

PERVERSIONS OF PAPER

**WORKSHOP AND SYMPOSIUM
20 and 28 June 2014**

Welcome Perversions of Paper

Perversions of Paper comprises two events: an **invitational workshop on 20 June 2014** and a **one-day symposium on 28 June 2014**.

Current scholarly emphasis on the material text has revealed that uses of reading matter extend well beyond reading itself, promising to bring to light other kinds of tactile, intimate and sometimes strange connections between bodies and books. It has raised new questions about what books are and what we can do with them. Similarly, renewed interest across the humanities and social sciences in materialist critiques is creating innovative pathways for thinking about matter and materialization.

Perversions of Paper responds to these provocations by moving beyond simple or literal engagements with the material. Together these two events challenge us to consider the affective and the vital dimensions of the material, to think about how books and papers move us, and what they may set in motion.

Perversions of Paper investigates the outer limits of our interactions with books and with paper. Both events consider - in different ways - unorthodox engagements with texts and papers, from cherishing or hoarding them to mutilating and desecrating them, from wearing them to chewing them, and from inhaling their scent to

erasing their content.

What does it mean to *love* books or to *have a thing* for archived documents? 'Perversion' may apply to deviations from normal usage but also to our psychological investments in paper in its various forms and formats. To talk of having a fetish for books is common, but is there more to this than merely well-worn cliché? What part do books and other papery artefacts play in our imaginary and psychic lives, and what complex emotional attachments do we develop towards them?

Why are we sometimes reluctant to reveal how centrally our research concerns are bound up with the desire to get close to, to touch, to fondle or to sniff our research materials? Also, how might the disciplines of literary studies, archive studies, book history or cultural history register and respond to these impulses and acts; what new and emergent methodologies may be needed?

These two events invite reflections on perverse uses of - and relationships with - paper and parchment. Contributors have been invited to consider bookish and papery aberrations from any number of angles, including but not limited to: the defacing or mutilation of writing; the book as sculpture or art medium; 'upcycling' or repurposing; the book or manuscript as a fetish object; pathologies or obsessions related to paper; psychologies of book collecting; bibliophilia and bibliophobia; book crazes, the tactility or sensuality of paper and manuscripts; books, libraries and archives as sources of contagion, or as the focus of terror or abjection.

We hope you enjoy these exciting and innovative events.

Gill Partington and Maryanne Dever

Perversions of Paper is jointly sponsored by the Birkbeck Material Texts Network and the Archive Futures Research Network.



The 'bookish body' of the intellectual in *The Cabinet* of Jan Švankmajer (Quay Brothers, 1984).

ABOUT THE MATERIAL TEXTS NETWORK

The **Material Texts Network** is a research network hosted in the School of Arts at Birkbeck, University of London. Over the past five years the **Material Texts Network** has convened a series of conferences and symposia exploring the book as a physical object. The focus of these events has been the tactility and tangibility of the page as much as its meanings, or what it is we do with books as well as (and instead of) reading them.

The aim and ethos has been to transcend periodization and disciplinary specialisms, bringing scholars from diverse backgrounds together with artists, writers and cultural practitioners to discuss the nature of the material page, its possibilities and limitations, its quirks and singularities as well as its historical uses, misuses and aberrations. Since 2010 we have staged *On Paper*, *Book Destruction*, *Missing Texts*, and *A Humument; Treatments, Reflections, Responses*.

For more information contact: Luisa Calè (l.cale@bbk.ac.uk)

ABOUT THE ARCHIVE FUTURES NETWORK

The **Archive Futures Research Network** was founded in 2012 by Maryanne Dever and Linda Morra with the aim of building an international network to generate imaginative and transformative research exchange around the new questions that are shaping archives and archiving into the future, a future intimately connected to - and likely to be increasingly defined by - digital media.

The network is particularly concerned with exploring the status of the material in the era of digitization, thus productively joining emerging debates across the humanities regarding the character of materiality and matter to debates in the digital humanities concerning emergent modes of research. The **Archive Futures Research Network** is specifically configured to enhance exchange of knowledge across national domains and - most importantly - to promote partnerships across the professional boundaries that frequently separate academics and archivists.

For more information contact: maryanne.dever@newcastle.edu.au



Image: Egidija Ciricaite

Invitational Workshop

**FRI 20 JUNE 2014 12-5 pm,
Keynes Library, Birkbeck
College**

The discussion workshop will be held a week prior to the symposium, and approaches the themes of 'Perversion of Paper' specifically from the perspective of contemporary arts and creative practice. It brings together invited participants from a range of different practices, (art, poetry, performance, printmaking, papermaking), each of whom focus in different ways on the use, reuse and misuse of the page in a creative context.

There will be a series of short presentations, followed by comments from respondents and a round table discussion. The aim of this workshop is to generate a genuinely cross-disciplinary conversation about the book. What might recent experiments with the book's form say about its status in the digital era? Is a fascination with its physical mutations indicative of a cultural change? Is the book turning into a new kind of object?

