasp the biblical echoes without notes, but I certainly didn't.

Long ago I asked the late Merton M. Sealts Jr., the great editor of Melville and Emerson, if editing was held in high esteem by English departments. Mert, who also wrote several fine monographs, paused before replying deliberately that he thought that English departments sometimes did consider editing a "*major* figure" worthwhile. But he added emphatically, "When you edit the works of a writer, you really know your man." Making allowances for the gender phrasing of Mert's generation, he was right on target. (One

hopes too that the bias against editions of institutions, movements, and non-canonical figures is waning.)

2. Camp Edit teaches us that footnotes should not morph into mini-articles. But let's show how judicious, understated notes can be imaginative and tell interesting, even moving stories. One example: In editing Emerson's New Year's Eve sermon for 1831, I needed to identify the context for his repeated references to disease and cold. Were they generic end-of-year platitudes? The Boston *Transcript* for the preceding week revealed that cholera and smallpox epidemics had appeared, and influenza had killed 76 Bostonians that week. It was the coldest winter since 1798. The day of the sermon, a note appeared in the *Transcript*: "There will be religious services at Mr Emerson's Church this evening"–this immediately under a report that the temperature at sunrise that day had been 13 below. Emerson's year-end reflections on the fragility of life became chillingly immediate. I hope that my brief notes lead readers to feel that this sermon is no literary exercise and make them shudder at the bonechilling cold of that night, and to identify with his congregation seeking consolation as the outside world of misery tightened its grip.

3. Indoctrinate anyone who will listen about the differences between textual editing, managing editing, copy editing, and proofreading. Nobody except us knows the difference, or cares. Moreover, we get a bad rap from generations of course paperbacks by so-called "editors" who simply attached often very engaging and informative introductions and afterwords onto readily available, pre-selected texts.

4. Share with colleagues and administrators the textual, historical, and other introductions to our editions, showing the critical and interpretive contexts and significance of what we do, as well as *reviews* of our editions, proof that they are taken seriously in the scholarly world.

5. Explain our methodology to colleagues and administrators. When I file sabbatical and other required reports with my provost, I actually cut and paste the summary of my progress from periodic reports from the Thoreau Edition. This avoids the appearance of special pleading on my part and has the aura of external authority. (Remember, an "expert" is defined as a person who comes from at least fifty miles away.)

6. Bring our work into the classroom. Emerson's oracular style can seem off-puttingly cool and perfectly chiseled. But he should be an *example* to students. For all his trumpeting about inspiration, he *worked* hard at his craft, and hoarded and recycled material with the best of them, calling his journals

his "Savings Bank." Students are encouraged to see facsimiles of heavily revised pages, which I include with the edited text of a sermon in my Concord Writers course. In a different project, four of my students critically edited the letters of a Union soldier as part of a Civil War exhibit they designed for a regional museum. Involve students as editorial assistants in various kinds of editorial projects–professional newsletters, for example, not just documentary editions–where they can learn to master a variety of editorial skills and abilities to make critical editorial decisions.

7. Proselytize wider audiences. Besides our campus administrators, colleagues, students, and funding sources, many "general publics"–churches, historical societies, public schools–are often excited to hear about the discoveries of documentary editing. The 2003 Emerson bicentennial gave countless such opportunities, including a huge observance at Emerson's own Second Church, which was eager to hear how the recent edition of his sermons sheds light on his preaching career and his emergence as man, thinker, and writer. And at the Thoreau Society Annual Gathering in Concord, which attracts 200–300 people–many of whom are non-academics–Beth Witherell and Sandy Petrulionis have captivated large audiences with illustrated lectures on editing Thoreau manuscripts.

To sum up, documentary editors aren't proofreading zombies. We have stories to tell as exciting as those found in the most dazzling monographs. And for those who think we edit because we can't write: Remind them in no uncertain terms that we do *both.*

Who We Are as Documentary Editors

Beverly Palmer

When I say I'm a documentary editor living in Los Angeles County, most people assume I'm talking about film, not old-fashioned paper. So I've had to explain myself to the world. That "world" can be a faculty colleague, an administrator, a relative, other scholars, or someone I converse with briefly on an airplane.

