REVIEWS

Barbara L. Craig, Editor

Diary of a Dream: A History of the National Archives Independence Movement, 1980–1985.

Robert M. Warner. Metuchen, N.J. and London: The Scarecrow Press, 1995. Index, illustrations. vii, 211 pp. Hard cover $32.50. ♾

This is a heroic tale. It is a saga told by the victorious leader of the final years of the struggle for the independence of the National Archives from the General Services Administration (GSA). Its language is that of war—the 'Archives war'—replete with battles and skirmishes, strategies and attacks, alarms, battle stations, spies, and even the occasional traitor. The battlefield lay in the corridors and offices of official Washington. The weapons were those wielded expertly by bureaucrats: power, influence, threat, and rumor. The worst phase of the war, August to December 1983, is entitled the "Reign of Terror," a phrase used in an article about the Archives in the *Washington Post.*[1] Given the staff layoffs in December 1981 and GSA mandated shifts of senior managers, one suspects there may also have been human casualties in this heated conflict. Coincidence and chance play their role and the outcome remains uncertain, with continuing debate among presidential advisors until late in the afternoon of October 19, 1984, when President Reagan signed the bill granting the National Archives its independence. This book is a personal perspective on one of the key events in the recent history of the Archives, told with a frankness and immediacy unusual to a senior administrator. It is well worth study and reflection.

Throughout his term as Archivist of the United States (July 1980–April 1985), Warner dictated a personal diary, recording his conversations, perceptions, hopes, and despairs. This record forms the heart and soul of *Diary of a Dream,* helping recreate the drama, the uncertainties, and the vicissitudes that characterized the long campaign to liberate the Archives. The full story of the administrative subordination of the National Archives, from the Hoover Commission and the inattention of the Archives' supporters in 1950, through, in the words of H. G. Jones, its 'ignominious end' within the GSA, and the efforts of the successive

[1] October 21, 1983.

Archivists should be well known to readers of the *American Archivist.* Wayne C. Grover, in his November 1965 letter of resignation as Archivist, urged President Johnson to reestablish the National Archives as an independent agency. He and others encouraged H. G. Jones to publish his full study of the relationship between the Archives and the GSA. With the appearance of *The Records of a Nation,* the issue was forcefully placed on the agenda of the Archives' constituency.[2] Warner assumed office supporting administrative independence for the Archives, but willing to develop a positive working arrangement with the GSA administrator who had appointed him. Within less than a year, President Reagan appointed a new administrator, rewarding the businessman who had orchestrated his New Hampshire campaign, Gerald Carmen. *Diary of a Dream* is, to a large extent, the story of the relationship between the GSA under Carmen and the National Archives. This relationship reached its nadir in mid-October 1983 when Carmen replaced senior archives managers despite the objections of Warner. The latter confided to his diary that Carmen had decided "to make life so miserable for me that I will resign, or so totally isolate me that I will have no effectiveness." (p. 102) Throughout 1982 and 1983, resignation had not been far from Warner's mind, a possibility reinforced by press speculation that he was about to be replaced. Instead, Warner mustered allies both within the professional and research communities and on Capitol Hill in an all-out effort to separate the Archives from the GSA. Carmen left at the end of February 1984, but the momentum and commitment inspired by his egregious interference in the Archives carried forward into a successful legislative initiative.

The diary of an archival leader is a rare document, providing a wealth of insight and experience for other public administrators, in and out of archives. The Archives' campaign on Capitol Hill, convoluted and Byzantine, offers a case study in how to rally institutional forces and allies in achieving a political goal. Warner inherited an archival constituency sensitized to the key issues, but he quickly expanded and built creatively on the foundation laid by his predecessors. He expresses his frustration with the naïveté of some archivists, unaware of the constraints on a public official, but stresses the vital lesson learned: keep everyone informed as the situation evolves. The heroes are the many who rallied around and made special efforts to influence whomever they could reach in the Administration and in Congress. It was a collective triumph and Warner is careful to give credit to the many who participated. Political leaders were enlisted in the cause and the active involvement of Senator Mark Hatfield was crucial. It is a salutary lesson for a profession that tends to underestimate the strength of its allies. Warner, echoing archivists in institutions of all sizes,

[2] H. G. Jones, *The Records of a Nation: Their Management, Preservation and Use* (New York: Atheneum, 1969). For other aspects of the background, see Donald R. McCoy, *The National Archives, America's Ministry of Documents, 1934–1968* (Chapel Hill: University of North Carolina Press, 1978), and Trudy H. Peterson, "The National Archives: Substance and Shadows, 1965–1980" in *Guardian of Heritage: Essays on the History of the National Archives,* edited by Timothy Walch (Washington, D.C.: NARA, 1985).

found that "genealogists were some of the most politically useful and helpful people in our independence battle and other battles as well and were some of the nicest and most genuine people I met in Washington." (p. 15)

There is a fundamental irony in the independence battle. In retrospect, Warner concludes that while friends and allies were essential to the cause, a clear enemy was no less vital. Grover had predicted that the independence movement would not prosper until "sooner or later the leadership of the GSA would make a mistake that the historical profession would not be able to stomach."[3] Warner, having survived extraordinary administrative abuse, is sufficiently the academic to recognize that, "the insensitive handling of the NARS, first by Admiral Freeman and more particularly by Gerald Carmen, not only brought into focus the problem of a GSA-dominated NARS, but alienated key elements in their own administrations." (p. 204)

Diary of a Dream opens a window on a subject seldom addressed in the professional literature: the politics of the archival enterprise and the administrative placement of archives. Archives, by their nature, are off-shoots of their sponsor or parent administration. A truly "independent archives" verges on being an oxymoron. An archives, especially a public archives, must be administratively accountable in some fashion for the effective expenditure of public funds and for its decisions. The issue is how to relate the multiple functions of an archives to the sponsor in a way that ensures the necessary accountability while respecting the defining professional decision on the retention and disposal of the official record. Appraisal decisions affect the accountability of government and can have considerable political impact. Such decisions also have cultural impact, cumulatively constructing the surviving public record on which much of our social memory is based. The relationship of a government archives to the political system is a never-ceasing balancing process, requiring constant attention by all concerned about archives. And, as in all matters political (and as this memoir makes clear), occasional informed compromise is inevitable.

The Hoover Commission and similar administrative studies in other jurisdictions have had difficulty placing an archives which is at once a central agency of government, regulating the disposition of records; a curatorial institution responsible for the safekeeping of a fragile, multi-media documentary collection; and a direct public service institution with both legal and cultural mandates. The Commission chose to emphasize the administrative, central agency service role. Warner takes a cultural perspective, continually focusing on the research role and expressing considerable ambivalence about records management functions. The latter, in his mind, could have been sacrificed to the GSA in order to achieve independence. In a modern archives, the two roles are inextricably intertwined, with one supporting or informing the other. Archives became involved in records management from a realization that the proper

[3] Letter, 26 September 1966; as cited in Peterson, "The National Archives: Substance and Shadow," 79.

management of the 'upstream' side of the records system is vital to the ultimate integrity of the permanent record. In many governments, the only body with a clear business interest in the long-term effectiveness of the records system is, perhaps sadly, the archives. Archives' ultimate cultural responsibilities are intimately linked to, indeed, depend on the life-cycle management of the record. But by linking administrative and cultural roles, the archives is unique, defying the public administration models beloved by consultants. More must be done in defining the administrative criteria for the success of an archival program and comparing the program impacts of different administrative solutions.

Despite the raging battles, Warner and his wife, Jane, gave the Office of the Archivist of the United States the calm demeanor of another era. Their special lunches at the Archives for key contacts and allies, featuring Mrs. Warner's "elegant chicken salad, muffins, aspic salad and a great dessert" created a pleasant setting for the subtle process of influencing. Barbara Bush, in fact, asked for the tomato aspic salad recipe. Elsewhere in *Diary of a Dream,* one finds hints of the power of the network of wives of Washington officials, a network valuable to the archival cause.

Warner asked not to be considered for appointment as the first Archivist under the new legislation, but left as it came into force to return to the University of Michigan as Dean of the School of Library Science (subsequently Information and Library Studies). During his half-decade as Archivist, Warner dealt with a host of other issues, from the Nixon Papers to the opening of the Gerald Ford Library, budget and staff pressures, the celebration of the National Archives fiftieth anniversary, facility problems, and the growing challenge of electronic records. These are barely touched on in *Diary of a Dream,* to be left, as Warner indicates, to a future historian. *Diary of a Dream* and the fuller record from which it is drawn will be an essential source for a more dispassionate, objective analysis of the events of his tenure as Archivist of the United States. One can only hope that the future historian will retain some part of the spirit that animates this personal record and that he/she will be able to convey the depth of the commitment shown by Warner, his staff, and their host of allies in the defense of archives.

IAN E. WILSON
Archives of Ontario

Cartographic Encounters. Perspectives on Native American Mapmaking and Use.

Edited by G. Malcolm Lewis. Chicago: University of Chicago Press, 1998. Index, illustration. xx, 318 pp. ISBN 0-2264-76944. ♾

The term "encounter" has been used in many recent studies to describe interactions between divergent cultures and to replace more value-laden terms like "discovery" and the dichotomies of "primitive" and "civilized." This book is about

the ways in which the cartographic record provides evidence of the encounter between Europeans and Natives in North America and of the ideas and values which each side brought to that encounter. For the archivist who is a specialist in neither cartography nor Native studies, the volume offers thought-provoking observations about the production, meaning, and use of one type of documentary record in an unfamiliar context. It also reminds us of the potential for creating new knowledge, including better understandings of diverse cultures, through further research in our holdings.

