Contents

List of Figures vii
Notes on the Contributors ix

Introduction 1
Gill Partington and Adam Smyth

Part I Burning
1 Burning Sexual Subjects: Books, Homophobia and the Nazi Destruction of the Institute of Sexual Science in Berlin 17
Heike Bauer
2 Burning to Read: Ben Jonson’s Library Fire of 1623 34
Adam Smyth

Part II Mutilating
3 From Books to Skoob; Or, Media Theory with a Circular Saw 57
Gill Partington
4 ‘Book Torture’: An Interview with Ross Birrell 74
Adam Smyth, Gill Partington and Ross Birrell

Part III Doctoring
5 Belligerent Literacy, Bookplates and Graffiti: Dorothy Helbarton’s Book 89
Anthony Bale
6 Doctoring Victorian Literature – A Humument: An Interview with Tom Phillips 112
Adam Smyth, Gill Partington and Tom Phillips

Part IV Degrading
7 ‘Miss Cathy’s riven th’ back off “Th’ Helmet uh Salvation”’: Representing Book Destruction in Mid-Victorian Print Culture 135
Stephen Colclough
8 Waste Matters: Charles Dickens’s Our Mutual Friend and Nineteenth-Century Book Recycling 152
Heather Tilley
vi  Contents

Part V  Deforming/Reshaping

9  The Aesthetics of Book Destruction  175
  Kate Flint

10  Kindle – Recycling and the Future of the Book: An Interview
    with Nicola Dale          190
  Adam Smyth, Gill Partington and Nicola Dale

Select Bibliography  208

Index  213
Book shredding is difficult to watch. Not in the sense that it is uncomfortable – although some may find it so, and such feelings of discomfort are one starting point for this volume. Mainly, however, it is difficult to watch because no one will let you see it. There is something secretive and hidden about this process. Our visit to a book pulping plant in the Midlands takes almost a year to arrange: we are granted an interview only after protracted negotiations, a series of deferrals and cancellations, and a set of provisos. We are not allowed to name the plant, specify its location, or name the manager who, seated opposite us in a bare, bleak office, and with the constant background din of next door’s shredding machines, tells us we are lucky to be here. Some years ago a national newspaper wanted an article and pictures. When he refused they hovered above the plant in a helicopter taking tele-photo snaps. The plant is strategically unkempt to keep away visitors. ‘Nobody knows what it is,’ he says. Partly the secrecy is cold, hard, business sense. Books need to be destroyed or the market would collapse: returns or surplus stock can’t leak out to be resold, so leftovers have to be shredded securely. A ‘Certificate of Destruction’ proves the items no longer exist. But there are other reasons, too, unspoken but palpable. Our visit is treated with caution because the deliberate destruction of books is a delicate issue. Publishers have their image to protect.

He speaks with animation about the world of ‘destruction work’. He has no interest in the literary content of books – ‘Can’t read them. They send me to sleep’ – but talks knowledgeably about their raw material. He knows paper inside out. He understands its inner workings, its complex variations of weight, grade and texture. He knows how it is made and unmade; holding it up to the light he can show how the fibres in a sheet of notepaper bind it together; he can tell by its taste
if a banknote is made of genuine Cypriot white virgin pulp, and he can talk at length about the construction and coatings of a cardboard box. In the shredding plant, what matters is matter itself. In the bins of books spending their final minutes of existence, the usual currency of literature – content, plotline, character, style – no longer signifies. To the outsider, the novelty may lie in spotting familiar authors or titles and feeling the slight frisson as the big names – Jeffrey Archer, David Baldacci, C. J. Samson, Tony Robinson – disappear into the noisy teeth of the shredder. But these books are not here to be read. A handful of workers in fluorescent jackets stand at tables, intently picking and separating, removing staples from office waste, filleting the innards of hardbacks, separating white from non-white pages. What demarcates these books isn’t any kind of conventional criteria of literary judgement. The sorting process is careful and expert, but isn’t to do with what’s printed in them. This is a place where people look at books with different eyes, not reading but grading, looking through the print to what is underneath. There’s a complex caste system: white letter grade, mechanical, multi-grade, cardboard, then the lowest of the low: an abject pile of ‘wet strength tissue’.