I sent Ron Bosco an e-mail asking why I was chosen for this panel, but he never answered (deliberately he later told me). I thus concluded that because all my work has been at small colleges, and I've taken on various identities with each of my projects, I would present a different perspective for this panel. Moreover, unlike Thomas Jefferson or Emerson, none of my subjects is a household name. I apologize if this presentation is mostly autobiographical.

I'll begin with the world of the Claremont Colleges. I have been a non-tenured professor of writing & later director of a writing program at two of these colleges, Pitzer and Pomona. At both colleges, I've had to persuade administrations to provide cost-sharing (and for NHPRC grants, no overhead) for my projects. I've been reasonably successful for several reasons: 1) familiarity with the administrators–we know everybody in these small colleges and I've been around the Claremont Colleges a while–; 2)luck; 3) asking for modest sums in grant applications; 4) knowing that the quid pro quo was my contribution to the colleges as a writing teacher.

The History Department at Pomona has been supportive as long as I didn't ask for much in outright cash contributions. Most of my colleagues there have not expressed especial interest in my work, but have been happy to have the published volumes in the departmental library. Occasionally I've been asked to visit a class to talk about editing. Fortunately, interest has come from the Claremont Graduate University History Department. One faculty member there has wanted students to have experience with documentary editing and seeing a volume through to publication, and so has awarded funds for three different assistants, beginning with the Mott project. I've also lectured to graduate students there. Occasionally a history faculty member at Pitzer has sent a student to look at documents I've gathered.

In the world outside the Claremont Colleges, my subjects have understandably attracted different audiences, but not always the ones I'd expected. It's been fairly serendipitous.

For Charles Sumner project I found that, unfortunately, most scholars are unaware of the treasure trove of letters to Sumner in the 85 reel microfilm edition. For example, I met Louis Menand when he gave a talk at Pomona and told him about letters from Oliver Wendell Holmes Jr. to Sumner, letters of which he was unaware. Ultimately he consulted them for his book, *The Metaphysical Club.*

In contrast, Thaddeus Stevens has generated lots of interest in his two home towns in Pennsylvania, Gettysburg and Lancaster. We even had a conference celebrating Stevens's bicentennial in Lancaster in 1992 as Leslie Rowland and Ray Smock, who spoke at the conference, may recall. Currently folks in Lancaster trying to raise funds to restore Stevens's house, along with decaying downtown there, so I'm occasionally consulted for that project. A Stevens fan–and surprisingly, there are quite a few, including Studs Terkel and Bob Dylan!–has started the Thaddeus Stevens Society in Gettysburg and we stay in close touch; I often consult Stevens documents to answer questions.

Of course I'm always glad to see in a biography or study of Civil War when a scholar cites either the published volumes or microfilm editions of Sumner or Stevens documents. And I'm disappointed when these editions are not recognized (do scholars "pretend" to visit archives but only consult our volumes?). I've written a couple of polite letters to authors calling attention to these editions but have received no response.

Lucretia Mott has of course generated interest because of her prominence in the woman's rights movement. I have worked closely with Quakers who enthusiastically supported the project, chiefly the chief curator at Swarthmore who supplied the project with photocopies of all Mott's papers without charge, an enormous contribution. Quakers have also supported the project financially.

Our newsletters for Stevens and Mott generated a bit of money and some interest. I enjoyed this kind of outreach and wonder about newsletters' success in other projects.

Editing the Anna Quincy diary was easier to explain to outsiders. It wasn't necessary to justify the diarist's significance. Instead, I found that the word *diary* triggers a nod of recognition even with an obscure person like Anna Quincy. However, with the letters of Florence Kelley, the first question I get is not about letters but who is Florence Kelley?

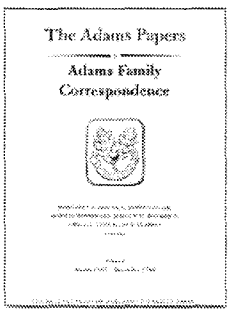
At Camp Edit one summer, an intern asked me if I was some kind of gypsy, roaming from project to project. It seems I'm not a typical docu-

mentary editor. I can only conclude that the various figures whose documents I've edited have provided me with a wide variety of ways to explain what I'm doing.

