

of which help to make a map librarian's life a little easier. Still, Larsgaard's book remains the best introduction and summary. The second edition is absolutely required in all map libraries experiencing the not-so-gentle nudges of progress.

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**A Guide to Documentary Editing. Prepared for the Association for Documentary Editing.** MARY-JO KLINE. Baltimore and London: The Johns Hopkins University Press, 1987. 228 p. ISBN 0-8018-3341-8 \$29.50 (US).

The world of documentary publishing — that is, the compiling, editing, annotating, and printing of historical records such as letters, journals, diaries, or public records — is a world without standards, guidelines, or much of a literature. *A Guide to Documentary Editing*, produced for the American Association for Documentary Editing (ADE), consists of the first booklength discussion of the subject in North America. The ADE is to be applauded for initiating and maintaining this project, and the author, Dr. Mary-Jo Kline, deserves praise for braving these uncharted waters.

In ten chapters, *A Guide to Documentary Editing* follows the work of the documentary editor from the development of an editorial project to the printing of the book. Chapter one deals with the history of documentary editing in America, examining the difference between “historical” and “literary” editing and tracing the editorial efforts of various American associations, including the Modern Language Association, the Center for Editions of American Authors, and the Center for Scholarly Editions. Chapters two and three focus on the work of initiating an editorial project and physically organizing the documents in question. In Chapter two, particular attention is paid to the location and acquisition of source documents; chapter three includes a discussion of the strengths and weaknesses of comprehensive and selective documentary editions and the value of microform editions and supplements.

An examination of the problems of transcribing and editing historical documents follows. The author looks at how editors decide which version of a document will become the source for an edition and at the different methods available for transcribing original records. Chapter five describes some of the methods used by modern American editors to produce final texts and discusses problems such as the consistency of spelling and punctuation and the standardization of physical format. Chapter six investigates different editorial conventions, surveying the use of textual symbols and examining the evolution of editorial notes. Chapter seven explores some exceptions to the editorial norm, discussing the problems inherent in documents created by multiple authors and those drawn from oral testimony.

Chapters eight and nine offer specific comments about the editorial process. The former focusses on the mechanics of documentary editing, such as the act of transcription and the importance of proofreading. The latter looks at the role of annotation and the value of a detailed index. The final chapter introduces the editor to the world of the publisher, discussing practical matters such as the layout of the book, the location of notes, and the actual printing process.

Each chapter includes a well-organized section of suggested readings which leads the reader to relevant literature on a specific subject. The volume is well written and nicely produced, with a detailed and logical table of contents and a practical physical format which allows easy scanning as well as cover-to-cover reading. It also includes an adequate, if uninspired, index.

To expect a reviewer to offer a detailed critique of a book which stands alone in its field is like asking a starving man for a gastronomical assessment of his first meal in weeks. One's initial temptation is simply to praise the heavens for the book's very existence and devour its contents immediately. But, once finished, the critic must sit back and consider if his palate has been satisfied and his appetite sated.

*The Oxford English Dictionary* defines the word "guide" as "to go with or before for the purpose of leading the way." By this definition, *A Guide to Documentary Editing* is a good guide. The book surveys the field of documentary editing, leads the reader to other relevant literature on each subject discussed, and elaborates upon themes whenever necessary. Of course, most users of guidebooks want answers — clear, simple, easy to execute, with all manner of relevant examples and a solution for every exception. This is universally impossible for the authors of guidebooks to achieve, and the author of *A Guide to Documentary Editing* is refreshingly forthright in her decision not to offer any prescriptions.

As Kline indicates, this book is a "sometimes disconcerting combination of theoretical discussions and practical descriptions of methodology" (p. xiv). No attempt is made to dictate policies or practices for documentary editing; instead, the author points out the advantages and shortcomings of various methodologies. Kline has designed the book to supplement already available literature in the field of documentary editing. As she notes, "in areas where much has been written the book is little more than a guide to fuller printed treatments. When there is nothing to which I can refer the reader, I must supply information from scratch and at length." Unfortunately, in her efforts not to seem dictatorial, Kline errs too far on the side of caution. This book surveys a host of editorial activities but offers few specific suggestions and includes virtually no practical examples. For example, Kline rightly refuses to resolve the ageless problem of determining when and how to include footnotes. She argues that "it is impossible to tell someone how to annotate documents," adding, "it is somewhat easier to show interested scholars through examples of first-rate annotation" (p. 185). Unfortunately, Kline has included no such examples in the text; instead, she refers to model editions which the reader must then review. Two or three practical examples of different methods of footnoting would have helped illustrate the problem without suggesting specific solutions.

The one notable exception, a detailed example of the different ways to transcribe a handwritten document (pp. 142-50), is in fact a highlight, for it offers a tangible and entertaining illustration of the methodologies discussed. Yet later in the text, when she is offering some practical suggestions about the mechanics of editing, Kline voices her concern that she may be "insulting the reader's intelligence" (p. 170). Far from it, these practicalities are most useful. In truth, helpful suggestions and illuminating examples are rarely construed as dogmatic commands, but the lack of such detail opens the door to misunderstanding or even boredom.

*A Guide to Documentary Editing* suffers from one more serious flaw, one distressingly common in the world of documentary editing. Nowhere in this book is there a discussion of *who* should edit, *what* they should edit, or — of paramount importance — *why* they should edit. Few people agree about the purpose and goals of documentary editing. Why do people edit historical documents? To offer useful substitutes for inaccessible originals? To illustrate an historical theme or topic? To entertain a general public? To make their fame and fortune? In this age of micro-reproduction, photocopiers, couriers, and fax machines, who needs detailed, time-consuming, painstakingly prepared, multi-volumed documentary editions? Who uses them? Why? What about “one-off” editions: single volumes such as an explorer’s trip diary, a selection of a family’s correspondence, a collection of documents about a specific theme? Do these qualify as documentary editions? If so, are their editorial problems different from those discussed in this book?

The author also neglects to examine the nature of those people involved in documentary editing. For example, the chapter on initiating an editorial project paints a picture of an editor and his staff, funding in hand, office furniture in place, subject chosen, ready to slay any editorial dragon that crosses their path. However, we learn nothing about who these people are, or who they perhaps should be. The author need not offer a formula for the perfect editor, but she might have hinted at the kinds of people who inhabit this dusty world, or she might have described the vast array of education and experience found in the editorial community. What kinds of background or qualifications are common among documentary editors? What kind of staff is useful for what type of project? The author seems to have assumed that her readers know who they are and what they are about. Surely such a seminal publication ought to include some introspection and self-analysis, if only to provide the grist for later debates?

In spite of these comments, one must commend *A Guide to Documentary Editing* as an unprecedented repast. It gives us something where there was nothing. It is a tasty first course for famished documentary editors. Perhaps the more extensive treatment this reviewer craves can constitute a later course?

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**Guide to the Holdings of the Archives of the Ecclesiastical Province and Dioceses of Rupert’s Land: Records of the Anglican Church of Canada.** WILMA MacDONALD. Winnipeg, Manitoba: St. John’s College Press, 1986. vi, 216 p. ISBN 0-920291-01-5 \$12.50.

**Masinahikan: Native Language Imprints in the Archives and Libraries of the Anglican Church of Canada.** KAREN EVANS, compiler. Toronto: Anglican Book Centre, 1985. xxiii, 357 p. ISBN 0-919891-33-0 \$24.95.

Two oft-proclaimed goals of Canadian archivists are the development of archival networks and the formulation and implementation of descriptive standards. Creating networks to provide communication between, and support for, professionals, especially those sharing like jobs, is a less formidable task than developing a common