Volume editor G. Malcolm Lewis, an English geographer, frames this work with four introductory chapters and a conclusion. Lewis's overview provides a capsule history of encounter cartography and a review of scholarship in the field since the nineteenth century. The remaining seven chapters are specialized research studies on various facets of the topic, including Aztec mapping, southern New England "Indian deeds," and Indian cartography in Canada and the southeastern colonies of North America. These authors bring perspectives from art history, history, literature, geography, law, and anthropology.

A primary purpose of this volume is to increase awareness of and scholarly interest in the cartographic aspects of the encounters of native and non-native peoples. In his preface, Lewis recalls how in the early 1970s a citation in a secondary source sent him to the archives of the Hudson Bay Company in Beaver House, London, where amidst the smell of pelts and the background sounds of a fur auction he had his own first encounter with a map created by a North American native. Lewis confesses "that the topic would later become a personal preoccupation," and he credits long-time National Archives map specialist Herman Friis and David Woodward of the Dunlap Smith Center for the History of Cartography at Chicago's Newberry Library for urging him to follow this initial experience with sustained research. In these explicit acknowledgments and in his repeated citations of original records in archives across North America and Europe, Lewis manifests his regard for the critical importance of first-hand examination of the primary documents which underlie his complex topic.

There are many obstacles to understanding the cartographic traditions of Native Americans and their intersection with European practices. Original source materials are rare and widely dispersed. For example, only a half dozen Indian-made maps of southeastern North America exist, and all but one is a European copy. Because archivists and other custodians have not always recognized and identified cartographic materials, especially those materials embedded within other types of records, further research may increase this small number. In other instances, maps have been torn from their original documentary contexts with the consequent loss of invaluable clues to their meanings.

Most limiting, however, has been the Eurocentric, science-based definition of "maps" and "mapping," which requires spatial representation using a fixed distance scale, compass orientation, and reduction of the representation to a fixed medium. Recent scholarship has adopted a more flexible definition of

maps as "graphic representations that facilitate a spatial understanding of things, concepts, conditions, processes or events in the human world." From this perspective, we can see native cartography not as a primitive attempt at a higher form of representation but as an expression of very different values and approaches. For example, some native mapping conveyed primarily social and political relationships with little interest in geographic features. In many cases, spatial information was conveyed orally, or oral information was an essential accompaniment to an otherwise indecipherable physical depiction. Cartographic information also may be located in written records. For example, the deeds jointly produced by Indians and Euro-Americans to convey Indian lands to Connecticut settlers rarely contained graphic representations. (Land conveyances between settlers in the same period also relied primarily on words rather than images.)

In rethinking the nature of cartography in the encounter process, Lewis and the other authors turn to methods of document analysis familiar to archivists. Understanding provenance is critical because all but a small handful of maps originally made by natives have come down to us today as copies. Probing the transformations which such copying must have introduced is essential to understanding these maps. (Lewis tells us that as late as 1970 "the lack of concern for the provenance, descent, and survival states of extant maps was both surprising and serious.") Similarly, it is necessary to understand the purpose and circumstances surrounding the creation of these maps, especially the usually unequal relationships of power and authority. Some of these facts are revealed in documentation such as speeches accompanying treaty signings and official reports of interviews with informants. Careful analysis of Euro-American mapping also reveals the significant contributions of native knowledge to the process. Captain John Smith's 1612 map of Virginia explicitly marks the limits of actual European exploration, thereby acknowledging the reliance on information from Indians for the remaining portions of the document. Most early mapmakers also relied on this information, as returned by traders, explorers, and officials, but silently incorporated Indian contributions.

Throughout this volume the persistent problem of the limits of knowing arises. Barbara Belyea, a literature teacher at the University of Calgary, states it most baldly: "Cartographic convention is only partially communicable from one culture to another, and from one period to another: 'translation' is possible only in a superficial, limited sense." Cultural anthropologist Peter Nabokov demonstrates both how difficult it is to achieve this understanding and how stimulating the effort can be. His essay, "Orientations From Their Side," concludes with an extended description of a "generic American Indian cosmology," an approach he concedes "has strayed far from the flat surfaces of native-drawn maps discovered in archives and the ways that they can reveal historical knowledge, in an effort to explore some metaphysical dimensions of Indian cartographic consciousness and to reflect upon the roles that such conceptualizations

of space and human behaviors can play in cultural and historical processes." Malcolm Lewis concludes the volume with a call for further, multi-disciplinary research and, especially, for Native Americans "to present their own perspectives on the maps and mapmaking activities of their forebears." The latter is the most important and most urgent condition for assuring continuing, productive encounters.

JOHN A. FLECKNER
National Museum of American History
Smithsonian Institution

The Archival Image: Collected Essays.

By Eric Ketelaar. Hilversum, The Netherlands: Verloren, 1997. Illustrations. 125 pp. Paper. Available from the Society of American Archivists, $15.00 members, $20.00 nonmembers. ISBN 90-6550-565-2.

The Concept of Record: Report from the Second Stockholm Conference on Archival Science and the Concept of Record.

Stockholm: Swedish National Archives, 1998. Illustrations. 160 pp. Hard cover. Available from the Society of American Archivists, $22.00 members, $28.00 nonmembers. ISBN 91-88366-35-9.

The Archival Image is a collection of Eric Ketelaar's essays and papers compiled and published on the occasion of his retirement from the position of General State Archivist of the Netherlands. The papers, which include articles in English, German, and French, were originally published in other venues or given as conference presentations over the past several years. Though somewhat disparate, the writings can be loosely grouped into three major themes.

The book begins with Ketelaar's most practical and, arguably, his most important writing: two essays that call for user-centered archival policy while acknowledging the delicate balance between the right to access for researchers and the right to privacy for citizens documented by archival holdings. The first essay articulates the need for archivists to remain impartial and resolute especially when confronting changing and often oppressive political regimes interested in rewriting history. Like a mantra, he repeats the title phrase, "Archives of the people, by the people and for the people," to emphasize the important roles that archivists play in preserving the heritage of nations and cultures. This process can become difficult, he points out, when records of agencies contain private information about citizens, often collected without their consent. To deal with the thorny issue of providing access to these sensitive materials, he

explicates an ethically—rather than legally—based Dutch practice of requiring researchers to sign a declaration restricting them from misusing private information. Ketelaar's second essay goes further in delineating guidelines for providing access to sensitive information in state archives. He advocates an intriguing formula that functions as something of a continuum, where information knowingly given by individuals to state agencies should be more available to researchers than data gathered without consent. Ketelaar's sensitivity to the rights of citizens to privacy is admirable, but his formula begs the question of whether restricting access to files which would reflect badly upon surreptitious forces within government would deny citizens their basic democratic right to open information about the activities of their governing bodies. Archivists must endeavor to make the information in these files available while protecting the identities and privacy of those documented if we are to meet the high standards for access and preservation which Ketelaar advocates.

The second prevalent theme in the book is Dutch archival theory and history. One article reviews the thought and accomplishments of Muller, Feith, and Fruin, authors of the 1898 *Manual for the Arrangement and Description of Archives.* Known colloquially as the 'Dutch Manual,' the book codified the idea of *respect des fonds* and unified arrangement and description practices in the Dutch state archives for decades afterward. Ketelaar provides an exposition of the intellectual rifts which befell the archivists after the publication of their opus, with the subsequent development of two camps reminiscent of the American division between the historical manuscripts and public archives traditions. A similar article about the work of Van Riemsdijk convincingly argues that his theories were a precursor to the modern-day functional and post-custodial paradigms, by his focus "not on the actual record, but on the records-creating process." The historical essays give clear understandings of the historical and theoretical contributions of Ketelaar's predecessors.

Ketelaar's understanding and discussions of contemporary archival theory constitute the third major theme of the book. In several articles, he concurs with current philosophies of the need to focus on the contexts of the creation of records rather than considering records as individual entities. His essay "Exploitation of New Archival Materials" also conveys a cogent understanding and explanation of the differences between traditional and digital records and the challenges and opportunities posed by the current shifts in record creation. He argues that records created in formats other than paper should be kept with traditional records, rather than farmed out to specialists.

The essays in this collection read easily and provide insight into the mind of a clear archival thinker who has been a major contributor to the profession on an international level for many years. The strength of the book lies in the author's unwavering commitment to the users of archival resources and in his historical rendering of the work of prominent Dutch archivists. Several essays would serve well as primers to individuals new to archival thought and practice

because they effectively articulate many of the core principles and values of our profession. The book as a whole, however, does not introduce many new ideas, nor does it expand much upon the theories it conveys.

In the conclusion to the final essay Ketelaar writes, "It is only because of the functional interpretation of the context in which archival documents originated that one can understand the integrity of the records and the functions of the archival documents in their original context." An examination of the session participants of the Second Stockholm Conference on Archival Science and the Concept of Record reveals that Ketelaar was not among the attendees, but many participants echoed these sentiments.

The conference spent one day each incorporating German, Swedish, French, Canadian, Dutch, English, and American perspectives on the dual themes of the state of archival science and the concept of "recordness." The basic premise of the conference was that the challenges posed to traditional archival theory and practice by contemporary developments, most notably the emergence of electronic records, necessitates the development of a stronger and better defined archival science. One problem this science needs to address is defining the nature and constitution of records.

