BOOK REVIEWS

Amy Cooper Cary, Reviews Editor

Narrating from the Archive: Novels, Records, Bureaucrats in the Modern Age

By Marco Codebò. Madison, N.J.: Fairleigh Dickinson University Press, 2010. 197 pp. Hard cover. $51.50. ISBN 978-0-8386-4205-4.

With the rise of postmodernism, the relationship between fiction and the archives has become an important area of scholastic exploration. Marco Codebò takes this exploration in new and intriguing directions in *Narrating from the Archive.* The monograph centers on the historical development of the archival novel from early modernity to the late twentieth century, a period of three hundred years spanning the eighteenth century to the rise of postmodernism. The archival novel, a fictional genre, serves as a vehicle for deepening the reader's understanding of the nature of the novel and its cultural significance in the modern age.

Codebò is a literary scholar, an experienced archival researcher, and a novelist. He is an assistant professor of French and Italian at Long Island University. He holds a PhD in comparative literature from the University of California at Santa Barbara and studied literature and philosophy at the University of Genoa. His scholarship focuses on nineteenth- and twentieth-century fiction in France, Italy, and Latin America. He is a specialist in the theory of the novel. His list of publications reveals a long-term engagement with the examination of the relationship between the modern novel, archives, and historiography, the focus of this monograph. His writing style reflects his background. It is highly academic, but also demonstrates novelistic sensibilities with its flowing narrative and arresting prose.

Archivists, archival researchers, and literary scholars alike will be captivated by Codebò's conception of the novel and its relation to the archives. In the introduction and initial two chapters, Codebò outlines his investigation and its objectives. In chapter 1, he provides the necessary background for the monograph by discussing the development of the novel in eighteenth-century England. The novel aimed at opening the private sphere for public debate. He argues that the novel's primary objective is the creation of enduring records by recording reliable and relevant narratives through the observation and documentation of the experiences and lives of ordinary people. Archival tools for arranging information have been essential in meeting this objective. The archival novel is a genre "where the narrative stores records, bureaucratic writing

informs language, and the archive functions as a semiotic frame that structures the text's content and meaning" (p. 13). In the archival novel, the novel's subterranean relationship with the archives is revealed. The archives becomes the visible center and key feature of the novelistic world showing to the world "what is hidden in traditional novels" (p. 159). The archival novel as a field borders, and sometimes overlaps, other genres, including historical, realist, epistolary, and testimonial novels, as well as historiography, memoirs, the law, and journalism (p. 16). The archival novel is one realization of the novel's larger project, relying on the archives as a source for both records and authenticity. It is through the examination of the archival novel that the significant relationship of all novels to the archives can be exposed, thereby making a larger argument about the possibility, project, and nature of the novel. Archival novels as explored by Codebò, across boundaries of linguistic traditions and cultural and historic contexts, prove the existence of connection between the novel and the archives and that this connection is significant in the goal and means of novelistic discourse.

The identification and visibility of the archival novel as an important strand of literary prose is firmly rooted in postmodernism (p. 18). Codebò acknowledges the danger of anachronism in applying the critical category of archival fiction to the analysis of literary works dating back to the eighteenth century. To avoid this, he analyzes the mediating strategies implemented by novelists who applied the archives epistemology to the production of fictional texts. He also acknowledges the significance of the existence of these strategies within distinct cultural contexts. In this vein, he chooses not to proceed linearly with his investigation. The monograph instead is structured around the examination of six novels, all of which "embody significant features of the archival novel" (p. 19). Each chapter successfully builds upon the previous chapter to support Codebò's larger arguments.

Significantly, the archival novel has been written in two distinct paradigms, legitimation and challenge, which Codebò examines in chapter 2. In the former, the archives is used to establish and maintain authenticity and the appearance of truth. In the latter, the archives is understood as biased while it is a hierarchical and politicized space, therefore problematic for the establishment of truth. In the paradigm of legitimation, Codebò analyzes Alessandro Manzoni's *I promessi sposi* and *Storia della colonna infame* (1840) and Honoré Balzac's *La Comédie Humaine* (1842–1847). In the historical transition between the paradigms in the late nineteenth century is Gustave Flaubert's *Bouvard et Pécuchet* (1881). Within the paradigm of challenge he analyzes George Perec's *La vie mode d' emploi* (1978) and Don DeLillo's *Libra* (1988). The chapters on novels within the paradigm of challenge provide unique access to analyzing the impact of postmodernism on the archives that will be useful to archivists.

