physical museum, and helps shape the exhibit." Some users will enjoy this feature; others will find it annoying. One of the advantages of a Web site over a real museum exhibition is that one is free to ignore the "social cues." Do we really want the shape of the exhibit determined by popular preference? More welcome are the links to other Smithsonian resources (such as the National Portrait Gallery, Folkways Records, and Smithsonian Magazine).

While History Wired is rich in content and fun to explore, it may have limited usefulness to educators and scholars. The "sectors" of the map lend themselves to study, but students will find it difficult to make meaningful connections among 450 disparate objects. As its developers intended, the site appeals to the same audience that visits the museum: people interested in seeing the "stuff" of American history and learning something—but not too much—about what it all means.

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Maps are remarkable examples of material culture. As texts, they provide historians rich views of how people compiled data about their world and thus how they perceived geography and spatial relationships. Maps also affect peoples' geographical decision making, encouraging them to make significant choices, for instance, in establishing transportation routes or fighting battles. Like historical documents of any kind, however, few maps are widely available, and few collections are both adequately comprehensive and generally accessible. The David Rumsey Map Collection has moved to correct the situation by allowing scholars to research a large collection of maps without the need for travel to collections.

This idiosyncratic Web-based collection—some 6,400 items—includes less than 5 percent of David Rumsey's total map collection, and, although running behind his initial ambitious schedule, Rumsey is moving quickly to mount more maps every year. Both the larger collection and the Web portion of it focus heavily on nineteenth-century American atlases and school geographies and so thematically document development of economic, political, and population patterns, the common topics of such atlases.

Page design is striking and effective, and the interface, with split screens for maintaining work space while querying the collection, is very usable. Indeed, the design enhances the utility of the collection by allowing the user much closer inspection of map detail than would be the case in a cartobibliography, where illustrations are highly limited; in an atlas of historical maps, where selection is commonly limited and characteristically biased; or in an actual collection, where preservation requirements limit how much one can touch, let alone manipulate, maps for analysis.

Digital maps by definition require large, high-resolution image files. The site houses three browsers of increasing sophistication and with zoom functions to access the collection. Luna Imaging developed two, one for general searching and one with a downloadable Java client for enhanced research. The third is a GIS (geographic information systems) browser that allows a researcher to overlay selected content with current geospatial data. The page also allows one to create slides for noncommercial use. The site received the 2002 Webby Award in Technical Achievement.

The collection does not have the thematic coherence of a good scholarly atlas of historical maps, nor does it have the extensive cross-referenced bibliographic information of a good cartobibliography. I queried the browser for "railroads," and it listed with illustration 153 maps; for "Maine," it listed with illustration 33 maps. It found none for "John Melish," an early-nineteenth-century geographer and cartographer, but I found several Melish maps when I queried "1816," the date of one of his atlases. The scholarly utility of the collection will grow as more maps are added and cross-cataloging improves. For now, it remains
more an antiquarian collection than a truly scholarly one, reflecting David Rumsey's own intellectual and aesthetic tastes and collecting habits. But it has wonderful maps that are well presented and accessible, and it deserves regular visits.

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The Red Hot Jazz Archive illustrates the advent of multimedia "amateur" jazz history. Non-academic jazz fans have produced most of the extant jazz histories, biographies, and discographies, and now one of them, Scott Alexander, has built a fine and substantial Web site that is not just for aficionados. Red Hot Jazz allows all types of jazz scholars to explore and ponder more deeply the music's early history, and, more important, it introduces history students to a trove of rich and enjoyable primary sources.

On the introductory page Alexander gives a short history of jazz from 1890 to 1935. The site is "an experiment," "a work in progress" intended to be a "valuable and enjoyable tool for appreciating [early jazz] and the men and women who produced it." The bulk of Red Hot Jazz is accessed through two links on a toolbar: "Bands" and "Musicians." The first page is an enormous index of over seven hundred bands active in the 1920s and 1930s, featuring the well-known ensembles of Louis Armstrong, Jelly Roll Morton, and others, as well as little-known groups such as Zack Whyte and His Chocolate Beau Brummels, Boyd Senter and His Senterpedes, and Rubin "River" Reeves and His Tributaries. Most pages feature a brief band history and lists of personnel and recorded musical numbers. For most bands, some or all of the listed recordings are linked to Real Audio sound files. Thousands of records, many very rare, may be heard here (but not downloaded). To give only one example, there are two numbers recorded in Paris in 1929 by Jean Cocteau and "l'orchestre Dan Parrish," featuring the surrealist poet reading his work to a jazz accompaniment.

The musician pages, over 150 in number, mostly cover better-known figures, although now-obscure musicians such as the cornetist Thomas Morris, the bandleader Tiny Parham, and the blues singers Margaret Johnson, Lucille Hegamin, and Esther Bigeou are also included. The pages are extensively hyperlinked, and the site's server computer delivers the music files without blemishes. The "Films" page, though, is definitely still a work in progress. It lists jazz shorts from the early talkie era, but only two such films are hyperlinked, and neither ran successfully on the required movie software (which costs thirty dollars to download). A basic search engine is also featured. The main value of Red Hot Jazz is clearly its extraordinary collection of complete 78-rpm recording sides.

Alexander reprints much published material in his capsule biographies and on an "Essays" page, but he offers no notices of permission granted by authors or publishers. Permissions are not listed for the music files either. "Many people have asked if the Red Hot Jazz Archive is legal," Alexander acknowledges in his introduction, and he can only provide a tenuous self-defense based on current copyright law. This casual approach to permissions may cause difficulty for the site in the future. In the meantime, though, instructors who provide students with the proper historical context will find that Red Hot Jazz can enrich class study of an extraordinary chapter in American music and social history. For scholars, it is the most accessible collection of early jazz sound reproductions and band information on the Web, a big jukebox that will certainly inspire deeper research into particular groups, individuals, regions, styles, and topics from the early jazz age.

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