

of one of its better-known players. The authors interpret such efforts as extending the methods employed in the concrete world into a new virtual space—made especially lasting by the player-driven nature of this game. Nick Weber discusses the nature of history in *EVE Online* as it relates to lore versus the personal history of the players involved in it.

This collection of essays takes a thoughtful and valuable look at an under-researched game phenomenon. It does not require great familiarity with *EVE* because it does an excellent job of providing necessary background in individual chapters, a glossary, and a thorough introduction by Bergstrom and Carter. Including chapters written by both players and designers also adds unique insight compared to similar collections. The inclusion of player-created and in-game images also adds visual clarification to several chapters. Overall this work serves as an excellent consideration of the world of *EVE Online* for any researcher interested in a type of play most of us consider more laborious than entertaining.

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Debugging Game History: A Critical Lexicon

Henry Lowood and Raiford Guins, eds.
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Foreword, introduction, contributors,
and index. 464 pp. \$49.00 cloth.
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As the first book in The MIT Press' new Game Histories series, *Debugging*

Game History: A Critical Lexicon has a heavy burden to lift. It needs to establish the importance and usefulness of the series and, because it takes the form of a lexicon for a growing area of study, it also must create a space for a conversation in which it will take part. On both counts, the book succeeds. This success is, at least in part, due to the perceived newness of game studies as a discipline and to a lack of critical historical analysis in the formative years of the discipline. The goal of the book, then, is to provide an explication of key concepts in game history that furthers our historical understanding of games to move beyond “the blindly celebratory” or the “merely descriptive” to a more analytical phase (p. xiii). In trying to achieve this goal, coeditors Henry Lowood and Raiford Guins bring together a broad, interdisciplinary group of authors to examine forty-nine key terms relevant to game history. Though largely focused on issues related specifically to video games, the book seeks a broader stance.

On the surface, the book takes a lexical approach, focusing on the emergence and evolution of the vocabulary of game historians. But smartly, it broadens the approach, allowing the authors of each entry to move away from purely chronological evolution of the terms when needed to provide both connections beyond game studies as well as moments of gentle intervention that break down ideas apparently calcified beyond their usefulness. Moreover, a number of terms provide subtle provocations for how we think about games, recognizing that an understanding of the concepts included and the history of games overall has implications beyond the study of games, particularly into issues of

legality, production, and design.

Not surprisingly, because of how game studies has emerged as a discipline, many of the terms themselves gravitate toward how players engage with games and toward the impact of particular game components on meaning and game construction. Fortunately, none of the terms become trapped in the tired narratology-ludology dichotomy because many of the individual entries make much broader connections. It is in the entries that push the boundaries of the most common terms used in game studies that the book excels. As René H. Reynolds, Ken S. McAllister, and Judd Ethan Ruggill demonstrate in their explication of Game Culture, many of the terms we take for granted have deeper historical roots. Such acknowledgments have the potential to expand our thinking about games and how we understand them. Some entries, like Kate Edwards's section on Culturalization, John Sharp's discussion of Independent Games, and Jas Purewal's entry on Intellectual Property suggest the importance of where and how games are made and how they are regulated. Others, like Steven E. Jones's Controller entry and Jennifer DeWinter's

Game Camera section show the complicated nature of crucial game play concepts typically made manifest in a particular technological form.

While the book targets itself explicitly to "jump-start the critical historical study of games," because the editors strove for an interdisciplinary assembly of authors, the book should prove a useful starting point for anyone interested in the study of games, at whatever their discipline or level (pp. xiv–xv). Because it takes the form of a lexicon, the book is likely most useful as a secondary resource for teachers and classrooms rather than as a textbook. But the editors' interdisciplinary approach and the ways in which the book plays with the terms examined and the idea of a lexicon itself, this work should be useful across a range of study beyond the history of games. And perhaps most importantly, the range of approaches and thoughtfulness of the entries should serve as an excellent jumping-off point for new and critical approaches to game history.

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