After the introductory chapters, chapters 3 through 7 each focus on a particular archival novel as related to the historical development of the genre. Codebò uses each novel to explore the relation of the archival novel to distinct literary, historical, and cultural phenomena. In chapter 3, Codebò analyzes the relation between archival and historical novels by looking at historical writing, records, and fiction in Manzoni's *I promessi sposi* and *Storia della colonna infame.* In chapter 4, he examines and explores Balzac's *La Comédie Humaine,* using it as a lens to explore the relation between the archival novel, the law, and nineteenth-century nationalism, citizenship, and identification with the nation-state. In chapter 5, he examines Flaubert's *Bouvard et Pécuchet* and its criticism of nineteenth-century conceptions of knowledge as a means to explore the relation of the archival novel, the encyclopedia, and literary realism.

Archivists will be particularly interested in chapter 6, in which Codebò analyzes Perec's *La vie mode d'emploi* and its approach to the archives as "game," as a means to explore the relationship between archives, libraries, and memory (p. 135). Perec is the only novelist included to have been formally trained as an archivist (p. 119). Written in the paradigm of challenge, archival practices and theory become part of the novel's structure, a means by which Perec exposes the archives' "malfunctions" in the age of the "archive's decomposition" (pp. 119–20). Yet, even as the novel challenges the archives in the spirit of postmodernist critique, an archives is created in the novel itself, tying together and storing disparate traces, arranging them to transmit knowledge in the form of documents, objects, and narratives. Significantly, this chapter is also in dialogue with recent archival discourse on memory and the precarious place of the archives and the archivist in balancing recording, remembering, and forgetting. Codebò empowers the role of archivists in collective memory, arguing that they "frame" the memories of human history by shaping the structures of access to the past (p. 130).

Demonstrated throughout the monograph, Codebò's extensive understanding of archives and archival practices, history, theory, and discourse will engage readers. Of interest to archivists will be his discussion of archival history. In chapter 2, he traces of the development of archives in the French Revolution as a contemporaneous project with similar aims to that of the novel, storing and arranging the records of the lives of the modern individual (p. 43). He focuses his investigation on bureaucratic archives, as bureaucracies were the most significant practitioners of archival discourse throughout the modern age. One of the strengths of this book is in its discussions of theory, both postmodern and archival, which are clear and highly accessible. The archives operates in the monograph as a site of power and as a tool for the organization, authentication, and transmission of knowledge. Thoroughly postmodern in his approach, Codebò conceives of the archives itself as a discourse, one that forms the objects of which it speaks. The objects formed include archival items, such as record

series, files, and folders, as well as the archivist and archives users. Codebò aims to add to this list the archival novel.

The weakness of the book is found in its final pages, in incomplete and problematic conclusions about the role of the archives and the novel in the current digital age. In the final chapter, Codebò analyzes DeLillo's *Libra* to discuss the archives senescence in the cultural context of modern science and the rise of the digital database. He argues problematically that the digital database has replaced the archives as the primary tool for managing and storing information. He is too eager to tout the end of the "paper age" and of its bureaucratic archives. The archives itself is devalued, perceived to be an antiquated space, one unable to meet the demands of the current age. This is a conception of archives that will trouble archivists greatly. The supposed obsolescence of the archives has significant implications for the novel. The novel continues to rely on "cumbersome," "consuming," and "out-dated" procedures and tools, including research, copying, and storing methods developed during the "paper age" (p. 159). Like the archives on which the novel depends, its project is to be fulfilled by another medium according to Codebò. Digital databases, including Facebook, blogs, and YouTube, expose in new and powerful ways the private sphere of the individual to the gaze of the public, thereby fulfilling fully the project of the eighteenth-century novel. Contradictorily, Codebò claims this does not mean the death of the novel or its "cultural capital," but rather feebly argues it means only that the novel's documentary foundation in the archives is no longer in line with modern technology's capabilities for managing and disseminating knowledge (p. 160). He concludes his analysis of the role of the novel in the modern age by stating merely that it remains to be seen in the digital age if a cultural form as important as the novel was in the "paper age" will be developed. Though he successfully meets his objectives in this interesting book, linking significantly the novel and the archives, and establishing with it a new novelistic genre, in the end Codebò leaves the reader feeling unsatisfied.

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The Ethical Archivist

By Elena S. Danielson. Chicago: Society of American Archivists, 2010. vi, 437 pp. Soft cover. $49.00, members, $35.00, nonmembers. ISBN 978-1-931666-34-2.

