REVIEWS

Import of the Archive: U.S. Colonial Rule of the Philippines and the Making of American Archival History

By Cheryl Beredo. Sacramento: Litwin Books, LLC, 2013. 157 pp. Softcover. $25.00.
ISBN 978-1-936117-72-7.

Cheryl Beredo, currently director of the Kheel Center for Labor-Management Documentation and Archives at Cornell University, makes a substantive advancement in the understanding of American archival institutions with *Import of the Archive: U.S. Colonial Rule of the Philippines and the Making of American Archival History*. Writing from a background as both archivist and American studies scholar, Beredo's voice is a unique combination that proves invaluable in her research method and analysis. Beredo focuses on the United States' colonial rule of the Philippines from the onset of the Spanish-American War in 1898 through the passage of the Jones Act in 1916, a key piece of congressional legislation that led to the Philippine Recognition of Independence in 1946. In particular, Beredo seeks to illuminate the ways in which colonial archives impacted the development and advancement of U.S. rule of the archipelago. The work promotes Beredo's core thesis that the United States' colonial administration exploited its archives of the Philippines as a fulcrum to pursue more "ambitious" projects on the islands, such as the construction of public roads and the building of schools, declaring that, "the archives both documented and helped to realize these projects of the colonial government" (p. 13).

Beredo pursues this development through three main themes: "Archives and War," "Archives and Anti-Imperialism," and "Archives and Land." The first section details the role of archives during the Philippine Revolution, which was first interrupted by the Spanish-American War (1898) and then by the Philippine-American War (1898–1902). Though the short-lived First Philippine Republic survived only two years, the nascent nation managed to assemble a corpus of records about its future that revealed not only its military and strategic operations but also its political and ideological objectives for a government after American occupancy. These records, as they customarily do in times of war, attracted considerable attention from the United States forces, so much so that the military seized the cache of documents and withheld their release for some seventy years. The archives, it later became apparent, revealed detailed plans of Filipino self-rule, a rhetoric that at the turn of the turn of the century would

have stood in stark contrast to United States' military and media propaganda, which operated under the auspices of President William McKinley's slogan, "Benevolent Assimilation." From this view, Beredo asserts that the archives is rarely a mere witness to war, but instead a crucial component.

The second theme, "Archives and Anti-Imperialism," highlights the efforts of American citizens to create documentary evidence of the toll the United States occupation was taking on the Philippine population. The Anti-Imperialist League was a prime proponent in this regard, as it sought to generate a body of documentation that would counter the "dearth of reliable information about the Philippines in circulation" (p. 51). Beredo's chief purpose in this section is to show how the writings of three men in particular—Edward Atkinson, Jacob Gould Schurman, and H. Parker Willis—served as counternarratives to the predominant ones emanating from the records procured by the colonial administration. These writings pertained to war atrocities and conditions among civilians that colonial administrators as well as mainstream journalists refused to include, as doing so would impede the former's cause of annexation and continued occupation. This chapter is the shortest and least convincing of Beredo's study, but it nonetheless reminds readers of the political climates that often shape archival institutions as well as the records contained therein.

Beredo uses her final theme, "Archives and Land," to take the reader into the pitfalls and peaks of recordkeeping under the United States' dominion in the Philippines, specifically as it pertains to the administration of public and private land ownership. Drawing on exhaustive research into the civil government's Bureau of Archives and Bureau of Public Lands, the claim that "archives and recordkeeping were integral to the colonial administration's economic development of the islands" (pp. 65–66) is one strongly argued and substantiated by the chapter's end. But this development, Beredo writes, was not without its challenges, legally and politically. One such challenge arose concerning the disposal of "friar lands," or land previously owned by the Vatican to which the United States had no claims per the Treaty of Paris. Upon hearing allegations of misadministration in the sale of these lands, a congressional committee convened in 1910 to determine whether three particular corporations were in violation of the civil government's Land Registration Act. More significant than the committee's decision (no findings of wrongdoing) was its use of archives and records that had been kept for this particular purpose: the resolution of land disputes to further economic progress for the United States and its corporate interests.

Beredo asks readers to consider archival history and colonial history not only as intertwined historical phenomena, but also as mutually significant and dependent endeavors. The book outlines two goals: the first, to highlight the politicization of the colonial archives, and the second, to further the dialogue within archival science around notions of accountability, especially "the claim

that the work of the archives can never be conducted outside of ideology" (p. 102). In my estimation, Beredo succeeds more on the first point and less on the second. Still, I found the book to be a captivating and worthwhile read. The text's brevity does not undermine the substance of its content, but rather enhances it. As a reader with scant knowledge of Philippine history, I perceived the tone of the book to be accommodating and understanding to the novice reader. Indeed, one would suspect that very few American archivists, clearly the primary audience, will have a reading knowledge of the subject. Beredo balances excellent, detailed historical research with constant reminders of its relevance to the operation of archives and archivists. This duality is a benefit given that Beredo has experience on both sides of the reference desk, as an archivist and as a user. This added insight enables her to communicate across disciplines effectively, no small task for a concise work of this variety.