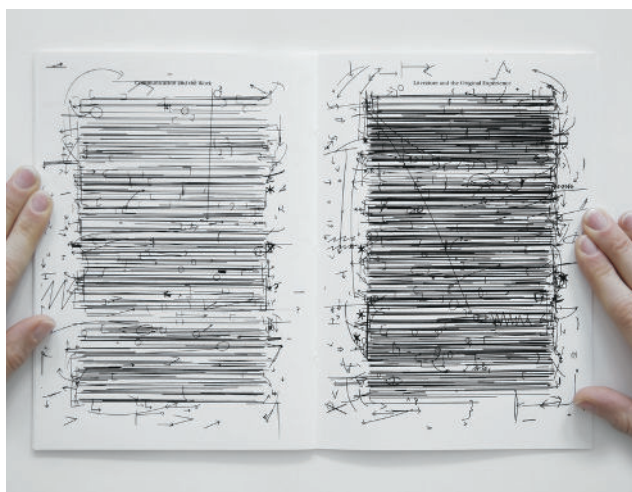


Image: Kristen Mueller

Workshop participants

LUCY BAXANDALL is a papermaker, book artist and installation artist. She studied for her MFA in Interdisciplinary Book and Paper Arts from Columbia College Chicago and now works out of Kingsgate Workshops Trust in West Hampstead. She teaches papermaking at the London Centre for Book Arts, and will teach at Morley College in 2014-5. She also runs workshops for groups and individuals at her studio. In her work she substitutes paper for rock, and subjects a seemingly fragile material to miniaturised, but quite violent geological forces. Using particular fibres and beating techniques to form the paper, a skin-like membrane results which, when manipulated and disturbed, fights back. <http://www.lucybaxandall.com> and <https://www.facebook.com/lucybaxandallpaperwoman>

TARA BERGIN Using extracts from poems, photographs, and film, Tara will talk about her work as a poet and researcher in 2013, when she was given the task of responding creatively to the arrival of the Bloodaxe Books Archive, purchased by Newcastle University. The project was an AHRC funded Cultural Engagement scheme, and led to the larger 'Poetics of the Archive' research project, currently being undertaken at Newcastle.

ANGIE BUTLER is an artist with a multi-disciplinary approach to making, producing artists' books and printed matter with letterpress printing and hand typed text. She is currently undertaking a doctoral degree at the Centre for Fine Print Research (CFPR) at the University of the West of England, Bristol investigating letterpress printing as a contemporary process within book arts practice. Angie's work is held in UK collections and internationally: Tate Britain, London; Winchester School of Art; the University of Southampton; UCA: Farnham; the University of the West Of England, Bristol; University of Northampton; Bath Spa University, Bath; Limfjordcentret, NW Jutland Denmark; Miniature Book Archive, Milan, Italy; Barratt Galleries, NSW Australia; Jaffe Centre for Book Arts, Florida USA; Idaho Centre for the Book, USA; Iraqi National Art Library, Baghdad, Iraq; Taiwan International Visual Arts Centre, Taipei City, Taiwan. <http://www.bookarts.uwe.ac.uk/angietext.htm>

EGIDIJA CIRICAITE is a London based artist, with a special interest in book as a cultural object and experimental publishing in the context of history of the book and contemporary cross-disciplinary developments. She has exhibited in the UK, Europe and the USA. Her works are included into a number of public and private collections, including Tate's Special Collection and Boston Museum of Fine Art. www.egidija.com

NICOLA DALE's practice is concerned with what knowledge looks like. She visualises the acquisition of knowledge – how she captures, processes and understands what she reads. She imagines what a particular piece of knowledge might look like and creates a physical form from this abstract idea. Nicola is based in Manchester and specialises in working with paper. www.nicoladale.com

ALTEA GRAU VIDAL is an artist and a PhD candidate based at Chelsea College of Arts (University of the Arts of London). Her practice based research re evaluates of the notion of the double page spread as a unique space for art. She approaches the page as a space of thinking, as an apparatus for a possible conscious making, a place where its intrinsic connotations, the surface and the materiality create an 'extended space'.

ANNA KIERNAN is a part-time senior lecturer in writing. She also works as a National Adviser for the Arts Council of Wales and is an Artistic Assessor for Arts Council England and Trustee at The Cornwall Film Festival. Specialising in arts journalism, Anna was also Deputy Editor of *Pluk: Photography* and an editor at André Deutsch publishing and Simon & Schuster publishing. Her books include *Voices for Peace* (Scribner, 2001: London; New York), *Bit on the Side: Work, Sex, Love, Loss and Own Goals* (Parthian, 2007), a book about literary drinkers (Barnes and Noble, 2002) and *Pick me up*, a poetry chapbook (Atlantic Press, 2014).

MICHAEL HAMPTON is a London-based freelance writer whose work has appeared in *Art Monthly*, *Slashseconds*, *Frieze*, *Activist*, *3AM*, *The Blue Notebook*,

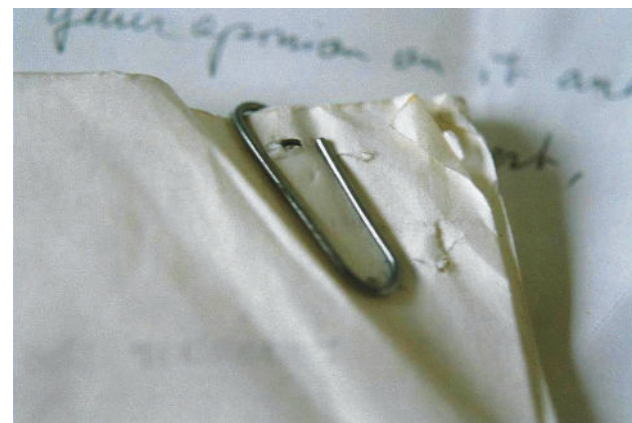


Image: Emily Orley

Geschichte etc. He is currently writing a revisionist history of the Artist's Book due to be published in Colin Sackett's Uniformbooks series this autumn. As 'Rechurch Idler' he contributed 28 texts to the publishing project Kaleid Editions. His quasi-sculptural practice often involves the modification of secondhand books, or 'bookmorphing', ie *Suspect Package* acquired by the National Art Library, V&A in 2002. His presentation will focus on the issues of decay and indigestibility.