The papers of Angelika Menne-Haritz and Edward Higgs best exemplify a consensus among speakers on many themes which will be familiar to archivists versed in contemporary theory. For instance, participants assumed that traditional models of understanding records during the age of paper documents are no longer adequate. Because of the malleability and dynamic nature of records created in digital formats, the definition of "recordness" has become much more complex. Records should be seen not as information, but as transactions, even frozen "pieces of time," as Menne-Haritz argues. As such, they are sources of information which preserve evidence of business processes. Because records are so dependent on the circumstances surrounding their creation, not to mention the media with which they are created, archivists must concentrate on preserving and documenting the contextual information of records rather than focusing on content. It then follows that archivists must take more proactive roles and involve themselves in the creation of records, both in records management and information systems design.

Carol Couture provides one notable exception to the call for the strict focus on context. While arguing that archival science should define its territory within information science, Couture makes a compelling case for the continuing need to focus on the content of the "fixed organic information" found in the "container of records." Though not dismissing the importance of context, he asserts that archival functions, especially appraisal, must be directed toward examining the informational content of records.

A review of the summary of conference discussions at the back of the book reveals two points largely absent from the formal presentations. First, a few conference participants advocated a more inclusive understanding of records as

simply "communicative acts." Second, a debate emerged around the question of whether "a definition of record should include individuals as creators." These points raised in discussion identify a major limitation of the volume: almost without exception, speakers conceive of records as being created only within reasonably stable organizational settings. This conception implicitly suggests that documents created by individuals for reasons outside their administrative and corporate functions should not be considered records and thereby should not be collected by archival repositories. Margaret Hedstrom does acknowledge that archivists must "consider how assumptions about explicit record-keeping requirements and structured business processes may limit the applicability of [electronic record-keeping models] for understanding and preserving records of informal organizations, voluntary associations, and personal communications." The conference would have benefited from the inclusion of these concerns, as it is vitally important that archivists come to a broader understanding of the nature of records.

The conference papers provide solid yet often dense articulations of contemporary archival theory. The opinions of archivists who are skeptical of highly theoretical archival science will not likely be changed by this publication, but readers interested in acquiring an international perspective on these often abstract topics will benefit from a sampling of the volume, paying special attention to articles by Menne-Haritz, Hedstrom, Higgs, and Couture.

TOM HYRY
Manuscripts and Archives
Yale University

Reference Services for Archives and Manuscripts.

Edited by Laura Cohen. Binghamton, N.Y.: Haworth Press, 1997 (also published as the *Reference Librarian*, Number 56, 1997). Index. 215 pp. Hard cover $49.95; paper $24.95. Paper version available through the Society of American Archivists. ISBN 0-7890-0048-2. ♾

Rarely do archival conferences focus on archival use and user services. For the archivist interested in these topics, Laura Cohen has assembled what might be the proceedings of an archival reference mini-conference, covering a variety of basic and hot-button topics.

According to Cohen's introduction, this volume "is meant to address . . . misunderstanding or ignorance on the part of librarians toward the work, concerns, and indeed the accomplishments of the archival community," and was simultaneously published as a special focus issue of the *Reference Librarian*. Thus, the essays in this book were written for two distinct audiences: librarians needing an introduction to archival reference issues and archivists seeking an overview of

their own current reference theory and practices. Readers will find that each essay addresses its own audience in its own way.

The thirteen authors in this volume cover a broad range of topics including a "state-of-the-art" essay; articles on reference basics such as security, outreach, the dilemmas of subject access, and ethics; and newer topics such as reference service for electronic records and using the Internet to maximum effect. In addition, librarian readers are provided with an explanation of archival processing and finding aid systems, a commercial, unified finding aid system (the National Inventory of Documentary Sources) is detailed, and the components of an archival reference course are outlined.

Dizzy yet? Let's return to the state-of-the-art essay at the beginning of the volume. In the strongest piece included, James Cross provides an excellent overview of current practice and philosophical/legal debates in contemporary archival reference. He successfully negotiates the mixed audience problem, providing a useful understanding to both librarians and beginning archivists alike. The end notes in his essay would make a solid reading list for anyone interested in coming up to speed on this topic. It was also a pleasure for a long-time reference archivist to read as there are not a great many review essays in our field. Especially valuable is his delineation of "user-centered" vs. "materials centered" archival theory, a theme echoed in several succeeding essays.

The inclusion of Terry Eastwood's "Public Services Education for Archivists," though of interest to archivists, seems odd in a volume jointly published as a library journal issue. Nonetheless, with few graduate courses in archival reference available, archivists will be interested in the course objectives and underlying principles he proposes, and librarians may be amazed that a subdiscipline with several of its own journals in their field still needs defending in ours. Eastwood argues that public service courses be placed in the latter part of graduate curricula, "when the student fully appreciates the nature and context of archives in their control."

To that end, the late Frederic Miller's essay on archival description is a useful inclusion, though I might have placed it earlier in the volume to explain the importance of understanding our access systems before we can appreciate the issues involved in connecting users and materials. He notes that, "Series-based inventories are at the heart of archival description because the other archival descriptive tools are designed to lead users to inventories rather than directly to records . . . The goal is to have users see the records in context, rather than go to one uncontextualized file or document." This essay is an effective digest of Miller's *Arranging and Describing Archives and Manuscripts,* with helpful introductions to basic concepts for the librarian or beginning archivist. The only missing element is a note on the current questions about the user-friendliness of archival descriptive practices, and the growing unmediated use of these finding aids as remote use becomes more common. Frank Burke's essay adds information on the National Inventory of Documentary Sources, whose 52,000

compiled finding aids have the advantage of being the only inter-institutional finding aid index for researchers seeking "that historical nugget among the tailings of documentary moraine."

Essays by Diane Beattie, Richard Strassberg, and Elena Danielson nicely lay out the issues of subject access, security and ethics, respectively. Each points out the hazards faced by the profession, possible solutions, and issues to consider when making policy decisions. Beattie, for example, highlights recent findings that "high recall/low precision" full-text searching systems, adopted by archivists of necessity, often result in users bypassing the sources altogether. Strassberg warns that art theft is now nearly as profitable as drug trafficking and computer fraud, and advises that suggestions like the one Le Roy Barnett makes in "Sitting in the Hot Seat: Some Thoughts from the Reference Chair" to "pretend that each patron is the best friend of my boss" can make us easy marks. Danielson raises important questions about privacy, legal evidence, and the rights of third-party authors in manuscript collections—issues intensified by archivists' rush to add digitized documents to their websites and encourage uses never envisioned by donors. As Danielson points out, "In between the archives administration with its duly signed deeds of gift, and the readers with their moral claim on the archives, stands the reference archivist." She challenges readers to come to their own conclusions and warns that ethics are not fixed, but evolve with time.

Some archival and reference issues are timeless. Others reflect challenges for archivists to stay current with the latest technologies in use by records creators or users, or to find ways to salvage the information content of records created in obsolete formats. Greg O'Shea of the Australian Archives and Thomas Hull of the United States' National Archives, present two different approaches to the question of access to electronic records. O'Shea outlines one government archives' response to electronic records preservation and maintenance. He advocates a distributed, networked environment that would "involve linkages between systems with access and control information, most likely the Archives own system, and systems in agencies containing the records." Like most archivists theorizing about such issues, he has more ideas about how the systems should be established than how reference staff and users will access and understand them. In a volume on reference services, these issues should be addressed.

Hull argues that unmediated access will not work well for users, something I might agree with given the users I see struggling to understand paper formats. However, he bases his argument on an assumption that records scheduling will be abandoned in these new formats and only reference staff will be able to sift the files of long term value from the chaff. I think the challenges for future reference staffs will be in making these new formats comprehensible and providing input for usable searching software for records not housed in our repositories. For the most part, these solutions lie in our profession's future.

Thomas Ruller's piece on making full use of the Internet by reference staff and users shows how quickly this use has evolved—and how quickly any advice on managing access becomes outdated. By now, most repositories have jumped in, feet first—or they are outsourcing their presence on the Web.

Rounding out the volume are Bruce Dearstyne's and David Gracy's calls for archivists to make outreach and marketing more central to their basic mission. It is tempting to say that in addressing readers interested in archival reference these two authors are preaching to the converted, but that may be overly optimistic. Gracy encourages us to be "archival flag bearers" and "enablers." In the user-centered/materials-centered debate raised earlier in this volume, it is clear that these two believe that without interested and involved users, our missions, along with our funding, may disappear. Gracy urges us to consider what we have of worth to our "customers," rather than simply encouraging an abstract appreciation of archives. Dearstyne suggests that we re-label "reference" as "researcher services" in order to underscore whom our efforts are for and what we provide. His piece contains several good examples of outreach activities from a variety of types of repositories.

My greatest quibble with this book is that the title implies that it is a how-to manual or comprehensive treatment of the topic similar to the field's most basic text, Mary Jo Pugh's *Providing Reference Services for Archives and Manuscripts.* I was all the more disappointed, then, by Le Roy Barnett's essay. Barnett reflects another era in his proscriptions for practicing reference archivists. In one essay he manages to advocate selling discards in one's museum shop, creating multiple unrelated index card files, housing researchers in one's home, and reading up on the topic of one's repository only on non-work time. He accurately points out that narrowing budgets are occurring simultaneously with demands for greater service. However, his solutions are so labor-intensive that in today's heavily used reading rooms they would quickly lead to staff burnout. What is needed instead are solutions using creative on-line and staffing options.

