

taken Arendt's ideas (attaining credibility by dint of her authority) and grafted them onto familiar depictions about the GDR. This scholarship would have met the demands of our discipline, in which relying on secondary historical sources is a norm—we are not, after all, historians. Indeed, I was on my way to doing just this, had the evidence from the archives not stopped me in my tracks. In this case, the archive freed me from the received wisdom about Stasi rule and from adopting wholesale the Arendtian gaze—thereby helping me develop a gaze of my own.

CONFLICTS OF INTEREST

The author declares that there are no ethical issues or conflicts of interest in this research. ■

NOTES

1. This research is part of a book project (Longo 2023). The archival material cited here is adapted from that text.
2. For a popular history of East Germany, see Hoyer 2023.
3. Stasi record: MfS HA IX 25364.

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ANARCHIVES: THE LABADIE COLLECTION

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In 1938, Agnes Inglis, founding curator of the Labadie Collection of Radical Literature at the University of Michigan, wrote to labor organizer, Fred Beal, about tracking down the history of a man who had been active in the Chartist movement: "...and I found a

Agnes obliged. Finding the boxes untouched, she essentially launched an anarchist incursion on the University of Michigan library. Poaching furniture and supplies from other offices and mobilizing her radical networks, she worked there for 28 years until her death in 1952. She "was able to establish her own collection development program" (Herrada 2017, 152) because she was already a respected activist, having set up lectures for Emma Goldman and Alexander Berkman when they visited Michigan, worked with the Detroit branch of the Industrial Workers of the World (IWW), and participated in campaigns for the release of Russian anarchists arrested during the debilitating Red Scare following World War I. Other anarchists were willing to overlook the Labadie's connection to the state because they trusted Inglis to enable the movement's legacy to be expressed in its own terms. As University of Michigan student Arthur John (1941–1942, 33) wrote, "Like a stone cast into a pool, her efforts caused perceptible ripples in an ever-widening circle of anarchists, libertarians, free thinkers, and radicals of one stripe or another."

With characteristic modesty, Inglis often referred to her work of curation as a supporting role, not an active contribution, to the anarchist movement. Yet that view undervalues the making of archives—preserving and organizing material is a type of political action. Inglis made her way through mountains of information, charting paths and observing or producing connections so that—as she had exclaimed about the Chartist find in 1938—things could tell their stories. She eventually came to see, rightly, that her contribution was not only making a record of the movement but also fully participating in the movement. Anarchists created many narrative trails to preserve their movement's work for the future and to keep their histories from being written exclusively by their enemies. Much of this work was accomplished by women who found or inherited collections, realized their value, and stepped into the collecting networks to add to the public preservation and circulation of the movement's histories. These collectors acted as unofficial archivists, selecting the material that beckoned and often bringing some initial organization to it before sending it to Ann Arbor.

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little old trunk of this man....And in that trunk were things! They made a story!" (Inglis to Beal 1938, 1). The gentleman in question was John Francis Bray, whose relatives in Pontiac, Michigan, had contacted Inglis regarding an old trunk of political materials. Inglis made her way to Pontiac, perceived the story that was waiting to emerge from the things, and arranged to bring the materials back to Ann Arbor, where they became part of the large and growing collection that has become one of the most extensive archives of anarchist materials in the world.

Cleverly nicknamed "anarchives," collections of literature, correspondence, and memorabilia of the anarchist movement have been created all over the world. The Labadie Collection initially was assembled by Detroit anarchist printer, Jo Labadie, whose wife Sophie painstakingly preserved and organized the material. Jo had donated his cherished library in 1912, and some years later asked his friend Inglis to see what had become of the material.

The work of archivists can be seen as "hinge moments" in the life of the anarchist movement. In *Turning Archival*, Marshall and Tortorici (2022, 16) adopted this concept to speak about "multiple different starting points" in queer studies, "where the idea of teleological development and universal paradigm shifts have been problematized by scholars pointing to the performative interplay of multiple simultaneous epistemological formations." The hinge moments within anarchiving emerge around shared understandings of how significance emerges in relation to other artifacts and events. In the temporal practices of states, anarchism literally is located outside of time, in a world of chaos or naiveté, where there is no proper order (Johnson and Ferguson 2019). Anarchivists' hinge moments turn their—and our—attention to a distinct temporality, one in which scholars and activists discern not a lack of order but rather a different order: that is, a participatory order based on mutual aid and shared struggle to create the world they sought by

living as though it were already here. Assemblages of anarchists act on their shared understanding of what counts, what needs to be kept, and what should be grouped together to create meaning.