The book is the fifth published in the Litwin Books Series on Archives, Archivists, and Society. As one would expect from a series edited by Richard J. Cox, the work adds to the understanding of archives as political and social sites that are more than just repositories where documents happen to wash ashore. Beredo is aware of the dearth of monographs exploring the issues raised in the book, and her observation is keen: gaps abound in the archival literature as it pertains to how records and archives impact marginalized (or in this case, colonized) populations. One expects that such analyses would have ample source materials given the demonstrated history of exclusion and persecution of ethnic and racial minorities in the United States and particularly how records and archives engineered their exclusion. To the contrary, few such in-depth case studies exist. Beredo, with this contribution, moves the conversation among archivists a necessary step forward. Readers of Beredo's work (in particular, her conclusion) might be inclined to position it alongside Randall C. Jimerson's *Archives Power: Memory, Accountability, and Social Justice* (2009, SAA). There are also, however, two other recent books from outside the archival profession that fit more naturally: *Into the Archive: Writing and Power in Colonial Peru* (2010, Duke University Press) by Kathryn Burns and *Baroque Sovereignty: Carlos de Sigüenza y Góngora and the Creole Archive of Colonial Mexico* by Anna More (2012, University of Pennsylvania Press). While these two works clearly draw on different times and locations, each demonstrates a theme consistent across many societies that Beredo poignantly states: " . . . the archive is a most important and enduring technology of colonial rule" (p. 10).

A noticeable limitation of the book is its *perceived* inapplicability to the work of the contemporary American archivist. The historical and geographical disconnects—over one hundred years ago and more than seven thousand miles away—at times appear to be too great to draw particular relevance for current practitioners. Beredo, to her credit, acknowledges as much in her conclusion

and offers pause: "Even if such an allegation of presentism is conceded . . . archivists must at least consider how present practice helps to maintain whatever 'invisible,' unquestioned, or readily-accepted order" (p. 102). Another shortcoming is the exclusion of Filipino voices and sources, which, though qualified in the introduction, still resonates loudly throughout the work. Indeed, the history covered in the text is concerned with "records created by the colonial government for the colonial government" (p. 13), but any colonial history without the presence of the colonized has the unintended consequences of further rendering this population's voices muted and its experiences invisible. Fortunately, this omission does no serious harm to the book, and the meticulous footnotes should provide the truly interested reader with more than enough fodder for further inquiry and study.

The book will prove useful to at least three distinct audiences: archivists, graduate students in archival programs, and researchers of colonial archives. The first audience will find Beredo's discussion of how archives come into existence particularly relevant as it reminds us all that archives, at their core, are derived from power, and often that power is wrought with mitigating capabilities and limitations. The second audience, students training to become archivists, will find that this work supplements many of the traditional, pragmatic texts assigned in library/information science programs that, by their technical nature, necessarily avoid many of the messy details and political environments that shape archives. Lastly, the careful historian will be drawn into the narrative of the text as well as the elucidation of the archival process writ large. That is, by delineating more than a decade's worth of empire building in Southeast Asia, Beredo offers to users of archives a glimpse into the tenuous climate responsible for generating documents that reflect on an equally tenuous task, in this case expanding an empire. These audiences would be well advised to have a copy of *Import of the Archive* on their shelves.

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The Burglary: The Discovery of J. Edgar Hoover's Secret FBI

By Betty Medsger. New York: Alfred A. Knopf, 2014. 596 pp. Hardcover. $29.95.
ISBN 978-0307962959.

There are few days when a news story does not appear about Julian Assange and WikiLeaks, Edward Snowden and the National Security Agency

telephone monitoring, privacy invasions and security issues, hacking of personal data, and other contentious matters—invasions upon the records created by the organizations and individuals in our society. Many of these stories present numerous implications, both positive and negative, for archivists and other records professionals, assuming that they are reading and staying attentive to the shifting trends of our digital era. Archivists ignore these stories at their peril, but, fortunately, new books on such topics come out almost daily, and, increasingly, we find articles in our professional and scholarly literature. For an educator of archivists, it is a wonderland of possibilities for student reading and course design, helpful for assisting future archivists and records managers to wrestle with the nature of their professional mission. Under review here is a new book about government secrecy and its undoing via the theft of federal records, a study mirroring some of the recent stories about individuals such as Assange and Snowden. This book reminds us that federal government secrecy is not a new aberration in our democratic society, and it is also a reminder of the importance that records hold in our society.

On March 8, 1971, eight individuals broke into the FBI office in Media, Pennsylvania, and removed records concerning J. Edgar Hoover's secret files. Betty Medsger, the journalist who received some of these purloined documents and was among the first to write about their contents, notes that she found seven of the eight individuals for the writing of this book. One of the surprises emerging from this book, given the recent efforts to find and capture individuals who are on the run after leaking classified files, is that the eight involved in this theft disappeared into the shadows and "lived rather quiet lives as law-abiding, good citizens" (p. 9). They were nearly as successful in keeping their secret as was J. Edgar Hoover in maintaining his clandestine activities. The lengthy descriptions of the lives, careers, and families of the burglars add a human side to this story, the kind of feature often missing from such events. In fact, the book is remarkably readable, flowing almost like a novel (it is not difficult to imagine this being converted into a movie script). Medsger hints at this in her early summary of the book—"It is a story about the destructive power of excessive government secrecy. It is a story about the potential power of nonviolent resistance, even when used against the most powerful law enforcement agency in the nation. It also is a story about courage and patriotism" (p. 10). While some early reviews suggest that the book is a bit long and overly detailed in spots, it is a remarkably candid and useful portrait of a records crime.

