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From Dust to Dawn

Archival Studies After the Archival Turn

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Abstracts

Session 1: Surfacing the Page

Maryanne Dever (University of Technology Sydney)

What a page can do

The presence of digital technologies for the reproduction and circulation of archival artefacts have placed questions of materiality at centre of how we weigh the value of analogue originals. However, new debates around the materiality of the archived page are pushing us away from focusing simply on physical properties of the page and toward a consideration of the page in terms of its potential, that is, away from a consideration of what an archived page *is* and toward what it can *do*. Building on these insights, this paper opens out a discussion around how we might productively rethink the capacities of the paper documents we encounter in archives and how this in turn may challenge what we conventionally accept as archival “evidence”. In so doing, the paper first advances an argument for an expanded understanding of the empirical and, secondly, moves towards speculating on what this might mean for the archived page in digital engagements.

Jacquie Lorber Kasunic and Kate Sweetapple (University of Technology Sydney)

Graphic Content

Attention to the materiality of the archived page has too often assumed a literal reading, failing to engage with the analysis of all material codes. In this paper we draw on design epistemology, to better understand how a reader comes to understand a text not only through the linguistic signs but also through the graphical and formal properties of the text. The graphical includes typeface, column width, juxtaposition, hierarchy, layout, composition, and proximity; and the form, includes the structure of the object, whether it is a single or multi-page documents, analogue or digital. These combined properties are a set of cues that create semantic associations, framing the text in a particular way. We are not arguing against the primacy of linguistic materials in the production of knowledge, but rather for the acknowledgement of the role of the visual as integral to relationship between the archived page and its interpretation.

Jacquie Lorber Kasunic and Kate Sweetapple (University of Technology Sydney)

What a page can do, too

If we are to understand the archived page as a coded artefact, known in part through a reading of the graphical and formal arrangement of text, what happens when these properties are rearranged? In this paper we explore this scenario by visually manipulating existing archival documents in order to create new objects of inquiry. This method of producing artefacts to both understand and represent concepts or ideas is common in design research. These speculative artefacts are designed to be provocative and disrupt the authority of graphic conventions, which often remain unaccounted for. By making visible these conventions we ‘expose the ideology of graphic forms’. (Drucker, 2009: 128) However these artefacts do more than uncover the rhetorical implications of material choice. They also reveal the affordances of archival material in digital environments, and highlight the role design can play in realising this potential.

Drucker, J (2009) *Speclab; Digital Aesthetics and Projects in Speculative Computing*, Chicago Press: Chicago

Session 2: Describing the Archive

Marie Elia (University of Buffalo)

Documenting the Process: The Processing Note as Access Point

This paper discusses how archivists can exploit the flexibility of the narrative nature of archival description to create documentation that enhances access. Critical librarianship as applied to archives tends to focus on the language and structure of records—specifically hierarchical parent-child relationships and culturally biased subject headings; however, a less obvious approach is to challenge the archivist to think critically about the information provided about the process by which collections become available to users. The processing note is often an underused facet of the finding aid that, when given its appropriate weight and consideration, can provide valuable information to contextualize a collection, in particular if a user is unaccustomed to archival research. This paper explores how transparency in archival labor can create an additional access point in the finding aid by revealing bias and making explicit the process by which the archivist necessarily prioritizes some aspects of a collection over others.

Torkel Thime & Ine Fintland (National Archives of Norway)

"Of no importance" – constructing the archive

In 1732 two Norwegian judges, both born in 1685 and at the height of their career, received a royal commission to describe the archives at Akershus Castle. The stated purpose was to provide information "for Posterity". Some records were described in detail, other discarded as uninteresting (of no importance).

Sixty years later, a new registry was prepared. The principals were the same – central government leading representatives. But the "archivists" were different, both in terms of background, age and education. In addition to the traditional legal and administrative needs, archives became interesting also for scientific research. The two registries give a very interesting insight into the valuations that were done at the beginning and end of the 18th century, and the shift in values that took place. At the same time, archival description tradition in Denmark-Norway was well established and came to limit the changes that might otherwise be expected.