Recent Editions

Compiled by Geoffrey E. Gagen

This bibliography of documentary editions recently published on subjects in the fields of American and British history, literature, and culture is generally restricted to scholarly first editions of English language works. In addition to the bibliographical references, Internet addresses are provided for the editorial project or the publisher. To have publications included in future lists, please send press materials or full bibliographic citations to J. Kent Calder (e-mail: kent.calder@asu.edu), *Documentary Editing,* Department of History, Arizona State University, PO Box 874302, Tempe, AZ 85287-4302 .



ADAMS FAMILY. ***Adams Family Correspondence: Volume 8, March 1787-December 1789.*** Edited by Margaret A. Hogan, C. James Taylor, Jessie May Rodrique, Hobson Woodward, Gregg L. Lint and Mary T. Claffey. Cambridge, MA: Belknap Press, Harvard University. 2007. 592pp. $90.00. ISBN 10: 0-674-02278-5. This volume of the *Correspondence* describes John's diplomatic failures abroad, the family's yearning to be back home, the necessities of New England living, and the political atmosphere during the establishment of the new American government. The volume contains a complete guide to the editorial apparatus describing the abbreviations for people and places as well as the location of cited sources and frequently cited primary literature.

http://www.hup.harvard.edu

CIVIL WAR. ***A Damned Iowa Greyhound: The Civil War Letters of William Henry Harrison Clayton.*** Edited by Donald C. Elder III. Iowa City: University of Iowa Press. 2007. 236 pp. $29.95. ISBN 0-87745-623-2. Clayton served as a clerk in the 19th infantry division during the Civil War, operating in the Iowa region. His personal correspondences attest to the day-to-day life of the soldier. The letters are of valuable historical significance due to eyewitness descriptions of lesser-known battles in the West and the illumination of the conflict within Clayton as he fought a war for reasons that he did not necessarily believe in.

http://www.uipress.uiowa.edu

CIVIL WAR. ***Like Grass before the Scythe: The Life and Death of Sgt. William Remmel, 121st New York Infantry.*** Edited by Robert P. Bender. Tuscaloosa: University of Alabama Press. 2007. 200pp. $39.95. ISBN 0-8173-1552-7. William Remmel describes Civil War life from the perspective of a German immigrant fighting for the Union. In his letters, Remmel deals with war, slavery, and health care while trying to manage his own personal conflicts.

http://www.uapress.ua.edu

CIVIL WAR. ***Love amid the Turmoil: The Civil War Letters of William and Mary Vermilion.*** Edited by Donald C. Elder III. Iowa City: University of Iowa Press. 2007. 408 pp. $39.95. ISBN 0-87745-849-9. The Vermillion letters describe the political situation on the home front, tensions put on their lives by the war as well as the tensions of gender roles and marriage. Charting the course of the war, these letters give the impressions of two successful people in Iowa as they try to adjust to the conflicts in their lives.

http://www.uipress.uiowa.edu

CIVIL WAR. ***Their Patriotic Duty: The Civil War Letters of the Evans Family of Brown County, Ohio.*** Edited by Robert F. Engs and Corey M. Brooks. Bronx, NY: Fordham University Press. 2007. 384pp. $36.95. ISBN 9780823227846. The Evans family correspondence includes some 270 letters to and from family members serving in the war. Telling of the horrors of war and the anxiety of separation from home, the Evans letters portray the turmoil of conflict in a simple Ohio homestead as well as the demands of warfare on the soldiers fighting on the front line.

http://www.fordhampress.com

CIVIL WAR. ***Welcome the Hour of Conflict: William Cowan McClellan and the 9th Alabama.*** Edited by John C. Carter. Tuscaloosa: University of Alabama Press. 2007. 450pp. $51.75. ISBN 0-8173-1521-7. Culled from the hundreds of letters written by William Cowan McClellan, these selections reveal the attitudes and sentiments of a newly enlisted Confederate soldier. McClellan's correspondence with friends and family portrays his feelings toward his commanding officers, his attitude toward military discipline and camp life, his disdain for the western Confederate armies, and his hopes and fears for the future of the Confederacy, as well as the feelings and thoughts

of his family members while they attempt to cope with his severance from home.

