

## Traditions in documentary editing in the United States and Europe<sup>1</sup>

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In 2007, Donald Haks, at the time the director of the Institute of Netherlands History, and I visited the annual meeting of the Association of Documentary Editing in Richmond, Virginia. Some days earlier we had stayed in Charlottesville at the invitation of Mary Jo Kline and Theodore Crackel. There, we visited the offices of The George Washington Papers and the Thomas Jefferson Papers, Retirement Series, and we had a meeting with some of the editors of the James Madison Papers. The accuracy of the editors and their efforts to produce comprehensive editions bear many similarities to the way I was dealing with documents from the end of the thirteenth century.

Later on I realised that, for instance, in England documents originating from the end of the thirteenth century are not edited in the same way. However, this does not mean that the English tradition of documentary editing lacks accuracy and comprehensiveness. On the contrary, it is only that the English reserve this kind of editing for their oldest documents, from the Anglo-Saxon period, before the arrival of William the Conqueror in England in 1066.<sup>2</sup> The same attitude is adopted on the Continent towards documents from Merovingian and Carolingian times. I can point at the volumes in the series *Chartae Antiquiores* editing charters dating from the ninth century and earlier.<sup>3</sup>

It is a fascinating idea that in the different traditions of documentary editing in the United States and Europe editors are dealing in a quite similar way to their own oldest documents. Probably, this notion brought me to a state of mental derangement. So I decided to read a twenty minute paper on traditions in documentary editing, an extensive and complex theme that seems suitable to be dealt with at a congress for several days. You may well imagine that my presentation today will be no more than a brief introduction, or, more correctly, a kaleidoscopic view. On top of that it would be a sign of over-confidence or even of arrogance if I should pretend to have a complete knowledge on the subject.

So, let me start to enumerate some of the restrictions.

In the first place I will deal here only with the editing of texts, with an emphasis on written texts. Other documents, e.g. music scores or maps, or other editions like those of economic or statistical data, though very interesting themselves, are left out.

Secondly, I will deal with printed editions only.

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<sup>1</sup> This is an annotated version of a paper I read at the Annual Meeting of the Association of Documentary Editing in Tuscon, 2008.

<sup>2</sup> *Working with Anglo-Saxon manuscripts*, ed. Gale R. Owen-Crocker; with contrib. by Maria Cesario [et al.] 2009, Exeter (University of Exeter Press; Exeter medieval English texts and studies).

<sup>3</sup> *Chartae Latinae antiquiores. Facsimile-edition of the Latin charters prior to the ninth century*, ed. Albert Bruckner and Robert Marichal, 1954-... Olten [etc.]/Dietikon-Zürich (Urs Graf Verlag). Subtitle as of vol. 50 (1997): *Facsimile-edition of the Latin charters. Original texts.*

As you all know, documentary editing is an extensive and complex field. The path from the first concept of an edition to its publication is a long and difficult one: at many points choices have to be made, often with far reaching consequences;<sup>4</sup> for instance, on heuristic procedures, selection, text presentation, transcription, annotation etc. Depending on time and place editors have to make their own choices.

Furthermore, we have to bear in mind that Europe numbers many traditions, many of them with a long history. These traditions are deeply influenced by the characteristics of the countries: for instance the organisation of historical research.

Besides that, scholars from different fields in the humanities are involved in documentary editing. In the first place, there are historians editing historical documents, such as letters, charters, accounts, registers, diaries, etc. Other experts produce editions of legal, philosophical, theological or scientific texts. Furthermore, there are the historians of literature, producing scholarly editions of published and unpublished work of writers and poets as well as their notebooks or letters. Linguists are another category who are editing old documents in order to use them for research into the history of languages and dialects.

And, of course, the ideas and concepts of documentary editing have changed over the years. Take for instance, the remarks on editing in the introductions to the successive volumes of long-term projects like the *Thomas Jefferson Papers*,<sup>5</sup> the *English Episcopal Acta*<sup>6</sup> or the correspondence of the 19<sup>th</sup> century Dutch statesman Thorbecke.<sup>7</sup> Their editors are constantly aware of the methodological aspect of their work, and keen to improve their way of editing. It shows, from my point of view, that our profession is still very much alive.

Let us now turn to some aspects of the process of editing in relation to the different traditions in Europe and the United States. I will concentrate on two topics: 1. text presentation – I will deal with the presentation of one text and not with the problems of variorum editions of texts available in more than one version – and 2. the types of editions. So regrettably, I will not be able to discuss such interesting topics as comprehensive or selective editions, the choice of the source texts, or even annotation, or how to make an index.

An edition is the representation of a document, not the document itself. The editor is responsible for the representation. It is his choice how to deal with the text and with the physical features of the document. The editor is obliged to standardize the text to fit it into the straitjacket of the 26 letters of the Roman alphabet. He has to minimize editorial

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<sup>4</sup> See, for instance, Johanna Roelevink, *The sticky path from interesting subject to quality publication. Projects devoted to the Batavian-French period by the Institute of Netherlands History, 1905 to the present*; [http://www.portahistorica.eu/copy\\_of\\_fundamentals/the-sticky-path-from-interesting-subject-to-quality-publication](http://www.portahistorica.eu/copy_of_fundamentals/the-sticky-path-from-interesting-subject-to-quality-publication)

<sup>5</sup> *Thomas Jefferson Papers*, 1950-..., Princeton NJ (Princeton University Press); <https://jeffersonpapers.princeton.edu/>.

