

Arsa-Prayoga: Preserving Srila Prabhupada's Legacy

What do universities and experts say about the proper protocol regarding publishing posthumously revised books?

The following is a chapter from the newly published *Arsa-Prayoga: Preserving Srila Prabhupada's Legacy* (www.arsaprayogabook.com)

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Universities' and experts' feedback

By Keli Lalita Dasi (Carol Conroy), ACBSP.

Research

I have contacted many prestigious universities and they have all replied that this type of editing — posthumous — must have the names of the editors on the cover and /or title page, as well as the number of edition, and date of edit.

Otherwise, these books are not authentic, and not respected by scholars.

I also sent the same inquires to two well know academics who've written in academia, written books about scholarly publishing for authors wanting to publish, as well as working as managing editors in publishing houses.

In our research to document scholarly standards in publishing, I contacted University Press and inquired about the accepted standards for acknowledging editors and revisers of posthumous theological texts.

I've received responses and would like to share them with you. In the next section, you can find the emails from those who responded to our

inquiries: they speak for themselves.

They support the claim, that along with the edition statement, the editor/reviser's name should also be included on the title page as well as on the cover of the book.

Several editors not only made the point about acknowledging the editor, but also raised legal questions concerning copyright of the new editions.

—Keli lalita dasi

Mr. Trimble

Keli lalita dasi contacted Dr. Trimble and he wrote a letter back, which is a very interesting. Bear in mind that Dr. Trimble wrote *Writing With Style*. There's not a writer on earth that doesn't have this book. There are two main reference books for writers— *Elements of Style*, by Strunk and White, and *Writing With Style*.

Keli lalita dasi wrote:

Dear Professor Trimble, You don't know me, but I'm a friend of a former student of yours, (Govinda dasi). She and I are both members of the International Society for Krishna consciousness.

The principal editor of our spiritual master's books is here promoting his editorial changes, which many of our members are very unhappy with.

My friend remembers a conversation she had with you a few years ago about bowdlerizing, and after reading Dr. Bowdler's *Legacy: a History of Expurgated Books in England and America* by Noel Perrin, I realized that this is what the editors of our spiritual master's books have been doing.

Their rationalization and plea is to correct the grammar and English—supposedly to make it more acceptable to the scholarly community. They have gone farther by changing the meaning through subtle word jugglery.

The reason I have written is to ask you, “What is the scholarly response to posthumous editing, especially of religious texts?” Our community is meeting with the editor tomorrow; could you please write to me. It would be good to know your response for further discussion.

Dr. Trimble’s reply: Dear Kld,

Regularizing the spelling and grammar is one thing; “improving” the meaning is another, especially when such changes aren’t expressly acknowledged. I think the editor should be challenged.

At the very least, he should have to justify every “improvement” that isn’t strictly grammatical. The burden of proof is on him, not on you.

Hope this helps,

John Trimble

Mr. Trimble is a scholar, the best writer; he wrote the Legal Encyclopedia. He is an expert and knows his stuff. So this argument, that “We’ve made it more acceptable to the scholarly community,” is not acceptable.

Mr. Wade

Some words from The Macmillan miracle

I found James Wade, and he confirmed the events in question. He remembered the incident with tremendous clarity, supporting Brahmananda’s story. And he offered an addendum— “I vividly remember the stir caused in our rather sedate and boring office the day the Swami came to visit, accompanied by followers in orange robes.” Apparently, Prabhupada himself brought the manuscript the day after Brahmananda’s brief visit to Macmillan.

—Satyaraja dasa

William Germano

The following response comes from William Germano who received

his B.A. from Columbia and his Ph.D. in English from Indiana University. He studies and writes on intellectual production, the material culture of the book, and literature and the allied arts. He currently teaches at Cooper Union for the Advancement of Science and Art in New York City.

He is particularly interested in the writing life of scholars, a subject he has written on in *Getting It Published: A Guide for Scholars and Anyone Else Serious about Serious Books* (University of Chicago Press, 2nd ed. 2008) and *From Dissertation to Book* (University of Chicago Press, 2005, 2nd ed. 2013). Both are recommended by university publishing houses to prospective authors.

For over twenty years he directed programs in scholarly publishing, first as editor-in-chief at Columbia University Press and then as vice-president and publishing director at Routledge; during his publishing career he developed wide experience with disciplines in both the humanities and social sciences. He is a trustee of The English Institute and member of the Advisory Council of the Princeton University Department of English.

The following is Dr. Germano's response:

Dear Keli Conroy,

From your description of the project it sounds as if you're caught between title page and cover/jacket information. If the work of a deceased author is substantially revised by someone now living, one wants to find a way to acknowledge both. Sometimes the original is so well known ("Smith's Concordance to Deuteronomy") that the original author's name becomes, in effect, part of the title. In that case, "Edited by Pat Brown" is an easy addition.

But in the case you're raising perhaps you can say:

Concordance to Deuteronomy
Alex Smith
edited and revised by Pat Brown.

In that case the original author is retained and the new editor/co- author is acknowledged. That information could appear both on the title page (where it definitely would belong) and on the jacket/cover as well.

Yours truly,

William Germano

The Cooper Union for the Advancement of Science and Art — New York

Robin Derricourt

This next response comes from Dr. Robin Derricourt. He received a Ph.D. from the University of Cambridge and is the author of many books and scholarly papers in archaeology and history. Following an academic career with research, teaching and administrative positions in archaeology, he moved into scholarly publishing in 1977.

In his international publishing experience he has dealt with a substantial spread of authors and subject areas. His appointments, in both commercial and university press publishers, ranging from senior editor to managing director, have included 12 years as a publishing director for Cambridge University Press in both England and Australia.

His book, *An Author's Guide to Scholarly Publishing*, is recommended by university publishing houses to prospective authors.

Dr. Derricourt writes:

Thanks for your interesting question. It is I think more an issue of custom and practice rather than established rules, unless the original work is still in copyright.

If the original work is still protected under copyright, it will probably be a matter of getting the copyright holder's agreement to any formula or presentation. Here in Sydney we have just had a theatrical play from the 1930s withdrawn because the author's widow said she was a co-author and she did not agree with the director's wish to "adapt" it.