With increasing frequency and sometimes, with increasing urgency, archivists seek guidance on matters of archival ethics. Elena Danielson's well-written

and engaging book fulfills the information needs of new practitioners and provides a framework for analysis and food for thought for experienced professionals alike. Outlining ethical principles and using case studies and real-life examples, the author offers a variety of challenging ethical scenarios to encourage the reader to analyze carefully and think broadly. Rather than providing concrete answers, however, she poses questions to suggest a range of responses. Instead of solutions, she creates an array of possible strategies with which to evaluate ethical issues and develop policies tailored to the needs of archives. Such an open-ended approach may not suit every reader, but it encourages thought about tough issues.

The author, a former associate director of the Hoover Institution and director of the Hoover Library and Archives, has published and spoken widely on ethics and is well versed on her subject. Without seeming either pedantic or strident, Danielson thoughtfully reflects her own highly ethical positions. Her continuing theme of preserving documents is bolstered by her examples, which give witness to what actually happened and reflect the challenges of providing open access to documents in trusted archives as well as in the context of the archival code of ethics. Danielson nimbly guides the reader through consideration of both legal and moral issues, professional and social responsibility, the impact and speed of technology, and the common needs of humanity. She reviews many of the competing demands and circumstances that often affect decisions. This analytical framework intertwines both macro or philosophical and micro or "hands-on" treatment of routine issues, resulting in a book that is accessible to readers at all levels. The author's extensive experience with archives of occupied and oppressed peoples enriches the analysis, providing an unusual context comparing daily problems.

Danielson opens with a historical and philosophical review of the archival profession and the role of archival ethics. She posits both deductive and inductive approaches to analyzing ethical questions, outlining a typology of ethical issues (which is demonstrated in the organization of her book), the constructs of memory and human rights, and social responsibility. She provides a historical look at related professional codes of ethics, including references to earlier articles. Subsequent chapters consider the ethics of acquisition, disposal, and access, and the effects of technology upon equitable access, proprietary information privacy, authenticity and forgery (or diplomatics), and displaced archives. Chapters incorporate case studies to help inform the archivist's study, including a detailed examination of the Cigarette Papers case. Each chapter concludes with a helpful list of questions for the archivist to consider when faced with ethical issues. Appendixes contain ten codes of ethics relating to archives and cultural property taken from various sources and referenced in the

text, sample acquisitions guidelines and collections management policy, a list of federal laws affecting access, and a bibliography.

Two early chapters blend the philosophical and practical in an examination of issues near and dear to the hearts of archival practitioners—the ethics of acquisition and disposal. A well-rounded treatment of the ethics of acquisition commences with a discussion of competition among repositories and the resulting split collections, with case studies ranging from biblical days to the Martin Luther King, Jr. papers, which are treated at length. Danielson outlines a preferred strategy of collaborative collecting, moving smoothly to a discussion of creating the necessary framework of mission statements and authority to collect. She gives equal treatment to acquisition in government/public archives, and private corporate and nonprofit organizations, and those by donation and purchase, concluding with an overview of collecting policies. The latter topic provides an entrée to the disposal discussion, where Danielson focuses on differences between pragmatists and idealists. She forthrightly discusses sensitive issues surrounding the sale of deaccessioned cultural materials, providing very useful information for the archivist faced with such an economic need or professional requirement. Seven case studies give real-life examples that are extremely helpful, providing, as the author notes, "low-risk exposure to the types of incidents that occur so they can be assessed calmly in theory before the practitioner has to deal with such things in the workplace." The reader gains skills to sort the minor from the major while sorting preferred or suggested approaches from the questionable.

A significant portion of the volume is devoted to the intertwined issues of access and privacy, which have been treated extensively in other sources cited in the text. Instead of restating what others have written, the author briefly cites basic access standards and focuses her discussion on the dual (or dueling) roles of the archivist as gatekeeper versus facilitator. She compares European and American reference library and archival traditions, highlighting her German and Russian archival experience. Her section on constraints on open access summarizes the current landscape, but the most significant discussion on access concerns the impact of the digital environment and the commodification of information in the digital era, to which the author prefers the open-source model as a means of moving toward equal and open access.

To round out the accession discussion, Danielson details in a separate chapter the fascinating story of the Cigarette Papers, triggered by whistleblower disclosures of proprietary papers of the Brown and Williamson Tobacco Corporation. The chapter explores and balances ethical elements of access, proprietary business records, property rights, stolen materials, authentication of gifts, privacy, legal privilege, freedom of information, the public's right to know, and the sometimes painful results of whistleblowing. The author

concludes with seven very short scenarios based on actual incidents, which the reader can use to practice the tools presented in this work and to develop necessary professional coping skills.