This book may be of greatest use to the beginning archivist curious to know about the current debates in archival reference or the practicing archivist seeking that mini-conference on reference. Similarly, librarians whose duties suddenly include archival responsibilities will find these essays thought provoking. Perhaps its greatest use, however, will be in graduate archival and library science reference curricula. As James Cross points out, the last such volume (Lucille Whalen's *Reference Services in Archives,* published in 1986 also as an issue of the *Reference Librarian*) is over a decade old and needs updating. This volume encompasses most of the current issues in archival reference. These are addressed by carefully reasoned arguments, helpful case studies, or examples. The volume should spark term paper topics and class discussions.

KATHY MARQUIS
Bentley Historical Library
University of Michigan

The Records of American Business.

Edited by James M. O'Toole. Chicago: The Society of American Archivists, 1997. xvii, 411 pp. $39.95. ISBN: 0-931828-45-7. ♾

This volume is the culmination and crowning achievement of the "Records of American Business Project" (RAB), a collaborative effort undertaken between the Minnesota Historical Society and the Hagley Museum and Library, the nation's two largest repositories for corporate records, and with the support of the Division of Preservation and Access of the National Endowment for the Humanities. The RAB was created to deal with the many issues and challenges surrounding the documentation of American business and industry. The RAB held a symposium in April 1996 at the Minnesota Historical Society (at which many of the essays were first read), created a records appraisal document for corporate archival records, and published this volume.

The Records of American Business provides an insightful and honest discussion of the archival enterprise as it pertains to business records. These essays do not provide a simple set of ready solutions for dealing with business records but instead provide an engaging and important dialogue on the many issues and alternatives that the archivist, business historian, and corporate executive need to understand and take into consideration when making decisions about the acquisition, appraisal and use of corporate records. The book consists of fourteen chapters plus a lengthy foreword by the volume's general editor, James O'Toole, and an introduction by Francis X. Blouin Jr., a fine critical analysis of all of the book's articles which serves to bring out many of the common themes and issues that bind the essays together.

The volume begins with "Business History and Archival Practice: Shifts in Sources and Paradigms" by Michael Nash, (Chief Curator, Library Collection, Hagley Museum and Library) co-director of the RAB, which provides a comprehensive summary of the historical literature related to business history over the past seventy years. Nash's discussion of the scholarship using business archives reviews the creation of the Business Historical Society, the Harvard Studies in Business History, and the Committee for Research in Economic History, as well as the impact and influence of the work of Alfred Chandler, who believed that business historians needed to study the corporation instead of concentrating on the entrepreneur. Nash also discusses the decline of Chandler's influence on more recent writing on business history and the increasing attempts "to place the history of American business into a larger cultural context."

While Michael Nash's article focuses primarily on the use of business records in the writing of scholarly business history, the articles by Philip Mooney, manager of the Archives Department at Coca-Cola, and Marcy

Goldstein, former corporate archivist at AT&T and now president of the Document Organization Inc., concentrate on the importance of the corporate archival record to the business itself. Mooney identifies three common myths associated with the development of corporate archives and the internal appreciation and understanding of corporate archives. He goes on to articulate his view of the true reality of corporate archives, which includes the need for the archives to align its collections and services with the overall mission of the corporation. Marcy Goldstein's article articulates Mooney's perspective even more explicitly. Goldstein discusses the changing role of the corporate archives from custodian and caretaker of the company's historical records to that of a corporate information service provider serving a key business purpose. Her article provides a litany of business uses for corporate records, all of which can contribute to the "bottom line" of a business.

John Fleckner, (chief archivist, National Museum of American History, Smithsonian Institution), takes a broad look at business history, offering examples of American business history presented in a variety of popular forms. Fleckner discusses a growing range of uses for business records and urges archivists to consider these as a way to attract new audiences, increase visibility of their archival programs, and even generate revenue through user and reproduction fees.

A "View from the Inside: Corporate Executives and the Records of American Business," with executives Edward G. Jefferson (DuPont Company), Dolores Hanna (Kraft Foods) and Michael Miles (Philip Morris Companies Inc.), discusses the importance of a sense of history to the corporate mission and the practical values of corporate memory. Indeed, Edward Jefferson's brief observations in "History: An Indispensable Resource," is one of the finest justifications for the writing of scholarly business history that I have ever read: "If by neglect we imply that our histories are unimportant or if we subject them to unscholarly treatments, we then have no defense against those who would seek to diminish our achievements."

Throughout the volume an underlying tension exists between the proponents of the in-house corporate archives and those supporters of the collecting repository that acquires the records of both active and defunct businesses. A number of articles provide their own unique perspective on the issue, but it is most thoroughly discussed in Karen Benedict's "Collecting Repositories and Corporate Archives: Variations on a Theme?" Benedict, (consultant in archives and records management, the Winthrop Group, Inc.) successfully walks a precarious tightrope in discussing the benefits and disadvantages of both options. While advocating a clear preference for companies to establish their own in-house archival programs, she is quite realistic in her acknowledgement that many of these in-house programs will be doomed to failure because of the lack of commitment and cooperation from top management. The result of these failures is that other alternatives for the preservation of the historically valuable

records of a business need to be found including the placement of these records in historical societies and other types of archival repositories.

To assist both the business and the collecting repository in successfully negotiating the donation or deposit of the business records, Benedict formulates a series of questions for each side to consider as part of the negotiation process. She concludes by suggesting a compromise whereby businesses would create their own in-house business archives to handle their current, on-going internal information needs, while donating their older noncurrent records to a collecting repository, which would be better able to provide access to the records for researchers and scholars. This "collaborative approach," as Benedict calls it, provides intriguing possibilities and, as she states, "can balance the corporate interests of the business community with the research interests of society."

One of the most substantial and important aspects of this volume is the discussion of the archival appraisal of business records. As with any type of modern records, the issues related to archival appraisal are extremely complex and of critical importance to the preservation and on-going use of the record. The articles on appraisal in this volume provide a variety of approaches and perspectives.

"Strategy, Structure, Detail, Function: Four Parameters for the Appraisal of Business Records" by Christopher Baer, (assistant curator, Hagley Museum and Library) proposes that the study of these four parameters will help the business archivist to understand the activities of business and, in doing so, to understand better the content, meaning and significance of business records. Baer goes on to discuss each of the parameters as part of a framework for understanding how the business operates, its attitudes and behavior, and how the records created by the business reflect the existing corporate culture.

While Baer focuses on the individual firm, Bruce Bruemmer, (archivist, Charles Babbage Institute of Computer History, University of Minnesota), focuses on functional analysis as a method for targeting and selecting historical business records. Bruemmer begins by reviewing a number of other appraisal and selection methods, all of which he dismisses for having severe shortcomings that will result in useless records being retained and valuable records being discarded and destroyed. He then turns his attention to the use of functional analysis as a "planning and analytical technique," which an archivist can use to determine which business functions are the most important and how they should be documented. Bruemmer's article also provides some recent models on the use of functional analysis and some cautionary words on some of the techniques own inherent weaknesses. Despite these shortcomings in functional analysis, Bruemmer concludes with a renewed commitment to the importance and necessity of functional analysis as an appraisal technique: "Functional analysis promises to provide archivists with a plan that will allow them to ply limited resources towards a documentary goal in the midst of enormous changes in the business organization, communication, and culture."

While Baer and Bruemmer focus on the records created by a business, Timothy Ericson, (director of Archives and Special Collections, Golda Meir Library, University of Wisconsin at Milwaukee), provides a broader perspective on business documentation in "Beyond Business: External Documentation and Corporate Records." Ericson suggests that a broad array of sources contain information about a business; not all of these are part of the corporate record. Ericson goes on to identify a number of external documentation sources including publications, newspapers, state and government records, and the World Wide Web. Ericson concludes with a summary of the advantages and disadvantages of this type of documentation. While these are not as useful as the official corporate record, they can answer general reference questions and assist archivists with research problems resulting from gaps in the official records. When used in conjunction with other documentation strategies, complementary sources can provide a far more complete and comprehensive view of the business enterprise.

The final article on appraisal, "Documentation with an Attitude: A Pragmatist's Guide to the Selection and Acquisition of Modern Business Records" by Mark A. Greene, (curator of manuscripts acquisition, Minnesota Historical Society) and Todd Daniels-Howell, (head of Archives and Special Collections, Indiana University-Purdue University at Indianapolis), offers a more pragmatic approach to archival appraisal through the use of a model known affectionately as "The Minnesota Method." This approach is based on examining the entire extent of the records universe as a context before strategic decisions are made on the selection and retention of records. It then provides for the establishment of variable criteria for acquisition based on the goals and resources of the archival repository. It allows for graduated levels of appraisal to reflect the significance of one company's records over that of another. The article identifies eleven factors that are to be taken into consideration when establishing priorities for the identification and acquisition of business records and also provides for four different levels of documentation to be considered by the archivist when determining what records should be acquired for a specific business. This appraisal method is unique and differs significantly from Baer's focus on the individual firm. While it may be impossible to implement for almost every archival repository, the co-authors provide some interesting insights into many of the issues surrounding archival appraisal, including the very pragmatic attitude that in the end "the most concrete delimiter of documentation levels will be the space, staff and technical resources of the repository."