Otherwise I suggest it is probably a question of how much the reviser has contributed. Most standard books have a text editor, of course, who

only gets mentioned if at all in the in-text acknowledgements.

For the total and substantial revision of an earlier work I would think it not unreasonable for the reviser's name to be listed on the title page and on the cover in type as large as the original author; if they have only partially revised and updated it might appear in slightly smaller font. TITLE XXXXXX by A.B. Smith, Revised (or revised and updated) edition by X.Y. Jones. The spine might list both original author and editor, surname only, that order, no descriptor, just : Smith, Jones. Spines exist, after all, just for booksellers and you librarians.

I think that would be appropriate for a 19th century classic, or later, where the author can be considered as part of our modern era.

If it were a complete reworking you might go as far as we did in a project in which I was slightly involved: see the cover of <http://currencyhouse.org.au/node/209> but there I think the copy- right holder agreed.

If it is a recent classic, as I think your email suggests, then you are probably safest with a title page and cover that put the editor/reviser with equal billing to the author, clearly separates the two of them, keeping the original authorship then describing the new writer's role "Revised and updated" or whatever seems accurate. Much better than combining the names which implies collaboration. If that is your question I would advise against that.

I can think of two exceptions to this.

If by "classical theological texts" you mean something much earlier than the 19th or later 18th century, then I think a different approach might be taken. But there we are usually talking of an "edition" – notes, introduction, commonly a translation, not a rewriting. Here the editor/translator effectively becomes the author. I had a look at the treatment of a book by my former boss at CUP - <http://www.cambridge.org/ar/academic/subjects/politics-in-ternational-relations/texts-political-thought/thucydides-war-pelopon-nesians-and-athenians> . I suspect half the bibliographical sources will list the author as Mynott, not as Thucydides, though I see Amazon have Thucydides

as their author format. The title page treatment I have copied below.

And textbook publishers typically have specific clauses in their contracts with authors so that a textbook can be revised into new editions by new writers when the original authors are no longer willing and able to revise. In the textbook context the first edition might be by Jones and Smith, the eighth much revised edition might be by Robinson, Williams, Taylor, Jones and Smith listed in whatever order the publisher decides and without distinction of who did what when. Just a textbook tradition though, and occasionally for standard reference books.

Grey's Anatomy combines both these exceptions!

Hope this helps your thinking. Good luck.

Robin Derricourt

Letter to experts

The following is a copy of the letter I sent so that you can see how they responded specifically to my inquiry concerning what to put on the title page.

Dear _____

I'm an adult services public librarian inquiring about a publishing protocol concerning editing/revising posthumous classical theological texts.

How does one acknowledge the original author and its new editor? The revisions are more than minor; the book will be considered a new edition. I think it's customary to put the reviser's name under the original author's name on the title page with an edition statement. My research on this question hasn't really been definitive. We want to make sure the edition is acceptable and authoritative in scholarly circles. Recognizing (the publisher's name) preeminent standing, can you please tell us what your publishing convention is in this regard?

I know your time is valuable so any information which you can provide

will be very helpful and appreciated.

Thank you.

Keli lalita dasi

APA Reference Style

Editor(s) of a book can generally be found on both the cover (or dust jacket) and title page. Title of Edited book can also be found on both the cover and title page. Edition/Revision number (if any) is usually indicated on the cover (or dust jacket) or title page.

NB: If no edition number or revision information is present on either of these places, assume that the book is an original edition.

Library of Congress

The following is a question I sent to the Library of Congress and their response concerning what is a new edition.

Patron: I'm trying to find out what the publishing standards and practices are for noting a revised/edited edition of a book on its cover and title page. Is there an industry standard for what is considered a "revised edition" —i.e. a certain number of words, or changes before it's considered revised or edited?

Is the publisher required to put "revised edition" and the name of the person who did the revision/edited on the title page/cover?

Can you direct me to any resources that speak about the proper way to let the reader know that he/she is reading a revised edition of a book and not the original?

Thank you. I appreciate any help you can give me and any resources that will help answer these questions.

Keli lalita dasi

Library Question - Answer Question #8694790

Hello Kld,

The best source that we have on this is the Chicago Manual of Style (16th edition), which has a couple relevant sections:

14.118 -Editions other than the first

When an edition other than the first is used or cited, the number or description of the edition follows the title in the listing. An edition number usually appears on the title page and is repeated, along with the date of the edition, on the copyright page. Such wording as Second Edition, Revised and Enlarged is abbreviated in notes and bibliographies simply as 2nd ed.; Revised Edition (with no number) is abbreviated as rev. ed. Other terms are similarly abbreviated. Any volume number mentioned follows the edition number.

For the use of the word edition and Chicago's preferences, see 1.26. For inclusion of the original date of an older work cited in a modern edition, see 14.119. Examples: 1. Karen V. Harper- Dorton and Martin Herbert, *Working with Children, Adolescents, and Their Families*, 3rd ed. (Chicago: Lyceum Books, 2002), 43. (the author did the new edition).

2. Florence Babb, *Between Field and Cooking Pot: The Political Economy of Marketwomen in Peru*, rev. ed. (Austin: University of Texas Press, 1989), 199. (the author did the revision).3. Elizabeth Barrett Browning, *Aurora Leigh: Authoritative Text, Backgrounds and Contexts, Criticism*, ed. Margaret Reynolds, Norton Critical Editions (New York: Norton, 1996). All subsequent citations refer to this edition.

Strunk, William, Jr., and E. B. White. *The Elements of Style*. 4th ed. New York: Allyn and Bacon, 2000. (note that the author did not do the new edition; the editor's name is mentioned).

Edition (as opposed to impression, or printing) is used in at least two senses. (1) A new edition may be defined as one in which a substantial change has been made in one or more of the essential elements of the work (e.g., text, notes, appendixes, or illustrations).