A lengthy privacy rights section tackles this complex and shifting subject, but, despite the importance of the topic, provides a less than entirely satisfying treatment. Many other writings on privacy treat the subject adequately, so such gaps are not critical, but as this is not the strongest section of an otherwise excellent book, it leaves the reader mildly disappointed. The author examines four lives—Thomas Jefferson, Sally Hemings, Thomas Mann, and Anne Sexton—to illustrate her thesis that protecting individuality and selfhood is at the heart of privacy and to demonstrate the effect of societal taboos in private and public domains. The abrupt transitions to following sections, including a short survey of American and European privacy safeguards and laws, a few generalizations about privacy, and a discussion of whether the battle for privacy has already been lost, make these sections a bit less focused and insightful than others in the book. At the end of the chapter, readers again find a helpful framework and concrete steps for reconciling privacy and access within the archives, which will be very helpful to the pragmatic practitioner.

The chapter on authenticity and forgery introduces the reader to concepts of archival ethics that may be somewhat unfamiliar to some readers— how to evaluate the authenticity of documents and detect forgeries, the importance of originals versus copies, and bona fide authorship. The author provides a fascinating historical review of the role of forgeries as cultural property ranging from the fourth century CE to the ease of forgery in the digital era. She covers as well the 2004 scandal surrounding the Killian documents, which involved George W. Bush's evasion of his military obligations during the Vietnam War and ended broadcaster Dan Rather's career with CBS. She provides four lessons learned to guide the working archivist: analyze documents as artifacts, consult several experts, document the process, and consult legal counsel about reporting suspicions.

Finally, Danielson examines displaced archives that are stolen, lost, seized, requisitioned, confiscated, purchased under duress, or have otherwise gone astray. She discusses how archives can seek to recover illegally removed records through replevin and describes two significant replevin actions: the successful recovery of North Carolina's copy of the Bill of Rights and South Carolina's unsuccessful attempt to recover Civil War–era gubernatorial documents from a private citizen. Against this legal backdrop, the author explores archivists' ethical obligations, suggests guidelines for the appropriate placement of records, and neatly reconnects the discussion with the ethics of acquisition and disposal. She includes eight case studies on restitution of displaced archives, explores the role often played by donors' families who may demand the return of records,

government claims, and trophy archives. Her discussion of international claims, the role of war in displacing records, and protocols developed to try to repatriate them concludes with an examination of three models of cultural property ownership: free market (favored in the United States), nationalist (followed in Eastern Europe, Russia, and China), and regulated (which balances private and public claims as practiced in Western Europe).

The Ethical Archivist is an important addition to archival literature dealing with sensitive and demanding contemporary issues. The ramifications of ethical decisions touch all of us. This is a well-written, accessible book that should be on every archivist's bookshelf.

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Digital Curation: A How-to-Do-It Manual

By Ross Harvey. London: Neal-Schuman Publishers, Inc., 2010. 225 pp. Soft cover. $75.00 ISBN 978-1555706944.

I had the pleasure of taking an indexing and thesaurus construction class given by Ross Harvey, a visiting scholar, at UCLA in 2000. At the first meeting, someone asked him to explain *facet* in terms of indexing. Rather than giving an unmemorable definition, Harvey decided to give us a practical example and talked about wine. He explained that wine could be categorized in terms of where it was from and its different attributes. On the whiteboard, he drew a chart and in the first column gave different wine attributes such as dry, sweet, tangy, woody. In the top row, he listed Chile, France, South Africa, and California. He then proceeded to fill in the chart based on different facets these various wines had, while explaining how the facets could be used to index the wine. Not only did we all understand the concept of a *facet* very clearly, we were given a crash course in wine tasting. The only thing better would have involved a wine glass in my hand and evaporating tannins on my tongue.

Harvey uses a similar approach in this book about digital curation. He brings in practical illustrative examples from the United Kingdom, Europe, the United States, and Australia, and uses a compelling narrative to convince readers that digital curation is important and is not being done enough. At the heart of his book is the Digital Curation Centre's (DDC's) life-cycle model, which visually illustrates steps in the process of digital preservation and includes terms familiar to archivists and records managers, such as *creation* and *receipt of records, appraisal* and *selection, preservation action, storage,* and *access.* He further introduces terms that have come over from the IT world, such as *ingest, reuse,* and *transform,* which

also have a place in this model. However, while readers detect the urgency, his tone does not scream doomsday scenarios the way other authors on digital preservation have previously, which is refreshing. Instead, he guides readers into doing the work in a way that lays the groundwork for realistic expectations and concrete plans.