MC HYLAND holds MFAs in Poetry and Book Arts from the University of Alabama and is currently working toward a PhD in English Literature at New York University. A former Director of Adult and Artist Programs at the Minnesota Center for Book Arts, she is the author of several poetry chapbooks, the poetry collection *Neveragainland* (Lowbrow Press 2010) and the co-editor, with Jeff Peterson, of DoubleCross Press. Her current research focuses on walking as a utopian practice in Romantic and post-WWII poetics.



Image: Altea Grau Vidal

KAJA MARCZEWSKA is a PhD candidate at the University of Durham researching C21st notions of creativity, authorship and plagiarism, as well as how contemporary attitudes to originality are formed in the context of current digitisation and new media ecology. She has published 'From cut-up technique to the aesthetics of "cut-and-paste": contesting contemporary limits of (mis)appropriation' in *Genuine Copies*, ed. Russell Cobb, Palgrave Macmillan (2013) and 'How to make a modern novel: Jeff Noon and contemporary aesthetics of uncreativity', in *21st Century British Fiction*, eds. Tony Venezia and Bianca Legget, Gylphi (forthcoming 2014).

CHRISTINA MITRENTSE is an international multi-disciplinary London based artist, freelance curator and educator. She is known for constructing provocative narratives and poetic ensembles of idiosyncratic institutions through manifold processes of vintage book-sculpture, drawing, screen-printing, and productions of site-specific installations. She is the founder of *Biblio-*

graphic Data Flow, an ongoing systematic methodology and autonomous Reference Library, performed as an interactive Meta-Library designed to provoke changes in the material book while de-institutionalising it in the process. Mitrentse's Artworks represented by Nadine Front Gallery, Brussels; Emma Hill, The Eagle Gallery, London; The Residence Gallery, London; Hang-Up Pictures, London; Saatchi Gallery; Lola Nokolaou Gallery, Greece. <http://christinamitrentse.com/projects/metallibrary/> www.christinamitrentse.com

KRISTEN MUELLER is a writer and bookmaker based in Berlin. In January she launched a small press, & So which has published two books and print editions – *Language to Cover a Page* (co-published with Motto Books) and *Partially Removing the Remove of Literature*.

EMILY ORLEY is an artist, researcher and lecturer whose work reflects on, and engages with place-writing, installation and live art. For the workshop she will present a performance lecture that experiments with the idea of viewing a piece of paper as a place. She will explore a page taken from a jumbled set of memoirs that she found written by her grandfather who died over thirty years ago. www.emilyorley.com

ADAM SMYTH lectures in the History of the Book at Balliol College, Oxford. He works on the literature and culture of England in the 16th and 17th centuries, and in particular the intersection of the literary and the material, the archival and the canonical. He has recently co-edited *Book Destruction from the Medieval to the Contemporary* for Palgrave, and a special edition of the *Journal of Medieval and Early Modern Studies* on 'Renaissance Collage', exploring knives, scissors and glue as tools of reading. His current book project examines the inventive materiality of early modern texts, and the remarkable things readers did to books in the name of reading (cutting, pasting, annotating, burning).

LINDA TOIGO After studying architecture and graphic design, Linda Toigo began to experiment with book design and book structures. She approaches alteration as a celebration of books, paying homage to their volumetric qualities and the cultural value inscribed within their pages. This destructive act, performed with an arsenal of scalpel blades, fire, wire and paints, alters existing visual and written material, extracting it from its original context and endowing it with new meanings. What we are left with is an assemblage of layers adding dark, ironic and often surreal themes for the viewer to discover. <http://www.lindatoigo.com> and <http://linda-toigo.wordpress.com>



Image: Katherine Curran, SPME-GC/MS analysis of books to capture their VOC emissions ("smell")



Detail from a late C16th map of Lincolnshire and Nottinghamshire by Christopher Saxton. This copy of the map, which was found folded inside a volume of Duchy of Lancaster papers, has been heavily customised with red and gold ink. Reference: The National Archives (UK): MPC 1/212. Reproduced by permission of The National Archives.