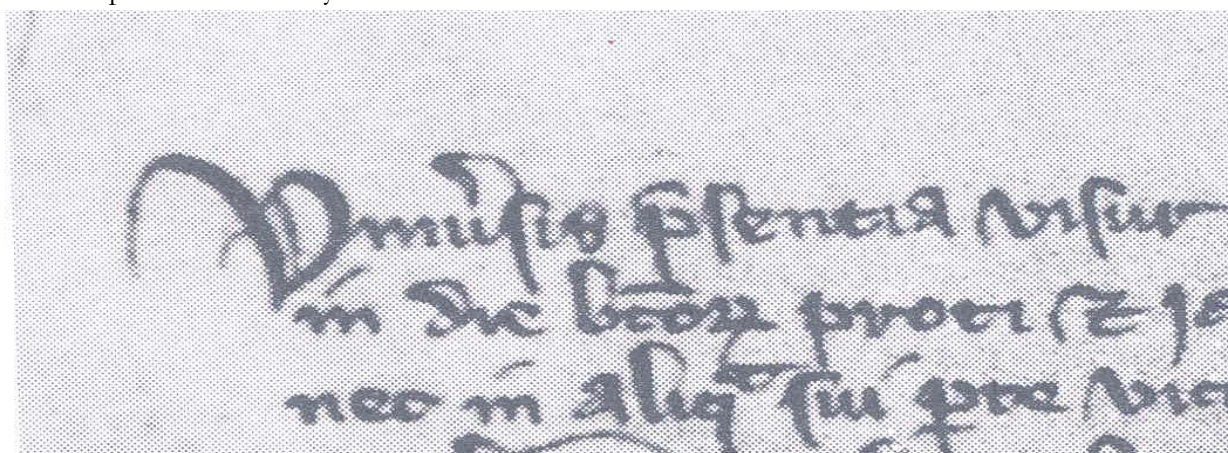
<sup>6</sup> *English episcopal acta*, 1980-...London (Oxford University Press for the British Academy); <https://www.britac.ac.uk/english-episcopal-acta>.

<sup>7</sup> *De briefwisseling van J. R. Thorbecke* [The correspondence of J.R. Thorbecke (1798-1872)], ed. G.J. Hooykaas ... [et al.]; 7 vol., 1975-1998 's-Gravenhage (Nijhoff; as of vol. IV Instituut voor Nederlandse Geschiedenis); <http://resources.huygens.knaw.nl/briefwisselingthorbecke>.

signs in order to keep the text legible for the public. Lastly, the text has to fit into the allotted number of pages of the printed book.

Questions have to be answered on transcription:

- Ought it to be literal, or is it desirable to normalize some letters?
- Are we to handle all texts in the same way or should Latin and vernacular be distinguished?
- How to deal with the abbreviations: expand them or not? Do we expand them silently or between brackets or in italic font?



Look at this picture of this first word of a charter from 1324.<sup>8</sup> There are at least 8 ways to transcribe the first word.

- |                |                |
|----------------|----------------|
| 1. Vniu'sis    | 5. Univ'sis    |
| 2. Vniu[er]sis | 6. Univ[er]sis |
| 3. Vniuersis   | 7. Universis   |
| 4. Vniuersis   | 8. Universis   |

There are more decisions to take. Shall we stick to the original punctuation and capitals or will we conform to modern practice?

How to deal with monograms or other exceptional signs? Or what will we do with deleted words or sentences? And if we include them in our edition we have to choose where and in what way.

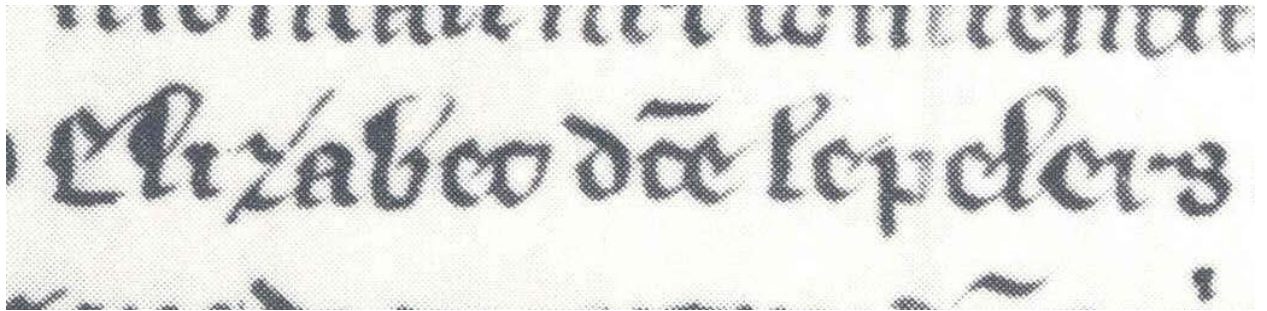
However, even after all those choices are made, and editors start transcribing their records they must be aware of the fact that in many instances the transcription is their own interpretation.

Let's hope that you didn't encounter too many difficult words in your documents. Think of poor Mr. Faggen. You all know the article in the New York Times about his edition of the notebooks of Robert Frost. Did he make more than a hundred or even a thousand mistakes in the transcription as some of his colleagues stipulated or are they just different interpretations of the horrible handwriting of Frost?<sup>9</sup>