The remaining essays are no less noteworthy than the ones detailed above. Richard Cox (associate professor in library and information science, University of Pittsburgh) challenges archivists and records managers to become more proactive in their involvement with records and recordkeeping systems, more of which in the future will be electronic in nature. Jim Fogerty, (head of the

Acquisitions and Curatorial Department, Minnesota Historical Society) and Ernest Dick, (former corporate archivist, Canadian Broadcasting Corporation) in their respective essays discuss the importance of oral history and audio-visual records in the documentation of the business enterprise. They emphasize that these records are important documentary sources in their own right and not frilly additions to the official corporate record. The volume concludes with a very interesting examination of European business records by Michael Moss (professor of archival studies, University of Glasgow) and Lesley Richmond (deputy archivist, Glasgow University Archives and Business Records Centre). Their essay provides an international flavor to the book and raises important issues related to business records and archives. They call for business records education and a need for greater dialogue among archives and archivists on the issues surrounding business records in the global economy.

As I worked through this book, I was drawn back to the first sentence of James O'Toole's introduction; "This book is about the records of American business—and it's not." O'Toole was right. I found myself constantly thinking about how the issues and discussions taking place in the essays were applicable not just to the business records in my repository but also the institutional records of my university. For that reason this volume is a valuable contribution and an important resource, not only for the business historian, business archivist, or corporate executive, but for all of us involved in the archival enterprise.

Michael Moosberger
Archives and Special Collections
University of Manitoba

Vatican Archives: An Inventory and Guide to the Historical Documents of the Holy See.

General editor Francis X. Blouin, Jr., with Leonard A. Coombs, Archivist; Elizabeth Yakel, Archivist; Claudia Carlen, Historian; and Katherine J. Gill, Historian. New York: Oxford University Press, 1998. xl, 588 pp. Cloth. $150. ISBN 0-19-509552-9. ♾

What a monumental volume and stunning achievement! Nearly a decade in the making, this impressive work for the first time provides a comprehensive description of one of the world's great archival collections. This will surely prove to be the definitive guide to these records, and its example may also inspire archivists of all kinds to convey the richness of their own holdings to the widest possible audience.

Vatican Archives is the result of a project conducted by the Bentley Library at the University of Michigan with the support of the National Endowment for the

Humanities, the Getty Grant Program, the Andrew W. Mellon Foundation, the Homeland Foundation, and the university itself. After preliminary planning, two staff members spent nearly a year in the stacks of the Archivio Segreto Vaticano (ASV) in Rome, surveying the entire collection; meanwhile, another oversaw editing and inputting this data, while a fourth prepared careful administrative histories of the records-generating entities. The unprecedented access to the stacks—most ASV employees have never been there—was absolutely essential, permitting the project staff to establish firm intellectual control over these holdings. Consider, too, that these records have been generated by nearly five hundred distinct offices and agencies between circa 800 A.D. and the present, and you get some idea of the scale of the effort. That *Vatican Archives* has produced so much order out of so much real and potential chaos is a testament to the staff's skill. The project also surveyed six other archives (three of them in Rome, two in Paris, one in Dublin) which have significant holdings of papal and other church material, and those entries are described in *Vatican Archives* as well. The result is thus not a guide to a single archives, but to the entire body of records of the Holy See, the administrative and governmental apparatus which is the Roman Catholic church. Using a modified version of the MARC AMC format, the staff prepared series-level descriptions, presented here in published form and also available through the RLIN database of the Research Libraries Group. Access to these documentary treasures is now possible in a way that it never was before.

Several things stand out about this guide. First, of course, is the collection it describes. These records are of central importance for the cultural history of the entire world during the last thousand years and more. Virtually any subject—in history, art, literature, science, philosophy, and other fields—is included in what might be called the "collecting scope" of these archives; the term seems laughably inadequate in this context. Family papers from the 870s, records pertaining to the Renaissance and Reformation, diplomatic and political papers concerning the formation of Italy and other European nations, the discovery and settlement of the New World, and countless other topics are all included here. Far from being a religious archives in the narrowly denominational sense, this is a collection of truly world proportions. The only comparable archival troves would be, perhaps, those of the Public Record Office in Britain and the Archives Nationales in France, and both of them are more narrowly focused. This fact alone conveys how all-embracing this collection is and, therefore, how welcome the effort to make it understandable.

Second are the merits of the guide itself. The published volume contains entries for literally thousands of records series in the Vatican holdings. The descriptions were expertly prepared by project archivist Elizabeth Yakel, assisted by historian Katherine Gill; they were next reviewed by Francis Blouin and Leonard Coombs of the Bentley staff, and then input by Coombs. These entries demonstrate the usefulness of the MARC format and how it can be applied in different archival settings. In a few words, the descriptions provide

researchers with a clear idea of the content and arrangement of the records. Particular subjects are not specified—to do so would clearly have been impossible, and even distracting—but sufficient information is provided to permit researchers to see where their interests will intersect with the collection. I examined especially closely the descriptions for the records of the Vatican Secretariat of State (the chief administrative office of the Holy See), for those of the Archives of the Congregation de Propadanda Fide (the church's missionary department), and for those of the Apostolic Delegate to the United States (the pope's ambassador to the United States). As a researcher, I had used all three, and reading about them here was both a happy and a frustrating experience. It was happy in that these descriptions are models of clarity and helpfulness; it was frustrating in that I repeatedly found myself regretting that they had not been available before I used the archives, for they would have saved hours of figuring out what I wanted to see and how to request it.

Several other aspects of this guide are impressive. First, the administrative and agency histories which precede the description of each set of records are a breathtaking accomplishment. The organizational structure which produced these records is probably the most complicated in the world; that it was always changing its form over the millennium covered here only exacerbates the problem of trying to convey, in straightforward language, the context so necessary for understanding the records. Thus, the task of preparing administrative histories was a daunting one. And yet, Sister Claudia Carlen of the guide project staff and Leonard Coombs have accomplished this feat with a skill that makes it look easy. These are fine examples of the clarity which all students of archival finding aids should emulate. Second, the multiple indexes are carefully planned and well-executed. They provide access to the series descriptions both by agency name and by series title; there is also a useful chronological index, associating certain types of records by the century in which they originated. A fifty-page bibliography, which offers citation to hundreds of descriptions in several languages of the Vatican's archival holdings, is similarly valuable. These earlier attempts to describe portions of the Vatican's records remain worthwhile, even if the present volume shows how partial and incomplete they have been. Finally, there is also a meticulous listing of the index volumes and other finding aids in the ASV's index room, the starting point for most on-site visitors. This listing alone will save precious hours of research time for those who consult the collection in person.

In short, *Vatican Archives* deserves commendation for its scope, the vision that went into it, and the ability with which those plans have been executed. It will be the standard guide for the rich archival resources of the Holy See for years to come, far outdistancing anything previously available. The Bentley Library and its staff deserve special credit for having undertaken the project in the first place. After all, they had no specific responsibility to work so long and so hard to make this collection accessible. That they did so is a shining example of international archival cooperation, and the results are more than worth the

effort. Generations of researchers will give those who have prepared this exemplary guide their undying—I almost said "eternal"—gratitude.

JAMES M. O'TOOLE
Boston College

The World of Stereographs.

By William Culp Darrah. Nashville, Tenn.: Land Yacht Press, 1997. 246 pp. Paper $21.50. ISBN 0-9650513-1-5. ♾

The Photographic Experience 1839–1914: Images and Attitudes.

By Heinz K. and Bridget A. Henisch. University Park, Penn.: The Pennsylvania State University Press, 1993. x, 462 pp. Cloth $99.50. ISBN 0-271-00930-6. ♾

The Painted Photograph 1839–1914: Origins, Techniques, Aspirations.

By Heinz K. and Bridget A. Henisch. University Park, Penn.: The Pennsylvania State University Press, 1996. x, 242 pp. Cloth $80.00. ISBN 0-271-01507-1. ♾

Positive Pleasures: Early Photography and Humor.

By Heinz K. and Bridget A. Henisch. University Park, Penn.: The Pennsylvania State University Press, 1998. x, 222 pp. Cloth $65.00. ISBN 0-271-01671-X. ♾

William Culp Darrah is something of a folk hero among grassroots photographers. A biologist by training and profession, he was a major force in the field of photographic history when very few individuals were interested in it. Drawn to stereographs as a result of his work on John Wesley Powell's western expeditions, Darrah regularly added to the knowledge of the field of vernacular photography from the publication of his first photo book, *Stereo Views: A History of Stereographs in America and Their Collection* in 1964 until his death in 1989. His *World of Stereographs,* originally published in 1977, has been out of print for almost ten years. Go to any collector's show, swap meet, or general photo history meeting and if the talk centers on nineteenth-century stereo photography, Darrah's name is certain to come up.

Indeed, Darrah's seminal research on popular, vernacular photography (he also produced *Cartes de Visite in Nineteenth Century Photography,* an important work on nineteenth-century carte-de-visite photographs in 1981) blazed the path for better understanding and appreciating those photographs that wind up in everyone's collections. The book is important because of the ways that

Darrah treats his subject. The book is divided into four parts: (1) the history of stereographs, (2) geographical areas covered by stereo photographers, (3) subjects, according to Darrah, "arranged in encyclopedic fashion," and (4) a multipart geographical checklist of North American stereographers arranged by state and alphabetically, with their approximate dates of activity. Darrah's training as a scientist comes through in his work. As Jay Ruby wrote, "he developed taxonomies, checklists, and annotations; in short, he conceived of his collections [of stereographs and cartes de visite] not as a means of satisfying his personal likes and dislikes but with the idea of preparing data for analysis."[4] Without fail, Darrah's work was and continues to be important and certainly a starting point for anyone interested in understanding the whys and wherefores of nineteenth-century photography.

