to warrant more than the passing mention it receives. Australian readers will also likely see a missed opportunity to introduce continuum theory as a potential model for 'queer time' and the collapsing of linear models of archival practice; and, if looking to complicate – or 'queer' – dominant approaches in the field, it is unfortunate there is no exploration of distributed, post-custodial practice.

A conclusion linking queer archival practice to broader developments would address much of this criticism, providing a useful place to not only reflect on what has come before, but to look beyond – to other domains like Indigenous, feminist or activist political archives, punk and subcultural movements, or purely digital communities. Instead the book finishes rather abruptly, jumping straight from the final chapter to a bibliography and index.

Situating the work in broader contexts is therefore mostly left up to the reader. In most regards, though, the fact Kumbier is embedded in this world is a strength, not a weakness. Starting with her Introduction, and continuing throughout, the author emphasises her personal, sometimes intimate, connection with and participation in the communities, projects and activities described. The myth of the impartial archivist objectively documenting and managing collections is thankfully nowhere in sight. Though the author is not afraid to be critical where required, these projects are meaningful to her and her interest and passion are clearly evident. *Ephemeral Material* is engaging, insightful and well written, representing a valuable queer perspective in the growing literature on participatory, activist, communal and grassroots archival practice.

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The Boundaries of the Literary Archive: Reclamation and Representation, edited by Carrie Smith and Lisa Stead, London and Farnham, Ashgate, 2013, xi + 210 pp., £54.00 (hardback), ISBN 978 1 409443 22 3

Archives tend to attract public attention when they manage the personal records of the noted and the notorious. The announcement, for example, that Germaine Greer had donated her personal archive to the University of Melbourne in 2013, and further updates more recently about the challenges of processing the hybrid paper/digital collection, received wide media coverage. Former Senior Curator at the Mitchell Library at the State Library of New South Wales, Paul Brunton, used to get excellent mileage in his talks and tours out of stories from the Patrick White archive. There is something that captures the imagination about the glimpses into the personal lives and creative processes of our favourite authors that can come from these records.

The personal working papers of writers have provided the inspiration for countless biographical books and essays, but far less often do we see analysis of these records from an archival viewpoint. *The Boundaries of the Literary Archive: Reclamation and Representation*, edited by Carrie Smith and Lisa Stead, both of the University of Exeter, sets out to explore this less frequently examined perspective. In its introduction, the editors explain that the 'boundaries' of the book's title refer to the 'physical and ideological boundaries of the archive' which are, they propose, continually reconstituted as the world and attitudes change around it. This should make sense to us recordkeeping professionals: that perceptions of writers and their work, like those of other recordkeeping entities (government agencies, official record creators and their outputs) are always changing and this in turn changes the nature of the archive and the uses to which it

is put. It is a theme which receives interesting treatment throughout the book, in looking at the attitudes and behaviours of those who both keep and use literary archives.

Smith and Stead have organised the book into four parts: 'Theorizing the Archive'; 'Reclamation and Representation'; 'Boundaries' and 'Working in the Archive', each part containing two or three essays. The authors are a mix of academics, historians and archivists. Many of them focus on one or two writers' works while others use a particular class of material, such as silent pictures ephemera, to explore a period in history or a start with a problem, such as managing privacy and confidentiality in contemporary personal correspondence.

I found the first part, 'Theorizing the Archive', dense with ideas and at times overwhelming, as I tried to grapple with some of the philosophical questions posed first by Wim Van Mierlo and then, in Chapter 2, by Iain Bailey. Archivist Jennifer Douglas's plain and, in a sense, more familiar style and content were a bit of a relief at the conclusion of the section, and raised some very real issues of professional practice that I have dealt with, particularly in digital record-keeping. Van Mierlo, in 'The Archaeology of the Manuscript: Towards Modern Palaeography', explores paleography and writers' manuscripts, with a focus on poets, from different eras. He examines the process of writing poetry – both the intellectual, and then the more 'mechanical' processes of creation, using paleographical analysis of poets' working manuscripts. Along the way he references a nice concept from Daniel Ferrer: that such manuscripts are the 'dépôts sédimentaires' (sedimentary deposits) of invention. In Chapter 2, 'Allusion and Exogenisis: The Labouring Heart of Samuel Beckett's Ill Seen Ill Said', Iain Bailey investigates the intersections between exogenesis (the extent to which information that comes from sources external to the writing is researched and incorporated) and intercontextuality (relationships between texts) in a set of Beckett manuscripts. This very detailed analysis produces a range of conclusions from Bailey on his stated areas of investigation, based on elements such as marginalia, handwriting and revisions. In Chapter 3, Jennifer Douglas examines the archival principle of original order with reference to the Douglas Coupland papers (Coupland coined the Generation X label with his 1991 book of the same name, which still lurks on my own bookshelf). Douglas finds that existing notions of original order do not work well for the digital folders and documents of the author and suggests that other starting principles are needed by the archivist rather than trying to 'get into' the author's mind by an examination of how the records were 'arranged'.

