affects the ability to access and create quality digital resources, which may also affect research trends. In addition, Rosenzweig assesses the quality and use of existing resources by exploring the advantages and disadvantages of digital media, of open source models such as Wikipedia, and of digital projects from a user’s perspective.

In a larger sense, archivists and historians must remain vigilant to ensure that digital history continues to benefit and serve researchers, students, and the public. For Rosenzweig, this means that we must advocate for preservation funding and democratized access, oppose the expansion of copyright, halt the privatization of historical resources, and expand available resources by making our own scholarly work freely available on the Internet (pp. 26–27). But this is only part of the challenge of digital history—we also need to use digital media to present history in creative and intelligent ways (p. 90)—and Rosenzweig assesses the state of digital history and suggests paths for improvement throughout the volume. Although the volume is a collection of essays that represents Rosenzweig’s scholarly work on the subject over a period of several years, many of the fundamental issues and concerns, as well as the author's proposed solutions, remain relevant even as digital history changes with newer technologies over time. It is a welcome addition to the ongoing discussion of digital history for both historians and archivists.

Catherine Carson Ricciardi
Columbia University
New York, New York


Jonathan Boulter is a professor of English literature on the University of Western Ontario faculty. His research into contemporary novels has been directed by a deep interest in the notion of the archives as it is implicated in novelists’ themes of loss, memory, and mourning, melancholy topics firmly grounded in the history of the twentieth century.

Melancholy and the Archive: Trauma, History and Memory in the Contemporary Novel is divided into four topical chapters comprising about 200 pages. These are preceded by a lengthy introduction explaining the motivation for the author’s interest in his chosen writers and themes and capped by a brief conclusion. The text is supported by extensive notes, a lengthy
bibliography of sources and related writing, and an index. Each chapter focuses on one contemporary novelist (Paul Auster, Haruki Murakami, David Mitchell, and José Saramago) and explores how each understands memory and constructs it in their novels, hence the primacy of both the word and multifaceted idea of the archive. The ideas of loss, trauma, and sorrow in their novels fascinate Boulter, who explores these in dense arguments laden with postmodern twists and turns in language and reference. The archives that emerge from these pages would hardly be identified as the repositories that any working archivists, certainly in North America, would know save perhaps for the bureaucratic office and names registry artfully explored by Saramago in *All of the Names*. The geographic spaces of Mitchell, the bunker of Auster, or the hole of Murakami are notions of an archive that preserves a memory that would be foreign to most practitioners.

I am hard-pressed to find sensible reasons why this book should be on a list of readings for archivists; nevertheless, I believe that it would be well worth spending time with this book—perhaps with the introduction, or exploring the chapter devoted to one of your favorite authors—contemplating the multiple definitions of archives when the term is used by literary theorists and by novelists whose ideas of memory and the construction of personal and social meanings are unhooked from their customary tethering in the professional archival literature to evidence, accountability, plain fact, and history. We might be tempted to downplay the expropriation of the word archives by such fellow travelers whose concept and even construction or building of an archive is unlike anything we who claim to be professional archivists would recognize.

Nevertheless, it is the very utility of the word and concept of archives that resonates with writers and philosophers who are drawn to explore other ways that humans construct and understand their experience of personal and community loss, destructions, and histories. Archives are places, archives are practices, and archives have multiple potentialities. The professional archival understanding of an archive and of the customary practices and services offered by archivists and their institutions is only the most prevalent notion we practitioners have; however, there are many more that are hardly recognizable by us. Given these considerable differences in ideas about archives it can be very refreshing for the practitioner to move out of the box, as it were, to explore other definitions and understandings of archives. Unfortunately, the enjoyment of engaging in such a diversion provided by this book is considerably diminished by the elliptical language and argument that marks the discourse of literary criticism.

*Barbara L. Craig*
*The University of Toronto*
*Toronto, Canada*
学霸图书馆（www.xuebalib.com）是一个“整合众多图书馆数据库资源，提供一站式文献检索和下载服务”的24小时在线不限IP图书馆。

图书馆致力于便利、促进学习与科研，提供最强文献下载服务。

图书馆导航：

图书馆首页  文献云下载  图书馆入口  外文数据库大全  疑难文献辅助工具