Symposium programme

**SAT 28 JUNE 2014 Keynes
Library, Birkbeck College**

9.45 REGISTRATION

10.00 INTRODUCTION AND WELCOME: Gill Partington and Maryanne Dever

10.15–11.30 PANEL 1: PERVERTED PAGES

- Wim Van Mierlo (School of Advanced Study, University of London): *Writing Tools: The Manuscript as Every-Day Object*
- Katherine Inglis (University of Edinburgh): *Marian Earle, Book artist*
- Andrew Janes (The National Archives, UK): *Mutilation or recreation? Customised cartography in central government recordkeeping*

COFFEE

11.50- 1.00 PANEL 2: OBSESSIVE COLLECTORS

- Vicky Mills (University of Cambridge): *Erotics of Late Nineteenth-Century Book Collecting*
- Jo Croft (Liverpool John Moores University): *'Unpacking My Hoard': A Talk About Literary Hoarding (or 'Too Many Feelings About Too Many Books...')*

- Maryanne Dever (University of Newcastle): *Eve Langley's Manuscript Cupboard*

LUNCH (Own Arrangements)

2- 3.25 SENSING THE BOOK

- Katherine Curran (The Bartlett, University College London): *Does the British Library need a Nose?*
- Gill Partington (Birkbeck, University of London): *Reading, Eating and Perverting Paper: The Indigestible Book in Art*
- Karen Sandhu (Book Artist, London): *Irritate*
- Jane Wildgoose (Kingston University): *A Visit to the Archives*

COFFEE

3.45-5.00 PANEL 4: PAPER AND THE BODY

- Christopher Holliday (King's College London): *Manuscript anatomies and bookish bodies: Inside the Quay Brothers' The Cabinet of Jan Švankmajer (1984)*
- Sophie Ratcliffe (University of Oxford): *Curl Papers and Papillotes*
- Jane Partner (University of Cambridge): *Books as Bodies: Dissection and Interiority in Books and Book Sculpture*

The symposium is followed by a WINE RECEPTION featuring a PERFORMANCE:

The Poem Factory (Featuring Tommy Peeps, Daniel Eltringham, Ollie Evans, Fabian MacPherson and Camilla Nelson)

Symposium participants

JO CROFT is a Senior Lecturer in English Literature at Liverpool John Moores University, specialising in psychoanalysis and spatial theory. She completed her PhD on 'Adolescence and Writing: Locating the Borderline' at Sussex University, and adolescence continues to be an axiomatic term in her research. Since publishing *Our House: The Representation of Domestic Space in Modern Culture* in 2006 (edited, with Gerry Smyth) Croft's research has centred on spatial pathologies (especially those suggested by 'stuff', hoarding, and clutter) and she is currently working on a book provisionally entitled *The Space is Me: Sorting Out the Mess of Spatial Identification*.

KATHERINE CURRAN works as a Lecturer in Sustainable Heritage at the Centre for Sustainable Heritage (CSH) in the Bartlett, University College London. Katherine has worked at the CSH since 2011, carrying out research into the conservation of plastics, polymer degradation and analysis of VOC emissions from plastics and paper artefacts. Before joining the CSH, Katherine worked as a Visiting Fulbright Scholar in the University of Illinois in Urbana-Champaign, USA. Katherine obtained her PhD in polymer chemistry in 2009 from University College Dublin (UCD), Ireland.

MARYANNE DEVER is Associate Professor in the School of Humanities & Social Science at the University of Newcastle, Australia. She is co-convenor (with Linda Morra) of the Archive Futures Research Network (www.archivefutures.com) and co-author of *The Intimate Archive*. Her current project, *Paper: Materiality and the Archived Page*, explores intersections of materiality and method in archive-based literary research. In 2014 Maryanne has been a Visiting Researcher in the Dept of Information Studies at UCL.

CHRISTOPHER HOLLIDAY has recently completed a Film Studies PhD at King's College London. His research is aimed at developing an approach to the computer-animated film which elaborates upon its unique visual currencies and formal attributes, organised as a generic framework that supports the study of computer-animated films as a new genre of contemporary cinema. Primary research interests include popular Hollywood cinema, as well as nuances of film style, fictional world creation and conceptions of performance within the context of the digital media and traditional animation. He currently teaches in the Film Studies department at King's College, and is also a visiting lecturer in animation at the University of Kent.

CLAIRE FRIEND is a final year doctoral candidate in the school of History, Classics and Archaeology at the University of Edinburgh. Her thesis: *The Social Life of Paper in Edinburgh 1750-1820* is an examination of the manufacture, consumption and experience of paper.

KATHERINE INGLIS received her PhD from Birkbeck in 2009, and is now a Chancellor's Fellow in the Department of English at the University of Edinburgh, where she teaches courses on censorship, and literature and medicine. Her research explores the intersections between literature of the long nineteenth century, science and biomedicine. She is particularly interested in

the pathologisation of reading in censorship rhetoric.

ANDREW JANES works in the Advice and Records Knowledge department at The National Archives (UK), specialising in maps and related records. He holds an MScEcon in Archive Administration from Aberystwyth University and is a registered member of the Archives and Records Association. His research interests include the use and re-use of cartographic materials in record-keeping.

VICTORIA MILLS is a Research Fellow at Darwin College, University of Cambridge. She completed an AHRC funded doctorate on the novel and the museum in 2011 and is now working on a book with the provisional title *Victorian Masculinity and the Cultures of Collecting* as well as a new project on the relationship between the arts and feeling in nineteenth-century literature and culture. Recent publications include essays on nineteenth-century bibliomania (*Bodies and Things in Nineteenth-Century Literature and Culture*, Palgrave, 2012) and on bric-a-brac and the male body (*Literary Bric-a-Brac and the Victorians*, Ashgate, 2013).