This tension between external influences and established tradition, and how this forms the way records are perceived, described and communicated, is at the center of our attention.

Torkel Thime & Ine Fintland (National Archives of Norway)

Archival descriptions: The archivist as a notetaker or an author?

Analyzing archival descriptions as texts by means of the concept of paratext as defined by Genette may open up for a deeper understanding of the role of the archivist.¹ Even though the awareness of the importance of archival descriptions is of a newer date, the way older archives are ordered and cataloged by archivists may be studied from a paratextual perspective.

We have approached two Norwegian catalogues from the 18th century in this way. This paper aims to show how the role of the archivist is mirrored by the way those archives are ordered and cataloged. Does the archivist appear to be an author speaking with own voice or is the archivist merely a notetaker presenting the material in a referring way?

¹ Fintland, I. Archival Descriptions through the Looking Glass: Paratexts in Wonderland. *The American Archivist*: Spring/Summer 2016, Vol. 79, No. 1, pp. 137-160. doi: <http://dx.doi.org/10.17723/0360-9081.79.1.137>

Session 3: The What and How of the Archive

Anja Portin (Aalto University)

Working with Fragments: on Essayistic Writing and Archival practices

Archives and archival materials can play a particular role in literature – not only as sources of information but also as thematic or narrative elements. The relation between archives and literature can also be approached from a more philosophical viewpoint, which enables an exploration of different aspects of writing. This presentation focuses on the relationship between the archive and the essay. I suggest that there is a creative affinity between essayistic writing and archival practices. An essayist collects, inspired by a certain subject or theme, pieces from here and there and brings them together into a personal literary outcome. The essay is often composed of fragments, scraps and more or less unpredictable associations. Along the same lines, archival practices include collecting and assembling things together. In addition, both the essay and the archive are destined to remain unfinished. Finally, I will ask if the essay, as a constellation of various elements and fragments, could be called a particular mode of archive as well.

Isto Huvila (Uppsala University)

Multiple Meanings of Participation and their Consequences to the Qualities and Outcomes of Archives

Recent archives related scholarship has put increasing focus on the benefits of a broader engagement of various stakeholder groups in creating, managing, organising and using both formal institutional and informal community archives. 'Participation' has been suggested to empower underrepresented communities, lead to an increased quality of archival collections and description of archival records, and to make archives more usable, useful and relevant in the society. Based on earlier and on-going research on participatory archives, the aim of this presentation is to scrutinise how participation and related concepts are conceptualized in archives related literature in archival studies and beyond, and what consequences the different ways of understanding participation has on archival practices and archives, their fundamental qualities from authenticity and trustworthiness to impact, usefulness and representativeness, and consequently, to how archives function as sites and technologies of knowledge production.

G.J. van Bussel (Amsterdam University of Applied Sciences)

The theoretical framework of the ‘Archive-as-Is: An archival theory from an organization science’s point of view

Since the 1990s, archives have become the conceptual domain of a range of disciplines, among others literary and cultural studies, philosophy, and anthropology. The terms ‘archive’ and ‘archives’ are used as keywords for questions of memory, evidence, governance, and justice. It is about the (mostly) epistemological role of ‘the archive’ in a trans-disciplinary, multicultural, pluralistic, and increasingly interconnected and globalised world. In this paper I am introducing my theoretical framework of the ‘Archive-as-Is, a theory integrating aspects of the Records Continuum and Digital Diplomacy theories. The theory interprets archives from an organizational science point of view. The framework’s components are four dimensions of information, two archival principles, five requirements of information access, nine processes and nineteen activities of the information value chain, and, last but not least, the concept of archivalization, which defines conscious and unconscious (behavioural) effects of the social environment of organizations, information professionals, and archivists.