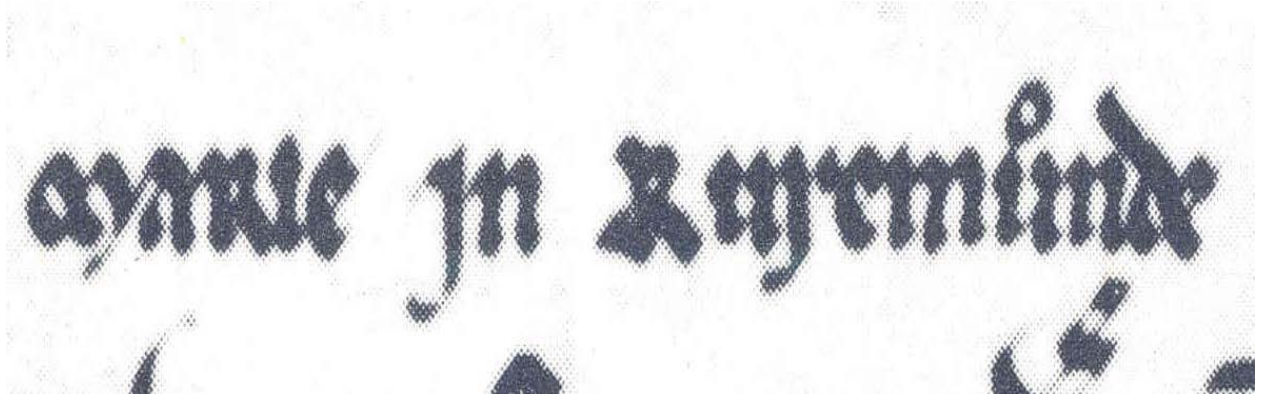
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<sup>8</sup> E.C. Dijkhof, *Het oorkondevezen van enige kloosters en steden in Holland en Zeeland, 1200–1325*; 2003 Leuven (Peeters; *Schrift en Schriftdragers in de Nederlanden in de Middeleeuwen* 3), nr. 1194, picture nr. IVg with a transcription on the opposite page.

<sup>9</sup> *The Notebooks of Robert Frost*, ed. Robert Faggen; 2006 Cambridge Ma (The Belknap Press of Harvard University Press). Reviewed by David Orr, *Frost on the Edge*, *The New York Times Book Review*, 4



If you decide to give the original capitals, what is to be considered as a capital? The first letter of the name Elisabeth should be a capital, however, it has the shape of a minuscule.



On the other hand, look at the letter R in Maria. It has the shape of a capital, but in a very strange place.

How do we deal with the texts by Albert Einstein who used to write German letters up to 1905? The editors of the first volume of his papers decided to print even these texts in a roman font.<sup>10</sup> In my personal view a fair choice, but it was a choice. They could also have printed these texts in the Gothic font that was usual at that time in Germany.

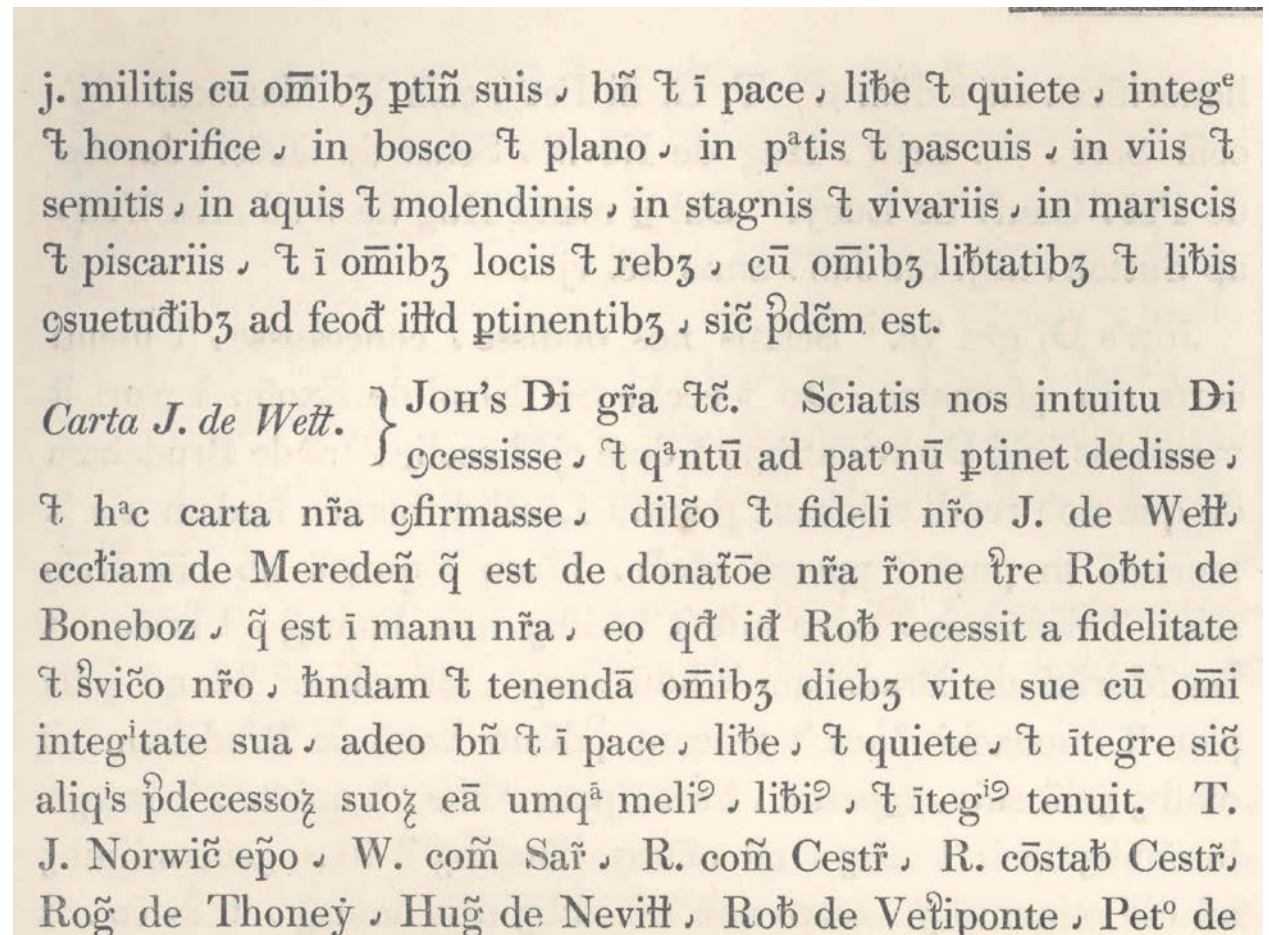
It seems clear that editors starting a new project face what we might call an abyss of freedom. The result seems to be fragmentation. Once upon a time, there were diplomatic editions that were not critical, and there were critical editions that were not diplomatic. However, nowadays there are many different theories, methods, and practices which are based on different perspectives and attitudes. The classification and terminology for scholarly editions in different countries hardly reduces the confusion. There are many names, describing editions from various points of view. On the other hand, one type of edition gets different names, even in the same country; and lastly one and the same name may refer to very different types of editions in various countries. Some editors add to the confusion by describing, for instance, an edition as diplomatic on the cover and as critical on the title-page.