Confetti rains down from the shredding machines. Strewn everywhere on the floor is a babel of printed scraps: a non-stop factory of literary recombination and experimentation. Pressed tight into 650 kilo bales and stacked ready for delivery to paper mills, they are huge three-dimensional cut-up poems, only their surfaces of tiny orphaned fragments legible. We might think of the book as an object elevated above other objects: we probably accord it a certain respect. We handle it carefully, even reverentially, as we browse, fondle or covet in the bookshop. But here, books know their place: they are part of a wider ecology of destruction, recomposition and miscegenation. Books; cardboard; toilet paper; office waste; files; receipts; and in a second warehouse next door the non-paper waste: crates of bicycles; video cassettes. The plant accepts Zimmer frames from Health Authorities, crushing 200 to produce a ton of aluminium. The shredder is powerful, omnivorous, indiscriminate. The baling machine, too. The foreman raises his right hand with some pride to show where the baler snapped off his thumb seven years ago. He had it stitched back on but it doesn’t move. ‘You’ve got to respect these machines at the end of the day.’ More gruesome is the story of a worker in another plant, down south. Working alone at lunch he tumbled into the baler along with the shredded paper to reach a grizzly rectangular end. These are places where boundaries erode and disappear; not just boundaries between texts, but between things in
general. Everything, it seems, is fibrous pulp to be manufactured into something else. Used nappies are found in the DNA of ceiling tiles. Scraps of Jeffrey Archer could become a *Wisdom for the Ages*, and a computer manual could become Jeffrey Archer. And in the Ovidian lottery of paper reincarnation, pretty much anything could end up as a lottery ticket (Figures 0.1 and 0.2).

***

![Figure 0.1 (photo: MacMillan)](image-url)
In the business of books, production and destruction are linked. Their shredding and pulping on a mass scale is a fact of life. Tens of thousands of books meet this fate every week in the UK alone; the equivalent of a small library. But, expressed in these terms, the reasons for the aura of secrecy surrounding ‘destruction work’ start to become apparent. The spectacle of industrial shredding brings to light some awkward paradoxes. We have investments in the written word as a lasting monument, yet its deliberate destruction is routine and even necessary. Books are two-faced: on the one hand they are totems: carriers of culture, values, beliefs. But on the other hand they are quotidian objects: material and ephemeral things, subject to decay and physical obsolescence like any other. We weigh them down with significance out of all proportion to their flimsy paper and cardboard construction. Their destruction, too, is a material fact that is overloaded with symbolism. It provokes unease, sometimes outrage or anger; even in some cases, violence. In 2010, when the Florida Baptist preacher Pastor Terry Jones announced his intention to burn 200 copies of the Quran, he provoked a major international incident. The threat, though not executed, was condemned by Hillary Clinton as a ‘disgraceful, disrespectful act’ and was considered grave enough to warrant a personal intervention from President Obama. A year later, Jones set fire to a single copy of the Muslim holy book, sparking riots in Mazar-I-Sharif, Afghanistan, in which a UN compound was overrun and twelve were killed. Deaths resulted also from reports that the Quran was put down a latrine by interrogators at Guantanamo Bay. The reports, in Newsweek magazine, turned out to be false, but at least 15 died in several days of rioting in Afghanistan, Pakistan, India and Indonesia. The desecration – or even threatened desecration – of sacred texts has become a recurrent flashpoint in the religiously charged context of the so-called ‘war on terror’.

The destruction of secular books, too, can produce extreme reactions. Protests against Salman Rushdie’s novel The Satanic Verses had been vocal but largely ignored immediately following the book’s publication. But in January 1989, when a single copy was destroyed in front of TV cameras on the streets of Bradford, it prompted a frenzy of indignation in the press and media, and heated debates about free speech, multiculturalism and censorship. Anthony Burgess, writing in the Daily Mail, condemned such ‘barbarous rituals’, warning the protesters to heed the ‘prophetic words’ of the German poet Heinrich Heine: ‘If you burn books, you will soon be burning men and women.’ Burgess’s comments point in two directions. On the one hand what concerns him is book destruction as culturally backward, atavistic and barbaric, while
on the other he draws parallels with a European context: the image of a book in flames is an ominous sign because of its resonances with Hitler's Germany in the 1930s. This rhetorical move seems an almost universal response to the burning of books. The incineration of copies of Kurt Vonnegut's *Slaughterhouse Five* in Drake, North Dakota in 1973, on the order of a conservative school board, was condemned by one local newspaper as a re-enactment of ‘the Nazis’ obscene book-burning orgies in pre-World War II Germany’. The burning of *Harry Potter* novels in a ‘holy bonfire’ in Almagordo, New Mexico was attended by protestors waving placards comparing the perpetrators to Hitler. And a women’s refuge in north-east England was pilloried in the press after announcing the intention to burn the erotic novel *Fifty Shades of Grey* for its endorsement of violence against women. Headlines drew direct comparisons with ‘1930s Germany’.