It is interesting to read this particular theft as a product of the political activity and agitation of the late 1960s and early 1970s, a time and spirit I remember well. Medsger characterizes the burglars in this way: "They found the courage needed for this high-risk venture from diverse sources. Their conscience had been set on fire—by the Holocaust in Europe, by racial injustice

in America, by the use of atomic bombs against Japan in 1945, and, for all of them, especially the youngest members of the group, by the Vietnam War. They were determined—as was German theologian Dietrich Bonhoeffer, who heroically resisted the Nazis during the Holocaust—not to be silent, not to be passive. They rejected silence in the face of injustice. They rejected silence as collaboration with injustice" (pp. 46–47). In the current and sometimes contentious discussions within the archival profession about matters such as social justice, political and corporate accountability and transparency, case studies such as the one provided in this book are important for helping to reshape a profession prepared for dealing with complex and sometimes controversial issues. Contrary to popular opinion, archives are anything but a quiet refuge or escape for professionals wishing to be recluses (although it seems we have to constantly remind ourselves, students, and onlookers about this).

The Burglary is also revealing about the power of records in our society. The release of the Media documents led to calls for congressional investigation into the FBI, not unlike the recent results of the leaking of various government records through WikiLeaks. The stolen records revealed an FBI and its director out of control: "The spying constituted harassment, invasion of privacy, and violation of the right to dissent, but it had little or no connection to effective law enforcement or intelligence gathering—the important and only official mission of the FBI," argues Medsger (pp. 225–26). The book debunks the notion that a democratic society is necessarily open and accountable to its citizens: "How Hoover managed the index from 1939 until the fall of 1971 is a case study in how he maintained tight control and was able to run a secret FBI within the FBI. It also illustrates the tension between his desire for protection by officials and his desire for total independence" (p. 251). With this concern, our intrepid journalist presents a disturbing observation: "A dictator is not in place, but a tyranny-ready technological surveillance infrastructure is in place. Started by President George W. Bush, a president who used faulty intelligence and deliberate lies as the basis for starting the war in Iraq, the NSA's high-tech tyranny-ready surveillance infrastructure has been continued and expanded by President Obama, who promised unparalleled transparency at the start of his first administration and who is the first president who has taught constitutional law. Equally anomalous, his administration also has criminally prosecuted more government whistle-blowers than have all previous presidents combined" (p. 516). This calls for a vigilant archival profession and free-wheeling archival education programs preparing students and future leaders who understand the significance of records in the foundation of a democratic society, mimicking what our nation's founders penned in the Declaration of Independence as one of the complaints against King George: "he has called together legislative bodies at places unusual, uncomfortable, and distant from the depository of

their public Records, for the sole purpose of fatiguing them into compliance with his measures."

This is an important book and well worth a reading by all archivists interested in the significance of records in society. Readers in our field may react differently to the political issues raised by the author, but archivists need to navigate through such matters to understand how to administer the records they have been entrusted with in our democratic institutions.

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Perspectives on Women's Archives

Edited by Tanya Zanish-Belcher with Anke Voss. Chicago: Society of American Archivists, 2013. Softcover, 488 pp. Members $49.95, nonmembers $69.95. ISBN 1-931666-47-4.

In 1973, *The American Archivist* dedicated an entire issue to the "liberation of Clio." This issue demonstrated the speed and momentum with which social movements of the late 1960s impacted the academy and archival practice. Over the next decade, archivists highlighted women in collection descriptions and consciously collected more women's sources; in the 1990s, fifteen women's archives opened. As the profession again faces overwhelming changes in response to the technology revolution, it is appropriate to ask, "What do women's archives have to teach the archival profession?" "How relevant are these lessons to current challenges?" The well-researched and highly readable essays in *Women's Archives* provide intelligent and unexpectedly wide-ranging answers to the first question. The volume makes clear that women's archives led in recognizing the political role of archives, they identified new kinds of sources, championed interdisciplinary approaches, blurred the boundary of public/private history, trampled taboos about sexuality, fine-tuned proactive documentation, and built mutual relationships with previously marginalized social groups. I agree with the editors who state that this reader serves as the first foray into synthetic scholarship about women's archives; the entire profession will benefit from an equally intelligent and wide-ranging sequel addressing the second question.

Tanya Zanish-Belcher and Anke Voss are well qualified to edit a scholarly reader. Zanish-Belcher served as the curator of the Archives of Women in Science and Engineering at Iowa State University Library and served on SAA's Committee on the Status of Women. Anke Voss was assistant editor on the forty-five-thousand–item Margaret Sanger Papers Project at Smith College. The

excellent writing and quality of articles in the reader reflect their vision that the archival profession is an intellectual endeavor closely aligned to academic history. They also share an activist orientation based on feminist praxis; to them, the act of preserving records empowers female identity, engages previously marginalized communities, and works to overcome distortions in the historical record. These essays provide a close-up look at the passion, grit, and vision needed in times of rapid change.