There are, however, problems with the new edition of this book. The original edition used coated paper to enhance the many illustrations, and the type was a rich black ink easily read against the white paper. This was, after all, a book about images and the clarity of their reproduction was important; so important, in fact, that Darrah included a sixteen-page color section so that collectors, dealers, historians, curators, and archivists could all see and learn about the difference between hand-colored and machine-colored images. A nice discussion of the signature of colored stereographs preceded that signature and "Some Notes on Tinted Views" followed it.

This reissue fails to take into consideration its subject. A porous, uncoated, albeit acid-free, paper is used so that the illustrations bleed into the paper fibers. The text is unevenly printed; on some pages it is striped, while on other pages there are obvious variations in lightness or darkness. The original edition had sewn signatures and was cloth-bound. The current issue is perfect-bound with paper covers. In addition to the generally poor print quality, I found the intentional printing of the sixteen-page color signature in black-and-white to be a great disservice to the user.

The reader is apprised on the verso of the title page that the stereographs were originally reproduced in color, but according to the publisher, "In order to keep the price of the present edition as low as possible these stereographs have been reproduced in black and white." It appears that the images were printed using the color negatives. Thus they are too dark to be of much use even for the information they convey in monochrome. People who want accurate and useful dating sources would be more than willing to pay extra money for better paper stock, sewn signatures, hard covers, better illustrations, and illustrations in color.

If your institution does not own the 1977 edition of *The World of Stereographs,* should it spend the $21.50 for the reissue? I'd save my money and look for a copy of the out-of-print first edition.

[4] Jay Ruby, "William Culp Darrah—A Remembrance," in *Shadow and Substance: Essays on the History of Photography,* edited by Kathleen Collins (Troy, Mich.: The Amorphous Institute Press, 1990), 8.

Darrah's work appeared in the 1970s and 1980s when many would say the history of photography was in its infancy. Leading up to and following the sesquicentennial of the announcement of photography in 1989, however, many new histories have appeared. Heinz K. and Bridget A. Henisch have been especially busy photographic historians during the 1990s, having published three histories in five years. Heinz Henisch, a retired professor of materials science at the Pennsylvania State University, better known as the inaugural editor of the *History of Photography* journal, and his wife, Bridget, author of *Fast and Feast* (a cooking history) as well as short research articles on the history of photography, have joined forces to produce three very personal looks at photography. The Henisches are interesting individuals, eclectic and quirky in their photo-history interests and, it appears, as eclectic and quirky in their writing.

Their first joint effort, *The Photographic Experience 1839–1914: Images and Attitudes,* focuses on the ways photography has touched our lives. According to the Henisches, "every form of science, technology, and commerce is in some way dependent upon it and, to a much larger extent than is generally appreciated, photography has helped to shape the character of modern art, as well as the teaching of art history." They admit that the fifteen essays in the book are personal ("Photographist in Charge," "Mixed Media," "Family Milestones," "Advertising and Publicity," "Humor," "Camera in Court," and "Photography in Travel," to name a few) and they hope that the readers will find them (the essays) interesting.

The second and third histories, *The Painted Photograph 1839–1914: Origins, Techniques, Aspirations* (1996) and *Early Photography and Humor* (1998) are little more than expanded chapters taken from the 1993 history. Much of the same information and many of the same illustrations are used in these later two books. The *Painted Photograph* looks at society's need for color in its photographs. According to the authors, the silver-grey, purple faces, or blue faces that we have come to appreciate were, at the time, not life-like and so, from the very beginning, the public wanted realistic photographic likenesses made. The Henisches provide a general overview of retouching, heavily over-painted, enlarged, and printed photographs.

The Henisches' writing style is odd, almost chatty, and is pervaded by a sharp humor that distracts the reader. For example, in *The Photographic Experience,* with regard to a Rembrandt studio, they write, "Never a 'Raphael Studio,' or one named after any other master, but we will charitably dismiss the notion that Rembrandt was the only painter with whose name photographers were familiar." (p. 208) The reader is left wondering why, historically, Rembrandt's name actually was chosen.

The essays (pick any from *The Photographic Experience, Painted Photograph,* or *Photography and Humor*) read like annotated bibliographies because of the constant reference to other sources (especially back to *The Photographic Experience*) and often to other illustrations, discussed, but not reproduced in the book at

hand. If readers do not have access to out-of-print, non-American books, the references are useless. Even if they had access, I doubt that readers would stop reading every paragraph or so to look up the citation in order to understand what is being discussed. In many cases, this is what needs to be done.

Beyond the problems with the sources cited, the notation style is that of a scientist rather than a historian: internal parenthetical references to bibliographies appear at the end of each essay. This style precludes amplifying footnote or parenthetical comment, which serves the historian well. Often the reference is to "Person X, personal communication, 19xx," when the text referred to a nineteenth-century source. While I am delighted to see that so many individuals assisted the Henisches in locating sources for their work, those individuals are properly acknowledged in the preface. They do not need to be renamed in a footnote. A note should be used to direct us to a historical source, rather than to thank people for their private communications.

It appears that little original research was undertaken for any of the books. Even nineteenth-century citations come from secondary sources. There is a heavy reliance on the work of three of Professor Henisch's graduate students: Kathleen Collins, Gillian Greenhill, and Thomas Weprich. In fact, the three books begin to blend because they are so similar in content; the same sources are being used many times.

Although the Henisches point out the inter-relationship between photography and printing, they have not applied the correct terms to certain printmaking processes. Just as a salted-paper print is different from a gelatin-silver developing-out print, so a wood engraving is different from a wood cut. The Henisches, however, appear to call any print in the popular press a "wood cut." Anyone with a cursory knowledge of the nineteenth-century illustrated press knows that these illustrations generally are wood *engravings,* never wood *cuts.* If the accuracy of the print terms is unreliable, we may rightly wonder what else might be incorrect.

The range in the quality of reproductions seems curious. Some illustrations appear to be made from photocopies and are often hard to decipher, while others are top-notch reproductions. Why the disparity? The lesser-quality illustrations are not from hard-to-locate European sources, but from easily accessed American publications.

The books' layouts are also frustrating, the reader being referred to a different page for the illustration under consideration. Time and again, illustrations are numbered out of sequence and blocks of illustrations break up the text, making the books difficult to read. Yet even with these faults, there is fascinating information about less well known people, activities, and practices surrounding the field of photography. In addition, because the Henisches are European (he is German, she is English), they bring a delightful international view to their work. American photography is well represented, but so too is British and continental photography. Photography truly is international. German, French, and English

photographic humor makes sense to the American reader. One also learns that coloring, tinting, enlarging, and other machinations of the original image are also international in scope and interest. These books teach the reader more about aspects of photography that have not really been considered by other historians. I am not really aware of any book-length treatments of seventy-five years of photographic history that touch on the subjects covered by the Henisches.

Should an archives purchase these books? If pressed to buy one, I would go with *The Photographic Experience.* Use the money saved on *The Painted Photograph* and *Photography and Humor* to buy that first-edition Darrah.

LAURIE A. BATY
National Historical Publications and Records Commission

Lost Films: Important Films That Disappeared.

By Frank Thompson. New York: Citadel Press, 1996. Bibliography. Index. Illustrations. xxii, 298 pp. $16.95. ISBN: 0-8065-1604-6.

Our Movie Heritage.

By Tom McGreevey and Joanne L. Yeck. New Brunswick, N.J.: Rutgers University Press, 1997. Glossary. Bibliography. Index. Illustrations. xii, 184 pp. $45.00 ISBN: 0-8135-2431-8. ♾

Television and Video Preservation 1997: A Study of the Current State of American Television and Video Preservation: Report of the Librarian of Congress.

By William T. Murphy. Washington, D.C.: U.S. Government Printing Office, 1997. 5 volumes—Volume 1: Report, xvii, 214 pp.; Volume 2: Los Angeles Hearing - March 1996, iv, 121 pp.; Volume 3: New York Hearing - March 1996, iv, 115 pp.; Volume 4: Washington Hearing - March 1996, iv, 129 pp.; Volume 5: Submissions, v, 569 pp. $64.00. ISBN: 0-8444-0946-4.

Let us start with two often-cited statistical estimates: about 90 percent of pre-1930 U.S. silent feature films no longer exist; more than one-half of all pre-1950 U.S. feature films no longer exist. These figures do not take into account the numerous industrial, training, documentary, experimental, and other "non-entertainment" films that also have literally disappeared. This sad legacy is the result of a combination of problems associated with the physical medium of motion picture film (dangerous nitrate film, color fading, high archival and restoration costs, etc.) and decisions made or not made by the creators or subsequent owners of films (assuming old films will not interest future audiences,

neglect or willful destruction of camera negatives, inappropriate storage methods, etc.). The second half of our century has seen further manifestations of the film preservation challenge, which unfortunately now includes the newer complications of television and video preservation.

In addition to their varying and admittedly subjective artistic, educational, or entertainment value, film, television, and video of any period or most subjects can provide substantial documentary source material to supplement that which is available through contemporary manuscripts and publications and through other audiovisual media such as sound recordings and photographs. Film, television, and video—moving image records in the broadest sense—can offer the viewer an often compelling opportunity to enter a prior world, whether fictional or once real. Efforts made by archivists, technicians, and others to preserve moving image records merit increasing levels of institutional and social support. But with moving image preservation, as in many archival activities, there is so very much to be done, so little money to do it, and so often too little time before it is too late to make a difference with individual items. Educating film and television professionals, studio officials, archival administrators, and government leaders, among others, is one preservation goal that can lead to important tangible successes. The general public also deserves such enlightenment about moving image preservation. More knowledgeable public support helps channel interest and money into worthwhile action. The books under consideration here are directed, to varying degrees, toward general and more specialized audiences. Each book succeeds in meeting its educational aim and thereby makes a contribution to fostering future preservation achievements.