CAMILLA NELSON is a poet, artist and researcher, currently based in Somerset. She successfully completed a PhD in *Reading and Writing with a Tree: Practising 'Nature Writing' as Enquiry*, at Falmouth University, in 2012. Her text work has featured in Amy Cutler's exhibition *Time, the deer, is in the wood of Hallaig* (London, 2013) and Karen Pearson's outdoor exhibition in Yarn-er Wood, *Assemblage* (Dartmoor, 2012). As well as appearing in several magazines and journals, her poems have been anthologised in *The Apple Anthology* (Nine Arches) and *Dear World & Everyone In It* (Bloodaxe) and she has a pamphlet forthcoming with ninerrors press.

GILL PARTINGTON works on modern and contemporary literature and visual culture, focusing particularly on our changing engagements with the material page through the history of reading and print, book destruction, theories of media, and concepts of fictionality. She recently co-edited a special issue of the journal *Critical Quarterly* on 'Missing Texts', and a collection entitled *Book Destruction From the Medieval to the Contemporary*, to be published later this year by Palgrave. She is currently finishing a monograph which examines the unstable boundaries between fiction and fact over the past century through a series of 'misreadings', in which the imaginary has spilled over into reality.

JANE PARTNER is a Fellow Commoner and College Teaching Associate at Trinity Hall and a College Teaching Associate at St John's College in Cambridge. Her graduate training spanned both English literature (University of Cambridge) and the History of Art (Courtauld Institute, University of London) and she now teaches and researches in both fields. Her research interests include: material texts and the idea of inscription, encompassing both the physical manifestations of literary texts and the use of text in visual art; the history of the body and of subjectivity; and the history of visual perception as articulated by texts and images. Jane is also a visual artist, carrying out practice based research into the areas of textuality and embodiment.

SOPHIE RATCLIFFE is Associate Professor in Nineteenth Century Literature at the University of Oxford and Fellow and Tutor in English at Lady Margaret Hall. Her 2008 OUP monograph *On Sympathy* was particularly preoccupied with the relationship between voice



Image: Maryanne Dever

and print. She has also published on Beckett and Geoffrey Hill and is currently working on a monograph about conscience in nineteenth-century literature. Much of her research is driven by an interest in material culture.

KAREN SANDHU lives in London where she makes handmade books and writes poetry. Her interests include the history of artists' books and avant-garde poetics. She has a MA in Poetic Practice from Royal Holloway University of London. Her poetry has been published by *The Archive of the Now*, *HOW2*, *BlazeVOX* and *Wet Ink*. She has collaborated with the Fox Reading Room, ICA London and written for *The Blue Notebook: Journal for Artists' Books*. Her bookworks have been exhibited at The Showroom, London.

WIM VAN MIERLO is a Lecturer in Textual Scholarship and English Literature (and currently Acting Director) at the Institute of English Studies (School of Advanced Study, University of London). His most recent publications include an essay on 'The Archaeology of the Manuscript: Towards a Modern Palaeography' (published in *The Boundaries of the Literary Archive: Reclamation and Representation*, ed. by Carrie Smith and Lisa Stead) and a scholarly edition of *Where there is Nothing and The Unicorn from the Stars: Manuscript Materials* in the Cornell Yeats Series. He is also the editor-in-chief of *Variants: the Journal of the European Society for Textual Scholarship* and associate director of the T. S. Eliot International Summer School.

JANE WILDGOOSE is an artist, writer and keeper of her own collection, The Wildgoose Memorial Library, which is dedicated to memory and remembrance. She is currently completing a practice-based PhD at Kingston University, where she is investigating the collection and interpretation of human skulls and hair in late nineteenth century London. She plans to present her research in the form of a new archive of The Wildgoose Memorial Library at the Crypt Gallery St Pancras in September 2014. www.janewildgoose.co.uk



Image: Jane Wildgoose

NEW PUBLICATIONS

Kristen Weld, *Paper Cadavers: The Archives of Dictatorship in Guatemala*. Duke University Press, 2014.

In *Paper Cadavers*, an inside account of the astonishing discovery and rescue of Guatemala's secret police archives, Kirsten Weld probes the politics of memory, the wages of the Cold War, and the stakes of historical knowledge production. After Guatemala's bloody thirty-six years of civil war (1960–1996), silence and impunity reigned. That is, until 2005, when human rights investigators stumbled on the archives of the country's National Police, which, at 75 million pages, proved to be the largest trove of secret state records ever found in Latin America.

Lisa Gitelman, *Paper Knowledge: Toward a Media History of Documents (Sign, Storage, Transmission)*. Duke University Press, 2014.

This is a book about the mundane: the library card, the promissory note, the movie ticket, the PDF (Portable Document Format). It is a media history of the document. Drawing examples from the 1870s, the 1930s, the 1960s, and today, Lisa Gitelman thinks across the media that the document form has come to inhabit over the last 150 years, including letterpress printing, typing and carbon paper, mimeograph, microfilm, offset printing, photocopying, and scanning.

Sandu Cultural Media. *Paper Play*. Gingko Press, 2014.

This title follows on from *Paper Works* and continues the exploration of paper as the ultimate artists' material. It celebrates how paper is no longer a blank canvas for other media, but has become the media itself.



Jerome McGann, *A New Republic of Letters: Memory and Scholarship in the Age of Digital Reproduction*. Harvard University Press, 2014.