Hovering inescapably in the background whenever books are burned is the spectre of the book pyres in Berlin’s Opernplatz in 1933. On 10 May that year some 40,000 people, including propaganda minister Josef Geobbels, gathered to watch as truckloads of ‘decadent’, ‘un-German’ books were burned by National Socialist students. Opernplatz, rechristened Bebelplatz, is today an open air memorial to the conflagration. A glass hatch set in the cobbled pavement reveals Micha Ullman’s ghostly subterranean monument of empty bookshelves. Close by, rendered in bronze, are the words of warning paraphrased by Anthony Burgess, taken from Heinrich Heine’s 1821 play, *Almansor*: ‘Das war ein Vorspiel nur, dort wo man Bücher verbrennt, verbrennt man am Ende auch Menschen’ (‘That was merely a prelude: Where they burn books, they will ultimately burn people’). Bebelplatz bears witness not only to the acts of the National Socialists, but also to our cultural investments in the book. Given the scale of human suffering and death under the Nazis, a solemn monument to the destruction of inanimate objects seems in principle a strange gesture; disrespectful, even. But books are different. Heine’s epigram underlines the fact that this is a monument to what have now become known as ‘the Nazi Book Burnings’, but simultaneously to the Holocaust itself. In other words, it indicates the extent to which the destruction of books is commemorated as an integral part of the Nazi programme itself, the eradication of knowledge and ideas anticipating and even facilitating an attempted eradication of whole segments of society and culture.

Modern history’s most iconic and infamous episode of book destruction has come to define the terms by which we see all others. But this automatic triangulation of Nazism, censorship and the burning of
the written word was a retrospective construction. Matthew Fishburn shows that initial news coverage of the burnings reveals an international reaction of bemusement rather than outrage. They were quickly forgotten, ‘dismissed as a some sort of excessive college prank or saturnalia’. The concept of book burning lacked its current immediate associations with political repression. Conversely, in the inter-war period it was a common trope in the writings of intellectuals eager to break with the burden of literary tradition, gesturing towards liberation rather than censorship. It carried a range of potential meanings, but ‘this diversity has been elided in more recent history, replaced with a sanitized version which imagines that book burning was instantly recognised as the emblem of fascism’. In fact, Fishburn argues, it wasn’t until nearly a decade after the conflagration in Berlin that the link between book destruction and fascism began to be cemented. It became a key facet of Allied propaganda, and the marker of a barbaric enemy. George Orwell, in his wartime speeches, called book burning ‘the most characteristic activity of the Nazis’. American propaganda films, meanwhile, made much of the burnings. MGM’s 1940 film *This Mortal Storm* featured a set-piece based on the already familiar newsreel footage of the Opernplatz burnings. Disney’s *Education for Death*, a children’s film made in 1943, had its evil Nazis burning the Talmud, the Quran, Shakespeare and the Bible, none of which made it onto the actual Berlin bonfires.

In the post-war decades it came to denote an affront to liberal, enlightened values. Orwell’s *1984* has censored writings cast into the furnace of the ‘memory hole’. And Ray Bradbury, wanting to conjure a vision of a nightmarish future, chose book burning as the ultimate dystopian motif. His 1953 novel, *Fahrenheit 451*, reflects various post-war anxieties: the threat to liberty and free speech from McCarthyism and communism, and the erosion of literature by popular culture. Yet these diverse threats are given simultaneous expression in the burning of books. Easily packaged as both a Cold War-friendly message about individual freedom and as a humanist polemic about the value of reading, Bradbury’s novel was quickly established as a fixture of the American High School Literature curriculum, and brandished over subsequent decades as a mobile and adaptable emblem of the dangers of censorship and cultural vandalism more broadly. It reflected as well as perpetuated the notion of book destruction as metonymic violence. A decade later, François Truffaut’s film adaptation of the novel made much of the visual iconography of totalitarianism. With its sinister black-uniformed ‘firemen’ ransacking homes and incinerating libraries, Truffaut’s film
demonstrates the cultural legibility of book burning as a shorthand for philistinism, intolerance and repression.

It has become a particularly ethically charged act. Heine's lines, engraved at book destruction's ground zero, Bebelplatz, predate National Socialism by more than a century, but they are now indivisibly associated with the Nazi burnings. By extension, they have become something of a solemn mantra, invoked whenever the written word is threatened. Those researching incidents of book destruction will find it more or less everywhere they look, repeated with wearisome regularity. And its logic, linking the fate of books with the fate of human beings, goes largely unquestioned. It implies not just an inevitability – the destruction of one will lead to the destruction of the other – but a kind of continuity and even a moral equivalence: the one is part of the other. It seems that book destruction has become so inextricably linked with brutality, that we think of it as an act of brutality in itself.

