

Forging the Future of Special Collections. Eds. Arnold Hirshon, Robert H. Jackson, and Melissa Hubbard; introduction by Robert H. Jackson. Chicago: Neal-Schuman, ALA, 2016. xv, 224p. Softcover, \$85 (ALA Members: \$76.50). ISBN-13: 978-0-8389-1386-4.

Forging the Future is a new collection of essays by some of the most prominent special collections librarians, curators, rare book dealers, and collectors currently working in the field. Originating from presentations given at the National Colloquium on Special Collections, the book explores the current and future concerns of special collections. The 2014 conference was organized by the Kelvin Smith Library at Case Western Reserve University, and the editors of this volume include Associate Provost and University Librarian Arnold Hirshon, 2013–2014 Distinguished Visiting Scholar Robert H. Jackson (also a rare book collector and coeditor of the 2007 *Book Talk*, a clear predecessor of *Forging the Future*), and Team Leader of Scholarly Resources and Special Collections Melissa Hubbard.

The essays are organized into three sections: “Communities,” “The Enduring Object,” and “From Periphery to Center.” Within and across these categories, recurring themes emerge that emphasize special collections as a dynamic field with an expanding influence, audience, and set of responsibilities. Several writers note the shift in special collections from gatekeeper to facilitator. Stephen Ennis and Athena Jackson write about the impact of digital content on special collections professionals and researchers. Sarah Thomas looks at innovative methods for improving access to materials. Melissa Hubbard discusses extending the reach of special collections to users in the local community. Joel Silver and Mark Dimunation touch on special collections’ growing, and potentially global, audience. Alice Schreyer emphasizes change as an inevitable and essential aspect of special collections work.

Another major topic is transformation in collecting and collectors, as explored in the essays by Paul Ruxin, Daniel De Simone, Selby Kiffer, and Tom Congalton. As rare books have become scarcer and more expensive, and as established collectors have gotten older, rare book collecting has seen a shift from deep and extensive collections to ones composed of high points. As a response to this, as well as to address emerging trends in curriculum and scholarship, many in special collections now are looking beyond the canon to collect popular culture, works by marginalized voices, nonbook materials, and visual materials. Congalton’s story about the potential value of an empty cardboard box connected to Willa Cather is a particularly memorable example of the ways in which the collecting scope has broadened and become both more inclusive and esoteric.

One of the strengths of *Forging the Future* is the variety of perspectives it offers. Articles by those working within a library setting—librarians, curators, and archi-

vists—alongside essays by those who play pivotal roles in other capacities—rare book dealers, collectors, and donors—encourage readers to consider the significance of these relationships and how these groups impact one another. Collectively, the essays stress the importance of collaboration and communication and suggest that the ability and willingness to understand one another’s work and priorities is crucial to moving forward and the future success of the field.

While some of the essays in this collection are scholarly, others are informal and draw on personal experience. This means that many are quick, easy to read, occasionally meandering, but generally engaging. Typically, the intention is to raise questions and begin conversations rather than provide definitive answers or solutions, although some of the essays do present valuable recommendations.

Readers of *Forging the Future* will inevitably find a few essays that particularly resonate with them. For me, Ken Lopez’s “Literary Archives: How They Have Changed and How They Are Changing,” which reflects on some of the new challenges that digital content has created for researchers and special collections professionals, was a fascinating read. Stephen Enniss’ “Objects of Study” was another highlight; it considers how attitudes about the manuscript have changed over time and will continue to evolve as we move from physical to digital. Always on the lookout for new ideas for teaching with special collections materials, I also found Jay Satterfield and Christoph Irmscher’s chapters, which draw on their own experiences to provide practical recommendations, helpful and energizing.

This book will be useful to anyone interested in what has passed and what is to come in special collections. While directed at those currently in the field, this vol-

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ume should be on the reading list of library science students, recent graduates, or early-career librarians and archivists who want to work in special collections, as it provides an informed, concise overview that would benefit those just starting out.

Joel Silver observes, “special collections have never been more active or more visible” (64). While there is no shortage of grim stuff to read about the future of books, libraries, and cultural heritage in popular media, *Forging the Future* offers a nuanced portrait of a field during an exciting, fairly optimistic moment in its history, one with challenges but also great accomplishments and potential.—*Jolie Braun, Curator of American Literature, Rare Books and Manuscripts Library, The Ohio State University*

G. Thomas Tanselle. *Portraits and Reviews*. Charlottesville: The Bibliographical Society of the University of Virginia, 2015 (Distributed by Oak Knoll Press for The Bibliographical Society of the University of Virginia). xiv, 485p. Cloth, with illustrated dust jacket, \$55. ISBN: 978-1-883631-16-1.

G. Thomas Tanselle is a highly regarded bibliographer, textual editor, critic, and book collector. Following his undergraduate degree from Yale, he received his PhD in 1959 from the Department of English at Northwestern University with a dissertation on the twentieth-century American author Floyd Dell. Between 1960 and 1978, he taught at the University of Wisconsin-Madison, after which he served as vice president of the John Simon Guggenheim Memorial Foundation from 1978 until 2006. He has also served as an adjunct professor of English at Columbia University and coeditor of the Northwestern-Newberry Edition of the Writings of Herman Melville as well as president of the Bibliographical Society of the University of Virginia, the Bibliographical Society of America, the Grolier Club, and the Society for Textual Scholarship. In recognition of his scholarly contributions in the field of bibliography, Tanselle has delivered numerous prestigious lectures including the Hanes Foundation Lecture at the University of North Carolina, Robert L. Nikirk Lecture at the Grolier Club, the A.S.W. Rosenbach Lectures in Bibliography at the University of Pennsylvania, the Sandars Lectures at Cambridge University, and the George Parker Winship Lecture at Harvard University.

A remarkably prolific author, Tanselle’s earlier books include *Selected Studies in Bibliography* (1979), *A Rationale of Textual Criticism* (1989), *Textual Criticism and Scholarly Editing* (1990), *Literature and Artifacts* (1998), *Textual Criticism since Greg* (2005), and *Essays in Bibliographical History* (2013). In his writings and presentations, he has strongly and persuasively asserted the importance of collecting and preserving original materials; discrediting the practice of replacing primary sources with reproductions; understanding the role of artifacts in textual transmission; delineating the importance of book production in understanding the history of the book; and developing and employing exacting standards for textual criticism as well as the physical