As a general rule, at least 20 percent of a new edition should consist of new or revised material. A work that is republished with a new preface

or afterword but is otherwise unchanged except for corrections of typographical errors is better described as a new impression or a reissue; the title page may include such words as “With a New Preface.” (2) Edition may be used to designate a reissue in a different format—for example, a paperback, deluxe, or illustrated version, or an electronic edition of a printed work—or under the imprint of a different publisher.

A new edition is best designated on the title page: Second Edition, Third Edition, and so forth. Such phrases as “revised and expanded” are redundant on the title page, since the nature and extent of the revision are normally described in the prefatory material or on the cover.

Thank you for consulting with the Library of Congress Main Reading Room/Microform Reading Room.

Georgetown

From Georgetown University Press

Dear Mr. Conroy,

Based on the information you provide in the email, my colleagues and I make the following suggestion:

ORIGINAL AUTHOR NAME Revised edition edited by _____.

Thanks for thinking of us to help you, and if we can provide any further assistance, please let me know.

Sincerely, Deb Weiner Editorial and Production Manager Georgetown University Press

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Georgetown University Press

Hello,

Yes, the editor’s name should definitely be featured on the cover of the book.

Deb

Deborah Weiner Editorial and Production Manager Georgetown
University Press

Saint Joseph

From Saint Joseph's University Press

Dear Keli lalita dasi,

Thank you so much for your inquiry. Many university presses follow the latest edition of The Chicago Manual of Style (as indeed we do), and you may want to take a look at this reference work. My sense is that your hunch is on target: the original author's name, followed by the name of the editor/reviser, for example: John Donne Edited and revised (adapted?, updated?) by Jack Smith Information needs to be accurate, as you suggest, but it's also good not to be unduly long. Hope that this is helpful. Please don't hesitate to let me know if you have further questions or need more information. With best wishes, Rev. Joseph F. Chorpenning, OSFS Editorial Director, University Press

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Saint Joseph's University Press

Dear Keli lalita dasi,

Thanks for your e-mail and inquiry. I'd say that in the interest of full disclosure, it would be important to place the editor's name on the book's cover as well. It also tells the prospective reader/buyer that this is not simply a reprint. Hope this is helpful, and all best wishes,

Joseph F. Chorpenning, O.S.F.S., S.T.L., Ph.D Editorial Director Saint
Joseph's University Press

Notre Dame

From University of Notre Dame Press

Dear Keli Conroy, Please excuse this late reply. We would also expect something like what you describe:

TITLE Original author's name SECOND EDITION (or revised edition or new edition) Edited by NEW NAME

It might be appropriate to expand the last line, such as “Edited and revised by” or “Edited with a new Introduction by ...” (what is being changed?)

The situation can't help but raise questions in my mind, among them, is the book still the original author's? What is the reviser going to do or not do to an original text by a posthumous author who can't take responsibility for the changes? To be acceptable in scholarly circles, I would also normally expect scholars in the field and a scholarly publisher to be responsible for the publication.

All the best, Rebecca R. DeBoer – Managing Editor University of Notre Dame Press

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University of Notre Dame Press

Given what you wrote me about what this “editor/reviser” will do (significant, substantive work; taking major responsibility for the book), then absolutely yes. The cover and title page should show all names of authors, editors, and translators. Sorry I didn't make that explicit. With best regards, Rebecca

Rebecca DeBoer –Managing Editor University of Notre Dame Press

Oxford

From Oxford University Press

Dear Keli (if I may),

Thanks for your note. If I understand correctly, you are asking about communicating this editorial change clearly on the front matter, and not about citing it. If that's the case, there is no convention about that. You may want to include language like “Founding Editor”, or simply a byline followed by “An Updated and Revised Edition by X” and/or

“Translated by...” You’d need to include edition as well.

This is not an uncommon situation for edited works. See the Encyclopedia of Religion for instance, started in the early 20th century by Hastings, then reworked and expanded by Eliade in the 80s, and then updated in a recent edition by Lindsay Jones. However, things are trickier — on both scholarly and legal grounds — if a new author is revising someone else’s work.

Hope this is somewhat helpful. Good luck!

All my best, Julia

Julia Kostova Editor of Literature, Film, Linguistics, Religion, Philosophy Oxford University Press.

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Oxford University Press

Dear Keli lalita dasi,

It’s certainly not uncommon for the editor to be mentioned on the cover. Here’s an example of a collection of essays by Benjamin, edited by Arendt.

<http://www.amazon.com/Illuminations-Essays-Reflections-Walter-Benjamin/dp/0805202412>

Hope this helps.

All my best,
Julia

Julia Kostova Editor of Literature, Film, Linguistics, Religion, Philosophy Oxford University Press

Princeton

From Princeton University Press

Dear Ms. Conroy,

Elizabeth Byrd has requested that I respond to your query—I hope I can help!

If your question is simply about the title page, your approach sounds exactly right. We rely on *The Chicago Manual of Style* (16th ed.), in which the relevant section is the following: 1.18 Title page (the yellow highlights are the editor's) The title page (p. iii or sometimes pp. ii and iii) presents the full title of the book; the subtitle, if any; the name of the author, editor, or translator; and the name and location of the publisher.

If the type size or style of the subtitle differs from that of the main title, no colon or other mark of punctuation is needed to separate them. In a new edition of a work previously published, the number of the edition (e.g., Third Edition) should also appear on the title page, usually following the title (see also 1.25, 1.26).

The author's name, or authors' names (see also 1.62), may appear below or above the title. Given first names should not be shortened to initials unless the author's name is widely known in such a form (e.g., P. D. James, J. M. Coetzee), or unless the author prefers initials (see 14.73).

Chicago does not print academic degrees or affiliations after an author's name on the title page (though exceptions have been made for MD in medical publications). Editors or translators should be listed in the form "Edited by" or "Translated by."

The publisher's full name (imprint) should be given on the title page and is usually followed by the name of the city (or cities) where the principal offices are located. The publisher's logo may also appear there. The year of publication is best omitted from the title page, particularly if it conflicts with copyright information on page iv (see 1.22).

There are also issues concerning the wording on the copyright page—it may be necessary to specify that the copyright in the new edition

covers only the new material (e.g., apparatus, annotations). Chicago 4.5 and 4.25–27 may be useful on this score.