Part 1 has four chapters that define the scope and incentives for digital curation. Parts 2 and 3 encompass the remaining eleven chapters and go over key requirements of digital curation, showing the digital curation life cycle in action. Quite usefully, Harvey has also created a table of abbreviations at the beginning of the book that lists not only acronyms for techno-terminology, but also institutions, organizations, and projects related to digitization. This is very helpful to archivists who want to see what other groups around the world have done when confronting a particular digital creation-preservation issue, so that they do not have to reinvent the wheel when tackling a particular dilemma.

Chapter 1 introduces readers to the range of processes applied to digital objects over their whole life cycle, involving a range of stakeholders from heritage organizations, academics and scientists, and governmental agencies that provide funding for cultural and educational initiatives. Harvey believes success lies in open-source solutions and creating strong links between research and practice. He points to the need for curation because of the huge data sets being created by research that need to be saved and can be reused. Chapter 2 examines new ways of working that require digital curation and the skills needed to meet the new demands of e-scholarship. Chapter 3 stresses the importance of conceptual models like the Open Archive Information System (OAIS) and the DDC Curation Lifecycle model, which must be understood to get digital curation right. And chapter 4 provides useful definitions and examples of data as digital heritage, different types and uses of digital objects from simple to complex, and databases and new types of metadata.

Chapter 5 explores the goals of digital curation and provides an overview of how these goals are achieved. It also discusses roles of data creators, users, and curators and how their work is interdependent and has broad effect beyond those immediately surrounding them in the life-cycle sequence. One of the key points here is the ongoing application of management and administrative actions throughout this process. Chapters 6 and 7 describe representation information—think data and metadata—and the human limits that can be applied to the massive amounts of data now being produced. Because of these huge amounts—think terabytes and petabytes—planning how data can be immediately accessed and stored long term is essential, especially if the data producers want to share their data with other users. Chapter 8 provides a gateway to extensive contacts within the digital information and preservation community. It lists starting points with active discussions from the National Library of

Australia to the Digital Preservation Coalition in the United Kingdom to UNESCO and the Society of American Archivists. Harvey refers to project websites, online tutorials, online journals, blogs, emails, and listservs. This chapter also emphasizes that digital collaboration is intrinsic to digital curation, as are international standards.

Harvey is actually very well placed to talk about international collaborations. At the moment, he is a visiting professor at Simmons College in Boston. But in addition to visiting Los Angeles where I met him, he has previously held visiting positions in Australia, Singapore, New Zealand, Canada, and the United Kingdom, where he was based at the University of Glasgow in Scotland. With the amount of work going on in this rapidly changing area, it is good that people are not working in a vacuum anymore; progress is being made, although perhaps not as quickly as information professionals would like and often in short-term projects. One of the criticisms Harvey makes of the digital preservation community as a whole, with which I agree completely, is its reliance on short-term funding. While any funds for research or practical applications of digital curatorship are welcome, it would be ideal for the community to move away from projects into longer-term programs. If programs were more common, the digital curation life cycle in action, described in chapters 9 through 11, would be easier to implement.

Part 3 really is the meat of the book and represents what Harvey would like to see permanently embedded in the consciousness of those outside the information and archival professions; hence, his emphasis on collaboration. The ideas in this book can't become as ubiquitous as Google if others aren't more involved, and a whole range of stakeholders mentioned at the beginning of this article need to see digital curation as valuable to them and society at large. It matters if their data are lost, not just to them, but also to others who may be interested in their work. The clear take-home message of this book is that it is possible to save their data. But what gets saved ultimately depends on what has drawn the interest of a wide number of people.

It's not enough for information professionals to preach to the choir. We must expand our proselytizing message to those who will benefit most and get them involved well before their data find their way to library or archival repositories. Harvey is quite hopeful at the end of his book, drawing attention to the new policies of the journal *Nature*. The policies state that the research behind a *Nature* article—the data and materials—must be made immediately available to others who wish to replicate the work. Any restrictions on the availability of data must be disclosed to the journal editors upon submission of an article. Therefore, any authors who hope to publish in *Nature* must ensure that their data are preserved and retrievable for re-analysis, and they must minimize obstacles to the sharing of data, materials, and algorithms. In other

words, this policy endorses data curation and gives practical incentives for enforcing it.

Getting stakeholders on board and involved in data curation is crucial to its continued success. Data curation is more than digital archiving and more than digital preservation, although these are key components. It concerns risk management and ensuring long-term accessibility, preservation, authenticity, and integrity. Digital curation requires adding value to digital objects and cutting across disciplinary boundaries.