This reader is organized into three somewhat overlapping sections—historical essays on the emergence of women's archives, the variety of settings in which women's records can be found, and innovative efforts to document previously invisible women. The latter is of particular interest to any archivist contemplating outreach. Several of the essays are reprints from key publications of the past, but most are newly contributed to this reader and cover a surprisingly wide range of ethical, practical, and institutional issues.

The historical essays in the first section are particularly well researched and convey a sense of the drama and the highs and lows of the feminist movement. Gerda Lerner's seminal 1975 essay starts the collection. In it she demanded nothing less than a complete reconsideration of history from a woman's point of view. Her 2009 essay concludes the volume and updates her earlier assessments and the position of contemporary academics: that identity consists of the intersection of multiple categories—gender, race, nationality, religion, and a host of others. Her vision encourages women archivists to move beyond binary categories of analysis.

Anke Voss-Hubbard's history of Mary Ritter Beard emphasizes the uphill slog to create women's archives before the women's movement in the 1960s and 1970s. That movement unleashed a flood of energy and interest in women's history. Kären Mason captured that energy in her meticulously researched history of Andrea Hinding's 1974 to 1979 nationwide survey of sources about women in archival collections. Her essay is a must read, a veritable first aid kit for archival despair. Hinding and her staff, with support from the National Endowment for the Humanities, mailed requests to ten thousand archives asking them to review their collections and send descriptions about their women's sources. Field workers followed up with on-site visits, resulting in responses from seven thousand archives. The survey was published as *Women's History Sources* in 1979. It toppled the argument that too few sources exist to write women's history, and it inspired archivists to actively collect sources about women and enhance description of the ones they had. Awareness of the richness of sources put women's history on the map and reinforced the growing conviction of the political nature of preserving records.

It came as a shock to feminists to realize that their righteous political activism looked like the same sorry racism to African American women. In

fact, African American women were not well represented in *Women's History Sources*. This reader remedies that gap by including the 1980 article by Deborah Gray White on manuscript sources for black women's history. Another essay by Audrey T. McCluskey subtitled "Telling Our Story Ourselves" describes how oral history projects not only complement the written record, but reflect the African American tradition of oral history. An essay by Taronda Spencer, which seems somewhat out of place in the third section, traces the history of African American women's collections. She provides an archivist's perspective on the rich collections found by a survey of women's sources in historically black colleges and universities. These sources suggest the influence of African American women nationally and in their communities.[1]

Section 2 introduces women's archives in unexpected places—from family histories to lesbian centers. Interestingly, all these essays pivot on the issue of private versus public records. Susan Tucker asks the reader to contrast women-created scrapbooks documenting family history to the "forced hand of professional, structured history." Catholic sisters were responsible, almost solely, for urban hospitals, but their contributions to health care and education are seldom integrated into Whig history. This is in part because convents and their archives are shrouded by privacy. Fernanda Perrone, one of the country's most knowledgeable scholars of the records held by women's religious communities, provides an exceptionally lucid and fascinating overview of the little-known history and governance of archives of women religious.

Mary A. Caldera's essay on lesbians in the archives addresses a surprisingly similar mix of neglect, protective privacy, and even squeamishness in collecting records of nonstraight women. Lesbian archives must begin by defining who "counts," then wade through issues of ambiguity and mislabeling, general taboos around sex, the fear of exposing third parties to stigma or violence, and the deliberate obfuscation of records by donors. Caldera is sure-footed in presenting these complexities in an organized way. Tanya Zanish-Belcher's essay urges archivists to document the full range of human reproduction—motherhood, abortion, public policy, reproductive technology, and personal experiences. Each of the essays in this section pushes the boundaries of privacy. This suggests that each archivist needs to be aware of her or his own perspective, level of comfort, and sense of decency when considering what to collect.

The third section showcases innovative approaches to documentation and outreach. Any archivist serving a wider public will appreciate this topic. Kären Mason and Tanya Zanish-Belcher's 2007 essay, like their earlier essay in the second section, includes an inspiring array of proactive collecting initiatives, oral history projects, outreach to scholars, and partnering with previously marginalized communities through oral history projects.

Janice E. Ruth highlights the leadership of the Library of Congress in not just providing access, but identifying users and breaking down barriers between users and the records. The Library of Congress identified only 506 collections about women in 1976, a number it increased to two thousand in twenty-five years. Taking the next step, the Library of Congress digitized materials and collaborated with the online photo platform Flickr to expose collections. It then cultivated youthful audiences through their teachers by offering educators workshops, training grants, and curriculum consultation. From the vast collections of the Library of Congress, Danelle Moon's article returns to the local and personal. She emphasizes the value of preserving local instances of larger feminist movements and organizations. Virginia Corvid makes a strong case for collecting zines—they richly document young women's personal, social, and physical experiences. This article, as much as any in this reader, speaks to contemporary culture and points toward new sources.

The concluding essay by Elizabeth Myers is the first to reflect on the challenges currently facing the profession—challenges as disruptive as the social movements of the sixties. Meyers asserts, rather than argues, that reflection on past accomplishments should guide women's archives going forward. I felt uncomfortable with that assertion and wondered why. What visions, passions, and practices of women's archives will lay the groundwork for the future? My fondest hope would be a second, scholarly reader addressing this issue. Drawing upon the feast of accomplishments and lessons set forth in *Women's Archives*, a second volume might address the current technological challenges, asking questions such as, "Where will archivists in the digital age find records about women of color, mothers, migrant workers, start-up executives, protesters, prostitutes, and farmers? How can the online guides we create reveal the multiple intersections of identity? What records of online friendship have enduring value and who owns them?" In short, this reader has inspired me with hope for a holistic (to use Gerda Lerner's term) sequel that brings feminist prowess to the challenges of the digital future.

