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Communication from the Editors

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Communication from the Editors

Letter from the Editor

With the June 2002 issue a new team has assumed responsibility for publishing *Documentary Editing*. The transition from Arizona State University to Indiana University Purdue University Indianapolis (IUPUI) has been made easy by Beth Luey, the outgoing editor and president-elect of the Association for Documentary Editing, and her editorial staff.

As is evident in the masthead the new institutional sponsor of *Documentary Editing* is the IUPUI School of Liberal Arts, headed by Dean Herman J. Saatkamp Jr., a former president of the ADE. The editorial team reflects some reorganization of tasks and responsibilities. Besides the editor, the managing editor, Johanna E. Resler, and the assistant editor, Kevin J. Martin, operate on the IUPUI campus. Mark A. Mastromarino, the new book review editor, works out of Virginia (see his letter below). I have invited editors in the greater Indianapolis area (Jonathan R. Eller, Textual Editor, Peirce Edition Project; Kristine W. Frost, Associate Editor, Santayana Edition; Nathan Houser, Director, Peirce Edition Project; Thomas A. Mason, Vice President for Publications, Indiana Historical Society; John R. McKivigan, Frederick Douglass Papers; and David J. Nordloh, Department of English, Indiana University Bloomington) to serve on the Editorial Advisory Board. Being able to draw freely and informally on their extraordinary experience and advice enables me to better handle daily affairs and direct more formal inquiries and calls for assistance to the Publications Committee (Beverly Wilson Palmer, chair; James Karman; Martha J. King; Catherine Kunce; Robert C. Leitz III; Jennifer Shea; and Daniel W. Stowell).

The transfer of operations from Phoenix to Indianapolis has required only minor technical changes. The printer, Metagraphix, remains the same. We use a different desktop publishing program, however, to prepare the journal for publication. Looking carefully at earlier issues to guide us, we explored how we could make a comparable template in QuarkXPress. Readability, simplicity, and cost-efficiency have been important considerations in our choice of font, point size, and layout. The focus remains on the text with a deliberate desire to include illustrations that enhance the text and enliven the overall design.

There is also little change in the arrangement of the regular features within each issue: the table of contents, masthead, and standard information about the publication and organization appear on the inside of the front cover. The reviews are of editions for an audience of mostly editors and therefore they differ somewhat from typical reviews in other

scholarly journals (the ADE guidelines for reviewing editions are reprinted below). The bibliography, "Recent Editions," conforms to earlier formats, albeit with overall shorter descriptions because that type of information is often readily available on the web sites of the publishers. Announcements are "fillers" for partial text columns and also printed on the final regular page of the journal, and each issue of *Documentary Editing* concludes with the list of ADE officers and committees on the inside of the back cover.

In this issue the letters of the editor and book review editor precede the articles and reviews—an extraordinary feature but in line with the newsletter-type component that has always been a characteristic of *Documentary Editing*. The journal's articles (variable in length but traditionally about 3,000 words) continue to highlight interesting aspects of the editorial craft and intriguing incidents in the pursuit of editing. I would also like to encourage articles that discuss broad themes, like indexing or electronic publishing; issue-oriented essays that deal with circumstances and developments with effects on editing and editors; and contributions that draw attention to examples of good practice and workable solutions.

In addition, I envision a new feature that is aimed primarily at students in programs and courses with a significant professional editing component or specialization. I call on seasoned editors to pass on suggestions for editing projects that are suitable for students embarking on honors projects, internships, and masters' theses.

Documentary Editing has always been a respected and useful professional journal. I plan to continue its traditions and build upon the work that has gone before me. I strive to broaden the focus in order to reflect the wide range of scholarly editing and editions and to attract a new generation of editors advancing further on the path that the founding generation of the ADE has blazed for the profession. One aspect of those efforts is to make *Documentary Editing* a more obviously scholarly journal—balancing reports and reflections on the craft of editing with contributions that include theoretical considerations, discussions about the intellectual and social context in which editing takes place and exerts influence, and the working environments in which editors practice and train. Let me therefore urge ADE members to convey to me any suggestions they have about articles for publication in *Documentary Editing* and to bring to my attention pertinent information about conferences, meetings, and papers. I particularly appreciate leads in fields that are far removed from my own interests in early American history.

