

# New Directions in Book History

Series Editors  
Shafquat Towheed  
Faculty of Arts  
Open University  
Milton Keynes, UK

Jonathan Rose  
Department of History  
Drew University  
Madison, NJ, USA

As a vital field of scholarship, book history has now reached a stage of maturity where its early work can be reassessed and built upon. That is the goal of *New Directions in Book History*. This series will publish monographs in English that employ advanced methods and open up new frontiers in research, written by younger, mid-career, and senior scholars. Its scope is global, extending to the Western and non-Western worlds and to all historical periods from antiquity to the twenty-first century, including studies of script, print, and post-print cultures. *New Directions in Book History*, then, will be broadly inclusive but always in the vanguard. It will experiment with inventive methodologies, explore unexplored archives, debate overlooked issues, challenge prevailing theories, study neglected subjects, and demonstrate the relevance of book history to other academic fields. Every title in this series will address the evolution of the historiography of the book, and every one will point to new directions in book scholarship. *New Directions in Book History* will be published in three formats: single-author monographs; edited collections of essays in single or multiple volumes; and shorter works produced through Palgrave's e-book (EPUB2) 'Pivot' stream. Book proposals should emphasize the innovative aspects of the work, and should be sent to either of the two series editors.

### **Editorial Board**

Marcia Abreu, University of Campinas, Brazil

Cynthia Brokaw, Brown University, USA

Matt Cohen, University of Texas at Austin, USA

Archie Dick, University of Pretoria, South Africa

Martyn Lyons, University of New South Wales, Australia

More information about this series at

<http://www.palgrave.com/gp/series/14749>

Maryanne Dever

# Paper, Materiality and the Archived Page

palgrave  
macmillan

Maryanne Dever  
University of Technology Sydney  
Sydney, Australia

New Directions in Book History

ISBN 978-1-137-49885-4

ISBN 978-1-137-49886-1 (eBook)

<https://doi.org/10.1057/978-1-137-49886-1>

© The Editor(s) (if applicable) and The Author(s) 2019

The author(s) has/have asserted their right(s) to be identified as the author(s) of this work in accordance with the Copyright, Designs and Patents Act 1988.

This work is subject to copyright. All rights are solely and exclusively licensed by the Publisher, whether the whole or part of the material is concerned, specifically the rights of translation, reprinting, reuse of illustrations, recitation, broadcasting, reproduction on microfilms or in any other physical way, and transmission or information storage and retrieval, electronic adaptation, computer software, or by similar or dissimilar methodology now known or hereafter developed.

The use of general descriptive names, registered names, trademarks, service marks, etc. in this publication does not imply, even in the absence of a specific statement, that such names are exempt from the relevant protective laws and regulations and therefore free for general use.

The publisher, the authors and the editors are safe to assume that the advice and information in this book are believed to be true and accurate at the date of publication. Neither the publisher nor the authors or the editors give a warranty, express or implied, with respect to the material contained herein or for any errors or omissions that may have been made. The publisher remains neutral with regard to jurisdictional claims in published maps and institutional affiliations.

Cover design: Pattern adapted from an Indian cotton print produced in the 19th century

This Palgrave Pivot imprint is published by the registered company Springer Nature Limited.

The registered company address is: The Campus, 4 Crinan Street, London, N1 9XW, United Kingdom

*For Lisa*

Chapter 2 has been adapted from my earlier article, ‘Greta Garbo’s Foot or Sex, Socks and Letters’, *Australian Feminist Studies* 25:64 (2010), 163–174.