Through her prodigious correspondence and devotion to the care and expansion of the Labadie Collection, Inglis acted as a central node activating hinge moments in networks of anarchists. She recruited dozens of others. Bertha Johnson, a Pennsylvania farmer, and her husband, Emery Andrews, inherited a collection of 1,200 books and other radical materials. They created a library in their kitchen pantry, adorned “with a steel engraving of Thomas Paine” as their “presiding genius or patron saint” (Johnson to Inglis 1933, 2) and, for 20 years, they sorted, clipped, and mailed materials to Ann Arbor. Bertha’s sister, Pearl Johnson Tucker, received a huge amount of material from her partner Benjamin Tucker, editor of the Boston journal *Liberty*, some of which went to the Labadie Collection (Tucker to Inglis 1945). Translator Joanna Clevans organized donations for the collection; she and her partner, printer and editor, Mark Mratchny, kept a drawer in their study called “Agnes’s drawer,” where they accumulated material destined for Ann Arbor (Clevans to Inglis 1936). Joanna and Mark assisted Minnie Fabijanovic in donating three large boxes from the personal library of her husband Stefan, also a printer and editor (Inglis to Fabijanovic 1940). Mary Gallagher contributed extensive materials from her work with the IWW, including the heavy red-satin ribbon inscribed “In Memoriam” that bundled the flowers at IWW activist Joe Hill’s funeral (Inglis to Carey 1936). Beatrice Fetz, daughter of the New York anarchists, George and Emma Schumm, sent her late father’s collection to Agnes (Inglis to Fabijanovic 1942). Anna Schwartz, a teacher at the anarchist school at Stelton Colony in New Jersey, helped Agnes secure materials; Agnes reciprocated with donations to the school (Schwartz to Inglis 1951). Movement heroine Emma Goldman sometimes rounded up material for the Labadie, and she visited there during her 90-day lecture tour in 1934 (Goldman to Inglis 1939).

And on and on and on. French writer René Furst wrote that “an active past is a past mobilized by and for a present activity....Our interest lies in what is implicit in our position, and in our lines of cohesion” (in Enckell 1999, 12). Anarchists both encounter and create the past, finding as well as making what Furst called “the coherence which we will have brought to our current ideas” (in Enckell 1999, 12). Inglis and her network self-consciously summoned that coherence with a regard that can only be called love. Addressing the voices in the archive, Agnes wrote that visitors “will peruse these old records of voices and they will repeat your words and speak your names....And your thoughts and your acts—past tho they are—are not lost in it. And this, the record, will ever be beloved” (Inglis 1932).

CONFLICTS OF INTEREST

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- Inglis, Agnes, to George Carey. May 3, 1936. Box 4.
- Inglis, Agnes, to Minnie Fabijanovic. October 17, 1940. Box 7.
- Inglis, Agnes, to Minnie Fabijanovic. March 8, 1942. Box 7.
- Johnson, Bertha, to Agnes Inglis. March 16, 1933. Box 11.
- Schwartz, Anna, to Agnes Inglis. August 24, 1951. Box 17.
- Tucker, Pearl Johnson, to Agnes Inglis. May 9, 1945. Box 19.

THE ARCHIVES OF COLONIAL TRAUMA: POLITICS AND PSYCHIATRY IN NORTH AFRICA

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What does it mean to analyze “the history of colonial trauma” and what type of archival “evidence” establishes this narrative? Many progressives have embraced the more capacious language of trauma to encapsulate a wider range of harms than that captured by “assault” or “violence.” Scholars have used different concepts to discuss the genealogical complexities and blockages of specifically colonial trauma, from figurations of counter-modernity (Chakrabarty 2007; Scott 2004), to colonial aphasia (Stoler 2016), to empires of trauma (Fassin 2009). As anthropologist Tanya Luhrman (2010) noted, trauma is the great psychiatric narrative of the past century. The concept of trauma has been used to bring together victims of events as diverse as earthquakes, genocide, civil war, colonialism, and mass shootings—all with reference to the same diagnostic category. The discovery of trauma as a narrative can be told in two different ways. One account might emphasize the suffering and need for recognition and treatment of those who alternately are figured as “patients” or “victims.” The relation between event and injury in this narrative is taken to be real and capable of being established so as to attest to injury. This narrative might emphasize recurrence and repetition (Caruth 2016), the dilemmas of witnessing (Felman and Laub 1991), or the clinical “best practices” for transcultural psychiatry (Bhattacharya, Cross, and Bhugra 2010); it also might reflect historically on disciplinary institutions and their limits (Keller 2007). The plot of such a trauma narrative unfolds through efforts to document it, classify it, and offer consolation—a plot in which