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February 2007. See also Motoko Rich, *Editing of Frost Notebooks in Dispute*, The New York Times Book Review, 22 January 2008.

<sup>10</sup> *The collected papers of Albert Einstein*, 1, *The early years, 1879-1902*, ed. John J. Stachel, 1987 Princeton, NJ (Princeton University Press).

The most extreme form of text edition is the typographic facsimile (American) or Record Type edition (in England), which follow the text as close as possible. They reflect the original punctuation, capitalization, abbreviations, lines, paragraphs and page breaks etc. as far as possible. This kind of edition became very popular in the second half of the 19th century, especially in England.



However, as you see from this example, an edition of charters preserved in the Tower of London, it does indeed make the record available in print, but the text itself is hardly more accessible.<sup>11</sup> You still have to be an expert in Medieval Latin palaeography to read this edition.

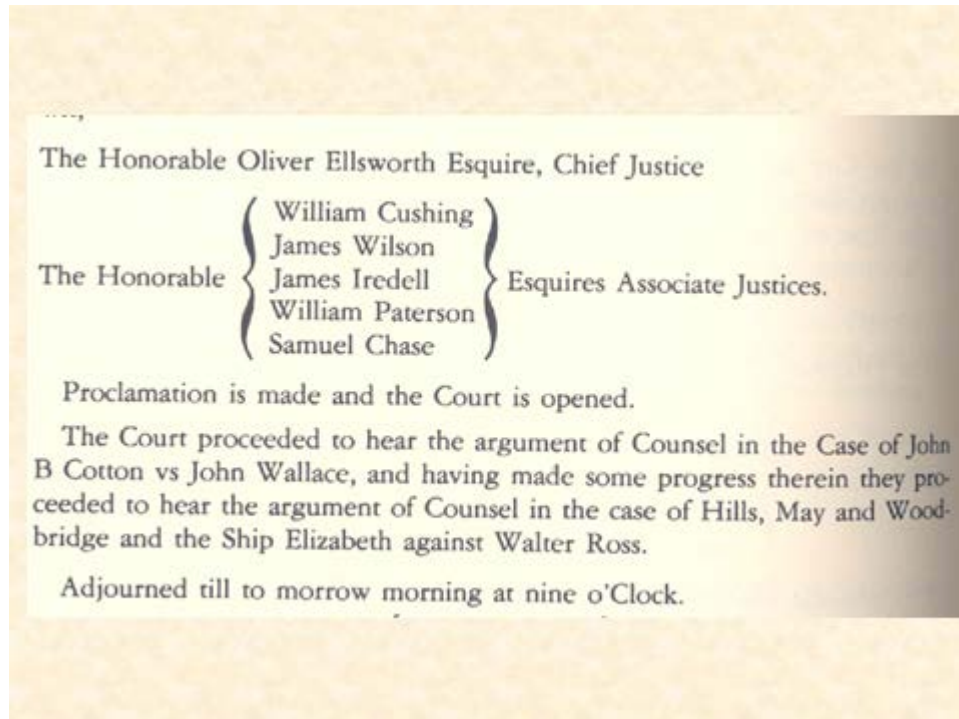
At first it seemed that this method would become obsolete in the course of the twentieth century. It was a quite expensive way to reach a rather small public and, furthermore, other ideas arose to visualize some physical features of a document. In 1977 R.F. Hunnisset, an assistant Keeper of the Public Record Office in London, repudiated this method of editing as a bad photocopy.<sup>12</sup> One would expect that nowadays, with high quality photographs and scans, such editions will be out of date, however, this is not

<sup>11</sup> *Rotuli Litterarum Clausarum in Turri Londinensi Asservati*, ed. T.D. Hardy, 1833-1844 [London] (Record Commission). The first book of this typography was *Domesday book, seu Liber censualis Wilhelmi primi, Regis Angliae, inter archivos regni in Domo capitulari Westmonasterii asservatus: jubente rege... Georgio Tertio praelo mandatus typis Liber de Wintonia*, ed. Abraham Farley. 1783 [London] (printed by J. Nichols).

<sup>12</sup> R.F. Hunnisset, *Editing Records for Publication*, 1977 [London] (British Records Association).

completely the case. The praxis of editing the text with the abbreviation signs in their original form disappeared in the nineteenth century. By many editors, however, the wish remain to show some of the external features of the documents or manuscripts.

A nice example is the first volume of the *Documentary History of the Supreme Court of the United States, 1789–1800*, that was published in 1985.<sup>13</sup>



In England in 2004 William Greenslade edited one of Thomas Hardy's notebooks in a similar way.<sup>14</sup>

48d

Identity concealed

~~Abduction~~ ~~ruse~~ Street to the court so crowded with persons waiting to see the lady as to be dangerous for her: four ladies were therefore dressed like her in every respect – mourning & thick veil – & when the four came out nobody c<sup>d</sup> say wh. was the real one – the 4 going in diff<sup>t</sup> directions. ib.

Source: *DCC*, 24 August 1826, p.3, col.3.

Note: *lady*: this was Miss Turner. See 'Abduction of Miss Turner' (29a). *four ladies*: there were three dressed like Miss Turner.

