Patrick Jagoda makes thought-provoking assertions for an understanding of joy and transformation at the center of games.

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Replayed: Essential Writings on Software Preservation and Game Histories
Henry Lowood, edited by Raiford Guins, with a forward by Matthew G. Kirschenbaum and an Interview by T. L. Taylor
Foreword, acknowledgments, editor's introduction, bibliography, and index. 358 pp. $50.00 hardcover.
ISBN: 9781421445946

When talking about the past, fresh is rarely the first qualifier that comes to mind. Yet, this retrospective collection—grouping previously published and unpublished pieces written by Henry Lowood over two decades—feels refreshing. The editor's introduction, author's introductions for each part of the book, and an interview serving as the collection's conclusion breathe new life into Lowood's contributions to the fields of software preservation and game history by providing a relevant and important context to the previously published chapters. *Replayed* is a valuable resource to these fields and, as an historian working within them, I read the book and wished such a resource had been available when I first dipped my toes into game preservation and game history.

Lowood's many hats, notably as a historian and curator, complement each other well and show the worth of cross-disci-plinary approaches and expertise. Perhaps one of the more valuable contributions of this collection is to show what history can truly contribute to game studies, especially when combined with libraries, archives, and museums. As Raiford Guins argues in his editor's introduction, "professionally trained historians lug an entirely different set of tools to a problem" (p. 13). To me, this reminder is especially important as I have heard some scholars, sometimes even colleagues, on several occasions make the claim that "anyone can do history." Although academic historians do not—and should not—have sole ownership of history, dismissing their skills and techniques is not productive for game and play studies. Lowood shows this throughout the book, but the chapters entitled "Games Studies Now, History of Science Then" and "Game Engine and Game History" exemplify it best. Drawing from historians of technology, like Thomas S. Kuhn and Michael Mahoney, and from Hayden White, a historian known for his works on historiography, Lowood shows what a professional historian's ability to tackle big questions brings to the table.

Replayed's sections are well structured and speak to one another, which makes each part and the book itself feel cohesive. Every chapter is thought provoking, engaging, and fairly accessible, at least for a publication dealing with such complex issues, making it a good resource for those both within and outside academia. I found myself smiling and chuckling in places, and some of Lowood's rhetorical strategies were very effective in making his arguments even stronger. I would, however, have liked to see more about minor games. When talking about video games

for instance, many of the examples used revolve around canonical titles, such as *Doom*, *Quake*, *Counter-Strike*, *StarCraft*, or *World of Warcraft*. He tackles some less mainstream topics—such as play by mail war gaming, and to some extent machinima, which has become quite a gaming niche—and dismantles simplistic interpretations of game history informed by technological determinism. But I wish *Replayed* had included more about lesser-known games because minor games not only have worth in and of themselves, but they can also tell us a lot about major games. Indeed, a similar point was well made by Gilles Deleuze and Félix Gattari in "What Is a Minor Literature?" (1983), which Benjamin Nicoll builds off of and applies to video games platforms more recently in *Minor Platforms in Videogame History* (2019). Such inclusion would help us avoid a gaming version of great men theory, a "great game" theory if you will, still obvious in overall game history. Nonetheless, we always need to start somewhere, and canons are often good starting points.

In his introduction to the collection, Guins says this book "signals a milestone within a field, the moment when it produces its first major corpus of critical works on history and preservation" and that, "beyond flagging a milestone for game studies," it "proves something of a landmark publication for the history of technology" (p. 22). He has high hopes for the book, and I believe it delivers. *Replayed* is a solid entry point for those interested in software preservation and game history. More importantly, it asks and helps set the stage for the big questions necessary to ensure the continued maturation of these fields. I am excited to see such a collection published and cannot wait to see what the future of play and game studies brings, especially since we are now starting to have major contributions such as this one.

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