## ACKNOWLEDGEMENTS

I am indebted to a great many people who have supported this work. I am grateful for the long-standing interest my colleagues have shown, particularly Marie-Louise Ayres, Katherine Bode, Sue Breakell, Mark Byron, Catherine Hobbs, Tuula Juvonen, Jacqui Lorber-Kasunic, Linda Morra, Gill Partington, Wendy Russell, Elizabeth Shepherd, Kate Sweetapple and Wim Van Mierlo. Different institutions generously supported my research and writing, and I would especially like to acknowledge the Memornet network in Finland, whose invitations provided critical impetus for the work, as well as fellowships and research placements extended by the Gender Institute and the Humanities Research Centre at the Australian National University, Canberra; the Faculty of Social Sciences, University of Tampere; and the Department of Information Studies, UCL. Research for this book was completed across a number of cultural institutions. At the Rosenbach Museum and Library, Philadelphia, I acknowledge the assistance of Elizabeth E. Fuller, Gregory M. Giuliano and Jobi Zink. At the Marlene Dietrich Collection Berlin, Deutsche Kinemathek Berlin, I acknowledge Silke Ronneburg. At the Mitchell Library, State Library of New South Wales, Sydney, I acknowledge Anne Drayton, Rachel Franks, Meredith Lawn, Kevin Leamon and Richard Neville. At the Dorset County Museum, Dorchester, I am grateful for access to the Sylvia Townsend Warner and Valentine Ackland collection and acknowledge the

particular assistance of Morine Krissdottir, Judith Bond and Anna Butler. At the Museum of English Rural Life, University of Reading, I acknowledge Caroline Benson, Nancy Fulford, Jennifer Glanville and Adam Lines. For various permissions, I thank Faye Cliné, Katherine Fox, Naomi Greenway, Thomas Imo, Michael Kelly and Tanya Stobbs.



## Praise for *Paper, Materiality and the Archived Page*

“In this book Maryanne Dever has brought together the many threads of her work. Her reflections on the materiality of literary archives, on the importance of the haptic and affective in the archive, and the ways in which she brings together archival science and literary studies, continue to be fascinating.”

—Elizabeth Shepherd, *Professor of Archives and Records Management,  
Department of Information Studies, University College London*

“In *Paper, Materiality and the Archived Page*, Maryanne Dever provides an incisive and elegantly written exploration of why the very materiality of paper should matter to our understandings of, and critical engagements with, literary archives. Through a series of theoretically astute and beautifully rendered accounts of her encounters with the literary and personal archives of Mercedes de Acosta and Greta Garbo, Eve Langley, and Valentine Ackland, Dever deftly reveals the untapped critical and aesthetic possibilities of the archived page. This is a timely and generative intervention from one of the leading international scholars in the field.”

—Lorraine Sim, *Senior Lecturer in Modern English Literature, Western Sydney  
University*

# CONTENTS

<b>1</b>	<b>The Matter of Archival Paperwork: An Introduction</b>	<b>1</b>
<b>2</b>	<b>The Weight of Paper</b>	<b>27</b>
<b>3</b>	<b>Archival Mess</b>	<b>51</b>
<b>4</b>	<b>Dark Archive</b>	<b>75</b>
<b>5</b>	<b>Afterword</b>	<b>101</b>
	<b>Bibliography</b>	<b>109</b>
	<b>Index</b>	<b>119</b>

## LIST OF FIGURES

Fig. 1.1	Typescript and manuscript sheets in a folder entitled ‘Diary of Episodes, June to October 1928’. Sylvia Townsend Warner and Valentine Ackland Collection, Dorset County Museum. (Photo by the author)	2
Fig. 1.2	Archival materials photographed at the provisional city archive in Cologne, Germany, 11 January 2018. Some 9 years after the collapse of the Cologne city archive, the restoration of the salvaged documents is still ongoing—and will be for the next 30 years. (Photo: Rolf Vennenbernd/dpa/Alamy)	7
Fig. 1.3	Restoration and cataloguing of manuscripts in Timbuktu. (Photo: Thomas Imo/Photothek)	8
Fig. 1.4	Emily Dickinson Amherst Manuscript #463: ‘There is no frigate like a book’. (Photo: Amherst College Library & Special Collections)	14
Fig. 1.5	Extended page of typescript. State Library of New South Wales, MLMSS 6035/1-19. (Photo by the author)	16
Fig. 2.1	Greta Garbo stars in <i>The Divine Woman</i> (1928), directed by Victor Sjöström. (Photo: Everett Collection/Alamy)	33
Fig. 2.2	A cinema poster for <i>Camille</i> (1936), starring Greta Garbo and directed by George Cukor. (Photo: Silver Screen/Alamy)	34
Fig. 2.3	Mercedes de Acosta kept a framed photo of Garbo’s hand, a detail from a 1925 photo portrait by Arnold Genthe. (Photo: Rosenbach Museum and Library, Philadelphia)	40
Fig. 2.4	Envelope addressed to Mercedes de Acosta. (Photo: Rosenbach Museum and Library, Philadelphia)	41
Fig. 2.5	Blank card contained in the envelope addressed to Mercedes de Acosta. (Photo: Rosenbach Museum and Library, Philadelphia)	41