This coupling has of course a long history: in Areopagitica (1644), John Milton declared ‘as good almost kill a Man as kill a good Book; who kills a Man kills a reasonable creature, Gods Image; but hee who destroyes a good Booke, kills reason it selfe, kills the Image of God’. But this link between book destruction and murder is cemented in the second half of the twentieth century through an association with political repression and barbarism. The sentiment is one Ray Bradbury makes explicit in the 1967 introduction to his novel: ‘when Hitler burned a book I felt it as keenly, please forgive me, as his killing a human, for in the long sum of history they are one in the same flesh’. A similar belief seems to underlie Rebecca Knuth’s term ‘libricide’, which yokes together the pillaging of libraries with regime-sponsored acts of genocide. The two are continuous, she argues, in her recent studies of politically motivated book destruction. Books are weapons in an ongoing conflict in which the stakes are high: ‘The history of modern book and library destruction is one of a collision between liberal humanists and extremists.’ The lines are drawn between defenders of the book and those who seek to destroy it.

But there is another story to be told here, lost among such overheated rhetoric. The dominance of this narrative which links book destruction with the violation of ‘civilization itself’, and which describes (and also often prescribes) a sense of ‘deep emotion … sadness and fear’ clouds out other ways of thinking. This collection of essays brings to light myriad contexts in which books have been torn, cut, burned, erased, pulped, repurposed, adapted and reshaped. It suggests that the destruction of books has historically been widespread and varied, its motivations complex, and its ethics far from black and white. It has not solely been the
preserve of religious zealots and repressive governments, and nor has it inevitably connoted violence or aggression. The chapters in this volume draw connections instead between book destruction and creativity, and uncover a wide range of practices, undertaken in diverse contexts and for different ends. A surprising new picture emerges of a vibrant alternative history and taxonomy, providing an important corrective to conventional assessments which only lament destruction as creativity’s dark opposite.

Much attention has been given in recent years to what Leah Price calls the ‘material affordances’ of books. Price’s own How to Do Things with Books is something of a recent landmark in this field, addressing the multitude of unexpected uses to which the printed word has historically been put.\(^\text{16}\) She demonstrates how the Victorian book was used as trophy, tool, and furniture, focusing on what readers did with printed objects as well as – or instead of – reading them. The material turn, taking place at the intersection of book history and literary scholarship, has opened up a number of other new perspectives on the written text.\(^\text{17}\) Attention has shifted to paratext and margins, as scholars decode readerly marginalia as signs of material use.\(^\text{18}\) The physical book has been approached through its manufacture, trade, circulation, its commodification and concomitant anxieties.\(^\text{19}\) The interrelations of the book and the gendered, medicalised reading body have been explored, as has the impact of the closets, railway carriages and libraries that transformed the physical spaces readers occupied.\(^\text{20}\) From the German perspective of Mediawissenschaft, literature has been situated as part of a wider ‘discourse network’ of writing technologies, bureaucratic paperwork, card catalogues and postal systems.\(^\text{21}\) And in perhaps the ultimate material gesture, critics have looked beneath the print, to the papery substrate of books.\(^\text{22}\) Far from heralding the end of the book the digital era has meant, for scholarship at least, its noticeable, insistent and vividly embodied reappearance.

Yet its destruction has been, until now, largely uncharted territory, and this significant aspect of the material life of the book has thus been omitted from the account. Modes of book destruction are as varied and fascinating as its production and circulation. The book’s misuse can be as enlightening as its use. Destruction is a unique moment when the boundaries around the book become especially permeable and dissolve entirely; when it transforms itself into matter, is recycled into another book, or becomes some other kind of object. It is a moment when the complex nature of the book becomes especially visible, and when the fraught relationship between its insides and outside – its materiality
and its semiotic content – is most urgently felt. Beyond this, however, there are still more far-reaching issues of disciplinary perspective and theory. Work in the Humanities in past decades has centred around the authority of the printed word. A pervasive Foucauldian literary history has seen the library as a nexus of power, an archive of medical, legal discourses that have the capacity to shape and discipline selfhood and thought. Roger Chartier’s influential concept of an ‘order of books’ similarly designates not only the way in which books come to be organised, but the role they in turn play in organising and codifying systems of discourse.23 The making of books and knowledge is linked. But what of un-making? Books are not always treated with reverence or respect, as emblems of cultural authority, after all. Often they are treated with disregard, carelessness or violence. How might these instances impact on existing paradigms of knowledge, power and subjectivity?

