Review Essay:
Reading the Visual Records of Nineteenth-Century Government-Sponsored Geological and Geographical Surveys

Archive Style: Photographs and Illustrations for U.S. Surveys, 1850–1890. By Robin Kelsey. Berkeley: University of California Press, 2007. 273 pp. Illustrations, maps, notes. Hardcover. $52.00.

Framing the West: The Survey Photographs of Timothy H. O'Sullivan. By Toby Jurovics et al. Washington, D.C.: Library of Congress and Smithsonian American Art Museum; New Haven: Yale University Press, 2010. 255 pp. Illustrations, map, notes. Hardcover. $60.00.

Images of the West: Survey Photography in French Collections, 1860–1880. By Francois Brunet and Bronwyn Griffith, eds. Giverny: Musee d'Art Americain; Chicago: Terra Foundation for American Art, 2007. 135 pp. Illustrations, maps, notes. Hardcover. $49.00.

Introduction

Inspired by various motives, the people and government agencies that created photographs (and other visual records) of American surveys in the nineteenth century deposited pictures in collections at home and abroad. Such survey photographs, despite biases introduced at sundry stages, are a vital resource for historians and others who want to understand western exploration and settlement, ecological change, historical attitudes toward geographical and geological phenomena, government sponsorship of science, relations between Euro-Americans and the peoples they encountered, and other matters. They also serve as a fertile example of how visual materials collections are molded by their original creators and selectors, as well as by later archivists, editors, and publishers.

Four principal "Great Surveys" of the western U.S. were conducted, more often in rivalry than cooperation, by the War Department and the Department of the Interior in the nineteenth century. War Department surveys were led by Clarence King (1867–1878) and George M. Wheeler (1869–1879); Department of the Interior surveys were conducted by F.V. Hayden (1867–1879) and John Wesley Powell (1869–1879). The boom in exploration and description did not follow a coordinated program until reorganization in 1879 resulted in the formation of the U.S. Geological Survey and the Bureau of Ethnology,[1] at which time existing surveys had been either concluded or consolidated. Surveys typically employed photographers and graphic artists, as well as geologists, natural scientists, and cartographers. Scientists collected specimens and filled notebooks, while surveyors triangulated prominent natural features and photographers exposed plates.

The dedication (and travails) of nineteenth-century survey photographers are the stuff of legend. William Henry Jackson, who accompanied several of Hayden's expeditions,

reminisced years later about trekking with his mule, Hypo (named for the photographic chemical hyposulphite of soda), to locate and make a visual record of desired views. Venturing far from the wagon party with his camera, chemicals, tripod, dark box, plates, and water supply, Jackson was free to experiment:

> The art of timing exposures was still so uncertain that you prayed every time the lens was uncapped, and no picture was a safe bet until the plate had been developed. Working in a fully equipped studio was hazardous enough. Going at it in the open [required] the moral stamina…to keep on day after day, in spite of the overexposed and underdeveloped negatives, and without regard to the accidents to cameras and chemicals.[2]

This review essay discusses three important books about the visual records of government-sponsored surveys in the nineteenth century, addresses specific points about how and why such records were created, and explores general perspectives about the relationship between archival repositories and the images they preserve.

Archive Style: Photographs and Illustrations for U.S. Surveys, 1850–1890
"Pictorial Articulation"

Robin Kelsey, professor of humanities at Harvard University, aims in *Archive Style* to analyze "pictures, style, and power outside the usual domain of art" (p. 1). To that end, he draws upon archival collections created by three nineteenth-century U.S. geological or geographical surveys. Case study one discusses graphic artist Arthur Schott's drawings in the 1850s documenting the U.S.-Mexico border along stretches where it was not indicated by a river; the drawings were translated into engravings for publication in William H. Emory's 1857 government report on the boundary. Case study two analyzes Timothy H. O'Sullivan's photographs of western geological and geographical features for the King and Wheeler expeditions. Case study three considers the work of C.C. Jones, who documented the effects of a devastating earthquake on Charleston, South Carolina, for the U.S. Geological Survey in 1886.

Kelsey's writing is marred by excessive use of academic jargon, but the core ideas beneath the argot are nevertheless worth considering. As he indicates, many of the images created for the surveys are puzzling, suggestive of the "emergence of a new pictorial style….The practical imperatives and social organization of survey work spurred pictorial innovation….There was strange new work to be done, and a rich array of new graphic techniques and ideas with which to do it" (p. 3). He attempts to reconnect the images to the "texts, processes, social units, and political struggles in which they were once embedded" (p. 4). Contained within this constellation of objects and documents are mineral specimens, drawings, photographs, contracts, seismographs, vouchers, topographical maps, and other documents and artifacts that invite cross-disciplinary investigation.

The author posits four interlocking hypotheses. He first suggests that people who produce materials for archival retention claim that the holdings are complete, authentic, and reliable because it is politically expedient to do so:

> [A]rchives, especially publicly funded ones, rely on political support for their maintenance and growth….Although officials…have routinely proclaimed a desire for accurate and objective information, the federal

> government has just as routinely (if less openly) demanded to be shown in the best possible light….Nowhere have the effects of these inclinations surfaced more compellingly than in pictures (p. 6).

Hypothesis two argues that by circa 1850, high-ranking bureaucrats were open to innovative ways of improving the visibility of "geographical locations, institutional achievements, national prospects, [and] geological causes" because of the conceived inadequacy of older, conventional means of representation. But the artists and photographers who undertook these assignments lacked guidelines, and the "gap between demands and resources drove picture makers to imagine new ways of practicing their craft" (p. 6). Hypothesis three suggests that picture makers borrowed and combined graphic practices from other expedition members with whom they worked. Maps, geologic profiles, and diagrams influenced drawings, as well as photographs (pp. 75–76). In Kelsey's view, "This fertile mingling of practices, fostered by close working relationships among survey employees of different disciplines, enabled these draftsmen and photographers to devise novel forms of pictorial connotation" (p. 6).

Kelsey's fourth, and most troubling, hypothesis suggests that draftsmen and photographers "from their subordinate positions" came into conflict with the expectations of superiors:

> In dire need of employment, each man found brilliant ways to satisfy the demands on his practice. But each also…used pictorial production as a means of asserting, defining, and resisting….The survey picture was thus a visual field of both contestation and concession…, the product of both cooperative and coercive social relations (pp. 7–8).

The first three suggestions are relatively convincing, but the assertions of hypothesis four seem strained, and the author freely concedes that "any history weaving together these four hypotheses has work to do" (p. 8).

The various uses to which the archival records of nineteenth-century American surveys were subjected are of more than passing interest. Notebooks, negatives, journals, and sketches created in the field were stored in government offices; access to them was often restricted.[3] The more publicly available archives consisted of official reports, displays designed for exhibitions, images prepared in one way or another for publication, and other materials based on the original archives but "fashioned expressly for legislators, members of the press, and a broader public" (p. 10). The alteration of images by an engraver or others, the addition of loaded captions, and/or the deletion of unwanted elements radically changed interpretations as the images went from one audience to another. As Kelsey writes, "In the archive, pictures did not have a single moment of production but rather had multiple moments in which various parties exerted their fractional control over the process" (p. 10).

Arthur Schott's carefully rendered drawings of the American southwestern border corroborated the location of agreed-upon boundary markers by fixing the position of distinctive landmarks (such as hills or distant peaks) as they would be seen from the exact point where a given marker was supposed to be. The U.S. government feared that markers would be moved or destroyed by Native Americans or other local inhabitants.[4] Schott's pictures provided the requisite topographical data, but went beyond what the government had commissioned to include what amounts to be a catalogue of unusual

plant life, interpolations that dwell idiosyncratically (and extensively) upon the artist's personal botanical interests (pp. 21–73).

Kelsey discusses at some length why the government accepted Schott's idiosyncratic art work and included it in survey reports at a time when many decision makers were concerned about the rising costs of illustrated governmental publications. He writes, "Survey pictures came under suspicion…[and] survey leaders thus had to establish both the practical necessity and the public benefit of the illustrations they produced" (p. 64). Kelsey further argues that, as a "practical matter," the inclusion of the views was "excessive," but as "rhetorical material," the views and "their distinctive properties were essential" (p. 65). Schott's insertion of asterisks in the sky to suggest an imaginary border line connecting the tangible but widely spaced markers on the ground reminded viewers of stars and the celestial observations that helped fix earthbound positions. In Kelsey's view:

> [This artistic contrivance] represented the boundary as a matter of both Manifest Destiny and natural process. By giving sanction to the boundary through the use of the asterisks and naturalizing the boundary markers by integrating them with their organic surroundings, these views suggested that the new border between the two countries, and the American expansion it formalized, was in accord with both heaven and earth (p. 67).

Longitudinal positions, estimated wherever possible using synchronized clocks and gunpowder flashes, also had symbolic significance:

> The survey was an endless game of…matching…a real location on the earth to a place on the archival map. The flash of gunpowder in the sky yielded a moment of revelation. It was a dramatic means of ascertaining terrestrial location through a sign of military might. This technique of determining longitude was, in a sense, photographic: the flash yielded a fixing in space-time, a record of position that could endure in the archive….The survey's use of flashes and rockets converted space to time and time back to space again. In the process, space became marked out as series of relays spanning the West (p. 69).

Perhaps the most visually attractive portion of the book pertains to the photographs taken by O'Sullivan on King's Fortieth Parallel expeditions (1867, 1868, 1869, and 1872) and Wheeler's Surveys West of the Hundredth Meridian (1871, 1873, and 1874). The striking images were exposed variously with a full-plate camera and a stereoscopic camera. The overall quantity of photographs produced each year was small, and O'Sullivan selected each subject and made each exposure with care. The camera could not be used "to map the land or make an inventory of its contents" and could not measure the landscape as a surveyor's instrument would in support of the "graphic mastery desired by Congress." But many of O'Sullivan's pictures depict survey personnel taking precise measurements of the land, emphasizing the "orderly presence of the survey, the extent to which its camps and equipment subjected the West to a taut martial geometry" (pp. 91–93).