http://www.uapress.ua.edu

COLONIAL AMERICA. ***Voices from an Early American Convent: Marie Madeleine Hachard and the New Orleans Ursulines, 1727–1760.*** Edited by Emily Clark. Baton Rouge: Louisiana State University Press. 2007. 160 pp. $25.00. ISBN 0-8071-3237-3. *Voices from an Early American Convent* tells of the unique experience of the Ursulines, a Catholic sect of nuns that had established themselves in the French colony of Louisiana in 1727. This work is compiled mainly from personal letters of Marie Madeleine Hachard to her father in Rouen; writings from other women of the convent are present, Including many obituaries of previous nuns. The work describes the trials and tribulations of the women as they helped to make a prosperous Christian community in the new world.

http://www.lsu.edu/lsupress

COWARD, NOEL. ***The Letters of Noel Coward.*** Edited by Barry Day. New York: Random House, Inc. 2007. 800 pp. $37.50 ISBN: 978-0-375-42303-1. *The Letters of Noel Coward* includes letters to his mother as well as contemporaries, co-workers, friends and other relatives, describing Coward's life from the glitz and glamour of show business to British royal spy.

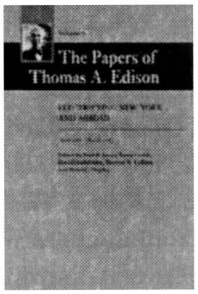
http://www.randomhouse.com

EASTERN STUDIES. HOLME, CHARLES. ***The Diary of Charles Holme's 1889 Visit to Kyoto, the West Coast of North America and Mrs. Lazenby Liberty's Pictorial Record of Japan.*** Edited by Toni Huberman and Sonia Ashmore. Honolulu: University of Hawai'i Press; distributed for Global Oriental. 2007. 160pp. $125. 00. ISBN 978-1-905246-39-7. Published for the first time, the diary of Charles Holme chronicles his visit to Japan in 1889. This account of his famous visit to the Orient is illustrated by the pictures of eminent painter Alfred East and photographs from the London merchant Arthur Lasenby's private collection.

http://www.uhpress.hawaii.edu

ECONOMICS. ***The Business, Life and Letters of Frederick Cornes: Aspects of the Evolution of Commerce in Modern Japan, 1861–1912.*** Edited by Peter Davies. Honolulu: University of Hawai'i Press. 2007. 480pp. $225.00. ISBN 978-1-905246-34-2. Frederick Cornes, one of the most successful British import/export traders in Japan, was responsible for introducing many European products into Japan between 1861 and 1911. Cornes left 119 copy books and two volumes of private letter books, for a total of over 7000 pages of communications. This edition includes an account of trade and early Meiji Japan; a guide to the topics, problems, and personalities referred to in the copy books; a short biography of Frederick Cornes; extracts from Cornes' business letters; and various appendices. A complete transcript of the Cornes archive is included on CD.

http://www.uhpress.hawaii.edu



EDISON, THOMAS A. ***The Papers of Thomas A. Edison: Electrifying New York and Abroad, April 1881–March 1883 (Volume 6).*** Edited by Paul B. Israel, Louis Carlat, David Hochfelder, Theresa M. Collins, and Brian C. Shipley. Baltimore, MD: Johns Hopkins University Press. 2007. 944 pp. $90.00. ISBN 978-0-8018-8640-9. In this volume of the Edison papers, the editors focus on the years after 1881, when Edison switched his priorities to the commercialization of his electric lighting system. The editorial apparatus includes appropriate rendering of transcription, annotations and other editorial explanations of these complex documents.

http://www.press.jhu.edu/books/title_pages/9381.html

MELVILLE, HERMAN. ***Reading Melville's*** **Pierre; or, The Ambiguities.** Edited by Brian Higgins and Hershel Parker. Baton Rouge: Louisiana State University Press. 2007. 264 pp. $35.00. ISBN 0-8071-3226-8. In this book, Higgins and Parker examine *Pierre,* the 1851 piece of literature poised as the sequel to Moby Dick. Both *Pierre* and Melville himself, severely misunderstood, were denounced as failures. The authors claim that to understand the work one must first look at the process by which it was written. In doing this Higgins and Parker attempted to reconstruct the original text, compare it to the published version, and discover the rationale behind some of the hurried and peculiar additions made at press time.