Looking back to the medieval and early modern period, this collection uncovers books routinely scribbled on and scattered, lining pie dishes and wrapping vegetables, suggesting that the book might be something quite different to the stable, coherent textual object that we now take for granted. In subsequent centuries, any putative monolithic ‘order of books’ is constantly undercut by both the reality and representation of the book’s ephemerality, its physical disintegration into waste matter. The essays in this volume trace not only this rich cultural history, but also address an increasingly widespread strain of art practice based on the creative transformations of the book. The digital age in particular seems to have generated a renewed fascination with the book as a material object to be adapted, reshaped and physically modified. The collection engages with the lively field of contemporary book art through interviews with three leading practitioners, as well as an article on the aesthetics and ethics of the ‘altered book’. It seems that we are witnessing, if not a renaissance of the book itself, then certainly a renaissance of book destruction.

***

The five sections in this collection each present paradigmatic mechanisms of destruction: ‘Burning’; ‘Mutilating’; ‘Doctoring’; ‘Degrading’; and ‘Deforming/Reshaping’. The volume opens with that most culturally recognisable episode: the Nazi burnings of ‘degenerate’ texts. However, Heike Bauer’s chapter uncovers an unexpected ambivalence to the burnings, linked to a transnational discourse of homophobia. She focuses on the Institute of Sexual Sciences in Berlin, established by Jewish homosexual rights campaigner and trained physician Magnus
Hirschfeld. Central to the establishment of modern sexology, the Institute was a prime target for Nazi attack, and in May 1933, its books were set alight on Berlin’s opera square. Bauer retraces these events and considers their Anglo-American responses, showing that debates about books, homosexuality and destruction were closely aligned for many commentators, who overtly associated Hirschfeld’s work with his own homosexuality in discursive bids that effectively dismissed his contributions and implicitly condoned their obliteration. Adam Smyth, too reveals some unexpected attitudes to the burning of books. He considers the productive, rather than destructive, place of conflagration in early modern writing and reading, using the accidental burning of Ben Jonson’s treasured library as a starting point. Jonson’s response was to commemorate this loss with more writing. But if his lost works-in-progress live on in his verse, perhaps more richly than they ever did in reality, it is partly because early modern literary culture often posited a connection between destruction and literary excellence. Good writing was a burning away of bad texts, and to read well was to produce textual loss. Destruction was writing’s (often silent) partner.
Gill Partington and Ross Birrell address in different ways the mutilation and violent treatment of the written word. Both resist the tendency to see brutality towards books as a symbolic attack on culture itself, and instead explore its meanings as a mode of artistic practice. Partington examines the work of the radical British artist John Latham, whose career was a sustained attack on the book, astonishing in its range of methods, from burning to cutting and chewing. She situates these acts firstly in the framework of Latham’s theories of time, event and perception, and secondly in a technological context. Latham’s real interest was in the book’s place in a changing media ecology, and its collision with film. Glasgow-based artist Ross Birrell is similarly diverse in his modes of book mutilation, which include burning, sawing in half, grating and throwing books into the sea. His work explores the relationship, and the tension, between book destruction as symbol, and as literal act. How does the bathos of actual book burning – which is difficult, slow, often unspectacular – complicate the intense cultural taboo of the burnt book, for instance? What happens to this potent symbolism of the destroyed book when we try to enact that destruction?

Anthony Bale and Tom Phillips both reflect on defacing the page as a productive rather than destructive impulse. Bale examines a late fifteenth-century manuscript doctored by one Dorothy Helbaron, an early sixteenth-century owner of the book. Bale argues that these inscriptions stage a remarkable attempt at defacing the book in order to foreground its pragmatic, material worth, as opposed to the intellectual and antiquarian worth of the book as indicated by other owners. Her attempts to mark and damage the book reflect an urge to lay claim to it but they also change the nature of the book by distracting the reader from the body-text to the parallel narrative of ownership in the margins. Helbaron’s ludic mini-narrative exists alongside the main text, anticipating in many ways the work of Tom Phillips, a writer and artist who has created a new work out of doctoring an existing novel. For nearly 50 years, Phillips has been overwriting and illustrating the pages of W. H. Mallock’s Victorian melodrama, *A Human Document*, obscuring the majority of the text to leave visible a trickle of words. In the process he has constructed a new narrative entirely; a form of literary composition based on the act of erasing text. In this wide-ranging and often hilarious interview, Phillips discusses the production of *A Humument*, his ongoing dialogue with Mallock, and the relationship between defacement, destruction and creativity in his work.