Kelsey's insightful analysis of C.C. Jones's 1886 Charleston earthquake photographs for the U.S. Geological Survey calls attention to their subversive commentary on race

relations in the postbellum South. In one image, a crater gapes in a barren city lot. In the background, an African-American man squats against a fence that isolates the lot from a prosperous house and yard on the other side. The fence suggests social divisions and racial inequality. Another photograph shows an African-American standing by a water-filled crater, gazing intently at reflections on the still surface, deeply absorbed in thought. Before publication in an official report, however, someone altered the photograph, lending the black man a white face. The "connotations of nobility" seen in the contemplative African-American's face were "evidently impossible for the USGS to accept" at that time (pp. 176–180).

The author admits that some of his ruminations about the archival images produced for surveys are highly speculative:

> But they stand nonetheless for certain possibilities of practice in the archive at that historical moment, including the possibility of making pictures ingeniously responsive both to the programmatic needs of superiors and to the anxieties of a subordinate practitioner. Although I have pressed the photographs hard, the game seems worth the candle. The alternative is to consign to muteness an extraordinary instance of pictorial articulation (p. 188).

Framing the West: The Survey Photographs of Timothy H. O'Sullivan
"The Camera Is Often a Stand-in"

Framing the West accompanies an exhibit by the same name held in 2010 at the Smithsonian American Art Museum in Washington, D.C. The pictures in the book are selected from the collections of the Library of Congress Prints and Photographs Division.[5] Editors and contributors include Toby Jurovics, curator of photography at the Smithsonian American Art Museum; Carol M. Johnson, curator of photography at the Library of Congress; Glenn Willumson, a professor of museum studies and art history at the University of Florida; and William F. Stapp, an independent scholar specializing in photography. The volume is lavishly produced and tastefully designed. Crisp, sepia-toned reproductions appear in abundance, and useful commentaries accompany the images. A map (pp. 6–7) defines the territory covered by each expedition, as well as the location of geographical features represented in the plates, and the narratives are buttressed by a helpful chronology of O'Sullivan's career (pp. 187–99). Copious notes and informative appendices detail the publication history of his widely distributed stereographs.

The book is not a catalogue raisonné of O'Sullivan's works, which include hundreds of Civil War photographs, as well as Panamanian views from the U.S. Navy's Darien Expedition in 1870. It focuses instead on images made by O'Sullivan as a member of the Geologic and Geographic Survey of the Fortieth Parallel under King's leadership (Nevada, 1867; California, Nevada, and Idaho, 1868; Utah, 1869; and Wyoming, Utah, and Colorado, 1872); and photographs taken for Wheeler's Geological and Geographical Surveys West of the Hundredth Meridian (Nevada, Arizona, and California, 1871; Arizona and New Mexico, 1873; and Colorado, New Mexico, and Idaho, 1874). Some

King Survey images previously attributed to O'Sullivan, but now ascribed to Andrew J. Russell, are also included. As the authors explain:

> King incorporated the Russell negatives seamlessly into the survey's photographic record and…credited the negatives to [O'Sullivan], the survey's official photographer…In the mid-nineteenth century the person who exposed and developed the photographic negative was, in general, less important than the publisher or patron (pp. 182–183).

King referred to the territory encompassed by his surveys as unmapped and unstudied "terra incognita" (p. 15), by which he meant that geological and scientific knowledge of the Fortieth Parallel was still far from complete. The area, in fact, had been previously explored by John C. Frémont[6] and others, and settlement in some locales was already well underway (p. 15). O'Sullivan was not the first photographer to bring his equipment to the West. Others were busy in western locations around the same time, including some who, like O'Sullivan, had learned the photographer's trade during the Civil War. William Bell, A.J. Russell, Alexander Gardner, E.O. Beamon, J.K. Hillers, William Henry Jackson, and Carleton Watkins were all active in the West in the post-Civil War era. But as the authors observe, O'Sullivan "composed his images in a manner that did not reflect the style or conventions of his fellow photographers…. [His] photographs resonate in a way that not only speaks convincingly of the past but continues to exert a compelling influence on American photography" (p. 10).

Many of O'Sullivan's photographs for King seem to illustrate the latter's reactionary opinions about geological formations. King opposed the "uniformitarian" theory that indefinite time spans and existing rates of change were responsible for geological phenomena. He promoted instead the theory of "catastrophism," insisting that geological formations resulted from sudden upheavals in the landscape. Only violent cataclysms, he believed, could have shaped the bizarre rock formations found in the American West. Consciously or unconsciously, O'Sullivan tilted his camera (e.g., see Plate 34) to create illusions of precipitous towers of rock, emphasizing drama and leaving viewers with an impression of instability (pp. 18–19). Tellingly, his photographs for Wheeler's expeditions seem more conventional in composition and less dramatic. Was O'Sullivan influenced by Wheeler's ambition to represent the West as being ripe for development,[7] "carefully contained and safely under control" (pp. 29, 42), or did Wheeler select and submit only those pictures that most clearly expressed his agenda?

Jurovics assesses the overall value of O'Sullivan's oeuvre as follows:

> O'Sullivan left a taut, consistent body of work…immediately distinguishable for its visual rigor....[The] ease with which he adapted his pictorial style to his varying assignments for King and Wheeler speaks of a fluid and practiced command....He understood how best to employ his camera to present these landscapes with an emotional presence and immediacy—so much so that the camera is often a stand-in not simply for the photographer but for the physical experience of the surveys (p. 42).

Images of the West: Survey Photography in French Collections, 1860–1880
"Ideological, Promotional, Cultural…"

François Brunet, professor of American art and literature at the University of Paris

Diderot, assembled more than 120 works, including vintage prints, stereographs, and portfolios, for *Images of the West*, a 2007 exhibit at the Musée d'Art Américain Giverny in France. The exhibit's principal lending repositories were the Société de Géographie, Musée du quai Branly, Musée d'Orsay, and Bibliothèque Nationale de France. The Terra Foundation for American Art sponsored the publication of the book, co-edited by Brunet and Bronwyn Griffith, formerly an associate curator at the Musée d'Art Américain.

The book features photographs by Carleton E. Watkins, Timothy O'Sullivan, William Henry Jackson, Antonio Zeno Shindler, Alexander Gardner, John K. Hillers, Andrew J. Russell, and William Bell. Written commentaries include an introduction by Griffith and several essays by Brunet, including "'With the Compliments of F.V. Hayden, Geologist of the United States': Photographic Policies of American Exploration"; "Wide Open Spaces"; "Features of the Landscape"; "Timothy H. O'Sullivan: A Photographer at Work"; and "Images of Native Americans." Mick Gidley, an authority on the Native American encounter with photography, contributed "Out West and in the Studio: Official Photographs of Indians during the Great Survey Era." Useful supplementary material includes descriptions (pp. 124–125) of the lending repositories, summarizing their holdings of American survey photographs, and accounts of how their collections grew.

As the editors explain, the goal of the book is "to shift discussion into a more international perspective by using French public collections as a revealing case study of the dissemination of these photographs and their reception" (p. 8):

> What becomes apparent is a deliberate American initiative to promote abroad national science and expansion through the circulation of these [survey] photographs and the official reports they accompanied. To accomplish this, two fundamental factors were at work: American interest in cultivating relations with colleagues abroad…and French curiosity about the discoveries made in the expanding Western territories of the United States. The result…is an extensive holding of survey photographs in French public collections in superb condition, yet little studied (p. 8).

One of the exhibit's key aspirations was to reunite landscape photographs and photos of Native Americans, which had been "systematically separated," perhaps because of "disproportionately keen interest" in landscapes (p. 8). Although the ethnographic and landscape materials have seldom been displayed together, they are each an "integral component of the visual documentation" (p. 8).

According to Gidley, an "uncomfortable feeling of otherness or alterity" surrounds the images of the displaced or soon-to-be displaced Native Americans. His essay questions the "intended objectivity" of such photographs and points to the complications inherent in attempting to interpret them. The degree to which the indigenes freely participated and "any motivations they may have had in doing so will forever remain a mystery" (p. 9). Scholars have analyzed published images of "the Other" in an attempt to understand what they reveal about people on both sides of the lens. The "camera's gaze" reflects choices made by photographers that help shape what viewers see, think, and feel about the subjects depicted. Distances separating class, race, and gender, as well as other attitudes and beliefs, leave their imprints on images in one way or another and coax interpretations.[8]

Brunet summarizes the socio-political context of the surveys and explores the provenance of collections and individual items by reviewing correspondence between Americans involved with the surveys and French scientific organizations. Some photographs were shipped to France as donations. Others were brought over by French "adventurers" who traveled the American West, "systematically collecting" photos of the landscapes and Native Americans (pp. 11–29). How, asks Brunet, did the U.S. government, which was "little inclined to finance the arts and sciences, come to finance, organize, and disseminate a collection…whose potential documentary usefulness pales today beside…its ideological, promotional, cultural, narrative, and artistic functions?" (pp. 12–13).

Studying the acquisition, reception, and development of French collections of nineteenth-century American survey photographs illuminates their historical importance, documents transatlantic intellectual exchange, and illustrates compelling international interest in the seemingly unlimited wonders and possibilities of the American West.