Finally, I invite readers to serve as reviewers of articles solicited for or submitted to *Documentary Editing*. The opportunity to publish one's work in a recognized and respected peer-reviewed journal with primary focus on editing is particularly important for junior editors and editorial project staff working under non-traditional and non-academic arrangements. Please consider assisting in this vital activity. Send me your name and area(s) of special expertise and interest and, in the interest of time and cost efficiency, let me know how best to communicate with you electronically.

Without help from ADE members and readers of this journal I cannot succeed as editor of *Documentary Editing*. I ask you for that support and look forward to hearing from you. Please send your reactions, suggestions, and ideas to mwoeck@iupui.edu (Marianne S. Woeck, Department of History, IUPUI, 425 University Blvd., Indianapolis, IN 46202-5140).

Letter from the Book Review Editor

As the new book review editor for *Documentary Editing*, I welcome this opportunity to share some ideas about reviewing documentary editions and other scholarly works of interest to the journal's readers. As I consider a major strength of the Association for Documentary Editing to be the diverse nature of its members' interests and backgrounds, I intend for future reviews to continue to reflect that diversity. The subjects of the numerous editions published every year cover every race, gender, class, creed, career, and political persuasion, and range from medieval times to the present—as documented by this journal's quarterly lists of recent editions. These published primary sources have chiefly appeared as letterpress (and microfilm) editions of the correspondence and other private papers or official documents of people or agencies; journals, diaries, and other autobiographical writings; and published works of poetry, fiction, and other historical and literary genres. As roughly a dozen or so reviews can be published each year, only representative samples of the hundreds of editions that annually appear in print (or on other media) will be reviewed, and not necessarily the best, or the worst, but, hopefully, those of some significance, such as the final volume of an ongoing series. In addition, I hope non-editions might also be reviewed—reference works and other books touching upon the practice, theory, and history of documentary and textual editing.

Reviews of editions should vary slightly from those of scholarly monographs in that they should be (at least) equally concerned with matters of form as of content. That is not to say that the latter should be neglected, but summarized and considered in its relationship to the crafts of documentary and textual editing. Reviewers should consider the style,

strategy, success, and significance of the edition under review, and, ideally, their essays should illuminate the practices, problems, and philosophies of modern documentary editing, as reflected by the particular volume or volumes. For example, such aspects as the nature, medium, and intended readership of the edition, the accuracy of its transcriptions, the extent and usefulness of its annotation, the reasonableness of its document-selection criteria, and the clarity and execution of its statement of editorial policies, as well as the quality of any editorial apparatus, all deserve comment. Also worth consideration is the kind of contribution the edition makes to scholarship, or, conversely, the reasons it failed to do justice to the materials it publishes. Finally, a reviewer should ask (and attempt to answer) what impact, if any, the publication should have on documentary editing or on the particular field it covers.

I recommend that reviewers should keep in mind the four general questions presented in the 1988 "Association for Documentary Editing Guidelines for Reviewing Editions," which are reprinted below: 1. "Why was the edition published?" 2. "How was the edition created?" 3. "How well was the edition fashioned?" And 4. "What will be the impact of the edition?" The nineteen detailed inquiries appearing under these general points can provide some structure to a review of an edition, but only a reviewer's personal view and unique combination of ideas, expertise, experiences, and creativity will make it enjoyable and informative reading.

Please consider contributing your time and talents to the association, this journal, and the field by joining the pool of potential reviewers. Send your qualifications and areas of specialization to Mark A. Mastromarino, Book Review Editor, *Documentary Editing*, 3696 Green Creek Road, Schuyler, VA 22969, or mamastro@earthlink.net.