Chapters by Stephen Colclough and Heather Tilley consider the degradation of the book through its usage, its rough treatment at the
hands of both over-enthusiastic readers and under-enthusiastic ones. Colclough looks firstly at book abuse in Thackeray's *Vanity Fair* and Emily Brontë's *Wuthering Heights*, suggesting that as the novel took on new cultural power in the mid-Victorian period, authors increasingly imagined the readerly abuse of reference works and theological texts. In part, this desecration of authoritative texts symbolises the triumph of the novel over more respectable genres, but it also reveals deep-seated authorial anxieties about obedience. Colclough links this to a further set of cultural anxieties surrounding the ephemeral nature of books, and the way that popular novels of Mudie's circulating library were frequently 'read to death'. More attention needs to be paid to popular objects that have failed to reach traditional research archives because they often disintegrated through use. Heather Tilley also addresses the theme of ephemerality and Victorian print culture, through the motifs of book production in Dickens's *Our Mutual Friend*. The novel is preoccupied both with reading and with the impermanency of the material world, she argues, but whilst its recurrent scenes of burial and waste have clearly lent themselves to psychoanalytic readings, she focuses instead on how they connect with contemporary practices of dealing with the surplus of unwanted books, via either disposal or selling as recyclable material. Such practices suggest a complex relationship between literary value and material form, with novels turned to waste paper or even manure as tastes waned. Contrary to the plenitude of its own publishing mode, the scenes of decomposition which haunt Dickens's novel testify to a preoccupation with the issue of literary survival and degeneration.

Kate Flint and Nicola Dale provide an appropriate end point for this volume, suggesting the overlap between book destruction and a surprising kind of recycling. Both reflect in differing ways on the repurposing and reshaping of books into new forms. In 'The Aesthetics of Book Destruction', Kate Flint begins by discussing why photographs of damaged books are not only powerful, and can shock with their wanton destruction of all that a book symbolises, but can also give pleasure. Flint considers such images in connection with the aesthetics of ruination, and the connections between ruins and apocalypse. This anxiety – that books may be an endangered form – is also expressed in the work of contemporary artists who seek to explore the cultural meanings of the book, and expand its potential as an object. She discusses the work of a number of practitioners from the United States and Britain, suggesting that the appeal of these creatively destroyed books may be approached through what Svetlana Boym terms a 'critical ruin gaze', one that looks
Introduction

not to the past, but to the future. Nicola Dale is one such book artist, whose delicate works are made by painstakingly slicing and sculpting intricate forms from old books. In her works the book assumes striking new shapes, but the original text often remains partially legible, so that the result both is, and yet is no longer, a book. Dale’s work seems to play ingeniously with the boundary between destruction and creation, and also between book and sculpture, inviting speculation about what distinguishes the two. In this interview, she elaborates on the practical processes involved in producing her ‘altered books’, as well as the wider implications of transforming book into art object.

Notes

5. ‘A Women’s Refuge Is to Burn Copies of 50 Shades of Grey ...Sorry, but Have I Woken up in 1930s Germany?’, Mail Online <http://www.dailymail.co.uk/debate/article-2193026/A-womens-refuge-burn-copies-50-Shades-Grey--sorry-l-woken-1930s-Germany.html> [accessed 29 November 2013].
7. Fishburn, Burning Books, p. 73.
15. Knuth, Libricide, p. 1. There is a small body of work on book destruction, most of which focuses, understandably, on the theme of irretrievable cultural loss. See, for example, James Raven’s collection, Lost Libraries: The


Index

Adorno, Theodor, 22–3
almanacs, 35
see also artist’s books
anti-Semitism, 18, 24–7
Archimedes, 178
Aristotle, 39
artists’ books, 181, 197
see also altered book
Assemblage (art movement), 62
Athenaeum, The, 147
Aubrey, John, 38, 45
auto-destructive art, see Metzger, Gustav
Baez, Fernando, 175
Baker, Nicholson, 180
Bale, John, 46
banned books, 4–5, 17–29, 36, 89
Barclay, John, 39–40
Barer, Cara, 182, 184
Bebelplatz, Berlin, 5
Becket, St Thomas, 91
Being and Time, 74, 78
Benjamin, Walter, 195
Better Books (bookshop), 57, 70
Bible, 44, 205
biblioclasty, 178
Bildungsroman, 139
Blackwell, Su, 179
Bodleian Library, 89, 176
Bodley, Thomas, 48
see also Bodleian Library
Boussard-Reifel, Ariana, 183
Bown, Nicola, 168
Boym, Svetlana, 185
Bradbury, Ray, 6, 7
Brave New World, 74, 77, 78
British Museum, 59, 161
Brontë, Ann, 135
Brontë, Charlotte, 135
Brontë, Emily, 140–5, 149
Bucer, Martin, 36
Burgess, Anthony, 4
burning of books, 4–7, 36–40, 42, 44, 58–9, 79, 86, 89, 90
see also Nazi book burnings
Burroughs, William, 112, 117, 197
Burton, Robert, 48
Cahill, Laura, 180
Camille, Michael, 104, 105
Canterbury Tales, see Chaucer, Geoffrey
Capper, John, 157
Carew, Richard, 40
Cary, Lucius, 49
censorship, see banned books
Cervantes, Miguel de, 42–3
Chapman, George, 40
Chapman and Hall Publishers, 159
Chartier, Roger, 9
Chase, Karen, 153, 157
Chaucer, Geoffrey
Canterbury Tales, 90, 100, 101, 103
comics, 126–7
Conrad, Joseph, 112, 127
Cornwallis, Sir William, 34
Cotgrave, John, 48
Cotton, Sir Robert, 40
Craig Martin, Michael, 201
creativity, destruction as, 39, 44–6, 178–87, 190–206
Cressy, David, 37
Cromwell, Thomas, 91
Cummings, Brian, 36
cutting of books, 36, 47, 59, 70–1, 75, 80–1, 86, 89–90, 119, 178–83, 190–206
Dada and Surrealism, 75, 80
Dale, Nicola, 183, 190–206
Dames, Nicholas, 136, 143
Dante
Inferno, 74
Index

