**Book Reviews**

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In the past 15 years, literary and textual scholars have been pushing the boundaries of literary and personal paper archives to find new modes of scholarship, whether it be reclaiming authors previously considered “unworthy” of scholarly study or using textual criticism and the materiality of the book/manuscript to discuss how a scholar pieces together different types of material and information to formulate their argument. These new assertions highlight that the literary archive is neither neatly defined nor should it be a fixed form of study. Instead, the contributors to this wonderfully articulated collection argue for flexibility both in the archive and in the field of literary studies.

Both editors of this collection—Dr. Carrie Smith and Dr. Lisa Stead—work extensively in literary archives and have written on new topics such as the collaboration of image and text in the poetry of Ted Hughes and ephemera in cinema collections and culture. The contributors, mostly from the United Kingdom, have also spent much of their working lives in literary archives. Thus, they provide a range of viewpoints based on years of professional experience, covering such topics as the archeology of manuscripts, privacy in personal papers of authors, single-author studies, and an examination of the relationship between the archives, the archivist, and the scholar.
The collection is divided into four parts: "Theorizing the Archive," which addresses new theoretical approaches to archival and literary study; "Reclamation and Representation"; "Boundaries"; and "Working in the Archives." The first three parts dovetail nicely, building on the ideas brought forth in the previous section. However, the last section, "Working in the Archives," is disappointing because there is no clear idea uniting the disparate chapters.

In the Introduction, Stead articulates why such a collection of essays is needed; mainly because scholarship has turned from "archive-as-source" to "archive-as-subject" (1), and literary and historical scholars must now include in their research a dialogue between the conclusions and revelations of an archival collection and the story of what certain scholars do in the archive before they reach such conclusions.

Part 1 follows with three theoretical articles: how multiple drafts of manuscript material can reveal an author’s creative process, exogenesis and genetic criticism in literary works, and finally an exciting and controversial chapter on whether keeping original order has any added value for both scholars and archives. Part 2 deftly illustrates practical applications of some of the theories outlined in Part 1, including doctored archives, the textual history of a short story, how writers fall out of favor with scholars, and finally sleuthing through the personal papers of a well-known poet who has been neglected by the scholarly world.

Each of these case studies is unique, but the underlying theme throughout is using new approaches to discuss conclusions made about authors, their work and work habits, and creativity. Each study, including the two in Part 3, demonstrates to readers what the current boundaries of the literary archive are, but each also explores how to push and expand these boundaries into new territory and thus into fresh and exciting scholarship. As editor Carrie Smith points out in her essay "Illustration and Ekphrasis: The Working Drafts of Ted Hughes’s Cave Birds," "[the literary archive] will almost always contain items which stretch the boundaries of our understanding of archives and create conceptual challenges for archivists and scholars alike" (123).

It is unfortunate that, after nine chapters of illuminating theory, ideas, and case studies, the last section on "Working in the Archives" falls short of expectations. A jumble of articles on wide-ranging issues, the fourth part of the book lacks the cohesiveness of the rest of the collection and offers few new insights into the work of an archivist. Indeed, halfway through the section, one wonders how these essays fit within the editors’ larger framework of a progressive book aimed at forging new frontiers of scholarship. Due to the lack of consistency in the last section, and with no concluding remarks, the reader is left without the necessary closing thoughts to connect these essays.
Overall, *The Boundaries of the Literary Archive* is an engaging look at new forms of scholarship and the role of the archive in supporting that scholarship. The first three sections provide enough thought-provoking and reflective conclusions to outweigh the weak fourth section. Smith and Stead have put together an impressive collection of theories, ideas, and case studies that will make both literary and historical scholars rethink the boundaries of the archive and will push archivists and special collections librarians to view their collections and researchers in new and challenging ways. —Suzan A. Alteri, University of Florida


*Museum Law: A Guide for Officers, Directors, and Counsel,* 4th edition, by Marilyn E. Phelan, provides relevant and useful information for professionals in museum administration. The fourth edition is structured into three parts, a change in organization from past editions, which had topics grouped into chapters. The three parts in the current edition are “Operations,” “Museum Collections,” and “Heritage.” Within each part are multiple sections with which readers of past editions would be familiar; however, some topics have been rearranged, allowing for better organization. This edition is also improved by placing all citations and notes at the end of chapters, which creates a less busy page. All case studies have been included within the text and are no longer in footnotes, creating a more streamlined reading experience.

The first section, “Operations,” offers a concise and informative introduction to the laws and regulations that museum administrators will encounter. The section does an excellent job of explaining legal jargon by offering clear definitions followed by multiple examples. Relevant topics include the organizational and governance structure of museums, issues related to employing and supervising museum personnel, and important information on tax-exempt status. Readers will appreciate the authoritative definitions and explanation of situations encountered in museum operations, and the new organization allows readers to pick and choose which sections are relevant for their given needs. Unlike previous editions, this edition lacks a section on forms at the end of chapters. Some forms are found in the appendix, but not as many as in previous editions. This edition could have been improved with the addition of more relevant examples of tax and administrative forms.

The “Museum Collections” section includes useful information for day-to-day administration of collections. Topics are divided into sections on acquisitions, stolen artifacts, rights of authors, and copyright laws. This section should be of special interest to those institutions dealing with issues of use or ownership rights. Some