http://www.lsu.edu/lsupress

NATIVE AMERICANS. ***The Moravian Springplace Mission to the Cherokees (2-volume set).*** Edited by and introduction by Rowena McClinton. Lincoln: University of Nebraska Press. 2007. 566 pp. $99.95. ISBN 978-0-8032-3266-2. *The Moravian Springplace Mission to the Cherokees* is a collection of letters, primarily of Anna Rosina Gambold, describing the culture and society of the Cherokee people of Northwestern Georgia during the early 1800s. This edition includes the complete original text translated from the original German script and a critical apparatus with a vast collection of personal notes.

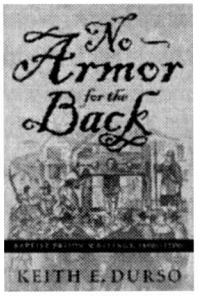
http://nebraskapress.unl.edu

NATIVE AMERICANS. ***Words of the Real People: Alaska Native Literature in Translation.*** Edited by Ann Fienup-Riordan and Lawrence D. Kaplan. Fairbanks: University of Alaska Press. 2007. 320pp. $49.95. ISBN 10: 1-60223-005-6. This work amasses the life stories, poetry, and oral literature of Alaska's Native speakers of the Yupik, Inupiaq, and Alutiiq languages. It includes background information about the contemporary people who retell the ancient stories and create new tales and traditions.

http://www.uaf.edu/uapress/book

RECONSTRUCTION. ***The Diaries of John Gregory Bourke Volume 3: June 1, 1878–June 22, 1880.*** Edited by Charles M. Robinson III. Denton: University of North Texas. 2007. 576 pp. $55.00. ISBN 9781574412314. *The Diaries of John Gregory Bourke* is a detailed account of life as a military officer on the western frontier of post-Civil War America. The 124 surviving manuscripts describe the American frontier still in contest with native people. Bourke's compassion for the Native American populace is apparent through his explicit disregard for the practices of his superiors. Chronicling his life since graduating from West Point, Bourke's diaries give a unique perspective on governmental and personal treatment of the indigenous population.

http://web3.unt.edu/untpress

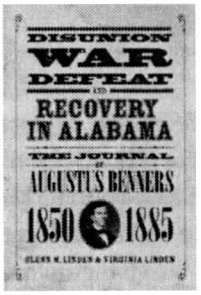


RELIGION. ***No Armor for the Back. Baptist Prison Writings, 1600s–1700s.*** Edited by Keith E. Durso. Macon, GA: Mercer University Press. 2007. 356 pp. $39.00. ISBN 978-0-88146-091-9. This collection presents the writings of nonconformist Baptists imprisoned for their faith in England and America. The title is taken from a 1675 sermon written in jail by Thomas Hardcastle.

http://www.mupress.org/index.html

RELIGION. ***Selected Spiritual Writings of Anne Dutton Eighteenth-Century, British-Baptist, Woman Theologian: Volume 5: Miscellaneous Correspondence.*** Edited by JoAnn Ford Watson. Macon, GA: Mercer University Press. 2007. pp. $50.00. ISBN 978-0-88146-053-7. This volume of Dutton's miscellaneous correspondence includes spiritual encouragement and advice to relatives and friends, theological debates on Sabellianism and antinomianism, and excerpts from her spiritual magazine, *Divine and Moral Miscellanies in Prose and Verse* (1762–1763).

http://www.mupress.org/index.html



SLAVERY. ***Disunion, War, Defeat, and Recovery in Alabama: The Journal of Augustus Benners, 1850–1885.*** Edited by Glenn M. Linden and Virginia Linden. Macon, GA: Mercer University Press. 2007. 357 pp. $35.00. ISBN 978-0-88146-056-8. This volume is a unique look into the life of a slave owner, describing his struggles, passions, shortcomings, and doubts as he attempted to make ends meet on his Alabama plantation.