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Note

[1] Deborah Gray White, "Mining the Forgotten: Manuscript Sources for Black Women's History," *Journal of American History* 74, no. 1 (1987): 237–42.

The Boundaries of the Literary Archive: Reclamation and Representation

Edited by Carrie Smith and Lisa Stead. Farnham, U.K.; Burlington, Vt.: Ashgate Publishing, 2013. 210 pp. Hardcover, also available as e-book. £54.00. ISBN 978-1-4094-4322-3.

Carrie Smith and Lisa Stead's *The Boundaries of the Literary Archive: Reclamation and Representation* challenges the reader to broaden his or her perspective on what archives are and how they meet, or do not meet, the research needs of literary scholars. The essays are a mixture of how literary scholars use archival collections to conduct in-depth research, how they view and define archives, and the challenges affecting their use. The contributing authors are a combination of archivists, curators, and literary scholars, primarily from the United Kingdom but also from Canada and the United States. This collection is meant to inform an audience of scholars and archivists that, while traditional research and interpretations still exist, various aspects are creating new and evolving opportunities to change the perception and use of archives in literary scholarship. By bringing together this variety of perspectives, the editors highlight the need and desire for archivists and researchers to engage in discussions about use, access, and collecting so all have a better understanding of each other's needs and practices.

The overarching theme of "boundaries" has two aspects: what collections exist and how they are obtained and made accessible. The authors take the idea of boundaries and use it in various ways to show both the existing structure of literary archives and how those lines are flexible and open to interpretation. The book is divided into four parts: "Theorizing the Archive," "Reclamation and Representation," "Boundaries," and "Working in the Archive." Stead's introduction discusses the idea of archival boundaries: what is collected, how archivists collect and create access to materials, and how literary scholars use different methodological approaches to "test the existing boundaries of how archival material can be used" (p. 3). The goal of the book is "towards an interrogation of what these materials yield within the contexts of critical theory and the investigation of processes of archival acquisition, preservation and accessibility in their physical and digitized forms" (p. 8). She explores the idea that scholarship is no longer about archives as process but instead archives as subject. In other words, archives are no longer seen as just places to find source materials but instead that archives turn "us towards the archivist and the institution as well as the discourses of power, knowledge and memory that surround the impulse towards archivization as much as it does towards the author" (p. 4). Thus, archivists are no longer seen merely as custodians but are appreciated

for their active roles as curators and memory keepers. As technology advances to create both physical and virtual access to archives, this active role becomes even more recognized.

Stead's introduction connects the three essays in Part 1, "Theorizing the Archive," as "progressive theory-led approaches to archival-based literary scholarship and investigation" (p. 8). Individually, each chapter offers a unique perspective, but, collectively, the authors demonstrate how the boundaries of what constitutes literary-archival scholarship is evolving into more cross- and multidisciplinary approaches. The authors in this section incorporate theories such as paleography, exogenesis, intertextuality, and psychology.

Wim Van Mierlo's chapter delves into archives both as content and objects, and chronicles authors' choices of writing paper and instruments, cross-outs and revisions, the relational aspects of manuscripts, and how all these components create an "organic whole" to a deeper understanding of the creative writing process. Iain Bailey's essay also theorizes about the creative process by investigating Samuel Beckett's incorporation of texts he read, such as Bible verses, into his writing. Further, Bailey reviews the multiple Bibles Beckett owned to discover the specific edition or language Beckett used. Using a psychological lens, Jennifer Douglas examines whether or not it is possible to create a comprehensive picture of the person based on the original order of the collection. At an initial reading, these essays seem loosely connected, but the connection is less about the specifics and more about broadening what theories are used to examine content and archives.

Part 2, "Reclamation and Representation," and contains four chapters that offer insight into reconstructing the reputations and influences of authors and editors. All four authors attempt to create or re-create an "archive," where no main collection exists, using biographies and other published materials for interpretation, and the idea that "the archive may have its boundaries, but memory is another repository of the past" (p. 102). Re-creation means gathering disparate sources to intellectually create an archive but also to revise interpretations of authors' works and reputations. Jane Donovan's chapter argues that "the best use of archival writing is to open up, rather than close down, interpretive possibilities" (p. 107). Donovan also created a website to collate the locations of materials and papers to make it easier for other researchers, essentially an updated version of what previously would have been a printed bibliography of an author's archival collections.

Part 3, "Boundaries," contains two chapters in which the book's editors push the definition of what constitutes a literary archive. Carrie Smith studies the publication *Cave Birds: An Alchemical Cave Drama* with poems by Ted Hughes and artwork by Leonard Baskin. By comparing the multiple drafts of poems and sketches with the published version, she examines how archives reveal the nature of their poetic and artistic collaboration. Lisa Stead examines fan magazines

targeting female cinemagoers, viewing the publications as ephemera and how the fan letters published within take "the researcher beyond a fixed notion of a singular 'text' to be researched" (p. 141). Without the existence of the original handwritten letters, it is through the published materials that Stead merges film history with literary scholarship to assess the relationship between the producers and female consumers of film culture. These two essays converge visual and print culture to push the idea of what constitutes literary scholarship.