Part 2, 'Reclamation and Representation', comprises a pretty straightforward set of analyses of the work of individual authors via explorations of Ferrer's 'dépôts sédimentaires' of their records, from a Victorian biographer to a twentieth-century poet. In Chapter 4, Isabelle Cosgrave touches on historical revisionism, in her look at how the attitudes of the day played a role in what she calls a 'Victorian laundering process' involving the defacing of original records from the personal archive of author Amelia Opie by her friend and biographer, Cecilia Brightwell. Cosgrave notes how, in addition to the defacements, deficits in how the records were used – bad transcribing, missing punctuation, emphasis, changed word order – resulted in a biography that set out to 'purify' the image of the writer, after her death. I found this chapter to be the most interesting of the section, with those following, on Charles Dickens, Elizabeth Gaskell, John Galsworthy and Elizabeth Jennings, being more interesting perhaps to those with a particular interest in these authors' works and lives.

Part 3, 'Boundaries', consists of just two chapters, to me the most interesting of the book. In Chapter 8, 'Illustration and Ekphrasis: The Working Drafts of Ted Hughes's Cave Birds', Carrie Smith describes a collaboration and relationship between Hughes and the visual artist Leonard Baskin, as seen through their correspondence and other records. The concept of ekphrasis relates to the creation of an artistic work that contemplates another. In poetry, a good example of ekphrasis would be Keats's *Ode on a Grecian Urn*. Smith's study is an exploration of the ekphrastic struggle of the 'envy, rivalry, emulation, quarrelling, imitation' between the two artists, and raises many interesting questions regarding the use and boundaries of their records. As Smith states,

'A literary archive is not a neatly defined entity' – and in this essay she deftly identifies many of the conceptual challenges of identifying 'the archive' of such a collaboration. In Chapter 9, the other editor of this collection, Lisa Stead, looks at letters from fans that were published in silent movie-era fan magazines in Britain in the early twentieth century, as a way to explore the nature of the interactive female audience of the day. For me, Stead's analysis raises all sorts of interesting questions about the nature of ephemera in the physical and digital worlds, as well as the difficulties inherent in pinning down the personas behind the correspondence, and what parallels we might draw to blogging, texting, Tweeting and Snapchatting – today's interactive correspondence.

The fourth and final part of the book, 'Working in the Archive', concerns some of the matters that archivists and other professionals such as teachers can come up against when they work with the records of writers. In Chapter 10, Sara S Hodson tackles the important issue of balancing privacy and confidentiality against making records available for research. Hodson looks at where archivists can turn for guidance on decision-making, from the law and codes of ethics to donors' conditions, and outlines some examples of well and poorly managed cases. Her chapter touches on the increasingly pressing question of how we must adjust expectations around access when material is more likely than not to be digitised and put online. I know that many government archives are also dealing with these changed attitudes as a result of more digitisation and from preservation of the born digital. As was explained to me once by someone whose parents' divorce records were unexpectedly put online, suddenly appearing in a Google results list is very different to being available on a shelf. In Chapter 11 we return to themes from the first part of the book, with a focus on materiality of records – marks, colour and paleography – with a case study of teaching literary historical study at Smith College using the archives of Virginia Woolf and Sylvia Plath. Chapter 12 takes on an almost elegiac tone, a nostalgic yearning for research using physical materials in an archive with lots of examples of literary archives. The chapter's author, Helen Taylor, undertakes to remind us that authors' records will never be as they were, now that we are in the digital age of information abundance. In addition to highlighting some examples of contemporary web and other born-digital archives, Taylor lets us know that she was personally told by the novelist Hilary Mantel that she did all of her research for her landmark work *Wolf Hall* over the Web! A long way indeed from the contemplation of the physicality of the record that this book started with.

As someone who has worked mainly in government recordkeeping, this book opened up to me some interesting new perspectives on our work – as well as reassuringly confirming some of my own applications of core knowledge to born-digital records and archives. However, it also reminded me that certain topics remain under-represented in our professional discourse and literature. What, for example, is being done to build a new body of knowledge in digital paleography? The analysis of 'track changes' might not seem so romantic as poring over handwritten documents, but no doubt is critical to studies of records both from forensic and more traditionally historical research-based perspectives. The book also raises a number of questions about the application of some basic principles of archives management in the digital world, such as original order, which are still matters of lively discussion and investigation, but with few case studies from the realm of personal recordkeeping. So it is heartening to see serious academic work on these topics in this book, along with some truly fascinating angles on the records and recordkeeping practices of writers.

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