

these, Ridener is a rare bird: he asks big questions and provides succinct, eminently readable answers.

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**The Intimate Archive: Journeys Through Private Papers.** MARYANNE DEVER, SALLY NEWMAN, and ANN VICKERY. Canberra: National Library of Australia, 2009. 198 p. ISBN 9780642276827.

*The Intimate Archive: Journeys Through Private Papers* charts the “journeys” of each of its authors through the archives of three modernist, Australian writers. Dever, Newman, and Vickery each contribute a chapter in which they discuss the character and peculiarities of their research subject’s archives, the relationships of the archives to the published writings and biographies of the authors, and their own experiences as researchers and academics working with archival material.

Marjorie Barnard (1897–1987), best known for the novels she co-authored with Flora Eldershaw under the pseudonym M. Barnard Eldershaw, is the subject of the chapter written by Maryanne Dever. Dever examines the effects on Barnard’s writing of her long-term but ultimately failed relationship with married fellow writer, Frank Dalby Davison. Barnard had published two novels with Eldershaw as well as a children’s book under her own name before meeting and becoming involved with Davison; however, it was the short story collection *The Persimmon Tree and Other Stories*, published soon after Barnard’s relationship with Davison ended, which, Dever explains, was recognized as her best work. Dever studies Barnard’s extant correspondence, focusing on her letters to close friends, in which Barnard discusses – whether explicitly or obliquely – her relationship with her married lover. To Dever these letters suggest that Barnard’s need to keep the relationship secret and the pain she felt at its demise in some way “fed her fiction” (p. 65), helping her to hone her short story writing skills. She further considers the way in which the stories Barnard wrote about failed relationships and adulterous affairs – about the “intimate experiences of loving, losing, humiliation and being alone” – might also “take the place of letters,” especially those letters Barnard felt she could not write to Davison himself after their affair had ended (p. 70, 71). The letters, then, function as “a nascent form of fiction” (p. 71), while at the same time, the short stories in *The Persimmon Tree* can be “interpreted as a muted ‘archive of feeling’” that “only becomes legible when read against the fragments of her correspondence” (p. 69, 70).

Ann Vickery’s chapter, entitled “Lesbia Harford’s Romantic Legacy,” focuses on the posthumous reputation of Harford (1891–1927), a writer who published only a very small number of poems prior to her death in 1927

at the age of thirty-six, but who has since achieved an almost saintly stature in Australia as a voice for various disempowered or under-represented groups. Studying the tendency for critics and readers to view Harford as a model for ethical living, Vickery examines the history of the publication of Harford's poems, and of the circulation and transmission of her notebooks and manuscripts, as well as the literary criticism of her work. Vickery shows how Harford's life and work have been framed by various family members, friends, and critics, each having a particular interest in her reputation and reception; for example, Nettie Palmer, a close friend of Harford's and a passionate supporter of the Australian literary scene, portrayed Harford as an ethereal and mysterious tragic heroine, whereas other friends, who were active with her in leftist political movements, were "at pains to construct [her] as a serious young woman who valiantly acted on her revolutionary beliefs to better mankind" (p. 88). The common thread Vickery finds in these disparate portrayals is a tendency toward "sanctification" (p. 95). Vickery's own reading of Harford's "archival traces" reveals "their capacity to generate a far more ambivalent authorial figure" (p. 125) than either the tragic heroine or the "saintly Rebel Girl" previously known to readers and critics. In Vickery's view, to release Harford from her "saintly" status is also to allow for more nuanced readings of her work, and of her life.

The third "journey" recounted in this book takes the reader through the archival remains of Aileen Palmer (1915–1988), the daughter of influential writers and critics, Vance and Nettie Palmer. Sally Newman addresses the "methodological challenge" researchers face as they try to locate – and fix – a "single narrative" of their subject's life from among the potentially "multiple versions" they encounter in the papers that survive her (p. 133). Palmer's troubles – she was an alcoholic and, on several occasions, institutionalized for psychiatric treatment – have been explained by earlier critics as manifestations of her inner conflicts over her sexuality. Newman's reading of Palmer's papers suggests that Palmer may not have been as conflicted as believed and that other sources of trauma (for example, her work driving an ambulance in London during the Second World War) may have contributed to her breakdowns. Ultimately, Newman argues that it is "impossible to excavate" (p. 160) a single truth from the archive that would explain Palmer's life. She suggests that if Palmer is to speak in anything resembling her own voice, the researcher must "resist the impulse toward narrative closure in conceptions of identity, auto/biography and historiography by allowing the story of her intimate life to remain unresolved and ambiguous" (p. 164).