I hope I've addressed your question—please do let me know.

Best,
Lauren Lepow Senior Editor

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Dear Keli,

The editor's name is usually on the cover, though not always. This is left at the discretion of our acquisitions editors—most often, they do request that it be included, to acknowledge the editor's work, and sometimes also because the editor is a recognized scholar in the field and his/her name will help attract readers.

Best, Lauren Lepow Senior Editor

Princeton University Press

Markett

From Marquette University Press

Hi, Keli,

Yes, you are correct. Best resource for such questions is the Chicago Manual of Style (latest edition is the 16th, with an online version):

<http://www.chicagomanualofstyle.org/home.html>

All the best, Andy

Dr. Andrew Tallon, Director Marquette University Press Professor of
Philosophy

Chicago

University of Chicago

Dear Ms. Conroy,

Yes, I probably would. But these decisions are usually made by consensus, and we'd weigh various factors. Acquisitions might have the deciding vote, knowing the most about the scale of the editor's contribution. If the decision was based more on convention and precedent, we'd defer to our managing editor and look to the wisdom of the Chicago Manual of Style and its keepers. You might submit the question to the CMOS Q&A web page.

Yours truly,

Alan G. Thomas Editorial Director, Humanities & Social Sciences
University of Chicago Press

From The Chicago Manual of Style staff

There are many ways to acknowledge a reviser, ranging from anonymous to co-author. What you describe sounds like an editor, however. Please see CMOS 14.76 to 14.91 for some of the choices, especially 14.88.

Thank you for writing— Staff (of The Chicago Manual of Style)

I then went to the Chicago Manual of Style and looked up 14.88:

14.88 Editor or translator in addition to author.

The edited, compiled, or translated work of one author is normally listed with the author's name appearing first and the name(s) of the editor(s), compiler(s), or translator(s) appearing after the title, preceded by edited by or ed., compiled by or comp., or translated by or trans. Note that the plural forms eds. and comps. are never used in this position. Note also that edited by and the like are usually spelled out in bibliographies but abbreviated in notes.

If a translator as well as an editor is listed, the names should appear in the same order as on the title page of the original. When the title page carries such phrases as "Edited with an Introduction and Notes by" or "Translated with a Foreword by," the bibliographic or note reference

can usually be simplified to “Edited by” or “Translated by.” See also 14.78, 14.112, 14.109.

6. Yves Bonnefoy, *New and Selected Poems*, ed. John Naughton and Anthony Rudolf (Chicago: University of Chicago Press, 1995).
7. Rigoberta Menchú, *Crossing Borders*, trans. and ed. Ann Wright (New York: Verso, 1999).
8. *Four Farces* by Georges Feydeau, trans. Norman R. Shapiro (Chicago: University of Chicago Press, 1970).
10. Theodor W. Adorno and Walter Benjamin, *The Complete Correspondence, 1928–1940*, ed. Henri Lonitz, trans. Nicholas Walker (Cambridge, MA: Harvard University Press, 1999).
11. Adorno, Theodor W., and Walter Benjamin. *The Complete Correspondence, 1928–1940*. Edited by Henri Lonitz. Translated by Nicholas Walker. Cambridge, MA: Harvard University Press, 1999.
12. Bonnefoy, Yves. *New and Selected Poems*. Edited by John Naughton and Anthony Rudolf. Chicago: University of Chicago Press, 1995.
13. Feydeau, Georges. *Four Farces* by Georges Feydeau. Translated by Norman R. Shapiro. Chicago: University of Chicago Press, 1970.
14. Menchú, Rigoberta. *Crossing Borders*. Translated and edited by Ann Wright. New York: Verso, 1999.

These are bibliographic citations, information taken from the title page, and show that editors are acknowledged along with the original author. As you can see it’s implicit and customary practice to put the editor’s name on the title page. It’s the form, or wording that’s not dictated by a rule or convention, as that is dictated by the role and the extent of the role of the reviser or translator.

Cambridge

Cambridge is the largest publisher of Bibles in the world. They have a way of dealing with different editions of Bibles. They don’t mention the editor’s name of an edition except in the preface, which is usually written by the editor or signed with the name of a committee overseeing its production. What they do is make the edition statement part of the title, with its own distinctive logo and cover so that people

know exactly which edition of the Bible they are reading.

It's interesting because the BBTI has already started doing that to a certain extent with their new covers; however, their title remains the same so it's unclear to readers that they really do have a different edition from the original one.

The BBT's new edition statement may be on the title page, but the scope of the revisions is not readily or easily apparent. The fact that the BBTI doesn't even mention that its edition is revised in their product descriptions is incredible. Cambridge specifically delineates the differences in each of their Bible editions and why one edition might be used over another.

It should be strongly noted however, that Cambridge deals differently with the Tyndale Bible. Not only is the editor's name on the title page, but it's on the cover along with Tyndale's name. The Tyndale edition is considered the source edition from which all other editions come from.

I think that this could be said about Srila Prabhupada's Bhagavad-gita As It Is, that it is the source edition, the original edition — and would be another example of why the BBTI editors should have the editor/revisor's name on the title page and even cover of this edition. The following is a description of what the Tyndale Bible is.

The Tyndale Bible generally refers to the body of biblical translations by William Tyndale. Tyndale's Bible is credited with being the first English translation to work directly from Hebrew and Greek texts. Furthermore it was the first English biblical translation that was mass-produced as a result of new advances in the art of printing. The term Tyndale's Bible is not strictly correct, because Tyndale never published a complete Bible.

Prior to his execution Tyndale had only finished translating the entire New Testament and roughly half of the Old Testament. Of the latter, the Pentateuch, Jonah and a revised version of the book of Genesis were published during his lifetime. His other Old Testament works were first used in the creation of the Matthew Bible and also heavily influenced every major English translation of the Bible that followed.

Wikipedia

Each Cambridge Bible edition is based on different elements. The following is a description of the different kinds of Bibles from Cambridge. And, as you can see, there are even editions within editions. (Especially since you mentioned that the BBTI love to bring out new products, perhaps the BBTI might see themselves doing this. If they want to go that route, they need to make it very clear about what edition it is.)