Sattler, in 2007, did the same in his edition of the letters and drafts of Friedrich Hölderlin.<sup>15</sup>

<sup>13</sup> *The documentary history of the Supreme Court of the United States, 1789-1800*, ed. Maeva Marcus, co-ed. James R. Perry, ass. ed. James M. Buchanan ... [et al.]. 1985-... New York (Columbia University Press).

<sup>14</sup> *Thomas Hardy's "facts" notebook: a critical edition*, ed. William Greenslade, 2004 Aldershot [etc.] (Ashgate).

Very close to this form of documentary editing is the diplomatic edition. The editor uses critical symbols and footnotes to describe in detail the physical features of the document and all changes that have occurred in the text. It derives its name from the edition of charters (diploma), which started especially in Germany in the 19th century. However actually these editions are not diplomatic. Of course, they have signs and symbols or footnotes for such things as monograms, elongated letters, words that are erased or stricken out. And of course the transcription is of the utmost accuracy. However, on the other hand, the punctuation and the capitalization are modernized. The letters *u* and *v* are adapted according to their pronunciation. Most of the contractions and abbreviations are tacitly expanded.

Of course, there are editions of charters using the diplomatic transcription, but they are a minority. In England there is the series of the Anglo-Saxon charters. As you see they had to cope with the problem of old-English letters like the thorn.

In the Dutch tradition documents in the vernacular receive a different treatment. In the Charter book of Holland and Zeeland the letters *u* and *v* were no longer normalized and all contractions and abbreviations were expanded in italics. The Charter book of Gueldres shows another innovation: punctuation and capitalization are normalized, but the original punctuation is given in footnotes, while the original capitals are printed in bold.

Since the third decade of the last century literary editors sometimes used diplomatic transcription, for instance, the works of Friedrich Hölderlin edited by Friedrich Beissner,<sup>16</sup> or here in the United States, for instance, the well-known edition of the Whitman's manuscript *Leaves of Grass* by Fredson Bowers.<sup>17</sup> However, at the same time opinions differed widely as to the most appropriate way of using this method. Sometimes hot debates took place about using signs or footnotes or even both. This way to represent a text is the ultimate to one scholar and a text behind barbed wire to the other.

In the 1920's editors in historical linguistics also embraced the method of diplomatic transcription. Linguistics from Germany especially showed an interest. For instance, the University Press in Heidelberg published a series of old and middle-English charters with an exhaustive annotation.<sup>18</sup> In 1932 Friedrich Wilhelm edited the first volume of the *Corpus der altdutschen Originalurkunden*, containing the oldest documents in medieval German and Dutch until 1300.<sup>19</sup> Wilhelm printed the original capitals as he found them, as we can see in this capital *A* in a minuscule form. He also made a distinction between a

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<sup>15</sup> *Sämtliche Werke: "Frankfurter Ausgabe" [von] Friedrich Hölderlin; historisch-kritische Ausgabe*, ed. D.E. Sattler. 22 vol. 1975-2008 Frankfurt am Main (Roter Stern later Stroemfeld).

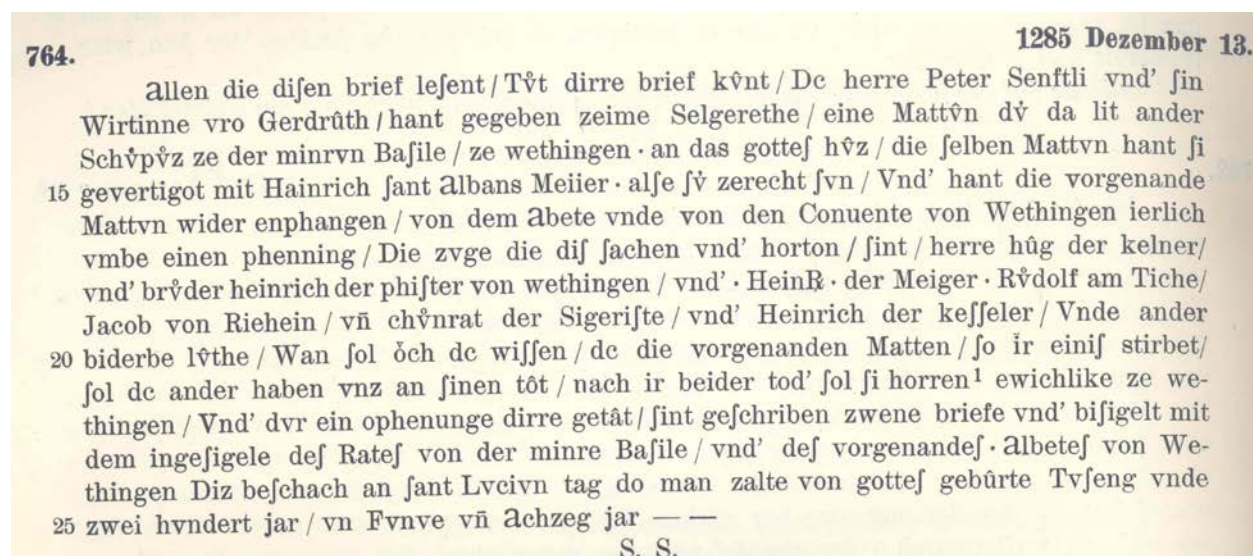
<sup>16</sup> *Friedrich Hölderlin*, ed. Friedrich Beissner. 1973 München (Heimeran; Dichter über ihre Dichtungen 11).

<sup>17</sup> *Whitman's manuscripts. Leaves of grass (1860), parallel text; Walt Whitman*, ed. with notes and introd. by Fredson Bowers. 1955 Chicago (University of Chicago Press).

<sup>18</sup> For instance, *Mittelenglische Originalurkunden von der Chaucer-Zeit bis zur Mitte des XV. Jahrhunderts, in der grossen Mehrzahl zum erstenmal veröffentlicht*, ed. Lorenz Morsbach; *Mittelenglische Originalurkunden (1405-1430), mit Einleitung und Anmerkungen*, ed. Hermann M. Flasdieck. Resp. Heidelberg 1923, 1926 (Heidelberg, Carl Winter; Alt und mittelenglischen Texte 10, 11).