http://www.mupress.org/index.html

SLAVERY. ***Freedom: A Documentary History of Emancipation, 1861–1867 Series 3, Volume 1: Land and Labor, 1865.*** Edited by Hahn, Steven, Steven F. Miller, Susan E. O'Donovan, John C. Rodrigue, and Leslie S. Rowland. Chapel Hill: University of North Carolina Press. 2008. 1056 pp. $85.00. ISBN 978-0-8078-3147-2. This volume of *Freedom* is a collection of letters and other documents attesting to the tumultuous and often abhorrent circumstances characterizing the new social order of 1865. Hahn et al. present evidence from multiple perspectives on the topic of freedom from the freed

slave and the Freedman's Bureau agent to the slaveholder, all giving their opinions on freedom.

http://www.uncpress.unc.edu/default.htm

SLAVERY. The Memoirs of Captain Hugh Crow: The Life and Times of a Slave Trade Captain. Edited by and distributed for the Bodleian Library. University of Oxford. 2007. 304 p. $30.00 ISBN: 978-1-85124-321-1. Crow's memoir illustrates the uneasy and often life-threatening existence of a slave trader through the daily happenings onboard his ship. His account describes first-hand experiences on one of the last sanctioned slave ships and on some equatorial plantations, while also defending the institution of slavery.

http://www.oup.com/us/?view=usa

SLAVERY. ***The Slave Trade Debate: Contemporary Writings For and Against.*** Edited by and distributed for the Bodleian Library, University of Oxford. 2007. 398 pp. Paper $25.00 ISBN: 978-1-85124-316-7 (ISBN-10: 1-85124-316-X). In 1807 the British Empire passed the Act for the Abolition of the Slave Trade. Pamphlets and writings from the 1780s and 1790s, written by men such as abolitionist William Wilberforce, King William IV, and Sir John Gladstone demonstrate the social atmosphere in the United Kingdom on the eve of emancipation.

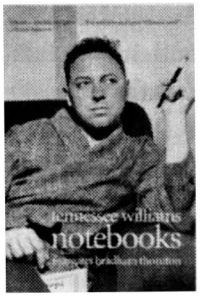
http://www.oup.com/us/?view=usa

U.S. FOREIGN POLICY. ***Treaties and Agreements with and Concerning China, 1894–1919: Volume I: Manchu Period, 1894–1911: Volume II: Republican Period, 1912–1919.*** Edited by John V. A. MacMurray. Honolulu: University of Hawai'i Press. 2007. 1570pp; 2 vol. $695.00. ISBN 978-1-901903-83-6. This collection, compiled by the secretary to the American legation at Peking, includes state papers, private agreements, and other documents concerning the rights and obligations of the Chinese government to foreign nations and to the correlation of these powers with respect to China during the period from the Sino-Japanese War (1894–5) to the conclusion of World War I (1914–18).

http://www.uhpress.hawaii.edu

U.S. HISTORY. ***A Stronger Kinship: One Town's Extraordinary Story of Hope and Faith.*** Edited by Anna-Lisa Cox. Lincoln: University of Nebraska Press. 2007. 296 pp. $19.95. ISBN 978-0-8032-6018-4. An obscure town in Michigan put its freethinking spirit into practice, as illustrated by diaries, oral traditions, and other available histories. This unique look into a multiracial nineteenth-century community expresses its residents' true feelings against the trends of post–Civil War America.

http://nebraskapress.unl.edu



WILLIAMS, TENNESSEE. ***Tennessee William's Notebooks.*** Edited by Margaret Bradham Thornton. New Haven, CT: Yale University Press. 2007. 856 pp. $40.00. ISBN: 9780300116823. The *Notebooks* are singularly the most accurate portrait of this immensely talented American writer. The entries work much like an autobiography, describing Williams's life in detail as his own hand narrates the ebbs and flows of his creative genius.

http://yalepress.yale.edu

WORLD WAR II. ***Voices of My Comrades: America's Reserve Officers Remember World War II.*** Edited by Carol Adele Kelly; foreword by Sen. Ted Stevens and Sen. Daniel K. Inouye. Bronx, NY: Fordham University Press. 2007. 480pp. $39.95. ISBN 9780823228232. *Voices of My Comrades* conveys the attitudes and experiences of over 200 World War II soldiers from their own letters, in a month-by-month analysis of the progress of war.

http://www.fordhampress.com

Volume 29 Index

Compiled by Geoffrey E. Gagen and Johanna E. Resler