English Standard Version - The English Standard Version is a literal translation of the Bible, firmly rooted in the tradition of Tyndale and King James but without archaic language. Published at the beginning of the 21st century, it is extremely close to the RSV and is well suited to public reading and memorization. Within this version there are these reference editions : Pitt Minion; Wide- Margin; Clarion.

King James Version -The world's most widely known Bible translation, using early seventeenth-century English. Its powerful, majestic style has made it a literary classic, with many of its phrases and expressions embedded in our language. Earlier generations were "brought up" with this translation and learnt many of its verses by heart.

—Keli lalita dasi

Texas

From University of Texas Press

Dear Ms. Conroy:

I don't think we've ever had this situation here before, so we have no rule for it. A quick look at the Chicago Manual of Style yielded no results either.

My inclination would be to do what you suggest:

TITLE Joan Smith Revised and updated (or 2nd Edition or whatever is appropriate) by Miguel Jones

I'm sorry I can't provide any further help. Good luck! Best, Jim — Jim Burr Senior Editor University of Texas Press

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University of Texas Press

Dear Keli:

I believe that's more variable. My own preference would be yes, the editor's name should go on the cover. As to the spine, I would say yes, if there's room, but if not then it would be okay to have just the original author's name there.

Best, Jim — Jim Burr
Senior Editor University of Texas Press

Altamira

This document shows the direction and accepted practices in the act of editing historical and religious manuscripts themselves. This is taken from the following manual and website which scholars refer to for help in this regard.

Editing Historical Document: A Handbook of Practice by Michael E. Stevens and Steven B. Burg; AltaMira Press: 1997 in cooperation with the American Assoc. for State and Local History, the Association for Documentary Editing, and the State Historical Society of Wisconsin.

The Association for Documentary Editing. This website provides resources for scholars in this regard.

The BBTI editors claim that they are editing from the original Bhagavad-gita As It Is manuscript. They followed virtually none of the following practices or protocols in editing. A large number of the questionable changes which devotees have presented to the current BBTI editors have not been addressed by the editors because they can't be justified beyond personal taste.

The following is just a small sample of the direction offered in the

above manual:

Manuscripts – Editing – Handbooks, manuals, etc.

“...there are many ways to present the text of a document, ranging from heavily emended to absolutely literal. No matter what editorial method editors’ use, however, we believe that they have an obligation to explain how they have treated the text. We have stated these requirements clearly and presented samples of how editors have met them.” P.12-13

“Once the presentation is fixed, editors still need to explain and provide access to the documents.” There are ways editors have used annotations to explain the provenance of the documents and help readers better understand the text...including various kinds of front and back matter, illustrations, and addenda that have helped make editions more accessible. P.14

“The authentic words of men and women from the past offer a way to experience the real thing...Documentary editing is practiced in diverse settings and fashions...The usefulness of published historical documents depends not on the format or the budget but rather on the care with which the documents are presented to the potential audience.” P.17

“Documentary editing requires consistent and careful execution that offers the reader confidence in the reliability of the printed text.” P.18

“...Initial step is to accurately record the text or to transcribe it. Some might suggest, “just copy it down right,” yet establishing an accurate text will cast doubts on the reliability of the publication. Many early editions have been redone because of inaccurate transcriptions, ...” P.20

“Transcription is akin to translation, for no editor can take a document and convert it into another form without somehow changing it...you will make many decisions about how you will present the text, and you should record these in writing.” P.21

“You will also be faced with decisions concerning what changes or

'emendations' you will make in translating a handwritten or typed document into print. Some editors make few changes, presenting a near-literal transcription of the text, while others modernize the text to make it easier to read." P.21

"As you adopt a set of editorial principles, you will need to consider how those changes may affect the information contained in the documents and how best to present them to your primary audience. There is no single agreed-on method of transcription. Editors use different methods, often choosing from among five major forms presented in Chapter 3, to find a style that best suits the needs of their audiences, the purpose of their editions, and their personal preferences." P.21

"In addition to presenting an accurate text, you will want to help your readers understand the documents by adding explanatory notes or annotation... Provenience notes tell a reader where the original document is located, a basic obligation of any editor. Textual notes help readers see elements of documents that you cannot or choose not to render in type. Unless you offer explanation, the reader cannot tell if the document is torn or missing a paragraph. Are there words struck out or inserted? P.22

"You may wish to provide annotation either as footnotes or end- notes, or in many other forms. Headnotes and introductory essays may be a more appropriate means for adding annotation for a popular audience...Glossaries that explain the meaning of archaic or technical language may be better and more concise than present- ing the information in footnotes or endnotes. Maps, illustrations, drawings, genealogical tables, and chronologies can also effectively explain documents..." go to Chap 6-7. p22

"Editors who publish documents in books also need to make de- cisions about the front matter, or preliminaries, back matter. Al- though the reader encounters the front matter of a book first, it is among the final things to be produced. You should write an introduction in which you explain the value of the project and justify the various editorial dicisions made in present the text... There are some other items that

need to be included (e.g. a title page, copyright page, table of contents, dedication, and the like) that either are created to aid cataloging or are long-standing publishing conventions. It is important to review these to make sure that they meet the needs of your book. Chapter 9 discusses these details.” P.23

“The editing of historical documents requires a great deal of care and consistency. The pages that follow illustrate some of the choices that other editors have made in producing their volumes...” P.24

The Association for Documentary Editing

My letter to the editor of The Association for Documentary Editing and her response:

Dear Ms. Stertz,

I’m been looking on your Association for Documentary Editing website and hope that you can provide some information. This concerns a religious text revision in which the revision has caused a great schism in our organization. The original text was written by the founder of the organization, and the revision was edited by someone giving members no access to the original transcripts; there are also no reasons given in the text for each change, though there is a website in which they attempt to explain the changes. There has been some bowdlerizing, as well as hundreds of sections re-written with the explanation that it more closely follows the original transcripts.