"Working in the Archive" is the final section with three chapters that address privacy, instruction, and collecting. Sara S. Hodson's essay on privacy does not necessarily contain new information for archivists but does provide insight to scholars about the lack of formal professional guidelines and the difficulties archivists face in their attempts to balance open access with protecting individuals' privacy. Using literary archives for instruction, Karen V. Kukil's chapter is a reminder that although digitization provides access to a broader audience, the physical handling of archival materials still leads to additional interpretations not gained by viewing a digital image online. The book culminates with Helen Taylor's essay, which describes from both the archivist's and the researcher's perspective how "archival scholarship is a complex business of networking, acquisition and preservation (of the virtual as well as material), continuing communication with heirs and estates, and tactful handling of sensitive issues and people" (p. 200).

The Boundaries of the Literary Archive is a blend of both new and existing ideas and theories, exploring how literary research and collecting is evolving. Though several of the chapters use literary figures as their subjects, the overall tone of the book focuses less on the specifics of the featured authors and instead has the broader scope of what constitutes literary archives and how they are used. Researchers are exploring new ways of interpreting literary collections, while archivists are changing collecting and access methods. A few of the essays discuss the impact of technology and digital access, more as an acknowledgment than as a focus. Based on the introduction, I was hoping to see more about the intersection of technology and literary research, but recognize that the few online "archives" of authors are quite recent, and researchers need more time to use these resources prior to thoroughly assessing their impact.

The book builds upon previous scholarship noted in the introduction that the archive is both "source and subject." This book will be of interest to those who work with literary archives, but it has a broader appeal to all archivists, as we need to recognize how research methods and interpretations are changing. Though focused on literary archives, the theories and ideas put forth can apply to other disciplines as well. This text emphasizes theory, but archivists will be able to use those ideas to assess how to address researchers' needs in practical ways.

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Practical Digital Preservation: A How-To Guide for Organizations of Any Size

By Adrian Brown. Chicago: Neal-Schuman, an imprint of the American Library Association, 2013. 336 pp. Softcover. $75.00. ISBN 978-1-55570-942-6.

In 1996, as an undergraduate student at Hampshire College in Amherst, Massachusetts, I wrote my first play. I had traveled to the Caribbean islands of St. Lucia, St. Vincent and the Grenadines, and Trinidad and Tobago, conducting anthropological research and interviews. I had a small, hand-held audio (tape) recorder and an email address: liltuffy@chickmail.com. With these tools, and a desktop at a local "Internet bar" (a room in a house with three desktops connected to the Internet with what must have literally been miles of cables), I wrote *Crossing Blood*. Ten years later, I was asked to restage *Crossing Blood* with a small community theater. You'll not be surprised, I think, to learn that by 2006 Chickmail had long since ceased to exist. The 3-inch floppy disks—to say nothing of the mini-audiocassettes—on which I had carefully made several copies of *Crossing Blood* made terrifying sounds as the drives in my desktop tried to read this antiquated software. The concept of "migration" had only just been introduced to me as a student in an archival studies graduate program. In the seventeen years since I first sent my fledgling attempts at playwriting across the Atlantic, much has changed and more is known about digital preservation. As I read Adrian Brown's new manual, *Practical Digital Preservation: A How-To Guide for Organizations of Any Size*, I was forced to consider the old adage: If I had known then what I know now. . . .

Digital preservation is among the most discussed ongoing challenges in the information stewardship professions. The maintenance of digital information and the resulting curatorial practices have been addressed in the professional archival literature since the 1960s. Most scholars and practitioners agree that key to the success of any digital preservation initiative are careful planning, training, and execution. Adrian Brown's manual aims to provide practitioners with a procedural guide to establish a digital preservation program. Brown maintains that authenticity and access are the primary goals of digital preservation. This book, he asserts, will demonstrate how to build practical solutions to achieve those objectives. Although Brown allows that the book will be valuable to anyone interested in the practice of digital preservation, he further distills his audience to include smaller memory institutions, institutional archives, and libraries, specifically "the vast range of organizations outside the national cultural memory institutions that want and need to develop the ability to collect, preserve and provide access to digital information" (p. 3).

Author Adrian Brown is the director of the Parliamentary Archives in London. Previously, Brown served as head of Digital Preservation at the United Kingdom National Archives, where he developed the U.K. government's Web archiving program and led the team that won the International Digital Preservation Award in 2007. Brown's 2006 monograph, *Archiving Websites: A Practical Guide for Information Management Professionals*, draws on his experience managing the U.K. National Archives' Web archiving program and is an overview of best practices as well as a practical guide. Manuals of this sort are Brown's forte; his style, best described as technical writing, emphasizes the standard over the idiosyncratic and delivers content in a clear, straightforward voice.