Frank Thompson's *Lost Films: Important Movies That Disappeared* uses an appealing approach to spotlight the problems of film preservation. Following a short introductory essay outlining the overall situation and summarizing his scholarly method, the author describes, in separate chapters twenty-seven American silent feature films created between 1911 and 1929. With a regrettable superabundance from which to choose, Thompson provides his own representative list of such great losses. Each film is "lost" because there is no known complete negative or print in existence. There may be surviving production photographs or even some short extant film sections, but the actual complete film is simply gone. Titles considered range from films depicting great events in American history (*The Immortal Alamo, The Battle of Gettysburg,* and *The Rough Riders*) to film versions of novels and plays (*So Big, Gentlemen Prefer Blondes,* and *The Divine Woman*) to original productions with various themes (*A Daughter of the Gods, The Knickerbocker Buckaroo,* and *The Case of Lena Smith*). Directors include great names such as John Ford, F. W. Murnau, Josef von Sternberg, and Raoul Walsh. Actors include stars such as Gary Cooper, Greta Garbo, Colleen Moore, and William Powell. A typical chapter provides release information and production credits; a synopsis based on contemporary reviews, press releases, or other

studio documents; an essay on the film's production, director, actors, and historic and artistic context; and several still photographs of the production and advertising posters. As has now and then occurred with some films previously considered "lost," there may remain some hope that fragments, individual reels, or possibly a complete print may someday be located that could allow the reconstitution of a lost film. For the present, though, these films are indeed lost.

While the Thompson book concentrates on silent films and thus might more likely be read by those interested in early American cinema, Tom McGreevey and Joanne L. Yeck's *Our Movie Heritage* is directed toward a far wider readership. The authors are addressing the general public on broad film preservation issues with, again, an emphasis on the American experience. They attempt both to educate readers on various historical, technical, and institutional topics and to make a convincing argument that saving "our movie heritage" should be a high national priority endeavor. Considerable appropriate space is devoted to explaining how film decays, how film can best be preserved and restored, and how and why today's massive film preservation problems came to be. Prominent coverage is given to the pioneering and ongoing preservation efforts of institutions such as the Library of Congress, the Museum of Modern Art, George Eastman House, and the UCLA Film and Television Archive, as well as to the foremost practitioners and proponents of film preservation. Much attention is of course given to the Hollywood studios, whose preservation stance has changed from an early general indifference or worse to a more recent growing realization of the great monetary value of a well-preserved film catalog for exploitation in modern television and video markets. A forward by film historian Leonard Maltin, the useful glossary, and numerous excellently chosen illustrations are further big pluses. McGreevey and Yeck hold great hope that film preservation will continue sustaining well-acknowledged artistic and cultural values, while serving appropriate institutional and corporate interests. Their book is a fine contribution to heightening general awareness of the noteworthy successes and continuing difficulties of film preservation. If an archivist in any field is seeking a book to introduce someone to our profession, this may well be the one to choose.

If the twentieth century is the century of film, the post-World War II years have been the half-century of television. In the United States alone, enormous quantities of television programming have been broadcast live, on film, and on tape nationally and locally since the late 1940s. First appearing in 1956, videotape gradually became a dominant part of television broadcasting and more recently became increasingly prominent for nonbroadcast commercial purposes and personal use. The broadcast programming and other materials preserved on film and videotape represent an extensive cultural legacy connected to virtually every aspect of human activity. But like film, the U.S. television and video output has vast preservation problems. To choose only two notorious and suggestive examples of irretrievable great losses, all videotapes of the first ten

years of *The Tonight Show* (1956–1965) were destroyed and the videotape of the first football Super Bowl (1967) was erased. Much more has been lost, and much of value remains in jeopardy.

Carrying forward the work of the Library of Congress's similar 1993 extensive study of film preservation, *Television and Video Preservation 1997* is a milestone accomplishment in preservation literature. Volume 1, the report proper, written by William T. Murphy of the National Archives and Records Administration while on assignment at the Library of Congress, was based in part on the evidence accumulated in the other volumes. Volumes 2–4 are full transcripts of three 1996 hearings held to receive expert input from representatives of the broadcasting industry, preservation professionals, and other knowledgeable parties. Volume 5 provides the complete texts of written submissions received from such persons and organizations. Thoroughly examining volumes 2–5 will provide much useful information and many insights from different perspectives. However, volume 1 is surely the heart of this study. Murphy presents a multifaceted account of television and video preservation from its beginnings to today. His report gives prominent coverage to everything from the physical nature and proper care of television film and videotape, to film studio and television network preservation efforts, to institutional preservation work. Shorter sections devote attention to the characteristic problems confronting local television news archives and the creators of video art and independent video. The report culminates in a formal, detailed twenty-eight-page "national plan . . . for safeguarding and preserving the American television and video heritage." The plan's three main themes are "defining the preservation of television and video materials," "access to television and video archives," and "funding preservation and access and increasing public awareness." While a summary of the plan cannot be easily offered in this space, it can be said that the plan is visionary and appears to make numerous well-reasoned recommendations covering every major area of concern. Lastly, ten diverse appendices provide additional valuable information. The report's more descriptive main body and its concluding plan clearly merit serious study by anyone professionally involved with film, television, and video preservation issues. The study produced by Murphy and his Library of Congress associates deserves much praise for its style and enlightening substance. We can only hope that it will play some major role in furthering worthy preservation causes.

Donald W. Jackanicz
National Archives and Records Administration
Great Lakes Region

The New Museum Registration Methods.

Edited by Rebecca A. Buck and Jean Allman Gilmore. Washington, D.C.: American Association of Museums, 1998. xvii. 427 pp. Illustrations. Soft cover.

Available through the American Association of Museums, $40.00 for members, $55.00 for nonmembers. ISBN: 0-931201-31-4.

The Administration of Television Newsfilm and Videotape Collections: A Curatorial Manual.

Edited by Steven Davidson and Gregory Lukow. Los Angeles: American Film Institute and Miami: Louis Wolfson II Media History Center, 1997. 246 pp. Soft cover. Available through the American Film Institute and the Louis Wolfson II Media History Center, $35.00. ISBN: 0-9649097-0-7.

In the last twenty years the role of the museum registrar has changed considerably from one that focused primarily on the management of collections to one that has expanded to include the computerization of artifacts, legal and ethical issues, and concerns over preservation and disaster preparedness. In addition, the role of registrar in the museum has been formalized, culminating in the founding of the Registrars Committee, one of twelve standing professional committees of the American Association of Museums. This shift in responsibility as well as the changing nature of museums is reflected in *The New Museum Registration Methods,* a handsome new guide to understanding the role of the registrar in the museum world.

Known informally as the "bible of museum registrars," this new edition expands upon the 1979 *Museum Registration Methods,* edited by Dorothy H. Dudley and Irma Bezold Wilkinson. Divided into six sections—"Documentation," "Collections Management," "Processes," "Administrative Functions," "Risk Management," and "Ethical and Legal Issues"—the book includes more than fifty new chapters covering such issues as packing and crating, rights and reproduction, disaster planning, legal and ethical issues, integrated pest management, insurance, copyright, architectural planning, and the environment. Prepared by the American Association of Museums, this edition incorporates articles by more than seventy museum professionals such as registrars, conservators, archivists, architects, appraisers, lawyers, archeologists, and museum administrators. The book is intended to be applicable to institutions of varying sizes and disciplines. Its first section, "Documentation," discusses ways to create and manage, either manually or electronically, documentation regarding a museum's collection and its transactions. The next section, "Collections Management," focuses on the nuts and bolts of managing and caring for artifacts. In short and concise chapters, issues such as numbering, marking, photographing, handling, storing, displaying, and packing and crating artifacts are discussed in detail. The book's third section, "Processes," discusses accessioning and deaccessioning artifacts, as well as the registrar's role in preparing and hosting exhibitions. The registrar's growing role in personnel decisions, bud-

geting, and establishing collections management policy is the focus of the guide's fourth section. The final two sections, "Risk Management" and "Ethical and Legal Issues," parallel the registrar's new responsibility with respect to security, copyright, and tax issues, with a copy of the registrar's code of ethics included. In short, the book is a compilation of brief essays covering all possible issues concerning the registration and management of museum-based collections.

The New Museum Registration Methods does discuss, to some degree, archival material and the establishing of an institutional archives. In a brief chapter, K. Sharon Bennett, archivist at the Charleston Museum in Charleston, South Carolina, writes about creating an institutional archives, paying particular attention to appraisal, arrangement and description, and records retention. As Bennett mentions, archivists need to concentrate on provenance and original order when processing a collection. She also discusses the storage of paper records, electronic records, magnetic tape, and optical disks, noting the special considerations required for each medium. Conditions relating to archival material are also mentioned in other parts of the book, most notably in the chapter on collections management. Archivists, most assuredly, will benefit from consulting this resource.

One of the book's strengths is its ability to touch on a variety of artifacts, including archival material, paintings, textiles, natural history specimens, glass, and photographs, to name a few. Special conditions associated with these and other artifacts are detailed in sections on marking, measuring, and condition reporting. In addition, the glossaries and appendices are particularly valuable. Furthermore, interspersed throughout the text are sample forms, such as a deed of gift, a deaccession form, and loan forms, to help readers better understand the processes. In some cases, the book would have benefited from the inclusion of more forms, such as a rights and reproductions image use contract or a sample disaster plan. These omissions, however, do not diminish the overall quality of this book which I am sure will become the standard until it is revised.

