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G-55: Scholarly Editing: principles & Practice
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1) *Were the pre-course reading assignments useful? Are there any readings that you would like to see added or removed in future years?*

1. Yes, definitely. The Tanselle essays are dense in terms of reference, but they give a very useful survey of the field's historical evolution and key terms. You don't need to (and shouldn't!) agree with everything he says.
2. The readings were very useful for getting a broad overview of the development of the field. As much as I like Tanselle, I would like to see more recent scholarship on editorial methods from a more diverse authorship. I would also be curious to learn a little about critical editing in digital forms.
3. Yes. I would have liked a little more discussion of them during the course itself, though references to the content and particular readings were interspersed throughout the discussion. But I came prepared to discuss them, and it would have been nice to do so, to hear the other students' thoughts.
4. Very useful, yes! A supplement to the Tanselle syllabus with at least some more recent work in the field could be interesting to have alongside the foundational readings on that list, but I realize that any such compendium could be difficult to make.
5. The pre-course reading assignment, Tanselle's book, is an excellent distillation of how professional practice of scholarly editing has evolved since World War II. It helped in two important ways. First, it signaled that this course is a very professional dive into theory and practice. The reading suggests: "This course is a serious enterprise. Prepare well. Take this course with the intent to pay attention, do all the work, and reflect on its application to your own labors."
6. Yes, they helped set the stage well for the course, though they were all by the same author and therefore didn't provide much diversity of perspectives.
7. The pre-course readings were very useful. I will use them again and again for additional research. All the readings were relevant.
8. They were very useful! Thank you!
9. They were very useful, although I wasn't able to access some through my institution. There were a lot, so I did not finish them all.

2) *What are your thoughts on the course workbook and/or other teaching materials distributed during class? Was the content appropriate and useful? Will it continue to be useful for you after the course?*

1. Absolutely. The course is replete with handouts, many of which I'll come to for teaching and research purposes.
2. The content was very useful, and I am leaving with a great collection of resources I can reference for both my scholarship and future teaching.
3. VERY thorough, and very useful. This will be my handbook for working on an editing project moving forward.
4. Also really useful—I definitely think I'll be consulting many of them in the future, especially the list of reference resources.

5. The teaching materials were EXCELLENT! The instructor hands out readings class-by-class that aggregate to a rich resource—virtually a user's manual that is unavailable anywhere else. Generally, the handouts are original articles (or excerpts) from classic or contemporary publications. Some are humorous, some alarming, all wake you up to the importance of norms of practice in scholarly editing. The instructor also employs exercises—about one per day—that illuminate vital lessons. All the exercises in this course rang a huge bell for me.
6. The teaching materials were appropriate and useful. Some of them will continue to be useful for me after the course.
7. Because of the condensed nature of the course, there were *a lot* of materials distributed throughout the week. *All* of it was relevant to the topics discussed, but it was a bit rushed through in class to get through it all. It is incredibly useful both during and after the course. I will certainly review and reference these materials after the course.
8. Yes, absolutely! The course material was very appropriate and pedagogically efficient. I would very much continue to use this material in the future.
9. Almost everything was helpful, although some examples did not need to be printed. Having articles to annotate was nice, having a printout to show an accidental less so.

3) *Which aspects of the course were most intriguing and relevant for you as an individual? Did you walk away with any new insights, ideas, or project plans?*

1. Surveying a range of approaches to editorial apparatus definitely refined my thinking for my own projects—ongoing and future. I also became far more aware of the deficiencies in existing critical editions whose merit I had taken for granted. Those new eyes will be immensely helpful for my editing as well as my teaching.
2. I really appreciated the hands-on work of looking at material and homework assignments and would have liked to have had more opportunities do put what we were talking about into practice. I am leaving with more questions about my project but in a very generative way.
3. The practical discussions and examples in the course; discussions of fellow students' projects; applied practice with certain concepts (collating, transcribing, the final project presentation). From all of these, I feel I have a much better grasp of how to tackle a scholarly editing project, with some very practical ideas in how to complete it, from initial conceptualization to final details.
4. All of it was relevant for me, as I hope to produce an edition that would follow each of the steps followed by the course. The shape of that new edition became a lot clearer over the course of the week. Perhaps especially illuminating were the various hands-on activities—the sample transcription, the collation—that helped to draw out both the practical and intellectual significance of these activities. While I still have things to learn, I think these activities helped lay the foundation for a method of observation, note-taking, and presentation I can continue to follow in future projects.
5. The theory of scholarly editing and its history were informative and lent depth to my understanding of practice. For me, the practical guidance—nuts and bolts—made a significant contribution to my plans and aspirations for writing projects. We ended no session in this course without a solid contribution of do's and don'ts in scholarly editing. The most impactful element of the course was the final project, in which the instructor asked us to harness theory and tools of the course in an assessment of an