Often, writings on digital preservation are bound by case-by-case analyses, proffering singular and subjective evidence as the basis for more global policy implementation. Brown's book takes a more technical and textbook approach, opening with an abbreviated glossary of terms followed by short, truncated chapters. The ten chapters in *Practical Digital Preservation* are further divided by decimals into topical chunks of text, where chapter 4 is titled "Models for Implementing a Practical Digital Preservation Service" and 4.1 is the chapter's introduction. The top-level chapter topics loosely echo the Society of American Archivists' *Archival Fundamentals Series*, covering a range of issues such as selecting, acquiring, accessioning, describing, and preserving digital objects. Most chapters close with short case studies, exemplifying Brown's assertions and suggestions rather than forming the basis for the manual as a whole. *Practical Digital Preservation* is also filled with a series of black-and-white diagrams, tables, and figures, the vast majority of which demonstrate processes and workflows. These graphics, while not quite intuitive, are illustrative. The visual aids break up the typescript nicely, giving the book the feel of a manual and providing the eye with an alternative to pages and pages of unbroken text.

Over the past decade, there has been a shift in the body of literature that addresses digital preservation, digital asset management, and electronic resource management. Ten years ago, manuals such as Simon Tanner and Marilyn Deegan's *Digital Preservation* (ALA Neal-Schuman, 2006) heralded digitization as a cutting-edge preservation tool. More recent writings on digital preservation, including Brown's *Practical Digital Preservation* and Ross Harvey's *Preserving Digital Materials*, begin and end with the digital object. Bypassing analog records and the issues raised by digital surrogacy, however, too often means that contemporary writings on appraising digital records for long-term preservation presuppose existing systems into which digital records can be transferred and maintained. Little attention is paid to creating and implementing such systems. Brown's book is no different: he devotes only a portion of one chapter to outsourcing and commercial solutions, and offers a quarter-page cost-benefit analysis of a "do nothing" solution (p. 64). Although Brown's book

aims to assist small organizations in establishing digital preservation programs, his manual is better suited to those organizations that already have at least a minimal system in place. To implement *Practical Digital Preservation* as it stands is to begin reading a book in the second or third chapter. Before an organization can execute Brown's program, procedures for capture and transfer must already be established.

Archivists may find chapter 6, "Accessioning and Ingesting Digital Objects," particularly beneficial. Here Brown is at his best, assessing accession tools and addressing technical concerns such as threats, quarantines, normalization, and obsolescence. The chapter closes with three brief case studies that compare and contrast two large-scale implementation projects, illustrate the benefits of workflow tracking systems, and exemplify—through a retelling of Brown's experience recovering his dissertation files from an obsolete file system—technological "first aid." Similarly, this manual does not ignore the users of archives and digital repositories; Brown pays particular attention in chapter 9 to provisions of access for users. Designating access as the "*raison d'être*" for digital preservation, Brown asserts that all digital preservation policies must take the current and future information needs of users into consideration. Here, Brown pays particular attention to the need for a viable front-end, describing good Web design as an iterative process (p. 260). Chapter 10, "Future Trends," is, by Brown's own admission, an area at best difficult to navigate. No one can predict where digital preservation and its associated technologies are headed, but Brown endeavors to examine some emerging trends and proprietary software that could be forerunners in the not-so-distant future. Brown is understandably reluctant to wax poetic on future practices and policies, but suggests that collaborative efforts are becoming more popular and that dedicated preservation services are increasingly commonplace.

Practical Digital Preservation would have been greatly strengthened by a "Further Reading" section that gestures at prior work in digital preservation and/or the work of archival scholars such as Ciaran Trace, who have explored how the components of a computer work together to create, manage, and store digital objects that are later deemed to have long-term or enduring value.[1] As it stands, this manual ignores the social and cultural contexts of digital preservation, suggesting as a result that "digital assets" have implied value without acknowledging an entire field of professionals whose job it is to understand and articulate that value. Despite Brown's focus on the practical, his book would have been well served by even the briefest of theoretical underpinnings.

Brown's voice is clear, and the writing is technical without being overly pedantic. The text offers a conventional, yet robust approach to digital preservation practices. This book is particularly useful for those in the exploratory and preparatory phases of deploying a digital preservation program. Brown does not

offer much in the way of getting started, but does provide a framework in which to start thinking about one's unique organizational needs. While the more advanced practitioner or the archival theorist may find Brown's monograph rudimentary, students in information stewardship programs and early-career professionals would almost certainly benefit from the pragmatic, hands-on approach presented in *Practical Digital Preservation*. Had I, for one, encountered Brown's book as a college student in 1996, I would certainly have had a newfound awareness of and concern for the evils of bit-death, the benefits of metadata, and the promise of migration strategies. Brown's manual would no doubt have saved me from the hours and hours I spent rekeying my first dramatic text.

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NOTE

[1] Ciaran B. Trace, "Beyond the Magic Mechanism: Computers, Materiality, and What It Means for Records to Be 'Born Digital'," *Archivaria* 72 (Fall 2011).

The Allure of the Archives

By Arlette Farge, translated by Thomas Scott-Railton, with a foreword by Natalie Zemon Davis. New Haven: Yale University Press, 2013. 131 pp. Hardcover. $25.00. ISBN 978-0-300-17673-5.