Conclusion

"To Annex, Explore, and Exploit the Land"

Because of photography's supposed objectivity,[9] nineteenth-century American surveys were eager to employ photographers to work side-by-side with artists. But as the authors of *Framing the West* explain:

> [T]here were limits to the actual "objectivity" of the surveys and their reports….Most significantly, the surveys were both prompted by and part of the effort to annex, explore, and exploit the land. They sought to discover the past…but were oriented to the possibilities of the American future….[10]

Many of the images sent back to Washington, D.C., were published in reports, or sold in sets in one format or another, finding their way, in due course, to Europe and elsewhere. The pictures—evocations of grandeur, adventure, danger, and the exotic—engendered strong responses. They transfixed and inspired those who had not seen the West, but gave slanted impressions by emphasizing only selected aspects of the overall situation. As Mike Foster argues,

> We need to…remember that an object and its image are not the same thing and that all images distort…the reality of their objects. If there is distortion in the process of making a single image of a single object, how much more is this process magnified when many images are made of many objects....[H]ow misleading it is to look for an understanding of the West merely by inspecting its pictures. If the pictures convey anything, it is the imagination of the picture maker, not the reality of the West….Yet in the minds of those who never experienced the West for themselves, these pictures and their assumed qualities *became* the reality of the West.[11]

Historical photographs are packed with more variegated and complex stories than they were originally expected to tell. Collections of government reports and the visual

records of geological and geographical surveys contain lodes of information as well as distortion, rich veins of ore interlaced with facts, myths, bias, official positions, and subversive attitudes.[12] Such resources can be mined, and the ore smelted, in untold ways, subject to re-interpretation by each generation. Survey pictures may, for example, be seen today as tools of Manifest Destiny, the U.S. doctrine and overarching myth that bolstered nineteenth-century America's westward expansion. Intrepid Euro-Americans, according to this vision, were destined (and had the God-given right) to settle and exploit lands they considered unoccupied. But the apparently limitless expanses of the American West were inhabited, and versions of the exploration and settlement of America are only half-told if they fail to incorporate or evoke the voices of the displaced.

The meanings of visual material collections are shaped by both the people who work with them and the people who "read" them. The importance of photographs morphs as time and distance separate them from their points of origin. Martha Sandweiss suggests that "[N]o photographic image conveys a universal meaning or message. All photographic meaning is contingent on the viewer's understanding, an intellectual or visceral empathy shaped through experience, through the memory of other images."[13] Historical photograph collections answer some questions while urging others. Survey images retain the ability to intrigue, engage, perplex, and inform casual viewers, scholars, and archivists today.

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NOTES

1. William H. Goetzmann, *Exploration and Empire: The Explorer and the Scientist in the Winning of the American West* (New York: Alfred A. Knopf, 1966) is a solid introduction to the scientific enterprise behind exploration of the western United States.
2. William Henry Jackson, *Time Exposure* (Albuquerque: University of New Mexico Press, 1986): 178, 190. Jackson's memoir was originally published in 1940 when he was 97 years old.
3. The fate of the original records that Wheeler created, which were later deemed "useless" after official reports had been assembled, printed, and disseminated, is discussed in Doris Ostrander Dawdy, *George Montague Wheeler: The Man and the Myth* (Athens, Ohio: Swallow Press/Ohio University Press, 1993): 43–55, 63–67. See also C.E. Dewing, "The Wheeler Survey Records: A Study in Archival Anomaly," *American Archivist* 27: 2 (1964): 219–227. "What happened to the Wheeler Survey records exemplifies the damage that can result from poor communications between the custodians and the potential users of records" (ibid., 227).
4. Survey activities on the southern border are more fully detailed in Joseph Richard Werne, *The Imaginary Line: A History of the United States and Mexican Boundary Survey, 1848–1857* (Fort Worth: Texas Christian University Press, 2007).
5. The copyright law of 1870 centralized at the Library of Congress (LOC) the U.S. copyright registration and deposit functions previously shared by the LOC and the Smithsonian Institution. Three bound volumes of King Survey prints from negatives exposed by Timothy O'Sullivan (and fellow photographer A.J. Russell) were acquired by the LOC from the War Department in 1876. The volumes have since been disbound, but the 180 captioned prints are in exceptional condition and constitute a major trove of visual information. In addition, the LOC owns two albums of Wheeler

Survey prints, dozens of unbound prints acquired from several sources in 1909 and 1915, and 181 mounted stereographs made for Wheeler by O'Sullivan. Important collections of nineteenth-century American survey photographs are also owned by the National Archives.

6. See Allan Nevins, *Frémont: Pathmarker of the West*, reprint ed. (Lincoln: University of Nebraska Press, 1992).
7. Wheeler's ethics have been impugned by aspersions that he benefited personally from mining and prospecting information collected by surveys outfitted by the government and overseen by him. See Dawdy, 29–36.
8. See Catherine Lutz and Jane Collins, *Reading National Geographic* (Chicago: University of Chicago Press, 1993); see also Sharon Bohn Gmelch, *The Tlingit Encounter with Photography* (Philadelphia: University of Pennsylvania Museum of Archaeology and Anthropology, 2008). Gmelch argues that "As cultural constructs, [photographs] reflect the master narratives of the period in which they were produced and the individual biases of their creators. Photographic images are as problematic as written texts—perhaps more so since it is so much more difficult for most people to 'see' them as constructed…. Viewers of photographs also add their own meanings through inference and imagination….Our gaze [is] shaped by personal and political considerations" (ibid., 2–3).
9. See Jeffrey Mifflin, "'Visible Memory, Visual Method': Objectivity and the Photographic Archives of Science," *American Archivist* 74: 1 (2011): 323–341.
10. Toby Jurovics et al., *Framing the West: The Survey Photographs of Timothy H. O'Sullivan* (Washington, D.C.: Library of Congress and Smithsonian American Art Museum; New Haven: Yale University Press, 2010): 34.
11. Mike Foster, *Strange Genius, the Life of Ferdinand Vandeveer Hayden* (Niwot, Colorado: Roberts Rinehart Publishers, 1994): 218–220.
12. On the advisability of caution when doing research in government reports, see Oscar Handlin, *Truth in History* (Cambridge, Massachusetts: Harvard University Press, 1979) and C.L. Sonnichsen, *The Ambidextrous Historian: Historical Writers and Writing in the American West* (Norman: University of Oklahoma Press, 1986).
13. Martha A. Sandweiss, *Print the Legend: Photography and the American West* (New Haven: Yale University Press, 2002): 10.

Starting, Strengthening and Managing Institutional Repositories: A How-To-Do-It Manual. By Jonathan Nabe. New York: Neal-Schuman Publishers, 2010. 169 pp. Bibliography, index. Softcover. $85.00.

To assume the mantle of a manager of an institutional repository (IR), writes Jonathan Nabe, you should "strap yourself in for the ride of your life" (p. xi). Indeed, "new times" are here in the information world, with JSTOR and now this initiative to capture, preserve, and disseminate for future generations all types of peer-reviewed scholarship created by faculty, staff, and others. Since 1995, advances in technology and an acceptance of the worthiness of open access have been opening the door for professional librarians to transform the methods by which libraries meet "the needs and usage patterns of a user community that is ever larger, more global, and growing more technologically savvy" (p. xiii).

Over the next decade, the creation of IRs will more than likely increase in importance, but only ever so slowly, because IRs represent new and hard work, requiring librarians to commit to improved record keeping, learning requisite skills, reconfiguring existing financial resources, and dropping older sets of services in favor of this new opportunity to expand scholarly communication by large libraries in the twenty-first century.

Nabe's scholarly reference for larger systems of communication is a welcome addition to the "How-To-Do-It Manual" series (No. 169). By filling a gap in the early literature on IRs, this two-part volume guides librarians on how to go about implementing IR plans for their respective institutions. In Part I, Nabe marches readers through the steps of a librarian's role in IR implementation: planning, budgeting, and staffing; expanding commercial and open source platforms; policy writing; creating and marketing recruitment techniques with authors; developing and expanding collections; increasing use; and engaging in assessment.

Nabe demonstrates in Part II of his manual that he is no novice, but is, in his own right, an accomplished IR coordinator with experiences at several academic institutions. For this section, the author recruited capable professionals to provide real-life testimonies and examples of IR development from seven academic libraries, including Catherwood Library, School of Industrial and Labor Relations (ILR); Cornell University; Colorado State University (DigiTool); Macalester College; University of Illinois (DSpace); Texas State University–San Marcos; University of New Mexico; and the University of Nebraska–Lincoln. Each of the shared success stories and experiential examples clearly points the way for current librarians to use the principles outlined and/or described in Part I.

Jonathan Nabe of Southern Illinois University–Carbondale is a clear writer and organizes the content of IR in a logical fashion. One quibble is that this book deserves a better index. Three of the testimonies in Part II are from the Midwest; moreover, all seven of them offer teaching moments, and they identify issues faced by institutions seeking to implement IRs and full publication systems. I would recommend that information providers (particularly IR managers and/or scholarly communication

officers) consider this instructive, practical, and timely reference guide an essential title on their bookshelf. Moreover, graduate library and information schools now must also consider this topic in their course offerings.

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The Future of Archives and Recordkeeping: A Reader. Edited by Jennie Hill. London: Facet Publishing, 2011. 256 pp. Index. Softcover. $115.00.

An oft-repeated refrain in archival circles and this text is that "there has never been a more interesting time to be an archivist" (p. xvii). What makes things so interesting? Change. Along with the rest of the world, the archival and record-keeping communities have witnessed an information upheaval in the past 30 years, pushing archivists and record keepers not just to be "custodians of things" (p. 180), but to embrace a more self-aware and flexible professional outlook (p. xvii) that promotes engagement with our users and reaches out to our colleagues in related fields such as computer science, web development, and education, as well as less obvious partnerships with anthropologists, cultural literary theorists, and other social scientists. The changes that have contributed to the upheaval are the themes of this reader and include "the impact of postmodernism; the rapid rise of and challenges presented by technology; the increasing interest in archives outside of the profession and the resulting democratization of archives; and the place of archives within related fields " (p. xvii). While not intended as a guide for the practicing professional, the book gives voice to the changes that have influenced the profession and looks to the past and to the future to see where the profession has been and where it might be headed. It is ideal for those looking to rejuvenate their archival practice.