Darwin, Charles, 167–8
de France, Marie, 90
degradation, 145–9, 153–69
see also waste paper
Dekker, Thomas, 45
Demand, Thomas, 205
Derrida, Jacques, 177
desecration of sacred texts, see under Bible and Quran
Destruction in Art Symposium, 59, 70
Detroit (ruination of), 175–8
Dettmer, Brian, 181
Diary of Anne Frank, 75, 76
Dickens, Charles, 138, 152–69
All the Year Round, 168
Bleak House, 154, 155
Hard Times, 164
Household Words, 155, 157
Our Mutual Friend, 152–69
Digges, Leonard, 34
dismemberment, 35, 59, 90–1, 136, 141–2, 178–9
dissolution of monasteries, 46–7
Donaldson, Ian, 38
Donne, John, 40–1
Drago, Vito, 178
drowning, see water
Drucker, Johanna, 181
Drummond, William, 38, 40, 48
Duchamp, Marcel, 74, 75, 80
eating of books, 48, 59, 112–13
Eco, Umberto, 178, 202
Edwards, Gavin, 154
Einstein, Albert, 194
Elizabeth I, 36
Eno, Brian, 130
Erasmus, Desiderius, 77
Ernst, Morris Leopold, 23
evolutionary biology, see Darwin, Charles
Fagius, Paul, 36
Fahrenheit 451, see Truffaut, François and Bradbury, Ray
Fessler, Ann, 183
Fifty Shades of Grey, 5
Finnegan’s Wake, see Joyce, James
Fishburn, Matthew, 6, 26
Flaubert, Gustav, 180
Fleming, Juliet, 104
Flint, Kate, 137
Fluxus, 62
Foucault, Michel, 195
Foste, John, 44
Freud, Sigmund, 19, 202
The Interpretation of Dreams, 74, 77, 78, 79, 85, 202
Fulweiler, Howard, 167
furniture (books as), 180
Gallagher, Catherine, 154–5, 157, 164–5, 167
Gaskell, Elizabeth, 135
Goebbels, Josef, 5, 23, 28
Goethe, Wolfgang Leopold von, 175
Gombrich, Ernst, 183
graffiti, see also marginalia, 92, 104, 140
Grafton, Anthony, 98
Griffioen, James, 176
Harry Potter, 5
Hayward, John, 36
Heine, Heinrich, 4, 5, 7, 75
Henry VIII, 46, 91
Herzog, Dagmar, 26
Hesse, Eva, 206
Hirschfeld, Magnus, 17–29
Home, Stewart, 76
homosexuality, 17–29
Horace, 39, 40
Horne, R. H., 55, 156
I-Ching, 77, 83
Information as Material, 202
Inglis, Katherine, 157, 162, 164
Institute of Sexual Science, see Hirschfeld, Magnus
Interpretation of Dreams, see Freud, Sigmund
Isenstein, Kurt Harald, 27
Jackson, H. J., 105, 106
James I, 36, 40
Janson, H.W., 182
Jardine, Lisa, 98
Jevons, Walter Stanley, 149
John Rylands Library, Manchester, 202
Jones, Pastor Terry, 4
Jones, Terry (Monty Python), 124
Jonson, Ben, 36–49
Josselin, Ralph, 36
Joyce, James, 23
Finnegans Wake, 74, 75
Ulysses, 23

Kafka, Franz, 206
Metamorphosis, 74, 75, 80, 202
Kater, Michael H., 24
Keats, John, 85
Khoshbin, Jennifer, 179
Kittler, Friedrich, 63–7, 69
Klassen, Ben, 183
Knuth, Rebecca, 7, 17
Kohsen and Gregory, 61
Kokin, Lisa, 179
Koran, see Quran
Kunstadt, Carole, 182, 184