Our questions and concerns are listed here and any response is greatly appreciated. We’re not sure where else to go for the answers: - Publishing standards/conventions concerning editing and revising religious texts in particular. - Person(s) or resource(s) that can help us learn about and understand editing and revising religious texts. - Industry standards for what is considered a “revised edition” before it is mentioned on the title page or cover—i.e. a certain number of words, or changes?

- In general, what are the publishing standards for noting a revised edition on the cover of the book and its title page?

- Is the publisher required to put on the title page/cover that it is a revised edition and the name of the person who did the revision?
- Resources that speak about the proper way to let the reader know that he/she is reading a revised edition of a book and not the original.
- I noticed on your website a “Minimum Standards for Electronic Editions” page. Is there a “minimum standards for print editions” page?
- Are there any actual laws covering this in the realm of intellectual property or copyright issues? Thank you in advance for your time and help.

Jennifer Stertzner

Dear Keli Lalita Dasi,

I apologize for the lateness of my response; I have been traveling and just now am catching up on email.

Sounds like you all have a challenging situation on your hands. There are a few editorial projects dealing with religious texts who have members in the organization, the most prominent being the Papers of Joseph Smith. Their editorial policy is available online, at: <http://josephsmithpapers.org/editorialMethod>.

Whether it's religious, literary, or historical text, though, all documentary editing projects I am aware of follow a policy similar to theirs. There are a few texts dealing with all aspects of documentary editing you might find helpful in addressing your questions.

Editing Historical Documents, by Michael Stevens and Steven Burg, and *A Guide to Documentary Editing*, by Mary-Jo Kline and Sue Perdue, are both great books on this topic.

Sorry I can't be of more assistance but I do hope these books provide some answers for you.

Best, Jennifer

Joseph Smith Papers Project

Editing of the papers of Joseph Smith

Editorial Method

The goal of the Joseph Smith Papers Project is to present verbatim transcripts of Joseph Smith's papers in their entirety, making available the most essential sources of Smith's life and work and preserving the content of aging manuscripts from damage or loss. The papers include documents that were created by Joseph Smith, whether written or dictated by him or created by others under his direction, or that were owned by Smith, that is, received by him and kept in his office (as with incoming correspondence).

Under these criteria—authorship and ownership—the project intends to publish every extant Joseph Smith document to which its editors can obtain access. All documents will be calendared and published in their entirety online, and a significant number of the documents will also be published in print.

Print and Web Editions

At present, it is contemplated that the print edition of The Joseph Smith Papers will consist of about twenty volumes, divided into five series: Documents (twelve volumes), Journals (three volumes), Revelations and Translations (three volumes), Histories (two volumes), and Legal and Business Records (one volume). All of the papers included in these printed works will also be published on this website at some point, with the annotation that appeared in print.

It is contemplated that this website will include the following additional material not available in the print edition: as part of the Histories series, the entire multivolume manuscript history of Joseph Smith (later edited and published as History of the Church); as part of the Documents series, a number of certificates and other routine documents only samples of which will be included in print; as part of the Legal and

Business Records series, the equivalent of about two additional volumes' worth of material not included in print; as part of the Revelations and Translations series, Joseph Smith's Bible revision manuscripts; as the Administrative Records series, transcripts of minute books, letterbooks, and other institutional records; a number of other Joseph Smith documents and closely related documents; and various reference materials.

Some Joseph Smith documents will be available in the print edition before they are available electronically, whereas others will first become available on the website. The print volumes include rich annotation, including series and volume introductions, a full source note and historical introduction for each document, and textual and contextual footnotes. When documents that have appeared first in the print edition are published on the website, they will be accompanied by the annotation that accompanied them in print.

In contrast, when documents are published electronically before they appear in print, they will typically be accompanied by very limited annotation—a brief source note, sometimes a short historical introduction, and textual notes indicating changes in handwriting. The web edition includes images of all documents, arranged side by side with the transcripts, except in the few cases where images are not available or permission to publish them could not be obtained. In contrast, the print volumes generally do not include more than a small selection of document images.

Eventually, nearly all documents published on the website, whether or not they also appear in the print edition, will include full source notes, full historical introductions, and textual and contextual foot- notes. That is to say that whereas for the next few years some material will be available in the print edition that is not available in the web edition, eventually the web edition will include all material in the print edition, plus much more. Until that time, persons desiring to read or research Joseph Smith's papers may be best served by consulting both the electronic and the print components of The Joseph Smith Papers.

“Interim Content”

The Joseph Smith Papers Project intends to publish thrice-verified transcripts of all Joseph Smith documents on this website, complete with textual and contextual annotation that has been subjected to rigorous internal and external review. To make transcripts available to the public more quickly, the project will publish some documents in an interim phase after they have been verified twice but before they have been verified for the third and final time by a text expert and without the full historical introductions and annotation that will eventually accompany the documents.

Such transcripts and any preliminary annotation will be labeled as “interim content.” The label “interim content” will also appear on reference materials, such as biographical sketches, that do not yet have complete documentation posted on this site. In other words, “interim content” marks any content that will ultimately be replaced by upgraded, final content.

Rules of Transcription

The project’s rules for transcribing documents are described in detail in the statement of editorial method for Journals, Volume 1: 1832–1839. Most of those rules apply regardless of the series to which a document pertains. However, conventions vary somewhat depending on the aims of the series or volume and on the characteristics of documents within a series or volume. Also, for technical reasons, some formatting elements are standardized in a different way on this website than they are in the print volumes.

The following transcription rules apply to the documents published on this website. Users of a print volume of The Joseph Smith Papers should consult the editorial method within that volume.

Because of aging and sometimes damaged texts and imprecise penmanship, not all handwriting is legible or can be fully deciphered. Hurried writers often rendered words carelessly, and even the best writers and spellers left out letters on occasion or formed them imperfectly and incompletely. Text transcription and verification is therefore an imperfect art more than a science. Judgments about

capitalization, for example, are informed not only by looking at the specific case at hand but by understanding the usual characteristics of each particular writer.

The same is true for deciphering spelling and punctuation. If a letter or other character is ambiguous, deference is given to the author's or scribe's usual spelling and punctuation. Where this is ambiguous, modern spelling and punctuation are favored. Even the best transcribers and verifiers will differ from one another in making such judgments. Interested readers may wish to compare the transcripts with the images of the documents on this site to understand how these transcription rules have been applied.