The book is structured to allow the reader to delve into individual chapters grouped around four themes: "Defining Archives;" "Shaping a Discipline;" "Archives 2.0: Archives in Society;" and "Archives in the Information Age: Is There Still a Role for the Archivist?" The first theme, "Defining Archives," features three chapters that look at how the perceptions of archives have changed over the past 20 years from the perspectives of archivists, our users, and those outside our discipline. In Chapter one, Lane and Hill first look at the ghosts of archives past (Muller, Feith & Fruin, Sir Hilary Jenkinson, and T.R. Schellenberg) to establish the foundation for modern archival theory, and then examine how postmodernism has affected this theory. They advocate a move away from the passive-observer model which focuses on *respects des fonds*, original order, and provenance, to a participatory role where archivists recognize that through their day-to-day actions, "they actually co-create and shape the knowledge in records, and thus help form society's memory" (p. 11). Chapters two and three reflect on how "archives" are viewed by outsiders. Breaknell observes that although the notion of archives, especially the information technology version, "archiving," has become a familiar concept to the general public, this familiarity has shone little light on the work of the archivist (p. 23). People are still unsure about what an archivist actually does. Recognizing these perceptions, the authors argue that we can begin to consider what we would like to be known and understood about our professional work, thus allowing us to disseminate that information by reaching out to our users and communities through Web 2.0 technologies or collaboration with other related professionals (pp. 24, 55).

The second theme, "Shaping a Discipline," explores the conflict between archival tradition and postmodern theory (p. xix). Duranti (Chapter four) examines how diplomatics can be applied to the digital age, while Ketelaar (Chapter five) speculates on whether archival work is a science or an art. For the practicing professional, this

may be a section to skip; however, this reviewer recommends at least reading Ketelaar's great conclusion (p. 96) that depicts where the theorist and the practitioner meet and perhaps overlap.

"Archives 2.0: Archives in Society" is the third core theme of the reader and the strongest section for practicing professionals, as it looks at the role archives play in our society. Verne Harris (Chapter six) ponders the place of power and politics in the archives. "Information never speaks for itself," Harris states, "it speaks through the classification systems in which it is embedded and by which it is processed" (p. 107), hearkening back to Lane and Hill's assertion that archivists are co-creators of records (p. 11) and that Jenkinson's ideal of the objective custodian is illusory. Theimer (Chapter seven) and Flinn (Chapter eight) study the interconnectedness of creator, user, and archivist by looking at Web 2.0 technologies and community archives, respectively. Theimer takes up the perennial argument that achieving true objectivity is, for all intents and purposes, an impossible task, since everyone has inherent biases (p. 138), and proposes that a counterbalance can be achieved through transparency (p. 139). By documenting the context and the decisions involved in processing a collection in a blog, archivists provide access to a heretofore behind-the-scenes operation. Another form of transparency is to bring the archivists to the forefront. Participation in sites such as Twitter and Facebook allow archivists to speak directly with the public, providing a forum for archival advocacy that is often non-corporate and that expresses the joys (new acquisitions or discoveries within the holdings) and tribulations (insects, flooding) of archival work in layman's terms (p. 140). Flinn follows Theimer's theme of archival openness. Noting the rise in independent and community archives and the increasing acknowledgment of their significance, Flinn cites a task force in the U.K. that concluded in 2004 that "'archives in the community [were] as important to society as those in public collections' and should therefore be accessible to everyone" (p. 145). He goes on to discuss the definition of an archives and how this conclusion of the task force could impact archival theory, practice, and community outreach.

The fourth and final theme takes us into the future: "Archives in the Information Age: Is There Still a Role for the Archivist?" Is there a way for archivists to ride the wave of cultural enthusiasm for documenting and collecting? Are we entering a postcustodial era and what does that mean for archivists? Cunningham (Chapter nine) reintroduces us to F. Gerald Ham, who in a 1980 Society of American Archivists address, "presented a set of archival strategies for what he called 'the postcustodial era'" (p. 173). Ham asserted that archivists had too long been "custodians of things" and they would need to be "more active and interventionist" in an era where each individual has the potential to be his or her own records manager (pp. 173, 180). Ham made this call before the widespread use of both the personal computer and the Internet, and it is one that the profession is only now addressing at the practitioner level. In the final two chapters, Convery and Cox look into the cultural mission of archives. "Engagement with the user is probably the most prevalent paradigm shift in the digital world," but there has also been a power shift, Convery argues. Technology has empowered the individual user and has taken power away from organizations, including information professionals (p. 200). As it is, archival collections are only "a sliver, of a sliver, of a sliver" of what has been produced over time. With the glut of information now available, our slivers

will become smaller and less representative unless the profession finds a way to cope with the change in dynamics (pp. 158, 200). Convery encourages archivists to focus their efforts and expertise on providing context (p. 205), while Cox places his bet for future relevancy on appraisal.

By juxtaposing modern archival theory with the postmodern outlook that theorists have embraced, the book makes it clear that the way the world interacts with information is changing. Information professionals are not the only ones feeling this tectonic shift. Patton Oswalt in his 49-percent-tongue-in-cheek article for *Wired Magazine*, "Wake Up, Geek Culture. Time to Die," laments the death of the "*otaku*," the obsessive, minutiae-loving pop culture nerds. On the precipice of what he labels "Etewaf" ("Everything That Ever Was – Available Forever"), anyone with an Internet connection is now an otaku. While Oswalt's argument is a bit grandiose, there is a growing general expectation that documentation will exist (p. 27); that it will be available on-line; and that anything not on-line is irrelevant (p. 182). These are the societal challenges that archives and record-keeping professionals will have to face, and while *The Future of Archives and Recordkeeping: A Reader* does not offer many concrete, practical solutions, it is an effective thought-provoker.

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Digital Curation: A How-To-Do-It Manual. By Ross Harvey. New York: Neal-Schuman Publishers, 2010. 225 pp. Index. Softcover. $75.00.

As we move deeper into the twenty-first century, more and more archivists are being confronted with the necessity of curating digital materials. Ross Harvey's recent book, *Digital Curation: A How-To-Do-It Manual,* clearly defines digital curation and why it is an important concept for archivists and librarians to understand. Harvey acknowledges the existence of a recognized body of practice known as "digital preservation" that addresses how to preserve data, and argues that digital preservation alone will be insufficient to safeguard the growing amount of digital data that confronts archivists and librarians. Harvey argues that archivists and librarians need to consider what comes before and after preservation. He asks: How is data created and used before coming to the archives or library, and how will it be used in the future? Harvey defines "digital curation" as "a developing set of techniques that addresses these issues, emphasizing the maintenance of data and adding value to these data for current and future use" (p. xvi). This can seem like a daunting task to archivists and librarians because it implies that we need to be more proactive in grappling with the challenges of digital materials and that we need to move outside of our traditional practices. Harvey's book, while not ignoring the challenges of the problem, makes digital curation seem like a practical and achievable approach to accomplishing a difficult task.

Ross Harvey is well-qualified to have written this how-to manual. He is a visiting professor in the graduate school of Library and Information Science at Simmons College. Prior to joining the Simmons College faculty, he was the inaugural professor of library and information studies at Charles Sturt University in Australia. His research and teaching interests focus on libraries' and archives' responsible stewardship of digital materials. Harvey's visiting professorships at the University of Glasgow and the University of British Columbia have provided him with firsthand experience in digital preservation and have helped shape his ideas on digital curation. His experience working with digital materials clearly influences the approach that he advocates in *Digital Curation.* Harvey shares his wealth of knowledge in simple-to-read text and provides ample resources for those who want to learn more.

The manual is designed to be read in multiple ways. The entire book can be read as an overview of digital curation, or it can be read in sections that focus on specific aspects of digital curation. Each chapter is written as a stand-alone piece that provides the reader useful information. The book is divided into three main parts: "Digital Curation: Scope and Incentives";"Key Requirements for Digital Curation"; and "The Digital Curation Lifecycle in Action." Part I consists of four chapters and introduces the concept of digital curation, establishing a vocabulary as well as describing why archivists and librarians should care about digital curation. It reviews the current literature related to digital curation and introduces the reader to the DCC Curation Lifecycle Model, on which most of the book is based. Part II, consisting of four chapters, examines the basic requirements of digital curation and introduces the reader to the DCC Curation Lifecycle Model's Full Lifecycle Actions: Curate and Preserve; Description and Representation Information; Preservation Planning; and Community Watch and Participation. Part III's seven chapters introduce the reader to the DCC Curation

Lifecycle Model's Sequential Actions: conceptualize; create or receive; appraise and select; reappraise and dispose; ingest; preservation action; migrate; store; access; use and reuse; and transform.

The volume is well-organized, easy to use, succinct, and to the point. Each chapter features Harvey's summary of important concepts and on-line and in-print reference lists for further research. Also included are links to projects implementing the key concepts. Extensive citations and references are among the most beneficial aspects of Harvey's book. The tables, graphs, and charts included in the manual help to make digital curation much more understandable.

Digital Curation: A How-To-Do-It Manual is an extremely useful work that should be read by multiple audiences. It will help archivists and librarians understand digital curation; it can be used by educators to explain digital curation to aspiring archivists and librarians; and it provides a strong framework for archivists and librarians who are responsible for curating digital materials. Harvey's manual provides an important reference resource to the archival and library communities and should be mandatory reading for professionals tasked with curating digital content.

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Clio Wired: The Future of the Past in the Digital Age. By Roy Rosenzweig. New York: Columbia University Press, 2011. 336 pp. Notes, index. Softcover. $27.50.