Dever, Newman, and Vickery explain in their introduction that they are influenced by recent trends in literary and cultural studies that encourage a focus on the archival fonds as a site and subject of research, as well as encouraging an increased emphasis on the research process itself. On the latter point especially the book succeeds; the authors candidly recount their struggles

to make meaning from fragments, admit their motivations and biases, and recognize both the strangeness and the privilege of their positions as researchers, looking back on the textual remains of the public and private lives of their subjects. Each author calls attention to her interpretive role, to the degree to which her own reading of the archive is influenced by her particular agenda and interests, which will, in turn, influence future readings.

When it comes to considering the archive as a subject of research in itself, however, the book only partly succeeds. The authors argue in the book's introduction that the processes that form and shape a personal archive ought to claim a bigger share of a researcher's attention because such processes inevitably affect any reading of that archive. Accordingly, each author calls attention, where appropriate, to "auto-archival practices" (p. 12) and to the archival practices of other interested parties, such as family members and friends, literary executors, and biographers. For example, Barnard is described as a "keen editor of the archival record" (p. 6) and Palmer's mother, Nettie, is seen to be working consciously to preserve a particular version ("the Palmer household version") of Australian literary history (p. 12). Although the authors hint at some of the ways in which archivists and archival practices might impact the nature and shape of a writer's archive, as an archivist, I find that they could have elaborated on the subject.

Throughout the book, close attention is paid to acts of selection and destruction by the three women writers and by those close to them. Although it is acknowledged that all acts of appraisal are significant, little is said about how the papers were acquired by the institutions where the collections reside. Even less is said about how archival processing might affect the way an archive is read. Although the authors suggest that it is only "through the actions of archivists who acquire, catalogue and describe" that "papers ... become a formal 'collection'" (p. 16), the archivist does not figure prominently in any of the archival journeys discussed in subsequent chapters. This absence, I suggest, is perhaps less the fault of the book's authors than it is of archivists' tendencies to minimize or even efface their own instrumental roles in shaping archives. Rarely do archival descriptions discuss in any detail the acquisition processes, appraisal decisions, and/or the impact of arrangement and description on the final shape of a collection; consequently, as the information is not made available to researchers, they cannot include it in their work. Archivists might do well to follow the lead of Dever, Vickery, and Newman, who explain that they "have sought to write against the practice of self-effacement that in more conventional forms of literary and cultural history would see [their] own voices, investments, dilemmas and choices rendered mute" (p. 177).

*The Intimate Archive* should appeal to archivists as a close, careful reading of the nature of particular, personal archives, and as a sincere and forthright exploration of how such reading takes place. It should also convince archivists of the interest researchers are taking in the nature and development of

archives, as well as the need for archival description and other access tools to respond to this interest, to alert researchers to the impact of the archival acts of *archivists*. This will ensure that significant portions of “archival stories” are not left out.

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**Copyright and Cultural Institutions: Guidelines for Digitization for U.S. Libraries, Archives, and Museums.** PETER B. HIRTLE, EMILY HUDSON, and ANDREW T. KEYNON. Ithaca, New York: Cornell University Library, 2009. xi, 259 p. ISBN 978-0-935995-10-7. Free PDF download available at <http://hdl.handle.net/1813/14142>

There was a time not long ago when it seemed possible to work as an archivist without needing a close familiarity with copyright. But the new digital universe has brought the issue of copyright to the forefront of archival practice. Archives are not only providing copies of their material to individual researchers, they are also making material available online. Consequently, institutions bear additional responsibility for ensuring compliance with copyright law as creators of digital content. Accordingly, this new publication, billed as a copyright manual for American cultural institutions, promises to be well used, at least in the United States. It is based on Emily Hudson and Andrew T. Kenyon’s *Copyright and Cultural Institutions: Guidelines for Digitization*,<sup>1</sup> which was written for Australian audiences. As the title indicates, this version of the book was adapted for American use, focusing on American copyright legislation and case law. The question, then, is whether this book has any useful insights for Canadian archivists. In my opinion the answer is yes, albeit fairly limited.

Most of the book focuses on American law, but a few of the chapters address a broader framework that may be helpful in other jurisdictions. Chapter 7, “Copyright Permissions and Licenses,” and Chapter 8, “Locating Copyright Owners,” provide some useful strategies, although the organizations and databases described are primarily American. A short section on international issues in Chapter 9, relating to other legal and jurisdictional matters, is also helpful. The authors remind us that the Internet “is international,” and give advice about scenarios where it could be important to ensure compliance with other countries’ copyright provisions.

1 Emily Hudson and Andrew T. Kenyon, *Copyright and Cultural Institutions: Guidelines for Digitization* (Melbourne, 2005).