editing project we plan to undertake. This effort helped to crystallize several projects of mine. And I gained inspiration and perspective from listening to others in the course describe their plans.

6. I most enjoyed discussions of broad approaches to editing, such as prioritizing authorial intention vs. reception.

7. I walked away with so many new projects and plans. The project I came with morphed and multiplied. Every day I came away eager to apply what I was learning.

8. Many new insights, ideas, and plans. It is difficult to summarize how intellectually stimulating this course was.

9. I have so many new projects ideas! Really everything was intriguing and can be applied to later work I hope to do.

4) *Did the instructors help you to acquire all the skills and information promised in the course description? Did you learn what you had hoped to learn?*

1. Yes, definitely.

2. I did learn what I had hoped to learn and feel like I have a good foundation to start learning more and developing my own approach to critical editing.

3. Yes, very much. DVM is INCREDIBLY experienced in the area, and hearing his experiences, as well as his insights, was very useful.

4. Definitely—I was eager for a solid foundation to move my editorial project forward, and I'm definitely leaving with those plans in a good place, which is just what I was hoping for.

5. Yes!

6. Yes.

7. Yes!!

8. Yes, absolutely!

9. I believe so.

5) *How do you plan to use the skills and knowledge acquired during your time here?*

1. To continue work on one major translation project—but also to write some spin off, more theoretical articles on the relation of translation to critical editing.

2. I plan to use what I learned in the class toward the development of a critical edition but also for the development of both undergraduate- and graduate-level courses on bibliography and critical editing. I suppose I should start collecting some copies of *Babbitt*.

3. I have a scholarly editing project idea, and with what I learned in the course, my hope is to begin the project in earnest this year, with the aim of circulating it for possible publication or digital development (i.e., applying for grants to digitize) in the next two to three years.

4. Somewhat explained above, but my hope is to produce an edition of a book long out of print, a critical edition of which I think would be of interest for scholars in my field. In the longer run, I also hope to continue to edit the writing of the author of this book more generally, including extant letters; to that end, the balance of focus on both critical and documentary editing was much appreciated.

5. I have in prospect two book ideas and a plan for an article, all of which gained depth and definition in consequence of the course. Very solid gain. I STRONGLY recommend this course for any scholarly writer or editor.
6. I plan to produce a scholarly edition of a text, as well as bring some of the broader considerations to my main research in a different field with different editorial conventions. I have also left with an extensive reading list for the future, along with an idea of where to start in that list.
7. I plan to write voraciously and think!
8. It will help me with my forthcoming research projects.
9. I'd really like to do a critical edition of classic interwar detective fiction.

6) *Who might benefit the most from taking this RBS course?*

1. Everyone, frankly—but especially those in some stage of an editing project.
2. Anyone interested in producing a critical edition or librarians and publishers who might work with scholars producing a critical edition.
3. Anyone considering editing a critical edition; resource and special collections librarians (to understand varying editions, copy texts, challenges researchers might face); those working in publishing, especially academic publishing.
4. Those who have some plans, whether current or hypothetical, for a critical or documentary editorial project. It may also be of interest to those interested in the transmission of texts more generally, but those who have some kind of potential project in mind might get the most out of it.
5. Librarians, literary scholars, and collectors who aspire to write about their collections. For collectors, this course will provide a major boost to one's aspirational aims.
6. Someone working on or planning to work on a scholarly edition of a text.
7. Someone who is interested in textual theory, bibliography, and creating and editing texts.
8. Most scholars in the humanities and social sciences and library and information sciences, collectors, booksellers, and archivists.
9. Students; people interested in editing a collection or text.