"Digital humanities" is a ubiquitous phrase in library and information science schools these days, and, in many ways, Roy Rosenzweig prefigured and then helped define the scope, tools, promise, and challenges of what some see as an emerging discipline. Rosenzweig was a historian and founder of the Center for History and New Media at George Mason University for 26 years. The essays in this posthumously published volume cover a ten-year period of Rosenzweig's career and offer the reader a look into his passionate and rigorous thought about how the practices and responsibilities of the historian are evolving along with the tools of the trade. For the archivist, these essays ask provocative questions and point to some interesting opportunities, both for repositories and users.

Clio Wired is a collaborative work, and although all the essays were written by Rosenzweig (some with a co-author), not one was written for this publication. In fact, the organization of the book is the work of Rosenzweig's widow, Deborah Kaplan, an associate professor of English and cultural studies at George Mason University. Divided into three sections, and decidedly not chronological, the logic of the relationship among the essays is Kaplan's work. She acknowledges this in a note to readers stating that she "selected and arranged the essays to emphasize three ways Roy engaged with the new technologies he loved so much" (p. 18). The three sections are: "Rethinking History in New Media," "Practicing History in New Media," and "Surveying History in New Media." Broadly speaking, the essays explore scholarship as work done in a community; open access of both scholarship and archival and library resources; digital tools in teaching at all levels; and the historical context of the development of the Internet.

A less sympathetic reader might wonder about the value of this book, given the accelerated pace of change in technology, use, and ownership of digital media. In fact, *Clio Wired* is much more than an homage to Rosenzweig because it teaches us the value of being proactive and educated users. Archivists and students in archives and L.I.S. programs can gain from these essays a more critical and constructive approach to engaging new media at all stages of development and use. One of the more provocative essays examines Wikipedia and, while acknowledging its limitations, finds in Wikipedia a model for new ways to think about collaboration in scholarly publishing and facilitating access to archives (pp. 51–82). Rosenzweig is quick to note earlier examples of participatory resource creation and access, including the voluntary work of some genealogists as "digital transcribers" and the "click workers" project at NASA. All are extensions of the tradition of informal sharing that happens in archives among archivists and researchers. Rosenzweig encourages us to be vigilantly forward-thinking in order to ensure that the digital tools we choose will serve our needs and those of our users. In the essay on hypertext, Rosenzweig and co-author Steven Brier reinforce this point, arguing that "the future is far from determined" and that, for historians, teachers, and archivists, "it is well worth engaging with these new technologies in an effort to try to insure that they indeed become badly needed tools of empowerment, enlightenment, and achievement" (p. 91).

Democratization of access to information is at the heart of Rosenzweig's mission. He expresses deep concern about the increased tendency toward commoditization and monopolization of information, and the implications for access and context; the tools needed to access and use information; and policies guiding access and ownership. Rosenzweig is encouraged by grassroots and amateur digital history projects. Whether it is a site about the Tenth Texas Infantry in the American Civil War or teachers of the Progressive Age putting primary source materials used in their classes on-line, "every person has become an archivist or a publisher of historical documents" (p. 211). It is clear in these essays that Rosenzweig understood the barriers to the type of participation and access he advocated, but one sees that he successfully overcame those obstacles, whether by creating alternative media or by making a seat at the policy and design tables. The Web is a new playing field for historical collecting and, for Rosenzweig, "an arena with which everyone concerned about the uses of the past in the present should be engaged" (p. 178).

In his introduction to *Clio Wired*, Anthony Grafton attributes much of Rosenzweig's success to his skills as a historian and his passion to find better ways to organize, present, and sustain historical scholarship and information through the use of new technologies, collaborative work, and institution-building. Rosenzweig was a critic in the true sense of the word. He asked questions about new media and technologies in order to make them better. Grafton tells us that Rosenzweig "saw digital history as a set of tools rather than a panacea...neither hymns of praise nor shrieks of fear did justice to the multiple ways they could be employed" (p. xix). For Rosenzwieg, new media were important, not because they were trendy among funders, but because if they were designed and used well, they offered the promise of extending the reach for historical scholarship. He believed in the power of the past as a tool to help us understand and act consciously in the present, and, as Grafton concludes, "Digital media mattered to him because they offered a new and powerful way to keep the past alive and to make it rewarding and attractive" (p. xx). Isn't that what we as archivists want to see, too?

[Note: Rosenzweig's papers were donated to George Mason University in 2010. The finding aid is available on-line: <http://sca.gmu.edu/finding_aids/rosenzweig.html>.]

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Archives: Principles and Practices. By Laura A. Millar. New York: Neal-Schuman Publishers, 2010. 280 pp. Tables, glossary, index. Softcover. $75.00.

A resource that clearly summarizes the principles and practice of archivy in a single volume is rare. Even rarer is one that addresses the complexities and nuances of current practice. Thus, Dr. Laura Millar's book, *Archives: Principles and Practices*, is a welcome addition to the bookshelves of both the practicing archivist and the archival educator. The quality of this volume has been formally acknowledged: Millar has been named the winner of the Society of American Archivists' 2011 Waldo Gifford Leland Award, which honors monographs, finding aids, or documentary publications characterized by superior writing and usefulness in the field of archival history, theory, or practice.

As our profession grapples with the challenges of the digital environment, Millar challenges us to examine our legacy of often unquestioned habits and traditions. This is "as much a 'why-to' book as a 'how-to' book" that seeks to strike a balance between "the theoretical environment and the need to apply principles effectively in a specific archival setting" (pp. xvi–xvii). Millar also strives for diversity, i.e., recognition of the variety of circumstances in which archival institutions operate. Her archival education in Canada and in the United Kingdom, combined with her international experience as a consultant in records, archives, and information management, makes her the ideal author of such a volume. Millar's training and career have exposed her to a range of archival issues in a variety of contexts; as a result, she is able to illustrate her points with examples (real or imaginary) drawn from situations in different jurisdictions. This reviewer was particularly struck by the clarity and flow of Millar's writing style. Clear, succinct writing is essential to cover the scope of archival practice in a single volume. Her ideas flow logically along in an unobtrusive fashion, allowing the reader to concentrate on the content.

The volume is divided into nine chapters. The first three chapters discuss archives as documentary evidence, archival institutions, and the archival profession. The next chapters address the core functions of archives: preservation; acquisition and appraisal; arrangement and description; and making archival holdings available. The core principles of archives are discussed in Chapter five, and the final chapter addresses the challenges of managing digital archival materials.

The text is supplemented by a helpful index, a glossary of terms, and a robust bibliography. Organized by book chapter, the bibliography includes a selective list of current monographs and journal articles, should the reader wish further information about major topics covered in the book. The glossary is interesting in that the definitions are in Millar's own words, rather than a compilation of the "standard" definitions selected from existing glossaries of archival terminology. The archival profession has always had difficulties with terminology (and, thus, with communication) because we cannot assume that terms such as "records" or "finding aid" are understood by all archivists to mean the same thing. We have generally dealt with this by attempting to be prescriptive, and the same hoary definitions tend to be repeated unthinkingly. It is refreshing to see new definitions of key terms that have been crafted to stimulate a thoughtful consideration of the meaning of the concepts underlying the words.

Indeed, one of the most admirable features of the book is the skillful way in which Millar deals with issues that are subject to interpretation or debate, such as the life cycle vs. continuum approach (pp. 30–33); what to call a grouping of archival materials (pp. 112–113); or the "correct" form of a name (p. 175). The professional literature on these topics is often quite categorical. One of Millar's stated goals is to "[avoid] attempts at prescription and restriction" (p. 257); thus, where there is disagreement or controversy, she succinctly summarizes the alternatives or the aspects to consider, but does not declare that only one option is correct. Those who want certainty about a particular issue will be disappointed; however, those who recognize how complex the issues are will appreciate her light touch on controversial issues. Archival educators who plan to use this as a textbook will also appreciate her approach when using these issues as a basis for classroom discussion.

Even readers who have been practicing archivists for many years may learn a few new things or begin to think about archival nomenclature in a different way. For example, the distinction between "appraisal for acquisition" and "for selection" may seem obvious, but having it articulated (pp. 116–124) gave me a new perspective. Millar's discussion of the difference between an "item" and a "piece" (pp. 148–149) clarified a particular issue in archival arrangement and description that has not been addressed in North American descriptive standards.

The organization of the content deserves some comment. If you think that archival texts should be organized along the acquire-preserve-make available model, the organization of the chapters is somewhat unconventional. Preservation comes before acquisition, and one might have expected that the principles of *respect des fonds* and its components, provenance and original order, would be addressed in one of the introductory chapters, or in the context of arrangement and description.

Discussion of the many (as yet largely unresolved) challenges of archival practice in the digital environment is found in several places, in addition to the final chapter where one might have expected to find a consolidated discussion of all digital issues. The chapter on making archives available includes a discussion of Web 2.0 technologies and digitization programs (pp. 195–202); surprisingly, however, the chapter on preservation does not discuss digital preservation, which is discussed in the final chapter (pp. 216–218). In this regard, the book is perhaps simply reflecting the current state of the profession. Without clear best practices for dealing with digital materials, we still see them as different, and we are not yet able to integrate the management of such holdings smoothly within our practice.

One could also quibble about technical details, e.g., ISAD(G) is not equivalent to DACS or RAD, the content standards used in the United States and Canada, respectively (pp. 158–159). Rather, ISAD(G) is a high-level descriptive standard that can be categorized as either a structure or content standard. On its own, ISAD(G) is not sufficiently robust to serve as a content standard and requires a national content standard, such as DACS or RAD, to make it work.

However, such points are minor. Millar's book is a valuable addition to our professional literature and will be useful for practitioners, educators, and students. Her goal was "to produce an introductory, overview work that addresses the wide scope of

archival issues and … is not just informative but also interesting, challenging, and thought provoking" (p. xxii). Without question, she has achieved that goal.

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Many Happy Returns: Advocacy and the Development of Archives. Edited by Larry J. Hackman. Chicago: Society of American Archivists, 2011. 424 pp. Selected additional readings, index. Softcover. $56.00. $39.95 for SAA members.