Documents on this website may be published after they have been verified twice and with only preliminary annotation, in which case they are marked as "interim content"; or they may be published after they have been verified for a third and final time by a text expert and accompanied by textual and contextual annotation. To ensure accuracy, each verification stage is done by a different person using a different method. The first two verifications are done using high-resolution scanned images. The first is a visual collation of the document images with the transcripts, while the second is an independent and double-blind image-to-transcript tandem proofreading. The third and final verification of the transcripts is a visual collation with the original document.

At this stage, the verifier employs magnification and ultraviolet light as needed to read badly faded text, recover heavily stricken material, untangle characters written over each other, and recover words canceled by messy "wipe erasures" made when the ink was still wet or removed by knife scraping after the ink had dried. Transcripts that have been through all three stages of verification meet or exceed the transcription and verification requirements of the National Archives and Records Administration's National Historical Publications and Records Commission.

The approach to transcription employed in The Joseph Smith Papers is conservative by historical documentary editing standards.

The transcripts render most words letter by letter as accurately as possible, preserving the exact spelling of the originals. This includes incomplete words, variant spellings of personal names, repeated words, and idiosyncratic grammatical constructions. The transcripts also preserve substantive revisions made by the original scribes. Canceled words are typographically rendered with the strikethrough bar, while inserted words are enclosed within angle brackets. Cancellations and insertions are also transcribed letter by letter when an original word—such as “sparingly” or “attend”—was changed to a new word simply by canceling or inserting letters at the beginning or end of the word—such as “sparingly” or “attend<ed>.”

However, for cases in which an original word was changed to a new word by canceling or inserting letters in the middle of the word, to improve readability the original word is presented stricken in its entirety, followed by the revised word in its entirety. For example, when “falling” was revised to “failing” by canceling the first “l” and inserting an “i”, the revision is transcribed as “falling <failing>” instead of “fal<i>ling.” Insubstantial cancellations and insertions—those used only to correct spelling and punctuation—are silently emended, and only the final spelling and punctuation are reproduced. For example, a manuscript reading “Joseph, Frederick, & and Oliver” will be rendered in the transcript as “Joseph, Frederick, and Oliver.” And a manuscript reading “on Thursday 31th<st> arrived at Buffalo” will be rendered “on Thursday 31st arrived at Buffalo.”

The transcription of punctuation differs from the original in a few other respects. Single instances of periods, commas, apostrophes, and dashes are all faithfully rendered without regard to their grammatical correctness, except that periods are not reproduced when they appear immediately before a word, with no space between the period and the word. Also, in some cases of repetitive punctuation, only the final mark or final intention is transcribed while any other characters are silently omitted. Dashes of various lengths are standardized to a consistent pattern.

The short vertical strokes commonly used in early American writing for abbreviation punctuation are transcribed as periods, except that

abbreviation punctuation is not reproduced when an abbreviation is expanded in square brackets. Flourishes and other decorative inscriptions are not reproduced or noted. Ellipsis marks appear in the featured text only where they occur in the original manuscript and are standardized to a consistent format; they do not represent an editorial abridgment. Punctuation is never added silently. When the original document sets off a quotation by using quotation marks at the beginning of each line that contains quoted matter, the quotation is formatted as a block quote, without the original quotation marks preserved.

Incorrect dates, place names, and other errors of fact are transcribed as they appear in the original. The intrusivesic, sometimes used to affirm original misspelling, is never employed, although where words or phrases are especially difficult to understand, editorial clarifications or corrections are inserted in brackets. Correct and complete spellings of personal names are supplied in brackets the first time each incorrect or incomplete name appears in a document (or natural subdivision of a lengthy document such as a journal), unless the correct name cannot be determined.

Place names that may be hard to identify are also clarified or corrected within brackets. When two or more words are inscribed together without any intervening space and the words were not a compound according to standard contemporary usage or the scribe's or author's consistent practice, the words are transcribed as separate words for readability. Entries in journals or other multiple-entry documents appear in their original sequence, retaining any out-of-order or duplicate entries.

Formatting is standardized. Original paragraphing is retained, except that in journal texts the first paragraph of the journal entry is run in with the original dateline. Standardized editorial datelines—typographically distinguishable from the text—have been added before entries in journals and other multiple-entry documents. Paragraphs are given in a standard format, with regularized indentation and with empty lines between paragraphs omitted.

Blank space of approximately five or more lines in the original is noted, as are lesser amounts of blank vertical space that appear significant. Extra space between words or sentences is not captured unless it appears the scribe left a blank space as a placeholder to be filled in later. Block quotations in originals are set apart with block indentions.

Of the great number of words broken across a line at any point in the word, with or without a hyphen, end-of-line hyphens are not transcribed and there is no effort to note or keep a record of such words and hyphens. This leaves open the possibility that the hyphen of an ambiguously hyphenated compound escaped transcription or that a compound word correctly broken across a line ending without a hyphen is mistakenly transcribed as two words.

Many but not all changes in color of ink are noted. In some cases, the ink color changes mid-entry to match the ink color of the following entry, indicating that the latter portion of an entry likely was added at the time the subsequent entry was inscribed. These and other significant color changes are noted. However, it is apparent in some cases that a scribe had more than one color of ink at hand because the scribe changed colors often, even in the middle of sentences.

Such changes in ink color are not generally considered noteworthy. In some entries, cancellations and insertions were made in a different color than the original inscription. Because these cancellations and insertions are already marked as revisions—with the horizontal strikethrough bar for cancellations and with a pair of angle brackets for insertions—the color of the ink used for the revision is not noted.

Clerical notations (such as signatures or posting endorsements, often written on the back of a document or a document wrapper) are transcribed as insertions if they were made at the same time the document was created. Later clerical endorsements will be reproduced in the final Source Note. Some types of notations, such as later archival markings, may not be reproduced.