REPRINT

Joseph R. McElrath Jr., "The ADE Guidelines for Reviewers of Editions," *Documentary Editing* 10 (4): 22–23 (December 1988).

During the business meeting of the 1986 ADE annual convention at the University of Virginia, it was moved from the floor that the Education Committee design guidelines for reviewers of editions. The intent of the mandate was to aid reviewers—in such a way that not only they, but editors and those who use their products, might enjoy a clear specification of the essential aspects of a well-wrought edition. Thus might the quality of public discussion regarding modern editions and editing per se be raised. The committee made available a first draft at the 1987 convention; revisions occurred this past year in light of the response that the draft

generated.

The principal problem proved one of insuring universal applicability in such a set of guidelines, given the variant concepts and terminology of different kinds of editions. Another had to do with making the guidelines as succinct as possible; it was assumed that reviewers would be less likely to use a lengthy document attempting intricate or subtle distinctions. The committee thus negotiated an introduction suggesting how the questions to be posed by reviewers might be modified to fit the major kinds of editions.

The ADE members who have contributed to the solution of these problems over the past two years are: John M. Bryan, Don L. Cook, Jesse S. Crisler, Kathleen W. Dorman, Ann D. Gordon, Judith G. Haig, Jon Kukla, Joe McElrath (chair), Gwen Nagel, C. James Taylor, Albert von Frank, David L. Wilson, and Douglas E. Wilson. Jo Ann Boydston and Herman J. Saatkamp Jr. kindly reviewed the final draft. The ADE Council approved the guidelines at the 1988 convention.

ADE Guidelines for Reviewing Editions

Reviewing an edition is often an exacting task. The complexities with which the editor dealt may have required elaborate explanation, sometimes involving not only notes but tables devoted to textual particulars. Measuring the accuracy and overall worth of the text(s) presented inevitably depends upon the quality of these explanations and the documentation—as well as upon the reviewer's own familiarity with the material and willingness to test particulars of fact and interpretation. If the edition contains explanatory glosses and is indexed, the reviewer encounters yet other matters to consider.

In accepting such an assignment from a journal, one performs a crucial service for the profession. The reviewer has the opportunity to assess newly recovered or reconstructed texts, whose specifics will determine both the kind and quality of interpretive studies based upon them. By expecting quality work from scholarly editors, the reviewer may aid in the establishment of standards for editions within particular fields or help to maintain them. Moreover, for the reader unfamiliar with the conventions employed by modern editors, the review can serve an educative function, clarifying the use for which the edition was designed. In many ways, then, the reviewer bridges the gap between textual scholars and specialists in other areas.

The Association for Documentary Editing has compiled these guidelines as aids to consideration of the nature and utility of editions. As they are phrased, the questions may not immediately apply to every conceivable kind. For example, the singular form, "text," is employed here; the term is used

in its generic sense to denote all manner of documents including letters, drawings, records, and essays. The questions should therefore be modified to apply to collections of documents as well as to extended single works such as novels and autobiographies. The several questions having to do with editorial emendation will normally not apply to editions whose announced purpose is literal transcription or accurate photo-reproduction. But the other questions will, since such editions are likewise measured qualitatively, in terms of how intelligently the text was presented and how usefully ancillary information was made available. Whatever the field or the type of edition, the same basic expectations apply: the editorial method should be immediately apparent and the rationale for it as clear; accuracy in both the text and descriptions of its particulars should be found; and how the edition can be easily utilized in all of its parts should be straightforwardly explained.

Why Was the Edition Published?

1. What textual, critical, biographical, and historical factors make this edition necessary?
2. If this text is being made available for the first time, what circumstances prevented its earlier publication?
3. If this text is being republished, what made evident this need?
4. Does this text supersede that of a "standard edition," or does it complement an edition or editions by providing new data?

How Was the Edition Created?