This thought-provoking book contains the wisdom of 23 archivists and allied professionals with their solutions to the biggest problem plaguing archives today: the lack of reliable funding. Divided into four sections ("Basic Principles and Methods," "Case Studies," "Perspectives in Advocacy Issues," and "Further Recommendations"), the book explains the rationale behind the development of an advocacy program and illustrates successful methodologies used by a variety of institutions. The largest section of the book is the 14 case studies. While that number may seem excessive, this reviewer found a large sampling necessary since no two archives are quite alike. The featured archives are academic, governmental, corporate, and specialized in nature. The institutions include the Jacob's Pillow Archives, an archives that captures the often ephemeral world of dance, and the Bentley Historical Library, which reinvented itself to appeal to University of Michigan students and other researchers. Also included are essays about local repositories, such as the Butte-Silver Bow Public Archives, and the amazing story of the formation and growth of the New York State Archives. What all of these essays have in common is that the archivists took a proactive stance toward their oftentimes discouraging situations, built allies, reconsidered conventional strategies, and created more stable and enduring archives.

In the first section, Larry J. Hackman stakes out his purpose. It is not a how-to book, detailing how one goes about fine-tuning his or her public relations or outreach skills, although these are both aspects of good advocacy. Rather, Hackman argues that every archives should develop an advocacy program suited to its needs. This book does not offer a quick fix, but provides 14 convincing arguments for setting in place a long-term solution for getting what you need. Your ultimate goal as you prioritize your day's work is to leave the archives in a more secure position than it was when you arrived. Hackman delineates 12 principles that he feels sums up advocacy, most of which revolve around doing a good job at running your archives and helping those who can help you the most in the long run.

Throughout the book there is an emphasis on the importance of nurturing your archives' supporters, from users and community members to those on advisory boards, which most archives have in place. Boards are a wonderful resource because their members can be used to influence internal decision makers, such as your CEO or vice president, or others with external monetary resources. Generally speaking, your boss will greatly appreciate a no-cost or revenue-generating project, whether short– or long–term. You can never have too many friends in your corner; building relationships within your organization's marketing or public relations department or local news station is vital because you can alert them to events or new collection openings. An added bonus is that if you are the media's contact person, it is more likely that published information will be accurate.

Part two of *Many Happy Returns* contains the case studies which comprise the bulk of the book. The case studies and the essay by Edie Hedlin summarizing them should be required reading for every archivist entering the field. All of the case studies emphasize

that you should have very clear goals in all of your pursuits, whether they be how you answer reference questions, interact with the media, build your reputation in your parent organization, or choose which collection to process next. The archivists featured in each of these cases persisted in creative ways that were not always considered to be part of their jobs. Making your work relevant to your constituents and the public not only creates more informed citizens but also helps with the bottom line. People will give monetary support to something that benefits them directly. If, for example, your boss or CEO knows that he or she can ask you to provide historical context to spruce up a proposal to a board or donors, you have an opportunity to give him a direct benefit that he will hopefully remember when it is time for budget or project approval.

The third section contains an essay by Richard J. Cox on the role of educators in teaching advocacy to their archival students; an essay on the role of technology in advocacy by Kate Theimer, the well-known blogger at ArchivesNext; and a third essay by Lee White and Heather Hyuck about archival advocacy at the highest national level. While all three essays are important, the third essay demonstrates how simple it is to make an impact on large bills brought up for vote in both state and federal venues. A simple phone call goes a long way, especially about an issue that does not get much play in the media but affects the livelihood of the profession. Lee and Huyck, as well as Gregory Sanford, Kenneth H. Winn, Bruce W. Dearstyne and several other authors of the case studies, emphasize the importance of having a good relationship with governmental figures in your area. Having a good rapport with these individuals and their assistants carries extra weight and provides a personal touch to a cold call about a vote.

I would be remiss if I did not say more about Richard J. Cox's essay on the importance of properly educating future archivists and preparing them for the actual work they will do beyond arrangement and description. Being an effective archivist means that you have to leave the workroom and stacks to make the case to the public about why it is important to fund archives. Students must be prepared to speak at events and tours, do interviews with reporters, and network with anyone who can help them financially. Cox argues that archival educators should teach more case studies to open students' eyes to the reality of what awaits them when they begin their careers, and to the fact that they are benefitting from the archival profession's years of dedicated advocacy work.

In the book's final section, Hackman summarizes the authors' respective theses, and Janet Bunde provides a valuable section on additional reading. My own reading list just got a bit longer after reading this insightful book.

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Controlling the Past: Documenting Society and Institutions: Essays in Honor of Helen Willa Samuels. Edited by Terry Cook. Chicago: Society of American Archivists, 2011. 442 pp. Index. Softcover. $56.00. $39.95 for SAA members.

One of the most significant honors bestowed upon a scholar by his or her peers is a "*festschrift*," a festival (*fest-*) of writing (*-schrift*), celebrating the contributions of the honoree within a given profession. In *Controlling the Past: Documenting Society and Institutions: Essays in Honor of Helen Willa Samuels*, the archival colleagues of Helen Samuels do indeed celebrate their respect, admiration, and friendship for her as demonstrated in the outstanding quality of the essays in this anthology. They also gladly admit to Samuels's influences upon their thinking. An entire generation of archivists is indebted to her, and this volume is a partial payment of that debt.

Samuels began her archival career at the University of Cincinnati before becoming institute archivist at the Massachusetts Institute of Technology in 1977. She held that position until 1997 when she moved to the provost's office to work on issues surrounding technology and education. Samuels retired in 2004. The challenges concerning the documentation of major scientific and technological endeavors which Samuels encountered as institute archivist led her to the development of documentation strategy, as described in her seminal article, "Who Controls the Past?" which appeared in *American Archivist* in 1986. A second work by Samuels, *Varsity Letters: Documenting Modern Colleges and Universities*, was published in 1992; in this monograph, she introduces the concept of functional analysis. In these and other works, Samuels emphasizes that archivists must play an active role in documenting the society around them. These fundamental concepts permeate the essays contained within this anthology.

The volume is organized into four sections. The first section, a substantial introduction by the editor, Terry Cook, consists of an overview of the book, including synopses of each essay. These synopses are not simply abstracts; Cook goes a step further by offering his interpretation "of how the essays fit together into a unified whole" (p. 5). For the reader, this introduction is to be savored, preparing one for the riches to come. The second section is comprised of nine essays, each of which explores a specific angle in documenting society. In the third section, the twin themes of representing archives and of being archival are examined; the first two essays of this section cover the representation of archives and the remaining five define the role of the archivist within the twenty-first century environment. The two essays within the final section offer reflections about Helen Samuels. In the first, Elisabeth Kaplan reviews Samuels's major publications; in the second, Samuels herself writes, warmly and vibrantly, of her life and of her work as an archivist.

As a child, Samuels remarks in her essay, it became second nature for her to raise questions, especially the question "why." "Questioning why we do things the way we do them always encouraged me to learn more, and seek alternative paths when the answers to those questions just raised more questions" (p. 397). Raising questions and seeking answers forms a recurring theme in this volume. Indeed, as archivists encounter complex challenges in this ever-changing, post-modern society, many questions are raised, and finding the answers usually involves shifting away from traditional modes of thought. For instance, with the rise of xerography, how can we control the overwhelming

amount of documentation produced in the latter part of the twentieth century? This question is raised by Richard Cox. Archivists tend to live in a textual world of black and white. Can we consider a re-vision of archives with emphasis on color? This idea is brought to our attention by Nancy Bartlett in her exploration of the value of color in documenting society. How do corporate archives and archivists fit into the larger picture of the archival world? Their purposes are frequently at variance with those of archivists in academe, as explained by Bruce H. Bruemmer; yet, without corporate archives at the archival table, how can our society be documented to the fullest?

Then comes the questions raised by the shift from print to digital. How do archivists resolve the complex problems surrounding the preservation of digital documents? In their essay, Richard N. Katz and Paul B. Gandel squarely face the rapidly emerging twenty-first century media, declaring that "the evolving 'cloud' of network-mediated services is changing the nature of human intervention, the messages that comprise our collective memory, and therefore the mission, programs, and services of cultural institutions like archives . . ." (p. 217). After presenting their description of the digital revolution (named by the authors as "Archivy 4.0"), the authors assert that archivists must accept the challenge of preserving the human record. But who are these archivists? In her essay, Elizabeth Yakel wonders if we need archivists to control the past, or, with the advent of Web 2.0, can that control now be shared by a community of users? If so, this community would create an entirely new approach to the documentation of society.

If questions are one theme that unites these essays, the other is the authors' acknowledgement of Samuels's influence on their thinking. Joan M. Schwartz applies the concept of documentation strategy at a very specific level through a fascinating examination of one item, a photograph, taken in 1859, of the Niagara suspension bridge. In writing about the photograph, Schwartz explains that she peels "back the layers and relationships which gave it, and continue to give it, meaning . . . in order to reveal how society documented itself visually, and why" (p. 74). While Schwartz examines one photograph, Tom Nesmith considers documentation strategy at its broadest level, exploring the scope of "documenting appraisal as a societal-archival process" that "involves recasting the theory of appraisal, seeking out practices reflecting that, and addressing the ethical issues arising from it" (p. 33). Verne Harris, working as an archivist in South Africa when apartheid began to lose its grip on the nation, found that Samuels's ideas were powerful. "For what electrified me," he writes, "in those early readings of her work was, precisely, its politico-ethical underpinnings and explications" (p. 346). Harris speaks of his gratitude to Samuels, as does Gregory Sanford, who recalls an early meeting with Samuels in 1977 on a humid summer day. "I found myself wheezing along in the wake of a diminutive woman with the apparent metabolism of a hummingbird." Samuels was "mapping my new world as a member of the oral history program at the Massachusetts Institute of Technology" (p. 51). This mapping, as Sanford notes, was an early manifestation of what became documentation strategy, and his essay explains how he has used and expanded that strategy in his profession as Vermont state archivist.