In many cases, especially in the Documents series, the document featured on this site is part of a larger document. For example, an

individual revelation featured on this site may have been transcribed from Revelation Book 1 or Revelation Book 2, both large manuscript books that contain copies of dozens of revelations. In these cases, images are provided for the entirety of all pages on which the document appears, but the transcript represents only the text of the document.

Redactions and other changes made on the manuscript after the original production of the text, such as when later scribes used the journals for drafting history, are not transcribed. Labeling and other forms of archival marking are similarly passed by in silence.

Transcription Symbols

The effort to render mistakes, canceled material, and later insertions sometimes complicates readability by putting Joseph Smith and his scribes behind the “barbed wire” of symbolic transcription. For this reason this website will eventually include a “clear text” view of the transcript that removes most of these elements. However, conveying such elements with transcription symbols can aid in understanding the text and the order and ways in which the words were inscribed. Our standard transcription therefore includes such notations.

Conclusion

There is a little wiggle room for the BBTI to argue against putting the editor/reviser’s name on the cover and title page because the copyright holder can do anything it wants. However, as you’ve just read, and here documented by well-respected publishing houses and academics, that it is custom and practice to put the edition statement and editor/reviser’s name on the cover and title page. If the BBTI wants to produce first-class publications, it should follow common practices in the publishing world. Srila Prabhupada wanted this for his books.

It behooves them to distinguish books that came directly from Srila Prabhupada –meaning the edition he authorized, sent to press, spoke and taught from, and distributed while he was physically present -and those editions that are revisions of that original text. Acknowledging the original edition should be clearly distinguished from other editions; the revised edition should be honestly and clearly communicated on the

cover and title page.

For posterity, in order to protect the integrity of the teachings and the message delivered, each edition should be honestly and clearly distinguished. Also, what are the legal implications as time goes on? Again, this should be investigated and a copyright lawyer consulted. If the BBTI wants to make different editions, for whatever reason, it may consider following the example of the Cambridge Bibles you have the research I sent you on that. It follows that the Bhagavad-gita As It Is that Srila Prabhupada himself published should be distinguished as the original source from which all other editions come from.

The BBTI can print and distribute these different editions, and, in the marketing copy and preface of the book, describe where, how, and why they've been revised. Just as Cambridge offers different editions with explanations of what makes each edition unique and why someone might want to read or study one over another; similarly, if the BBTI wants to make new editions for devotees and research scholars in the present and future, we strongly recommend, and request, clearly and properly acknowledged and cited editions of all of Srila Prabhupada's books.

This should be standard practice not just for his Bhagavad-gita As It Is, but all the books the BBTI substantially edit. There can be no fault if everything is made clear. Put the edition and editor on the cover and title page, and include a new preface explaining the new edition; then there will be no confusion. Devotees will appreciate it.

This will not malign Srila Prabhupada's original books because the original editions will be available for those that want them, and the new editions will be available for those that want those.

Both the original and revised editions have been criticized as being flawed by their proponents. The BBTI is receiving complaints about their new editions because they haven't clearly distinguished, marketed, given people a choice, or access to both editions in a way that allow devotees and scholars to appreciate the differences and value of the original edition and revised edition. Two things will help

mitigate and solve their problem: 1) address and correct how they acknowledge the new post-samadhi editions and its editor; and 2) provide, market, and acknowledge the value of the original edition alongside their revised edition.

Besides following publishing conventions, there's another important point to consider. The new, revised editions are accepted, read, and appreciated by many of Srila Prabhupada's senior disciples. And, Srila Prabhupada's original Bhagavad-gita As It Is, is appreciated, studied, and distributed by many other of Srila Prabhupada's disciples, followers, and well-wishers. In the spirit of cooperation amongst devotees, this should be recognized and accepted by every one. The contentious issue of original versus revised editions can be ameliorated.

—Keli lalita dasi

Manuals

Basically what's available on University Press websites are manuals which describe preparation and formatting requirements for contracted manuscripts, author submissions for their own books, or edited volumes (which are collections of writing contributed by a number of authors in one volume); as well as the process which manuscripts follow in production.

It covers basic issues of file formatting, art preparation, copyright and permissions procedures, as well as the phases of the production process - copyediting, design, typesetting, proofreading, and indexing. This varies slightly from press to press.

An edited, posthumous book is not addressed directly in these online style manuals. I'm discovering that this type of publication is outside the norm of what is submitted, and is probably discussed in-house as it's most likely a publication that they already have the copyright to.

So, my next step is to email the editors of these presses and ask specifically about their publishing protocol concerning editing/revising posthumous classical theological texts. How do they acknowledge the original author and its new editor/reviser? What is

their publishing convention in this regard?

It is important to note, however, that before an author submits their manuscript, these publishing houses ask authors to use the following academic style manuals when preparing their manuscript and for answering editorial questions (for manuscripts that are not science based).

To me this means that the reference we gave the BBTI editors from the MLA should have a strong bearing on convincing them to put the editor/revisor's name on the title page.

The Chicago Manual of Style, 16th ed. Chicago: University of Chicago Press, 2010.

MLA STYLE Manual and Guide to Scholarly Publishing. 3rd ed. New York: Modern Language Association of America, 2008.

Other writing and editing guides which they recommend their authors use for reference, and which I intend to look at, are:

Belstein, Susan M. Permissions: A Survival Guide. Chicago: University of Chicago Press, 2006.

Derricourt, Robin; An Author's Guide to Scholarly Publishing :Princeton: Princeton University Press, 1996.

Fishman, Stephen. The Copyright Handbook, 11th ed. Berkeley: Nolo, 2011.

Germano, William. Getting It Published: A Guide for Scholars and Anyone Else Serious about Serious Books, 2nd ed. Chicago: University of Chicago Press, 2008.

Jassin, Lloyd J., and Steven C. Schechter. The Copyright Permission and Libel Handbook: A Step-by-Step Guide for Writers, Editors, and Publishers. New York: Wiley, 1998.

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Srila Prabhupada's Free Press, 27 May 27, 2010. It's Your Call, 19 Feb 2010. Where Angels Fear to Tread, 11 Feb 2009. Good Science, Good Results, 03 Nov 2008 <http://www.rupanugadas.com>

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