1. Were all of the pertinent documents considered by the editor? Does the edition specify the parameters of the search for such documents?
2. Is this edition characterized by accurate transcription?
3. If emendations occur, is that fact clearly stated, and is the rationale for all changes made in the base-text fully explained?
4. Does the editor list all of the emendations made in this text? If not, is there an adequate summary of the classes of emendations?
5. If the editor had a choice among base-texts, was the one selected the most appropriate? Is there an explanation of why the other forms were not employed?
6. If abridgment occurs or if this edition offers selections, is the rationale employed stated and judiciously followed?

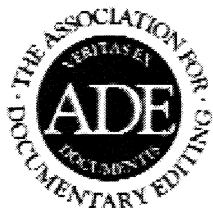
How Well Was the Edition Fashioned?

1. Does the organization of this edition facilitate its use?
2. Does the introduction place this text in the context of its historical situation, especially in regard to the intentions that

- gave rise to it and the nature of its initial leadership?
3. Is the history of this text's transmission made clear? Is the relationship of this edition to that history clear?
 4. If tables of textual data are offered, are they both useful and readily usable?
 5. If there are explanatory notes, are they adequate and appropriate? Do they comprise statements more appropriate for an interpretive study?
 6. Is this edition indexed? How usefully and accurately? If not indexed, should it have been?

What Will Be the Impact of the Edition?

1. Does the availability of this edition alter the field for future scholars and general readers? In what way?
2. If this edition is judged to be of poor quality, is there need for a better edition immediately, or is there a better prior edition?
3. Does this edition employ techniques that other editors might usefully adopt?



SEdit-L is a free, unmoderated email list for members of the ADE and others interested in scholarly editing. The host is the University of Maryland; the list manager is Steven F. Miller, sm37@umail.umd.edu. The easiest way to subscribe to the list or manage your subscription is over the web. Log on to <http://www.listserv.umd.edu/archives/sedit-l.html>, choose "Join or leave the list," and follow the instructions. Subscribers can post to the list or read archived postings on the same web site. Subscriptions can also be processed by email. Send a message to listserv@listserv.umd.edu. Leave the subject line blank and type `sedit-l [subscriber's full name]` in the message body (omitting the quote marks and brackets). When you subscribe, you will receive a welcome email with more information about the list and your subscription.

Special Opportunity for ADE Members

John Hopkins University Press and AltaMira Press are offering a 20% discount on books of interest to ADE members.

Those wishing to purchase Mary-Jo Kline's *Guide to Documentary Editing* from John Hopkins Press at a cost of \$22.36 plus shipping charges at \$5 should call 800-537-5487 (or web site jhupbooks.com) and use the code PMA when placing their orders.

Those wishing to purchase either Michael Stevens's *Editing Historical Documents* for \$19.96 or Beth Luey's *Editing Documents and Texts* for \$15.96 from AltaMira Press should call 800-462-6420 (or web site altamirapress.com) and use the code BF1ADED when placing their orders. U.S. shipping charges are \$4 for the first book and \$1 for each book thereafter.

Associate Editor The Papers of Thomas Jefferson

Sponsored by the Thomas Jefferson Foundation (Monticello) in cooperation with the University of Virginia, *The Papers of Thomas Jefferson: Retirement Series* constitutes a major documentary editing project in American history and complements the existing project based at Princeton University. Under the supervision of the editor the associate editor will work on the preparation of volumes from the end of Jefferson's second term as President (March 1809) until his death in 1826.

Required: MA/PhD or equivalent scholarly and educational achievement, experience in documentary editing or related fields, proficiency in word processing, and familiarity with early nineteenth-century American history. Experience with desktop publishing, databases, and scholarly indexing highly desirable. Applicants are encouraged to submit cover letter, curriculum vitae or resume, and the names of three references. Please mail application materials to: Thomas Jefferson Foundation, ATTN: Anne Londeree, Post Office 316, Charlottesville, VA 22902. Or email in MS Word format to resumes@monticello.org, or fax to 434-977-7757. EOE.