<sup>19</sup> *Corpus der altdutschen Originalurkunden bis zum Jahr 1300*, begründet von Friedrich Wilhelm; fortgeführt von Richard Newald; ed. von Helmut de Boor und Diether Haacke. 54 vol., 1932-1986 Lahr, Baden (Schauenburg); vol. 55 2004 Berlin (Erich Schmidt Verlag); <http://tcdh01.uni-trier.de/cgi-bin/iCorpus/CorpusIndex.tcl>.

short and a long letter *s*. According to his method the signature of George Washington would be transcribed like this: G<sup>o</sup>: Waſhington.<sup>20</sup>



The approach was criticized, for the *s* is not the only letter written in different ways. Think of the long, the short and the round *r*, or the double and the single *a*. Actually Wilhelm transposed some elements of the typographic facsimile edition into his diplomatic transcription. That happened quite often, but rather arbitrarily. For instance, the editors of the Anglo-Saxon charters did not normalize the shorthand note for the Latin *et*,<sup>21</sup> that derived from a system of signs attributed to Tiro the secretary of Marcus Tullius Cicero. Actually the use of the ampersand in transcriptions, which is quite common, seems to be the same phenomenon, from the sign derived from the ligature of the letters *E* and *T* in Merovingian script.

A completely different way of text presentation is the clear-text edition: An edition in which the all editorial matter is relegated to appendices at the back of the book, leaving the text, "in the clear", that is, free from any signs of editorial intervention. The advantage of this method is, of course, that it lays the emphasis on the text itself. On the other hand, there is always the risk that the user, even a scholar, will not look up such information at the back of the book. It is especially dangerous in cases where the edition gives a critically-established text of a handwritten document, i.e. of the ultimate version without any changes the author made previously in the manuscript. Things are even worse when the editor leaves out the information in the back of the book altogether. At the very worst the editor does not even mention in his introduction that his text is a critically-established text and leaves out editorial notes altogether. In the selected letters of Henry James to the English poet Edmund Gosse, written between 1882 and 1915, Rayburn S. Moore edited the texts as he thought that they were intended by Henry

<sup>20</sup> *The papers of George Washington*, ed. W.W. Abbot [et alii]. 1976-... Charlottesville (University Press of Virginia); <http://gwpapers.virginia.edu/editions/digital/>.

<sup>21</sup> For instance, *Charters of Sherborne*, ed. by M.A. O'Donovan. 1988 Oxford (Oxford University Press for the British Academy; Anglo-Saxon charters 3).



James.<sup>22</sup> So he left out any changes that the author had ever made, preventing us from reading between the lines, which in the case of Henry James is a great pity.

Most editors can be situated somewhere in between the typographic facsimile and the diplomatic and, on the other side, the clear-text edition. They all compromised of more or less standardization and normalization of letters, capitals and punctuation, the silent or overt expansion of contractions and abbreviations, more or less rigour in applying the rules for emendations, more or less uniformization of the documents. Some of these midstream editions use certain elements of the diplomatic method, in others the approach of the critically-established text dominates.

In the United States these middle of the road editions are referred to as inclusive text editions by literary editors and as expanding transcriptions editions by historical editors. They all have in common that they provide the original capitals and punctuation. In Europe most historical editions belonged to the midstream as well. However, the rendering of original capitals and punctuation is very rare. A large minority of the European literary editions also belongs to the middle group. Telling examples are the letters of the English writer and poet Samuel Taylor Coleridge edited between 1956 and 1971 by Earl Leslie Griggs,<sup>23</sup> or the correspondence of Charles Baudelaire edited between 1947 and 1953 by Jacques Crépet.<sup>24</sup>

Let's take a closer look at the type of sources that are edited in Europe and the United States.

If you study the list of the members of the Association of Documentary Editing and the projects they are working on it is quite clear that the edition of papers of individuals is still mainstream. Of course, there are editions by institutions like the *Documentary History of the Supreme Court* or the *American States Papers*, and there are even editions on certain themes, such as the edition of letters of Irish immigrants, but such projects are still a minority.

In Europe there is, of course, a similar tradition in editing the documents concerning important people. In the Netherlands we may mention the 19 volumes of the correspondence of Anthony Heinsius, the eighteenth century pensionary of the Estates of Holland.<sup>25</sup> In Germany we can point at the publication of the papers of Otto count of Bismarck, the Iron Chancellor of Prussia at the end of the nineteenth century. However, we must here keep in mind that the edition of political letters was prepared under his own responsibility after his retirement.<sup>26</sup> In England there is the edition of the war

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<sup>22</sup> Selected letters of Henry James to Edmund Gosse 1882-1915; a literary friendship, ed. Rayburn S. Moore. 1988 Baton Rouge [etc.] (Louisiana State University Press).

<sup>23</sup> *Collected letters of Samuel Taylor Coleridge*, ed. Earl Leslie Griggs. 6 Vol., 1959-1971 Oxford [etc.] (Clarendon Press).

<sup>24</sup> *Correspondence générale, Charles Baudelaire*, recueillie, classée et annotée par Jacques Crépet. 6 Vol. 1947-1953 Paris (Conard; Oeuvres complètes de Charles Baudelaire).

<sup>25</sup> *De briefwisseling van Anthonie Heinsius, 1702-1720*, ed. A.J. Veenendaal, jr. 19 Vol. 1976-2001 's-Gravenhage/Den Haag (Nijhoff as of 1989 Instituut voor Nederlandse Geschiedenis).