As the essays in *Controlling the Past* demonstrate, Helen Samuels's thought-provoking ideas have influenced and continue to influence the archival world. These essays, in turn, should raise questions in the minds of archivists concerning their

work in documenting today's society, from single photographs of the mid-nineteenth century through the community of electronic documents created in the world of Web 2.0. There remain many questions to raise and many challenges to face. For today's archivists, Samuels's ideas should continue to be of assistance in framing those questions and in developing solutions.

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How to Keep Union Records. Edited by Michael Nash. Chicago: Society of American Archivists, 2010. 228 pp. $49.00. $35.00 for SAA members.

Like other organizations, labor unions and the archives that house their materials contribute to and are shaped by history. Our knowledge of that history is largely informed by the records that labor unions provide labor archives; the unions' and archives' mutually beneficial relationships; and the extent to which union records are made available to researchers. These are the ideas that tie together the essays in *How to Keep Union Records*. Edited by Michael Nash with chapters written by a cadre of labor archivists, the anthology is intended as much for labor archivists who require guidance as it is for unions who are seeking ways to efficiently manage their records and ensure that their legacy lives into the future. It is, therefore, appropriate that the volume contains chapters on labor history and archival management; unions and labor archives; appraisal; records management; reference and access; the implications of mergers and consolidations; oral history; and audiovisual and electronic records, among others. Taken together, the chapters offer practical reminders and instructive lessons regarding how to manage, process, create, provide access to, and assess records of organized labor, while offering an historical context that further illuminates the subject matter.

A number of the anthology's contributors provide a practical framework and rationale for determining which records to retain and discard. For example, labor archivists seek to keep records that adequately document unions' "structure, organization or key functions" (p. 145) (i.e., evidential values), as well as records that document a union's members, places, and events, (i.e., informational values). In the functional approach to appraisal and records management, archivists advocate for making decisions about which records to retain and discard based on their relationship to the main functions of the union in question. As William LeFevre points out in his chapter on records management, records are also evaluated for retention or destruction based on their "business, legal, fiscal and historical value" (p. 38). Armed with these means of evaluation and approaches to records, contributors to this volume provide archivists and records managers a necessary framework for assessing records and determining their disposition.

Much in Nash and Julia Sosnowsky's chapter on electronic records also concerns the combined issues of records management and archives. The authors argue that most labor unions and the archivists with whom they collaborate do not spend the time and resources necessary to appropriately manage electronic records. Nash and Sosnowsky suggest that in order to achieve success in this area, one needs to define the records in question, develop retention policies for those records, identify the record-creating events from which archivists can appraise records, and then set out to capture and maintain the information associated with those records, while always keeping in mind the need to migrate records when necessary, and ensure their integrity. Closer cooperation between records managers and archivists is essential for success in this area, William LeFevre argues in his essay on records management.

In "Consolidations and Mergers: Implications for Union Archives," James Quigel also discusses which union records should be collected and preserved, but places more emphasis on the timing of the collection. Quigel warns that merging unions should

establish pre-merger committees assigned with the specific task of addressing the issue of record preservation, in order to ensure that labor's heritage does not wind up in trash bins, an unfortunate frequent occurrence. As Quigel reveals, unions have not typically taken the time or effort to recognize their records' importance, and his chapter on mergers thus presents unions a challenge that they should consider.

Archivists will be generally familiar with the matters outlined in Nash's chapter, "Arrangement, Description and Preservation," and Diana Shenk's chapter, "Reference and Access." For the union staffs who are charged with managing union records and making arrangements to transfer them to collecting repositories, these chapters discuss what archivists do with records that come into their care; the people who might use labor records; the terms and conditions of labor archives' use; the restrictions that donors can place on records; and archivists' policy options. These chapters offer a window into the world of processing archivists and the environment that researchers encounter when they enter a collecting or in-house repository. Those affiliated with unions, including those responsible for transferring labor records to archives, may not be otherwise familiar with this world.

The context for determining which labor records to retain and discard includes changing research interests. Many current research interests focus on the centrality of the workers themselves. This was not always the case, as Nash reminds us in his chapter, "Labor History and Archival Management." Nash reveals that early advocates of labor archives collected union records to demonstrate "that the labor movement and collective bargaining was playing an important role in American life because it helped raise wages and the standard of living for working people" (p. 2). However, union members' lives and culture were largely absent in those records. While institutional union collections are still maintained, historians have increasingly sought to focus on ordinary workers' lives and culture, as evidenced by the new era of labor history, which was largely influenced by the social movements of the 1960s. Barbara Morely notes that while union camera clubs of the 1930s captured rank-and-file perspectives, "[r]esearchers in labor archives are often disappointed to find that images of worksites and workers on the job are quite scarce" (p. 131). With this problem in mind, Lauren Kata offers a solution in her chapter on oral history: "[V]ery few working people have left written records behind so oral testimony is one of the only ways that labor archivists can document their experiences" (p. 105).

In addition to providing practical applications and historical perspective, Nash's anthology also includes sections that readers can use for reference purposes. Pam Hackbart-Dean's chapter on unions and labor archives, for example, shows where specific union records are kept, as well as what unions and collecting repositories can expect from one another. Quigel's directory of labor archives is likewise useful, and, for those seeking deeper insights into the intersection of labor records and their collecting repositories, Hackbart-Dean supplies a helpful bibliography on the subject. These chapters speak to labor archivists' community and serve as a resource for those who seek to collaborate with others.

Along with these strengths, Nash's anthology has its shortcomings. A glossary of terms would have made the book more accessible to non-archivists and technology-challenged readers. Terms such as metadata, open architecture, plug-ins, documentation

strategies, life cycle management, archival diplomatics, and sampling are commonly understood in the information field, but can be alienating jargon to others. Archivists can comprehend technical terminology, but union staff members, who are also Nash's intended audience, may find it confusing. In this regard, *How to Keep Union Records* differs from Debra Bernhardt's earlier book on the same subject which presents information in a more accessible tone and format.[1]

Nash also fails to address the tensions that exist between labor unions and the archives that collect their material. Several contributors reference the relationship between labor unions and the repositories that collect their material, including the financial support that the former provides the latter. Such support can engender expectations, sometimes only implicitly, that are difficult for labor archives to accommodate. These tensions and their implications remain unexplored in this book.

Nash could also have challenged archivists to consider more fully the disposition of grievance records, especially because such records document important shop floor issues and comprise a major portion of what labor unions do. However, not all labor archives have taken the time to consider how to handle grievance records. Labor archivists have in recent years discussed the matter at the Society of American Archivists Labor Archives Roundtable's retreats and meetings, and Richard Kesner wrote an article on the matter several decades ago. However, labor archivists still have not created systematic protocols to manage these records. The challenges associated with appraising union records may prove daunting, but such challenges are worth pursuing, given the insights those records might reveal.[2]

The anthology's limitations are minor, compared to its many strengths. Nash generally provides the practicality associated with "how-to" books, which is especially important to union staff members charged with managing their union's records. He outlines lessons and reminders for archivists who are required to appraise and make labor records available to a wider public, and he challenges both archivists and unions to improve mutually beneficial workflows. Given organized labor's size and importance, a book dedicated to the management and understanding of union records is valuable. *How to Keep Union Records* serves its purposes well.

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NOTES

1. Debra Bernhardt, *How to Keep Union Records: A Guide for Local Union Officers and Staff* (Silver Springs, Maryland: Labor's Heritage Press, 1992).
2. Richard Kesner, "Labor Union Grievance Records: An Appraisal Strategy," *Archivaria* 8 (1979): 102–114.

Community Archives: The Shaping of Memory. Principles and Practice in Records Management and Archives series. Edited by Jeannette A. Bastian and Ben Alexander. London: Facet Publishing, 2009. 320 pp. Bibliography, index. Hardcover. $135.00. $105.00 for SAA members.

In this collection of essays, editors Jeannette Bastian and Ben Alexander take us around the world to discover what archives can mean for communities. Describing records as "pivotal to constructing a community, consolidating its identity and shaping its memories" (p. xxi), the articles chosen by Bastian and Alexander show us the wide variety of communities that can be constructed by archives and how, with the help of records, these communities formulate a unique identity. With stories from immigrant populations, marginalized native groups, postcolonial independent states, post-traumatic communities, and gay and lesbian groups, we are able to understand that community and identity formation through archives are cross-cultural concepts. As Richard Cox states in his concluding essay, "being part of some sort of community is deemed to be a normal part of humanity" (p. 251), and each one of these groups seeks to create a unique identity for itself.

With the understanding that "community" is more of a concept than a defined object, the essays in this collection aim to show "the myriad ways that communities relate to their records as both expressions and promoters of common identities" (p. xxii). No essay stands out as weak or incompatible with the rest of the group. This in part derives from the essays' broad definition of community. From entire nations to fans of the same rock group, all communities are equal in their uniting factors, and archives play a similar role in their respective communities, despite the vast difference in scale.

Community Archives is divided into five parts: "A Community Archives Model"; "Community and Non-Traditional Recordkeeping"; "Records Loss, Destruction and Recovery"; "Online Communities: How Technology Brings Communities and Their Records Together"; and "Building a Community Archive." It is worth noting that the book could have been organized along other lines. The link between community and archives appears so strong in each essay that one can impose his or her own structure. For instance, one can group collections discussed by geography, collection topic, time period, or political nature. This shows not just how well each essay stands on its own, but also, how each essay directly supports the subject at hand.