A manifesto for the humanities in the digital age, *A New Republic of Letters* argues that the history of texts, together with the methods by which they are preserved and made available for interpretation, are the overriding

subjects of humanist study in the twenty-first century.

Matt Cohen and Jeffrey Glover, eds. *Colonial Mediascapes: Sensory Worlds of the Early Americas*. University of Nebraska Press, 2014.

In colonial North and South America, print was only one way of communicating. Information in various forms flowed across the boundaries between indigenous groups and early imperial settlements. Natives and newcomers made speeches, exchanged gifts, invented gestures, and inscribed their intentions on paper, bark, skins, and many other kinds of surfaces. No one method of conveying meaning was privileged, and written texts often relied on nonwritten modes of communication.

Sarah Dry, *The Newton Papers: The Strange and True Odyssey of Isaac Newton's Manuscripts*. Oxford University Press, 2014.

Isaac Newton died in 1727 without a will, leaving a mass of disorganized papers—upwards of 8 million words—that presented an immediate challenge to his heirs. Rabidly heretical, alchemically obsessed, and possibly even mad, the Newton presented in these papers threatened to undermine not just his personal reputation but the status of science itself. As a result, the private papers of the world's greatest scientist remained hidden to all but a select few for over two hundred years. In *The Newton Papers*, Sarah Dry divulges the story of how this secret archive finally came to light—and the complex and contradictory man it revealed.

Richard W. Oram and Joseph Nicholson, Eds. *Collecting, Curating, and Researching Writers' Libraries: A Handbook*. Rowman & Littlefield, 2014.

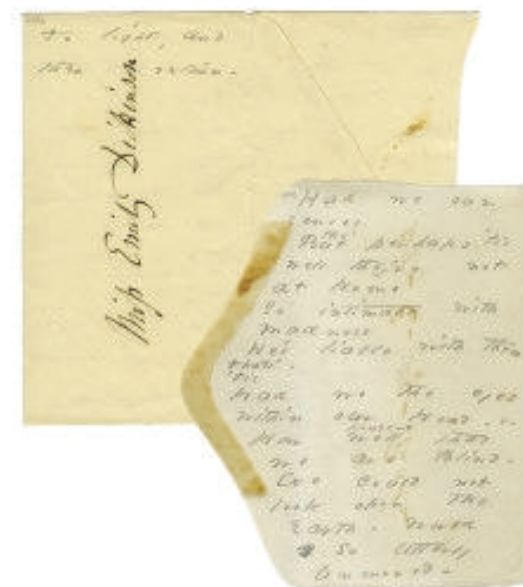
Academic collection practices in recent years have extended to the private libraries of notable individual authors. As a consequence, book historians have become more interested in the study of provenance of the contents of these libraries, while literary scholars have devoted more attention to authorial annotations. At the same time, the Internet has encouraged both scholarly and hobbyist reconstructions of private libraries (see, for example, the “Legacy Libraries” on Librarything.com). This is the first general consideration of these libraries and practices for academic libraries in their acquisition, cataloging and issues of access. Included are case studies relating to the personal libraries of the poets Anne Sexton and Ted Hughes, demonstrating how these collections have the potential to enhance archival research. Fiction writers Iain Sinclair, Russell Banks, Jim Crace, and poet Ted Kooser describe their (sometimes passionate) relationship with books and their own personal libraries.

Did you miss these?

Marta Werner and Jen Bervin (with a preface by Susan Howe), *Emily Dickinson: The Gorgeous Nothings*. Christine Burgin/New Directions in association with Granary Books, 2013.

Emily Dickinson The Gorgeous Nothings is a colour facsimile edition of Emily Dickinson's writings on opened out, recycled envelopes. This strikingly beautiful and scholarly volume raises all manner of questions about

Emily Dickinson
The Gorgeous Nothings



archival scraps, paper and materiality.

Matthew S. Hull, *Government of Paper: The Materiality of Bureaucracy in Urban Pakistan*. University of California Press, 2012.

In Islamabad, order and disorder are produced through the ceaseless inscription and circulation of millions of paper artifacts among bureaucrats, politicians, property owners, villagers, imams, businessmen, and builders. What are the implications of such a thorough paper mediation of relationships among people, things, places, and purposes? *Government of Paper* explores this question in the routine yet unpredictable realm of the Pakistani urban bureaucracy, showing how the material forms of postcolonial bureaucratic documentation produce a distinctive political economy of paper that shapes how the city is constructed, regulated, and inhabited. Files, maps, petitions, and visiting cards constitute the enduring material infrastructure of more ephemeral classifications, laws, and institutional organizations.

Erik Mueggler, *The Paper Road: Archive and Experience in the Botanical Exploration of West China and Tibet*. University of California Press, 2011.

This book interweaves the stories of two early twentieth-century botanists -- George Forrest and Joseph Francis Charles Rock -- to explore the collaborative relationships each formed with Yunnan villagers in gathering botanical specimens from the borderlands between China, Tibet, and Burma. Mueggler describes how the Naxi workers and their Western employers rendered the earth into specimens, notes, maps, diaries, letters, books, photographs, and ritual manuscripts and provides a sustained meditation on what can be copied, translated, and revised and what can be folded back into the earth.