<sup>26</sup> *Politische Briefe Bismarck's aus den Jahren 1849-1889*, ed. Otto Eduard Leopold Fürst von Bismarck. 4 Vol. 1889-1893 Berlin (Steinitz); *Fürst Bismarck als Redner. Vollständige Sammlung der parlamentarischen Reden*

papers of Winston Churchill,<sup>27</sup> or again in France the edition of the letters of president De Gaulle.<sup>28</sup> However, actually this kind of edition is in the minority. The habit to focus on institutions or on certain types of sources and on historical themes rather than on individuals is very preponderant in many European traditions. From the Middle Ages there are many volumes with charters concerning a specific county or duchy or even on a special historical topic, for instance the *Hansisches Urkundenbuch*, an edition of charters concerning the Hanseatic trade in the Middle Ages.<sup>29</sup> However, also for modern times we can observe many editions on specific topics or specific types of documents. Take the Acts of the 'prehistory' of the Bundesrepublik Deutschland,<sup>30</sup> or the series of the Naval Records Society, editing small sources on the maritime history of England.<sup>31</sup> In Belgium the royal committee of history publishes editions on typical sources or themes,<sup>32</sup> and in France the collection of not-published documents concerning the history of France is composed the same way.<sup>33</sup> Of course, I cannot end this little enumeration without mentioning the activities of our own institute, editing sources on different historical themes, such as on the history of the exchange banks in the seventeenth and eighteenth century, or on the relation between the Netherlands and Indonesia after the Second World War.<sup>34</sup>

Both in the United States and in Europe there are two distinctive traditions in documentary editing. There are the literary editors, producing scholarly editions of literature and related documents such as letters, diaries etc. This tradition in Europe dates back to the Renaissance with the editions of the Bible and of classical writers. In the

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*Bismarcks seit dem Jahre 1847*, sachlich und chronologisch geordnet mit Einl. und Erl. vers. von Wilhlem Böhm, Alfred Wilhelm Dove. 16 Vol. [1885-1891] Berlin [etc.] (Spemann).

<sup>27</sup> *Speaking for themselves. The personal letters of Winston and Clementine Churchill*, ed. by Mary Soames. 1998 London [etc.] (Doubleday); *The Churchill war papers*, [ed.] Martin Gilbert. 3 Vol. 1993-2000 London (Heinemann); *Winston S. Churchill, his complete speeches, 1897-1963*, ed. Robert Rhodes James. 8 Vol. 1974 New York/London (Chelsea House Publishers/Bowker).

<sup>28</sup> *Lettres, notes et carnets. Charles de Gaulle*, ed. Olivier Germain-Thomas [et al.]. 13 Vols. 1980-1997 [Paris] (Plon).

<sup>29</sup> *Hansisches Urkundenbuch*, hrsg. vom Verein für Hansische Geschichte, ed. Konstantin Hohlbaum [et alii]. 11 Vols. 1876-1939 Halle (Verlag der Buchhandlung des Waisenhauses); <http://www.hansischergeschichtsverein.de/hanseub.htm>.

<sup>30</sup> *Akten zur Vorgeschichte der Bundesrepublik Deutschland, 1945-1949*, ed. Bundesarchiv und Institut für Zeitgeschichte. 5 Vols. 1976-1983 München [etc.] (Oldenburg).

<sup>31</sup> A complete survey can be found on their website: <https://www.navyrecords.org.uk/books/>.

<sup>32</sup> Koninklijke Commissie voor Geschiedenis/Commission royale d'Histoire; see for their publication: [http://www.kcgeschiedenis.be/en/accueil\\_en.html](http://www.kcgeschiedenis.be/en/accueil_en.html).

<sup>33</sup> Just a few examples: *Collection de documents inédits sur l'histoire de France, publ. par ordre du Roi et par les soins du Ministre de l'Instruction Publique. Série 1, Histoire politique. 1835-...* Paris (Imprimerie Royale/ Imprimerie Nationale), the volumes are not all numbered; *Collection de documents inédits sur l'histoire de France. Troisième série, Archéologie. 1839-...* Paris (Imprimerie Nationale); *Collection de documents inédits sur l'histoire de France. Comité des Travaux Historiques et Scientifiques. Section de Philologie et d'Histoire, jusqu'à 1610. Série in-8o. 1965-...* Paris (Bibliothèque Nationale [etc.]).

<sup>34</sup> *Officiële bescheiden betreffende de Nederlands-Indonesische betrekkingen, 1945-1950*, ed. S.L. van der Wal, P.J. Drooglever en M.J.B. Schouten. 20 Vols. 1971 's-Gravenhage/Den Haag (Nijhoff/Instituut voor Nederlandse Geschiedenis); <http://resources.huylgens.knaw.nl/retroboeken/nib/#page=0&accessor=toC&view=homePane>. See for a complete survey of all editions published by the Huygens Institute for the History of the Netherlands and its predecessors on Dutch history, Dutch literature and history of science <https://www.huylgens.knaw.nl/resources/>.

United States editions of American writers developed in the last century. On the other hand, there are the historical editors, producing a wide range of historical documents such as charters, accounts, but also the letters and diaries of statesmen. In Europe this tradition goes back to the seventeenth century, in the United States the oldest editions date from the end of the eighteenth century.

In Europe literary editors and historical editors seem in many countries to live in two completely separated worlds. Except for the oldest documents historical editors are hardly interested in diplomatic transcriptions. Most of these editors prefer to standardize punctuation and capitalization, to expand contractions and abbreviations silently, even to make most emendation tacitly. On the other hand there are the literary editors in Europe who consider diplomatic or even typographic facsimile editions as the ideal form of scholarly editions. For many different reasons it is not always possible to produce such an edition, but it seems at least to be their aim.

We may conclude that the widest gap is between Europe and the United States. Concerning historical editors we can point to the different approaches to capitals and punctuation. As regards literary editors there is a wide gap between the preference in Europe for diplomatic transcriptions and the critically-established clear-text edition in the United States. In Europe the latter editions are usually only made after a diplomatic edition is published. We see also a distinction between the types of editions that are produced, papers of individuals in the United States versus editions on documents of institutions, on selected types of sources or on historical themes in Europe.