- Fig. 3.1 Eve Langley and her sister June ('Steve & Blue'), c. 1928. Eve & June Langley Collection, State Library of NSW, PXE 1333. (Photo: State Library of New South Wales) 53
- Fig. 3.2 Eve Langley, studio portrait for her novel, *White Topce*, c. 1954. Eve & June Langley Collection, State Library of NSW, PXE 1333. (Photo: State Library of New South Wales) 54
- Fig. 3.3 Eve Langley's carefully preserved shopping lists from among her literary and personal papers. Eve Langley—Papers, 1926–1974, State Library of New South Wales, MLMSS 4188. (Photo by the author) 55
- Fig. 3.4 Stitched together government envelopes from among Eve Langley's literary and personal papers. Eve Langley—Papers, 1926–1974, State Library of New South Wales, MLMSS 4188. (Photo by the author) 56
- Fig. 3.5 Eve Langley's photo of her manuscripts, titled on the reverse, 'The Manuscript Cupboard, Sept 1970'. Eve & June Langley Collection, State Library of New South Wales, PXE 1333. (Photo: State Library of New South Wales) 60
- Fig. 3.6 Eve Langley's photo of her manuscripts laid out on the lawn outside her Katoomba house. Eve & June Langley Collection, State Library of New South Wales, PXE 1333. (Photo: State Library of New South Wales) 65
- Fig. 3.7 Eve Langley's photo of her manuscripts assembled on the grass. Eve & June Langley Collection, State Library of NSW, PXE 1333. (Photo: State Library of New South Wales) 66
- Fig. 3.8 Eve Langley's photo of her typewriter set out on a table on the grass. Eve & June Langley Collection. State Library of NSW, PXE 1333. (Photo: State Library of New South Wales) 67
- Fig. 4.1 Valentine Ackland in 1936. (Photo: Dorset County Museum) 76
- Fig. 4.2 Pieter Claesz, *Vanitas Still Life*, 1630. (Photo: Mauritshuis, The Hague) 78
- Fig. 4.3 Two paper dolls in a matchbox bed. Sylvia Townsend Warner and Valentine Ackland Collection, Dorset County Museum. (Photo by the author) 80
- Fig. 4.4 Valentine Ackland's writing room at Frome Vauchurch, the house she shared with Sylvia Townsend Warner. (Photo: Dorset County Museum) 82
- Fig. 4.5 Headstone for Valentine Ackland and Sylvia Townsend Warner in Chaldon Herring churchyard. (Photo by the author) 85
- Fig. 4.6 Sylvia Townsend Warner annotated this envelope to record when she received it a second time following Valentine Ackland's

	death. Sylvia Townsend Warner and Valentine Ackland Collection, Dorset County Museum. (Photo by the author)	86
Fig. 4.7	Typescript letter from Valentine Ackland to Sylvia Townsend Warner, 27 July 1949. Sylvia Townsend Warner and Valentine Ackland Collection, Dorset County Museum. (Photo by the author)	89
Fig. 4.8	Typescripts of Valentine Ackland's poems. University of Reading, Special Collections/Gerald & Joy Finzi Collection. (Photo by the author)	92
Fig. 4.9	Draft of 'For Sylvia'. Sylvia Townsend Warner and Valentine Ackland Collection, Dorset County Museum. (Photo by the author)	94
Fig. 5.1	File box. Eve Langley—Papers, 1926–1974, State Library of New South Wales, MLMSS 4188. (Photo by the author)	106