Nicholas A. Basbanes, *On Paper: The Everything of its Two Thousand Year History*. Random House, 2013.

A consideration of all things paper—its invention; its thousand-fold uses (and misuses), proliferation, and sweeping influence; its makers, shapers, collectors, and

pulpers. Basbanes writes about paper, from its invention in China two thousand years ago to its ideal means, recording the thoughts of Islamic scholars and mathematicians that made the Middle East a centre of intellectual energy; from Europe, by way of Spain in the C12th and Italy in the C13th at the time of the Renaissance, to North America and the rest of the world. Basbanes writes about the ways in which paper has been used to record history, make laws, conduct business, and establish identities. He makes clear that without paper, modern hygienic practice would be unimaginable; that as currency, people will do almost anything to possess it, and that the Industrial Revolution would never have happened without paper on which to draw designs and blueprints.

Ian Sansom, *Paper: An Elegy*. Fourth Estate, 2012.

Paper serves nearly every function of our lives. It is the technology with which we have made sense of the world. Sansom builds a museum of paper and explores its paradox – its vulnerability and durability. Through a series of essays he reflects on paper's past in the shadow of a digital world that perhaps threatens its future.

Sas Mays, ed. *Libraries, Literatures, and Archives*. Routledge, 2013.

In literary studies and in the humanities, including book history, the figure of the library remains in many senses under-researched. In the context of the rise of archive studies, this collection attends specifically and meta-critically to the figure of the library as a particular archival form, considering the traits that constitute (or fail to constitute) the library as institution or idea, and questions its relations to other accumulative modes, such as the archive in its traditional sense, the museum, or the filmic or digital archive.

Ben Kafka, *The Demon of Writing: Powers and Failures of Paperwork*. Zone Books, 2012.

Ben Kafka offers a critical history and theory of one of the most ubiquitous, least understood forms of media: paperwork. States rely on records to tax and spend, protect and serve, discipline and punish. But time and again, this paperwork proves to be unreliable. Examining episodes that range from the story of a clerk who lost his job and then his mind in the French Revolution to an account of Roland Barthes's brief stint as a university administrator, Kafka reveals the powers, the failures, and even the pleasures of paperwork.

Markus Krajewski, *Paper Machines: About Cards & Catalogs, 1548-1929*. Trans. Peter Krapp. The MIT Press, 2011.

Krajewski traces the evolution of this proto-computer of rearrangeable parts (file cards) that became ubiquitous in offices between the world wars. The story begins with Konrad Gessner who described a new method of processing data: to cut up a sheet of handwritten notes into slips of paper, with one fact or topic per slip, and arrange as desired. In the late eighteenth century, the card catalog became the librarian's answer to the threat of information overload. At the turn of the twentieth century, business adopted the technology of the card catalog as a bookkeeping tool. Krajewski explores this conceptual development and casts the card file as a "universal paper machine" that accomplishes the basic operations of Turing's universal discrete machine: storing, processing, and transferring data.

Craig Dworkin, *No Medium*. The MIT Press, 2013.

Dworkin looks at works that are blank, erased, clear, or silent, writing critically about works for which there would seem to be not only nothing to see but nothing to say. He considers works predicated on blank sheets of paper, from a fictional collection of poems in Jean Cocteau's *Orphée* to the actual publication of a ream of typing paper as a book of poetry; he compares Robert Rauschenberg's *Erased De Kooning Drawing* to the artist Nick Thurston's erased copy of Maurice Blanchot's *The Space of Literature* (in which only Thurston's marginalia were visible).

Alexandra Socarides, *Dickinson Unbound: Paper, Process, Poetics*. Oxford University Press, 2012.

Socarides takes up each of the five major stages of Dickinson's writing career: copying poems onto folded sheets of stationery; inserting and embedding poems into correspondence; sewing sheets together to make fascicles; scattering loose sheets; and copying lines on often torn and discarded pieces of household paper. In so doing, she reveals a Dickinsonian poetics starkly different from those regularly narrated by literary history. Here, Dickinson is transformed from an elusive poetic genius whose poems we have interpreted in a vacuum into an author who employed surprising (and, at times, surprisingly conventional) methods to wholly new effect.

COMING EVENTS

ERROR AND PRINT CULTURE, 1500-1800. 5 July 2014, Pitt Rivers Museum Lecture Room, Oxford University. Presented by Bodleian Libraries, Centre for the Study of the Book. Convenor: Adam Smyth (adam.smyth@balliol.ox.ac.uk)

FORBIDDEN ACCESS: CENSORING BOOKS AND ARCHIVES. 6-7 November 2014, Senate House, Uni-

versity of London. A multidisciplinary conference exploring how published works and archival materials and the ideas contained in them are affected, obscured or distorted by censorship. A collaboration between the Institute of English Studies, the Institute of Advanced Legal Studies and Senate House Library. <http://ies.sas.ac.uk>