Well-organized and easily accessible, *The New Museum Registration Methods* works best as a reference book to be consulted frequently by registrars, curators, archivists, and administrators. Although it may be read from cover to cover, the book is intended to be a guide to be consulted when questions or problems arise.

By contrast, *The Administration of Television Newsfilm and Videotapes Collections: A Curatorial Manual* focuses solely on film and video collections and the archivist's responsibility to them. Edited by Steven Davidson of the Louis Wolfson II Media History Center and Gregory Lukow of the National Center for Film and Video Preservation of the American Film Institute, the manual is a compilation of essays discussing curatorial issues pertaining to the acquisition, preservation, and accessibility of film and video collections. The book is meant to coincide with the relatively recent development of local news archival col-

lections. Although the book uses television film and video collections as its framework, the issues discussed can be applied to collections that originate elsewhere, such as home movies and sporting events. After a brief argument in favor of the historical importance of television and television preservation, the authors launch into a discussion of the differences between film and video. It is a discussion that most archivists will find useful given the scale of the film and video collection that they are most likely to come across in their jobs. Beginning in the 1940s, television news gathering relied on 35 mm, and later, 16 mm film, with 8 mm being relegated mostly to home movies. Once exposed and later processed, film could not be reused to capture an image, and the result was the accumulation of vast amounts of film, some of which was discarded immediately. By the 1970s the invention of the less expensive magnetic videotape significantly altered news gathering. As the 3/4-inch U-matic videocassette became popular, some advantages, such as faster production and editing time, accompanied it. The drawback, as some "film purists" saw it, was its recyclability and the possibility for losing "potential historic" images. Within a few years, smaller videotape cassette formats, such as Betacam, Betacam SP, Hi8, and digital superseded 3/4-inch video, creating new concerns over preservation and accessibility.

As the authors note, film and video collections present many preservation problems. Two of the biggest problems associated with film include the "vinegar syndrome" and the inevitable fading of color film. Storing film in plastic cans horizontally in a cool storage area will slow down the deterioration of film. Readers will benefit from photographs of deteriorating film and begin to notice the differences between buckling, shrinkage, and scratches. Videocassettes, meanwhile, have a shorter life expectancy than film. Another problem associated with the preservation of different film and video formats is the need to have the proper machines to view the images and determine their conditions. Finally, the authors discuss film-to-video transfers, the equipment needed, and the advantages of having backup copies of original film and video. The authors present different methods of transfer, including ways for archivists to do it on-site. Besides preservation concerns, archivists need to consider issues of appraisal, arrangement, and description, and cataloging when acquiring a collection. Establishing intellectual control requires understanding the internal and external control of the moving images and the methods by which they were stored and accessed at their prior location. Along with arranging and describing comes cataloging. The authors note the structure of the catalog, the MARC AMC format, and how to create a catalog. After arranging and describing, cataloging, and preserving a moving image collection, the archivist's other responsibility is to make it accessible to the public. Two chapters, one on licensing and the other on researching, present a nonarchival perspective on accessing a collection. The first essay is from the perspective of a licensee: When licensing footage, a licensee seeks information about policies, pricing, and rights. The second chapter discusses how a researcher

might access a collection and the questions that might be raised with respect to its organization, scope, and content. Both chapters are particularly valuable and serve to remind archivists that their main responsibility is to act as a liaison between the collection and the public.

A revised edition of the volume would benefit from a discussion of the increasing use of digital formats and the problems that they present for long-term preservation. Within the last few years, television stations have begun to shift from Betacam SP to digital mediums. What are the advantages and disadvantages associated with digital formats and what is the consensus for their long-term survival? Furthermore, an appendix listing equipment and where to buy it or even a list of funding sources for film and video projects would have been helpful, though not essential. Despite these minor criticisms, the book is extremely thorough and should be of tremendous help to any archivist whose film and video collection spans the history of television news gathering. Both books are valuable resources to any archivist, whether new to the field or a seasoned veteran. In their presentation and subject matter, each guide will help archivists and museum personnel better document, preserve, and make accessible their collections.

DOUGLAS STARK
Naismith Memorial Basketball Hall of Fame

Information Seeking and Subject Representation: An Activity-Theoretical Approach to Information Science.

By Birger Hjørland. Westport, Conn.: Greenwood Press, 1997. 213 pp. ISBN 0-313-29893-9. ♾

This is an interesting and thought-provoking work, but by no means the revolutionary volume the author seems to imply it is. It is a philosophical look at the nature of information science, especially subject analysis, from the relativistic, collectivistic activity-theoretical (AT) perspective. The AT approach, following from the pragmatism of John Dewey, sees human learning and subsequent behaviors as not based just upon doing, but upon "participating in a functioning culture." (p. 2) While many philosophical treatises are difficult to read, Hjørland is understandable, but at times overstates the obvious as if no one has ever considered it before. Translation hurts the text in places, making for some odd sentence constructions and lengthy passages. There is also a good deal of redundancy here that more judicious editing might have remedied. All in all, however, it is worth reading and will be of interest to many archivists who blend a love of the humanities and philosophical argument with the technical information-processing perspective necessary today. Indeed, this is one of the few philosophical or theoretical treatments of infor-

mation seeking or subject representation, and it is interesting for that reason alone.

Hjørland, an associate professor and head of the Department of Humanities and Social Sciences Information Studies at the Royal School of Librarianship in Copenhagen, states that he based the book "on the assumption that information seeking is the key problem in information science." (p. 1) While some might argue whether this is *the* key problem or perhaps state it a bit differently, certainly information seeking and information retrieval are core issues for information science (IS). From the beginning of the volume, Hjørland parts company with much of the current IS research and literature, observing that "the strong influence of positivist and rationalist trends" shapes how many information scientists approach the information seeking problem. He sees the predominance of this influence to be to the detriment of the field as it has, in large part, precluded other approaches. He argues that since the late 1950s, and the work of J. S. Bruner and Noam Chomsky, information scientists have increasingly adopted the cognitive perspective when conceptualizing and studying how people seek information. Hjørland points out that this approach assumes the human brain to be a computing machine and considers each person to be an individual who deals with information seeking events in a totally unique way from any other individual. He cites R. S. Taylor's four-level conceptualization of information need as an important influence in this mentalist school of thought, and argues that it misses the mark when describing "information needs" as being totally within the "user's head." (p. 165). Evidence of the cognitive approach to IS can be seen in the extensive debate during the 1990s over the nature of relevance in the IS literature, with the focus on "situational" or "psychological" relevance. Hjørland sees much waste in this insistent stressing of the unique aspects of information seeking over what can be predicted based upon context. He argues that "it is meaningless to investigate the 'micro events,' the micro behavior of information searching and representation, if you have no indication whether this behavior contributes to human knowledge or not." (p. 3)

Hjørland does not suggest that every human is not unique, but rather that people fall into categories, frequently based on their life's work or family needs. He argues that while people may view each piece of information they encounter with a unique perspective, much of their response will be based on their cultural, educational, and vocational backgrounds. Indeed, so much of their response will be influenced by these contexts that understanding the contexts will provide much insight into information seeking, relevance judgments, and the building of effective information retrieval systems.

Basing much of his argument on scholars and scholarly information seeking, Hjørland argues that the information representation, seeking, and retrieval tasks will be vastly improved if information scientists and database builders consider the fundamental nature of scholarly domains when looking at these

problems. Thus, for example, information retrieval in the health sciences will be better understood and improved if we first understand the nature of medical information and how physicians and researchers communicate. The same will occur for historians if we understand the nature of historical discourse and patterns in the scholarly historical domain before we create databases of historical documents. Yes, indeed this is true, as I have already argued at length elsewhere. But even when I conducted my study of information surrogation and retrieval of historical writings, the idea that better information systems for scholars should flow from an understanding of scholarly domains was not new.[5] Schools of information and library science have been teaching courses in domain-specific literatures for decades. In these courses students have long learned that scholars in different disciplines produce different literatures, ask different questions, look for different types of information, and seek information differently, one from another. While there may not be extensive philosophical treatises looking at the linguistic and epistemological foundations of various disciplines within the IS literature, there is a large body of user studies that do consider discipline, vocation, or even ethnic, demographic, and gender differences.[6] Furthermore, the best approach probably combines multiple methods of understanding information seeking, both individual and culturally based, as all of us are individuals who exist within a number of different and overlapping contexts.

Beyond an interest in the philosophical, archivists should read this volume, as it does provide a strong argument for providing access to information within appropriate and useful contexts rather than by simply attaching or extracting a few keywords. Archivists have long been doing this by maintaining original order of collections and providing extensive contextual (e.g., biographical and institutional) information within finding aids. Perhaps even more importantly, Hjørland argues that there "are no permanent knowledge categories," and thus, that subject analysis, and more broadly, the organization of knowledge, is best accomplished based on professional or scholarly domains. While flawed at points, archivists may find Hjørland's work a useful tool in theory-building for their own domain.

HELEN R. TIBBO
University of North Carolina at Chapel Hill

[5] Helen R. Tibbo, *Abstracting, Information Retrieval, and the Humanities: Providing Access to Historical Literature* (Chicago: American Library Association, 1993).

[6] See for example Elfreda A. Chatman, *The Diffusion of Information Among the Working Poor.* Ph.D. thesis, University of California, Berkeley, 1983; Elfreda A. Chatman, *The Information World of Retired Women* (New York: Greenwood Press, 1992).