This book about digital curation is clearly written, useful, and fascinating. If you are new to this subject or even if you think you know a lot about it already, this book will provide you with new insights.

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Currents of Archival Thinking

Edited by Terry Eastwood and Heather MacNeil. Santa Barbara, Calif.: Libraries Unlimited, 2010. 254 pp. Soft cover. Available from the Society of American Archivists, $40.00 members, $50.00 nonmembers. ISBN: 978-1-59158-656-2.

All too seldom a book comes along that synthesizes writings on archives over the past century (or more). *Currents of Archival Thinking* is just such a book. The term *currents*, explained in the introduction by Heather MacNeil, is purposefully used both to indicate where archivists are now in their understandings of core issues, theories, and functions as well as to illustrate the flow of these ideas from past to present. The book is organized into three sections: "Foundations" (e.g., provenance), "Functions" (e.g., description, preservation), and "Models and Metaphors" (e.g., life cycle, continuum). Yet, the themes that form the major currents in the book flow unimpeded through these sections. While the ten chapters do not always agree, they present archivists with an overview of the lively debates surrounding things we hold dear, such as original order, the nature of the document, and the relationship of the archivist to the materials. While not exactly a conversation among authors, the current of the book flows along, sometimes revisiting the same eddies from different perspectives and then pushing forward through uncharted rapids before moving into calmer streams.

The editors have recruited a stellar group of archivists to author individual chapters. All of the authors are well-known researchers and practitioners on the topic each covers. For example, Terry Eastwood leads off the volume with an

essay on the nature of records; Michèle Cloonan writes on preservation; Margaret Hedstrom on collective memory; and Geoffrey Yeo on description. Each of the writers presents a well-developed synthesis of a body of literature, and many present their own views on the materials. The literature covered has substantial breadth, combining archival thinking from within and sometimes from outside the archival profession, and it dates back several centuries in some essays. Many of the articles also cover a broader range of literature than we normally see in this country, referring to literature not only from the United States and Canada, but also from much of Western Europe, thus translating ideas from a variety of archival traditions and languages. This latter aspect is one of the things I find most valuable in this collection.

Terry Eastwood's engaging essay, "A Contested Realm: The Nature of Archives and the Orientation of Archival Science," begins the flow in a nice direction. He takes up the concept of the nature of records and addresses the issues of naturalness, uniqueness, interrelatedness, authenticity, and impartiality, carefully deconstructing each one. In doing so, Eastwood traces the role of the archivist from preserver to documenter.

Many of these themes form enduring currents throughout the book. For example, Ciaran Trace enters the eddy of the nature of records in her essay, "On and Off the Record? Notions of Value in the Archive." Arguing that the value of records depends on the nature of the record, Trace notes that the "concept of enduring value presupposes some kind of understanding or belief about the larger meaning and role of both archivists and records in society" (p. 57). She then highlights how the assumptions of major figures writing on appraisal (Jenkinson, Schellenberg, Duranti, Ham, Boles) have led to their differing understandings of appraisal. In "Preserving Records of Enduring Value," Michèle Cloonan picks up on the issue of relationships by thinking about preservation in terms of Hugh Taylor's ecology of information. Ecologies are made up of many interrelated parts that must often be intricately balanced, so, for Cloonan, "preservation is the relationship between records and their environment" (p. 86). Catherine Hobbs ends the flow of this discussion in the final essay of the book, "Reenvisioning the Personal: Reframing Traces of Individual Life," by tracing the history and tensions between "true" archives (e.g., governmental and organizational records) and manuscripts in an attempt to understand the nature(s) of personal papers and the relationship between the creator, the record, and the role of the archivist.

Jennifer Douglas is one of several authors who provide a perspective on provenance. Douglas traces the historical development of ideas around provenance and calls for an expanded notion of the concept—one that flows from an understanding of fonds from a physical to an intellectual construct; highlighting not many-to-one but the many-to-many relationships characteristic

of electronic recordkeeping systems. The focus of provenance is now on relationships and context. Douglas also comments on new roles for archivists. She argues that archivists should view their role vis-à-vis provenance differently, not as being externally determined but as something in which they participate. She views creatorship as continually moving in the current even after records enter archival custody, as archivists describe, scan, and represent records online, often creating new relationships with other fonds and records.