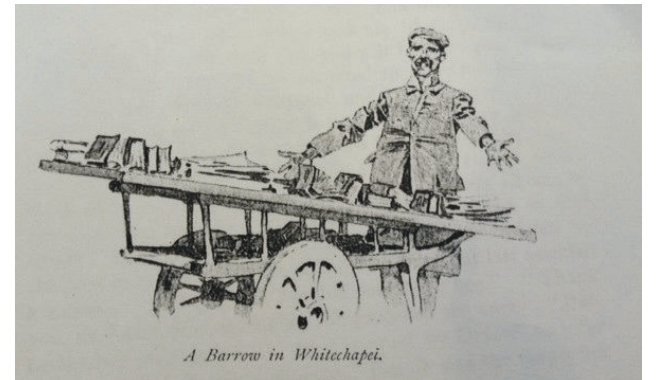
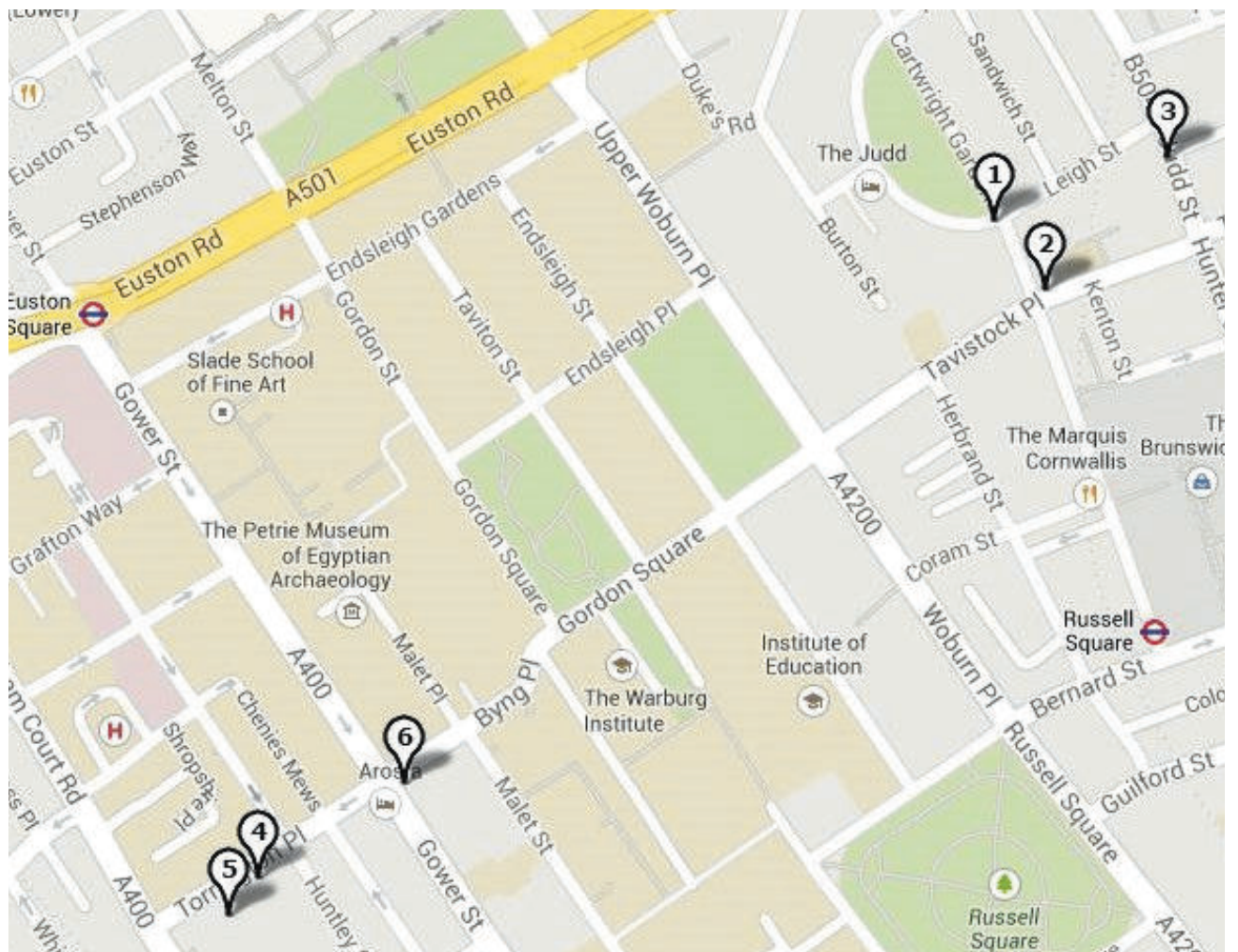


Image from William Roberts, 'Book Hunter In London' (1895)

Lunch options

The following are all within a 5-8 minute walk and offer affordable options for lunch.

1. **Fork Deli Patisserie** 85 Marchmont Street Bloomsbury WC1N 1AL. Turn left off Tavistock Place.
2. **Moreish Deli Cafe** 76 Marchmont St Bloomsbury WC1N 1AG. Cnr Marchmont and Tavistock Place.
3. **Patisserie Deux Amis** 63 Judd Street Bloomsbury WC1H 9QT. Turn left into Judd St off Tavistock Place.
4. **Patisserie Valerie** 24 Torrington Place Bloomsbury WC1E 7HJ. Continue from Byng Pl to Torrington.
5. **Planet Organic** 22 Torrington Place Bloomsbury WC1E 7HJ. Continue from Byng Pl to Torrington.
6. **Waterstones Cafe** (Basement) 82 Gower Street Bloomsbury WC1E 6EQ. Cnr Gower and Torrington.





Artwork by Linda Toigo