Andrew Flinn and Mary Stevens give us an overview of an independent community archives in the U.K., as does David Mander. Both chapters concentrate on minority groups and others who are seen as outside the reach of national archives. Flinn and Stevens remind us that as "archives are not seen as alternatives to struggles but as part of them" (p. 8), "involvement with community archives enhances self-esteem and a sense of belonging in minority communities" (p. 18). Mander tells the story of oral histories collected in Birmingham that formed the basis for a play that "traveled around Britain and attracted audiences who would probably have not ever seen or used the source material if it had stayed in an archive" (p. 37).

Glen Kelly's essay on native land claims in Australia addresses the well-known history of European-created documents that hold more weight in native claims than do native traditions and testimonies. Patricia Galloway similarly discusses oral traditions

in living cultures, particularly those of med-school students and the Mississippi Band of Choctaw Indians—two seemingly unrelated groups. Both, however, use oral traditions which are "important to the identities and even to the well-being of those who participate in their creation and reproduction" (p. 77). For oral stories of another sort, David Wallace's history of the Grateful Dead sound archives shows the "collective joy" (p. 188) found by Deadheads in recording and sharing music.

Three postcolonial examples of communities are also given: Fiji, the Philippines, and St. Kitts. Setareki Tale and Opeta Alefaio describe the Fijian archival system, with its strong basis in the British system, and its effect on Fiji's traditional oral history. Ricardo Punzalan describes the archives of a former leper hospital in the Philippines that formed part of the "American colonial legacy that remained decades after the colonial era came to an end" (p. 200). Victoria Borg O'Flaherty describes how the people of St. Kitts saw the colonial archives as "white people archives" and searched for "what is not there—an archive of the colonized" (p. 222). As is the case in many stories of colonial archives, O'Flaherty details how the colonized generally had an oral culture and now must work with the "limitations" of the records in creating a sense of national community.

Regarding post-traumatic communities and truth commissions, Eric Ketelaar details the history of the International Criminal Tribunal related to human rights violations in the former Yugoslavia. Joel Blanco-Rivera describes the truth commission in Chile following the removal of Pinochet as Head of State. Andras Riedlmayer and Stephen Naron give an overview of genocide and documentation from post-World War I Armenia to the time of the Bosnian ethnic cleansing. All three describe how people look for "truth" following traumatic events, and the role that records can play in creating a sense of closure for a group or nation.

Marcel Barriault's chapter on the Canadian Lesbian and Gay Archives and Steven Fullwood's description of the Black Gay and Lesbian Archive in New York further explore the role of archives in community formation. Fullwood's story of a young woman who visited the Canadian Lesbian and Gay Archives and finally felt connected to its community mirrors Fullwood's own quest for acceptance and community as a gay black man.

Richard Cox's conclusion reminds us of the "powerful symbolic value of archives and their holdings" (p. 261). As the records held by communities, and all archives, "are not neutral, benign, [or] static" (p. 257), archivists must remember the power archives hold, and non-archivists must learn the multiple histories we can read from archives.

The essays show both varied communities and the many ways people group themselves and view their communities. Some essays are more political than others; some help members overcome the past; and others look towards the future. *Community Archives* does not attempt to make non-archivists see the importance of archives, but rather, it addresses the archival profession. It successfully showcases essays that make archivists think about what their profession can accomplish. Archivists constitute their own unique community through their shared terminology and concerns. As such, archivists must also learn about other communities' relationships with their respective archives. It is nearly impossible to read *Community Archives* without thinking about

the archival community and how it can be strengthened through an understanding of archives' power to bring people together and create common purpose.

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Who Will Write Our History? Emanuel Ringelblum, the Warsaw Ghetto, and the Oyneg Shabes Archive. By Samuel D. Kassow. Bloomington: Indiana University Press, 2007. 544 pp. Black-and-white photographs, map. Hardcover. $34.95.

In 1946, ten boxes made of tin and covered in clay were unearthed in the cellar of a building in the ruins of the Warsaw Ghetto. It was the first part of an archives, collected by historian Emanuel Ringelblum and his Oyneg Shabes collective, to preserve the history of the Ghetto. Although water had damaged the contents of the boxes, conservators were able to rescue most of the documents inside. The second part of the archives, buried in milk cans and dug up in 1950, fared better. These documents were still in good shape. A third part, buried under a different building, has never been found. The Ghetto itself was burned, and its residents were killed or deported to death camps, in April 1943. Few of those who worked to collect the materials escaped. In this in-depth study of Emanuel Ringelblum and the Oyneg Shabes archives, Samuel D. Kassow tells the full story of the Oyneg Shabes and how this remarkable record came to be.

Ringelblum was born at the turn of the twentieth century in Polish Galicia, an area torn by tension among Poles, Jews, and Ukrainians. The Jews were often an important factor in the struggle for power between the Poles and Ukrainians. The entire area was characterized by a strong Yiddish culture and political ferment. Early on, Ringelblum developed a passionate devotion to Yiddish language and literature, and, like most of his peers, he became passionate about his political beliefs. His belief in the power of the Jewish masses and his devotion to Yiddish led him to become active in the Left Poalei Zion (LPZ), a party with which he identified all his life. Ringelblum stuck with the LPZ through many years of turmoil and in spite of several disagreements.

Ringelblum had two experiences that shaped his thinking and provided training in the methodology he would use to document the history of the Ghetto. After completing his doctoral dissertation on Polish-Jewish relations, he worked at YIVO (Jewish Scientific Institute) in Vilna, Lithuania. There, he came under the influence of Simon Dubnow, whose *zamlers* (collectors) helped him document the history of Yiddish language and literature. Ringelblum's organizing skills were further developed in the *Aleynhilf*, a Jewish charity agency, where Ringelblum established "house committees" that maintained contact with Jewish families and businesses. As a young historian, editor, political activist, and charity organizer, Ringelblum had a bright future—until the war came.

The Warsaw Ghetto was formed on November 15, 1940. It was one of the largest ghettos established during this period. More than 400,000 Jews were crowded into an area of about 1.3 square miles. Although Jews were forbidden to travel to the Aryan side or engage in trade across the barbed-wire-topped wall, the Ghetto survived by smuggling. It is estimated that 80 percent of the food in the Ghetto was smuggled in. Living conditions were horrific; from 1940 to 1942, one hundred thousand people died from starvation and disease. In this desperate situation, the *Judenrat* (Jewish council) walked a tightrope between the needs of the residents and the demands of the Nazis. The Judenrat was viewed with almost universal distrust by the Jews in the Ghetto, which made the activities of the Aleynhilf that much more crucial.

By the time the Warsaw Ghetto was formed, Ringelblum had already begun to keep a diary. He realized early on that unless Jews recorded their own history from the inside, the world would never understand what life had been like under the Nazi regime. From the beginning, Ringelblum looked ahead to post-war society and the record of Jewish life that would be preserved. Preparations for gathering records began immediately. At a meeting held November 22, 1940, Ringelblum outlined the mission and scope of the *Oyneg Shabes* collective ("Joy of the Sabbath"), so called because its members met on Saturday afternoons. Drawing on his experience with the YIVO zamlers, Ringelblum created a cadre of citizen historians who would record their own impressions and gather the stories of others. Members went everywhere in the Ghetto, interviewing residents, collecting documents, and recording data. Most members of the Oyneg Shabes had experience either as zamlers, workers for Aleynhilf, or both. Not only was the methodology familiar, but their activities for Aleynhilf served as a cover for their work on behalf of the history collective.

Activities were conducted in great secrecy. Ringelblum knew that most people in the Ghetto were afraid to write their own diaries or have their experiences recorded; working for the collective was also dangerous. The 50 to 60 members of the Oyneg Shabes did not always know who else was working for the group, and interviewees were not told that their stories would be preserved.

In addition to personal narratives, Ringelblum's volunteers gathered copies of poems, songs, street chants, fiction, memoirs, and essays—many written by children for essay contests. At first, Ringelblum's strategy was to collect everything indiscriminately, trusting that it would all be sorted out after the war. But in the fall of 1941, he had begun to plan for a more systematic study of life in the Ghetto. Oyneg Shabes members would conduct research on topics such as the changing roles of women during the war; German-Jewish and Polish-Jewish relations; corruption in the Ghetto administration; children; and religious life, among others. This ambitious project was called the "Two and a Half Years Project."

As reports began to reach the Ghetto about the liquidation of ghettos in other cities and mass killings in the death camps, Ringelblum expanded the mission of the project to include the collection of information about Jews outside Warsaw. Official documents from the Germans and the Judenrat were copied, postcards sent under duress from Treblinka were collected, and testimonies of witnesses who arrived as refugees in the Ghetto were recorded.

In July 1942, the S.S. arrived to announce that the Jews of Warsaw would be deported "to the East," and everything changed. This was the first stage of the "Great Deportation," or the liquidation of the Ghetto. As desperation and panic spread, the fate of the archives became an urgent matter. Plans were made to send the records after the war to YIVO, which had relocated to New York. It did not seem that there would be any Polish Jewry left. Ringelblum, who had received a temporary reprieve due to his status in the Aleynhilf, dedicated his time to protecting his family and saving as many people as he could. He wrote feverishly and joined the growing resistance movement, raising money for arms—and, during the fall of 1942, buried the first part of the archives.

Ringelblum hung on through this last desperate period, which culminated in the Warsaw Ghetto Uprising of April 1943. He and his family hid in a bunker that housed

40 Ghetto refugees. In February, an associate buried the second part of the archives; the third part was buried on April 4, 1943. Ringelblum and his family were arrested in March 1944. He was given several chances to flee, but refused because he would not abandon his family. The Ringelblums were shot shortly after their arrest.

In the face of daily humiliations, danger, and the threat of death, Ringelblum and his fellow members of the Oyneg Shabes held up the ideal of objective historical research and performed an archivist's task with unwavering dedication. Because of their courage, today we have an invaluable account of life in the Warsaw Ghetto which touches the history of Jews everywhere. Krassow's book is an impressive study and a moving narrative—a powerful account of a horrific time.

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