Just as Douglas asks us to question the right set of interrelations to focus on in any given set of records and the best means of determining this, Geoffrey Yeo takes up the idea of interrelationships in his chapter, "Debates about Description." In his view, "Above all, they [finding aids] capture and collate information about context . . . records do not usually bear their wider contexts on their faces, but are interrelated and can be elucidated by understanding their relationships" (p. 90). Yeo aligns with Douglas in his take on provenance, but he furthers her essay by concentrating on original order which, he asserts, lulls us into a focus on a particular sequential order to the detriment of other orders and the multitude of relationships and events that link some records to others. He likewise argues that while standards allow interoperability, they force choices that can limit the expression of relationships, quoting Geoffrey Bowker, thus making it "difficult to tell stories that cut across data structures" (p. 98).

The results of description are seen in Wendy Duff's chapter on "Archival Mediation." In tracing what we know about reference services, interviews, and exchanges between reference staff and researchers, Duff demonstrates the difficulties inherent in providing adequate descriptions for archival and manuscript materials. Her review of the Richard Lytle study using both the provenance (P) method and the content indexing (CI) method demonstrates flaws in each approach, the difficulty of expressing context and relationships suitable for every reference question, and the varying levels of skill held by researchers.

Glenn Dingwall's piece, "Life Cycle and Continuum: A View of Recordkeeping Models from the Postwar Era," details the development of these different models as a result of the increased complexity of bureaucratic institutions. Dingwall sees the life-cycle model as a means of describing how recordkeeping processes adapted to the explosion of records, while the continuum model is a reaction to both the exponential increase in records and inadequacies in the life-cycle model, specifically its characterization of recordkeeping and its perceived lack of applicability to electronic records. In addressing the theme of interrelatedness, Dingwall argues that the continuum model better accommodates the nonlinear, dynamic, interrelated nature of both bureaucratic organizations and electronic records because it opens up the number of

relationships possible for the records and accounts for changes in both the records and the underlying social structures that made the records possible.

Like Yeo who is interested in expanding archival description to tell stories that cut across data structures, Margaret Hedstrom is also interested in how stories are captured and the role of archives in the memory process. She points in her essay, "Archives and Collective Memory: More than a Metaphor, Less than an Analogy," to the sometimes elusive, sometimes misunderstood link between archives and collective memory, noting, "Further understanding of the role of archives in collective memory formation depends on placing archival documents in relation to an array of other memory devices and singling out the unique contribution of archives to the process" (p. 176). Like Eastwood, Douglas, and Dingwall, Hedstrom is concerned about the role of archivists and particularly about equating archives with memory. She urges archivists to both better understand the force of memory in all of its manifestations (documentary and not) and to better articulate a separate role for archivists and the archives apart from memory.

As an archival educator, I have long wanted a text to use with students in introductory courses. This is far from a how-to manual. While the essays in this volume can be difficult and require a substantial amount of context, this book comes the closest to anything I have read in representing what "thinking like an archivist" means in its best sense. Livia Iocovino quotes Frank Upward, paraphrasing, "postmodernity…is a mode of constantly questioning existing frameworks" (p. 188), and this volume does exactly that through the authors' modeling of the archival thinking process. This "thinking" goes way beyond understanding the core concepts, functions, and metaphors; it includes learning how to think about and question these elements in light of new genres, technologies, and cultures.

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Into the Archive: Writing and Power in Colonial Peru

By Kathryn Burns. Durham, N.C., and London: Duke University Press, 2010. xv, 248 pp. Soft cover. $22.95. ISBN 978-0-8223-4868-9.

What is a record and what does that record tell us are fundamental questions for anyone engaged in research in archival institutions. Yet, for so long, responses to that question have usually focused on the document, its authenticity, its text, and its generation. As Natalie Davis said, historians are taught to "peel away the fictive elements in our documents so we could get at the real

facts." As Davis subsequently points out, and as we now know, documents can be more complicated, as conceptions of what constitutes historical significance have broadened. Considerations of broader questions of language and culture in the construction of information have pushed (finally) some historians to look beyond the documents themselves to the archival institutions that hold them. What are the processes by which information was gathered, articulated, written, and then placed? To what extent does the archives as an institution embody these processes?

Certainly the work of Ann Stoler, Carolyn Steedman, and Nicholas Dirks among others has pushed historians to think about the archives in its processes as an issue to be explored and understood. This has become particularly important as historians work to extract "voices" in the archives of those marginalized either by colonial administrations or other power relationships—the latter conception so nicely explored by Rand Jimerson most recently in *Archives Power: Memory Accountability and Social Justice.*[1] But none of these works focuses exclusively on a particular archives at a particular time and within a particular culture. Kathryn Burns, associate professor of history at the University of North Carolina, Chapel Hill, does this in a very compelling way. The focus of this very readable study is the colonial archives in Cuzco, Peru, in the seventeenth century.