The question arises what causes all these differences? At first sight it might be attributed to the dialectic of progress, because the literary tradition is much older in Europe. However there're maybe other possibilities. Are there different types of editors, ones that concentrate on the content, and others on the texts? Or are the differences caused by the intended audience, or maybe by the types of sources? Or are editors handling texts written by well known writers or politicians with more respect than those produced by anonymous civil servants? Or are unique documents differently treated by the editors? The problem is that not one of these possible explanations seems to give a satisfactory solution.

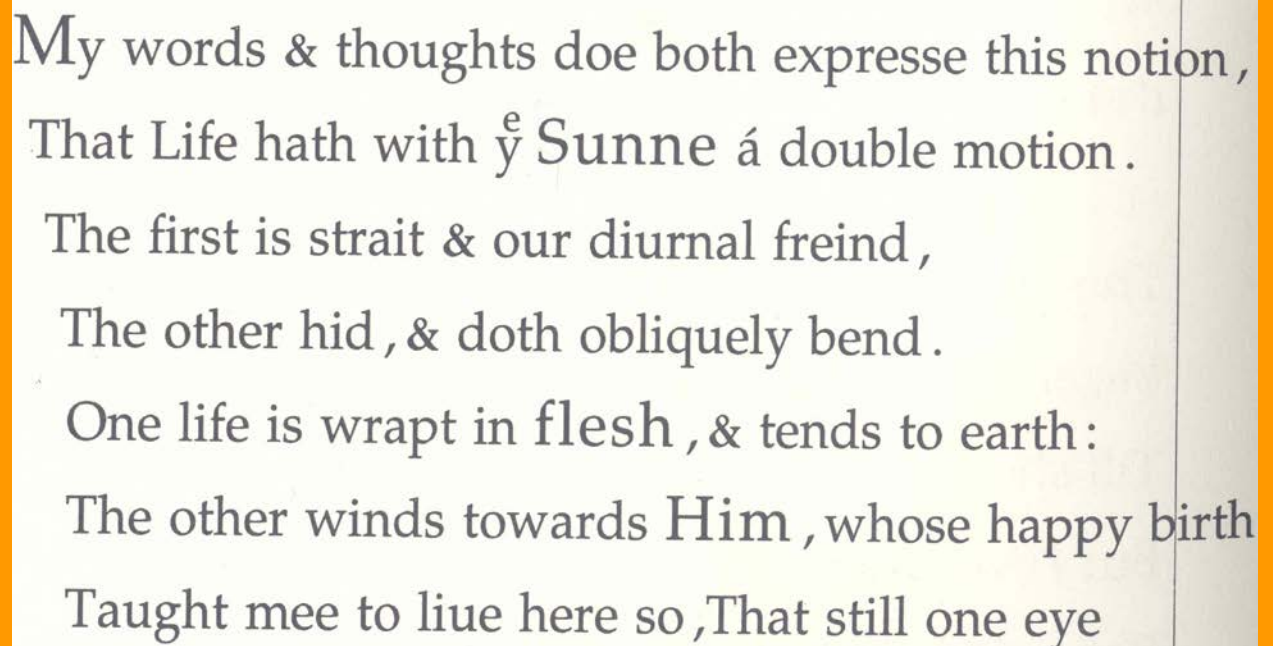
I have another point to make. In my personal view discussions about the methodological aspects of documentary editing diminish the gap between the traditions. Here since 1978 the Association of Documentary Editing consists of literary and historical editors. In the United States the differences in approach between both kinds of editors seem to be much smaller than in Europe. In the midstream they seem to come rather close in methodology. Probably the differences in the types of editions play a role. Here in the United States editing the papers of individuals is preponderant. The differences, for instance, between editing the letters of a politician, a poet or a scientist are probably quite small. The differences between editing the papers of an eighteenth-century poet or the resolutions of the States General of the Dutch Republic are not that small.

In Europe there are many forms of cooperation between literary and historical editors, but those contacts are not formalized. Every time they discussed methodological aspects of their work, a better mutual understanding developed which is an advantage for

both sides. The way medieval vernacular texts are treated in historical editions, for instance, is certainly influenced by the approach of the linguistic editors. On the other hand, the way literary editors nowadays are editing historical documents that serve as secondary documentation, is without doubt influenced by the historical editor's views.

This means that regular discussions on the theory of editing are still important, on a national level between different types of editors, however, certainly also on an international level. To stimulate such discussions is one of the most important aims of the recently established network of institutions editing historical sources, Porta Historica.

In the United States the Association of Documentary Editing is **the** platform of discussion on methodological matters in editing. Nevertheless, there is more variety in the United States than the midstream of the ADE. Look at this last picture of this article. It is the diplomatic edition of a manuscript written by the seventeenth century English poet George Herbert, edited by the American literary editor Mario Di Cesare in the series of the Medieval and Renaissance English Text Society that he founded.<sup>35</sup> This society has many members at the American universities – I did not find them on the membership list of the ADE – and this edition comes very near to the edition of the oldest charters in the Germanic language in the so-called *Corpus der altdutschen Originalurkunden* (see the picture on page 8).



My words & thoughts doe both expresse this notion,  
That Life hath with y̅ Sunne á double motion.  
The first is strait & our diurnal freind,  
The other hid, & doth obliquely bend.  
One life is wrapt in flesh, & tends to earth:  
The other winds towards Him, whose happy birth  
Taught mee to liue here so, That still one eye

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<sup>35</sup> The temple. Adiplomatic edition of the Bodleian Manuscript (Tanner 307) [by] George Herbert, with introd. and notes ed. Mario A. Di Cesare. 1995. Binghamton, NY (Medieval & Renaissance Texts & Studies 54).