The Allure of the Archives is an encomium to traditional archival research in a postdigital and postmodern world. The front of the dust jacket shows the lens of a magnifying glass held over a late eighteenth-century French manuscript. This symbol is particularly apt for this short volume that chronicles the process of examining an archives in minute detail, sifting through copious materials, and finding a narrative and distilling it into historiography. The book is translated from the original French: *Le Goût de l'Archive*, which literally means "the taste of the archive." Indeed, the author's goal is to lead the reader into an intimate sensory encounter with old paper. The audience for this book is the archival community, historians, and other scholars, and researchers in general.

The author, Arlette Farge, is director of research in modern history at the Centre National de la Recherche Scientifique in Paris and an accomplished researcher. Both alone and notably with philosopher Michel Foucault and *Annales* historian Jacques Revel, Farge has authored several volumes of social/cultural history in the style of *l'histoire des mentalités*, or "a history of worldviews," a historiography focusing on underrepresented groups and their roles in shaping

history. Farge's favorite primary sources can be found in the Bibliothèque de L'Arsenal, specifically the records of the Bastille and police records from the eighteenth century. She references these archives frequently in the book to illustrate her ideas.

Natalie Zemon Davis's foreword contextualizes the original text of *Le Goût de l'Archive* published in 1989 before the current era of widespread digitization. Davis points out that broader access through online availability enables more flexibility for researchers, but as Farge reminds us, there is no substitute for the physical link to the past through the object of study itself.

Scott-Railton's translation is fluid, and he inserts himself only when absolutely necessary, as when an explanation of the etymology or symbolic meaning of a word is integral to an understanding of the text. For example, he takes the time to explain that the word "source" in French can also mean "a spring," and thus the author refers to sources as "refreshing as wellsprings" (p. 8). The word *fonds*, as many trained archivists know, refers to the collections themselves, but can also mean "depths, or ocean floor." Here the author compares the collections to an underwater rock formation in the Atlantic visible only during extremely low tides (p. 4). Without this clarification, the analogy would be less robust.

Most of the chapters in this book outline Farge's philosophy about archival research and her understanding about how to go about using collections such as the one at the Arsenal to generate historical writing. She outlines and articulates her methodology succinctly,and illustrates it well with examples from her own experiences. She concludes, essentially, that as difficult and time consuming a task as historical research in primary resources is, it is essential to the creation of knowledge going forward. Few, if any archivists and historians would disagree with this assertion.

Farge's skillfully rendered treatise on the theory of archival research is interrupted on three occasions in the text for whimsical vignettes (printed in italics, in this edition) recounting what might be called "personal archival experiences" in various repositories. The second chapter, "On the Front Door," is an account of the strategy used by competing researchers jockeying for the best seat in the reading room. This passage struck me as somewhat overblown. In the fourth chapter, "She Has Just Arrived," Farge's tongue-in-check use of the third person "she" (*elle*) to describe herself as a researcher came off sounding disingenuous to me. It seemed to be an attempt at objectivity, or humor, or both: "She has just arrived. She is asked for a card that she does not have" (p. 47). In this chapter, Farge enumerates the various excruciating tics and habits of the other researchers, such as sniffling, ring spinning, and hair twisting. In another italicized chapter entitled "The Inventory Room Is Sepulchral," Farge describes a dominatrix queen of the reading room and her attempts to intimidate and even terrorize her charges.

I imagine the author inserted these italicized chapters as comic relief in an otherwise fairly serious discourse on archival research. The change in font style signals the change in voice and tone effectively, but I thought these vignettes somewhat mocking, even derisive of professional archivists. At the very least, they perpetuate the stereotype of the fearsome gatekeeper of the archives defending his or her precious manuscripts from marauding researchers. Perhaps I take my curatorial responsibilities too seriously, or the author's well-meaning nature is somehow lost in the translation. Nevertheless, I found these chapters only slightly amusing at best.

The other chapters present a fascinating analysis of how history was written in the late twentieth century. Farge treats us to a glimpse into her research methodology, wherein she evaluates the materials themselves, and she describes the process of critical reading and intellectual creativity. Farge's *modus operandi* is essentially to approach with an open mind and immerse yourself in the archives. Sit quietly with the materials and let the documents wash over you like a river, and give yourself over to its current. Recopy the passages that leap out at you until you are transported into the world of the documents. Separate out the salient passages from the uninspiring ones, or those that need to be pursued at a later time. Synthesize your argument, then write your history. In doing so, you will not only bring the archives to life, you will "enter into an unending conversation about humanity" (p. 121).

This strategy is how many of us were taught, and it works very well for the *l'histoire des mentalités* Farge is writing. The process of wading through reams of arrest reports and trial and prison documents to glean insights into the lives of ordinary women in eighteenth-century Paris seems quite appropriate. As she swims through the ocean of documents, trends and commonalities float up to the surface. Other types of research questions may not lend themselves so freely to this process. Nevertheless, I believe that much of what Farge has written rings true and seems sensible in my experience. Her work validates and defends the tried-and-true method of total immersion research. One of the thrills of being an archivist is to have a researcher look up blankly as she is reminded that the archives is about to close for the day, with a comment such as this one: "Oh, I'd forgotten that I wasn't in nineteenth-century Paris. . . ." This book, this small and passionate tribute to the sensual experience of research in the archives, reminds us of the value of literally touching, smelling, and inhabiting the past, and for that reason it is a worthwhile read for those of us in the archival community in particular and the scholarly community in general.

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