The great archival compilations of seventeenth-century records in France, Spain, and Britain are something to behold—shelf upon shelf of reports, correspondence, and other documents that tell the story of exploration, colonial conquest, and imperial administration. The Archives of the Indies in Seville is among the most impressive both as a structure and as a collection. There are also significant archival holdings in the various parts of these imperial domains. The archives of Cuzco is among these.

Burns's purpose is to present the early history of the archives itself. She is curious about the information housed there, what it is, and who compiled it. The story she tells is an important one with huge implications for archivists. She focuses on the notary, who, though a key figure in Spanish bureaucracy, in contemporary terms was not considered an exceptionally powerful one. The notary was responsible for drawing up documents in a society where representation was expected and literacy was not widespread, and for assembling those documents for placement in the archives. To understand this particular archives at this particular time you have to understand the notary.

The book is not chronological, but rather takes various perspectives on notarial practices. Burns first looks at the work of the notary drawing on a variety of manuals that define the work and responsibilities of the office, notably Monterroso's *Practica.*[2] As the Spanish empire became larger and more

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[1] (Chicago: Society of American Archivists, 2009)

[2] Gabriel Monterroso y Alvarado, *Practica Civil y Criminal y Instruccion de Scrivanos* (Valladolid, 1563).

prosperous, inevitable clashes among individuals resulted in lawsuits and contestations of various kinds. The notary stood in the midst of it all, preparing briefs and other required official documents—"filtering and shaping the contents of documents." These notarial documents provide a connection to the voices of ordinary people during this time. But, of course, these voices come to us through mediation of the notary. Theoretically, these scribes were to be impartial arbiters in their work. However, Burns finds that these offices were often bought and sold depending on the state of the local economy. Moreover, though the responsibility of the notary was clearly defined, what to include in a document and what not to include was a very complicated question. In many cases, she finds that document preparation fell into a rather routine process that used the stock phrases one might expect from a notary with too many documents to prepare in a short amount of time. In other cases, the documents are more complex and occasionally contradictory. How do we read these documents as representative of the voices of others prepared by "impartial" officials who had a lot on their minds?

Procedures were obviously there, but, in the end, notaries were people. The author spends a chapter introducing us to a few notaries, and we come to realize that they were subject to a number of influences. They lived in relatively small communities where they were known. They needed to have the pulse of these places and to be sensitive to tolerances. Francisco de la Fuente, for example, purchased an office for a high price and needed to recover his investment. He therefore sought out relationships and cultivated connections that led to a business that needed to flourish. For de la Fuente the result was not a happy one. Were the notaries entirely impartial as the ideal would suggest? Ultimately, information of the most intimate kind flowed through these intermediaries. And so, the information that ultimately became part of a permanent record was subject to a variety of practices and customs often designed to manipulate the information for specific advantages. "How are we to read an archive so susceptible to manipulation?," Burns asks.

The final chapter on the archives itself is revealing. Burns first emphasizes the need to understand the difference between theory and practice in the generation of documents. She suggests that we need to go to the archives "not just literally, but figuratively, getting into the rules and gambits that contoured the ways people made documents." For this period of the Spanish Empire, she notes, the rules are not hard to find. There are a lot of contemporary manuals available. The archives, then, becomes a subject of inquiry, "as historical artifacts in their own right." She also emphasizes the limits of the archives, that is, its silences. In understanding the processes by which documents were created, a user is better able to determine the kinds of activities and perspectives *not* recorded. Burns's analysis enriches Ann Stoler's concept of the archival grain.

As an archivist, I would have welcomed an additional chapter to address how these assembled documents were represented in the arrangement and description of the archives itself. What is the point of entry to these documents? How did colonial administrations describe and index the material? Does this arrangement change over time in more modernized indexing and access systems? Notarial practices in a way evolve into archival practices. The subsequent mediations of archivists and archival policy are as important as the mediations of the notary at the time of the creation of the record. Archival practice is the connective tissue between the time of creation of a document and the particular moment of its subsequent use. To fully understand the archives as a historical artifact, all mediations need to be taken into consideration.

That aside, Burns has given us a truly fascinating analysis of the dynamics involved in the creation of what comes to us as an archives. It is essential reading for any scholar who intends to engage in archival research or in research on the nature of the archives itself. I would certainly welcome similar studies of other archives of the period. An analysis of documentary practices of the Apostolic Datary or the Propaganda Fide of the Vatican would be enormously helpful in releasing the "voices" embedded in those rich archival holdings. Similarly, for archives generated by Portugal, France, and the Ottoman Empire, such a study would be extremely revealing. The book is rich in analysis, well researched, and full of possibilities.

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