7) *If applicable, what were the most original, powerful, or otherwise noteworthy educational moments in the course? Were there any "aha!" moments you'd like to share?*

1. Realizing that 1) translators must have a rationale for their copy text and 2) translation, in certain cases, can be thought of as multilingual collating.
2. THINK!
3. The collation practice, and simply hearing of practical examples and the other students' projects. The latter were the most useful for bringing nuance to my thinking about my own project and gave me ideas I hadn't had before.
4. In a way, I would just say the community of the class as a whole—as said elsewhere, I thought the content and the instruction was great, and I learned a ton, but I think the opportunity to hear from others working on a range of projects, and engaging with a range of editorial problems/questions, really helped the concepts come into focus.

5. The course delivered several “aha!” moments for me, usually associated with exercises that invited us to make predictable mistakes, followed by good discussions of good practice.
6. Between class periods, DVM helped me untangle a particularly thorny question about the publication history of the text I work on.
7. I really enjoyed hearing about everyone's projects and how they were going to apply the information from class to their work. Every day I had “aha!” moments, it's difficult to choose one in particular.
8. There were many “aha!” moments. I am super grateful.
9. It was incredible to learn from my fellow students as well and discuss the questions roused by everyone's unique projects.

8) *Are there any other ways in which the course could have been improved?*

1. {no response}
2. {no response}
3. More interactive components, a little less lecture. The most engaging, “aha!” moments were during course discussion of readings or applied assignments (e.g., the Frost transcription exercise), or the various exercises with the *Babbitt* editions. It would have been good to have more of those moments built in: for example, after practicing with Frost, perhaps practicing transcription with a manuscript of our choice. Or practice collation with editions of our choice.
4. As noted above, I really liked the hands-on moments—putting *Babbitts* in order of publication, transcribing Frost, &c. I think a few more exercises like that—perhaps comparing extracts of a couple of reproductions of *Dunciads* ahead of the first visit to SC—could have been worthwhile. But that's perhaps just my preferred way of learning.
5. I couldn't get the Hinman Collator to focus properly—a minor improvement in what has been an excellent course.
6. Less emphasis on Tanselle, more openness to social approaches to editing.
7. More time.
8. Not that I can think of.
9. None that I can think of currently.

9) *Do you feel that you got your money's worth? How likely are you to recommend this course to others? On a 1–10 scale, 1 would indicate that you disagree that you got your money's worth, 5 would indicate a neutral response, and 10 would indicate that you agree that you got your money's worth.*

1. 9
2. 10
3. 10
4. 9
5. 10
6. 7
7. 10
8. 10
9. 9

10) *If your course made any (virtual) field trips outside of the classroom or had guest speakers, do you feel that they enhanced the course experience?*

1. {no response}
2. Course field trips absolutely enhanced the course experience and provided an opportunity to do some hands-on work.
3. Yes, very much so. The collation practice and seeing the Dugdale/Pope examples in SC.
4. Yes! Even though I struggled with the Hinman collator, I appreciated getting to work with both machines!
5. {no response}
6. The practical exercise in SC was a fun team-oriented way to apply what we'd been learning in class that day.
7. We used the collator which was interesting and enhanced the experience.
8. Yes, absolutely.
9. Yes, the collators were helpful.

11) *Do you have any additional thoughts or advice for anyone considering taking this course in a future year?*

1. {no response}
2. {no response}
3. It's perfect if you have a scholarly edition in mind, but aren't sure where to begin. Or, if you're about to begin an edition, but aren't sure the best practices. Above all, this course was extremely useful and practical, a little less theory-oriented.
4. Try to have a project in mind, even if not fully developed, that you can develop over the course week, ideally something you're enthusiastic about continuing to pursue!
5. The instructor, DVM, embodies much more than outstanding expertise and life experience in scholarly editing. His unfailing geniality and warmth helped the students and instructor to bond into a genuine community.
6. Best suited for people who work on European, especially English, printed books post-Eighteenth century
7. Do it.
8. They should have no reservations in taking this course. This is just wonderful.
9. No.

12) *If you had to sum up your RBS experience with a single sentence, phrase, or haiku, what would you say?*

1. {no response}
2. An essential course for anyone putting together a critical edition or starting to think about putting one together.
3. Full and fulfilling.
4. Think.
5. I looked for a transformation and got it.
6. DVM is extremely knowledgeable, generous, and kind—a truly wonderful instructor.

7. Amazing.
8. An exceptionally enlightening course!
9. Locate, collate, related, select, amend, and think.