Latham, John, 57–71, 75, 76, 119–20
Book Plumbing, 57–60, 64, 68, 70–1
Encyclopedia Britannica, 68
Skoob Tower Ceremony, 59
Talk and Speak, 69–71
Unedited Material from the Star, 65, 67–8, 70
Leary, John Patrick, 177
Lee, Maurice S., 159
Leland, John, 46–7
Levenson, Michael, 153, 157
Levy-Lenz, Ludwig, 24
libraries, 38, 46–7, 59, 145, 191–2
burning of, 17–29, 202
closure of, 200
imaginary, 41–2
see also Bodleian and Mudie’s Select Library
Lisson Gallery, 70
Little Gidding, 119, 129
Loewenstein, Joseph, 38, 45
Lombroso, Cesare, 168
London Quarterly Review, 146
London Society, 148
Luther, Martin, 36, 89

Mallock, W. H., 112–17, 197
Mansell, Henry, 147
Maps, Ordnance Survey, 191
Marchand and Mefre, 177
marginalia, 8, 92, 103–6, 115, 137–8, 141–2
see also graffiti
Marlowe, Christopher, 44
Mayhew, Henry, 155, 162
Medici, Marie de, 178
Mein Kampf, 180
memory, 47, 48–9
Metzger, Gustav, 59, 75, 76
Miller, Andrew, 139
Milton, John, 7, 44
Mondrian, Piet, 206
More, Thomas
Utopia, 77
Morel, Benedict, 168
Mudie’s Select Library, 12, 136, 141, 145–9, 160–1
music hall comedy, 123–4
Mussell, Jim, 161, 162

Nashe, Thomas, 35
Nazi book burnings, 5–7, 17–18, 21–9, 75, 205
Nazism, 17
New Yorker, The, 180, 181

Octavious, Paul, 180
Opernplatz, Berlin, see Bebelplatz
Orgel, Stephen, 100
Orwell, George, 6
Ovid, 90, 101
Owen, Richard, 168

paper manufacture, 153, 155, 157–9
Penny Post, 149
Phillips, Tom, 112–31, 197
A Humument, 112–31
ping-pong, 118–19, 124, 128, 130
Pink Floyd, 68
Price, Leah, 8, 35, 135, 139, 155, 157
Prynne, William, 36–7
pulling apart, see dismemberment
pulping, 162–4, 185, 200
see also shredding
Punch, 137
Quran, 4, 38, 43, 204, 205

Rabelais, François, 41
Read, Herbert, 183
reading as destruction, 35, 48–9, 136, 146–9
recycling of books, 34–5, 48, 146, 156–68, 180
see also waste paper
Reformation, 46–7, 89
see also dissolution of monasteries
Rhys, Jean, 118
Riggs, David, 42
Rixon, Ros, 183
Roosevelt, Theodore, 26
Rosenau, Jim, 180
Rothschild, Eva, 206
ruins (books as), 176–7, 185–7
Rush, Jacqueline, 186
Russell, Georgia, 183
Safran Foer, Jonathan, 118
Saint-Hilaire, Geoffrey, 168
Salazar, Isaac, 181
Satanic Verses, 4, 76
sawing of books, see cutting of books
Scott-Warren, Jason, 104, 106
sculpture (books as), 12–13, 57–71, 179–87, 190–206
see also altered book
Selden, Sir John, 40, 48
Seltzer, Mark, 70
sensation fiction, 147
Shakespeare, William, 34, 45
Shelton, Thomas, 43
Sherman, William, 94, 97, 104, 138
shredding, 1–3
Skelton, John, 35
Smith, Keith A., 182
Smith, Keri, 179
Sommers, Thomas, 37
Spector, Buzz, 206
Speer, Albert, 206
Spenser, Edward, 47
Spufford, Margaret, 34–5
Stauffer, Andrew, 154, 161
Steedman, Carolyn, 167
Stewart, Garrett, 135, 136, 143, 187
Stilkey, Mike, 180
Stone, Marcus, 162
Summit, Jennifer, 47
survival rates of books, 34
see also degradation
Taylor, John, 34
tearing, 90, 144
see also dismemberment
Thackeray, William Makepeace, 135, 137–40
The, Robert, 180
throwing (away), 28, 75, 78–9, 135–6, 138–9, 141–2
Tomkis, Thomas, 48
Truffaut, François, 6
Tyndale, William, 36
Ullman, Micha, 5
Vonnegut, Kurt, 5
Walden, 83
waste paper, books as, 34–5, 146–8, 156–7, 162, 176–7
water, immersing books in, 36, 85–6, 186
Webber, Mark, 67
Wilde, Oscar, 115
Wood, Christopher, 186
Wynter, Andrew, 145–7
Žižek, Slavoj, 24