Sue Breakell (University of Brighton)

‘Between narrative and contingency’: reconciling the archival turn

Sven Spieker’s identification of the archive’s ‘precarious oscillation between narrative and contingency’ speaks to a tension between the urge to make meaning out of archives, and the inherent unfixedness of the archive itself. Whether or not, as some have argued, the archival turn is ‘all but exhausted’, the work of the archive goes on, and one of the omissions of the ‘turn’ remains the limited exchange and cross-fertilisation (with some notable exceptions) between archival and non-archival bodies of knowledge: the theories that underpin archival stewardship, and those that address the notional archive, or consider interpretive practices. Focusing primarily on the visual arts, this paper draws on the concerns of several archive-themed journal special issues, including one edited by the speaker, to investigate the gap between archival and non-archival understandings, and considers some existing and potential constructions across the gap, including examples from the speaker’s current research projects.

Session 4: Understanding an Archive

Johan Sjöberg (Uppsala University)

University Archives – In Whose Interest? A Look at 17th Century Sweden

In early modern Sweden, the need to save and organize bodies of written documents grew substantially with the expansion of central and local administration. Closely connected to the growth of the administration was the restoration and founding of universities in the 17th century. In my paper, I would like to discuss the emergence of the university archives.

The university statutes of 1655 deal at length with the question of archives. The Uppsala university archives offers a possibility to follow conflicts concerning the archives from the 1620s and onwards. My focus will be on power relations: What were the driving forces in the development of the university archives? Was it primarily a means for the state to control the university? What role did the university's need to safeguard its privileges against other corporations play?

Merit Laine

An Archivist Queen? Louisa Ulrica and the Historical Documents at Drottningholm Palace

During the years 1745–1777 Queen Louisa Ulrica of Sweden filled the royal palace of Drottningholm with her collections: paintings, old master drawings, antiquities, coins and medals, books and historical documents. The “museum rooms” at Drottningholm preserved today were dedicated to the learned collections. The largest of these spaces is the library, decorated with Latin quotations and visual devices expressing the Queen's views on especially history writing. Adjoining this was her study and cabinet of coins and medals. Her library also comprised historical documents, gathered by the Queen to be used by scholars of Swedish history. At one time she also sought material for herself, for a biography on Queen Maria Eleonora that she planned to write.

In the suggested paper I would present the contents of the Drottningholm archive, and discuss its place among Louisa Ulrica's collections and its importance for her image as a patron of and expert on historical writing, and finally the possible origins for her interest in archival documents and research.

Peter Hocking (Benedictine Community of New Norcia)

Unlocking the Monks' Archives

The Monastery of New Norcia, situated 130 kms to the north of Perth, Western Australia, has been home to Spanish Benedictine, then Australian, monks since its foundation in 1846 by Bishop Rosendo Salvado. When Salvado died in 1900, he left behind a rich treasure trove of correspondence, diaries, administrative paperwork and photographs that covered the early years of both the ecclesiastical and secular history of the Swan River Colony. It is an exceedingly rich legacy which is possibly without parallel amongst private archives in Australia. However, his extraordinary legacy is not without its problems; this paper seeks to address those problems and in so doing, outlines ways in which the possibilities for adding to our understanding of the history of the modern State of Western Australia is being unlocked through an annual scholarship set up in 2009 and through a close association with the University of Western Australia.

Session 5: Archives in the Digital Age

Christer Ahlberger (University of Gothenburg)

Archivisation, Power and Commodification: The emergence of an archival industrial complex and the digital economy

What happens when texts (and artefacts) are transformed into records? One aspect, *use-aspect*, is on how to organize, order and file a document (text) and thereby create a record. This process involves a lot of professional skills for the proper treatment of the ambiguous document. The other aspect of the process of archivisation, “value-aspect”, focuses on the qualitative changes of the document as it is transformed into a record. This is a process of power-production and commodification that tends to turn all archival resources, whether physical or immaterial, into commodities. Agents of these processes could be described as the *archival industrial complex*. As the increase in value-production today is more and more connected to the immaterial and archival cosmos rather than the traditional market of industrial products the question is important but almost, so far, totally ignored by researchers. Thus the session focuses on questions on the process on archivisation and the social and economic impact of the on-going commodification of the immaterial digital cosmos.

Samuel Edquist (Uppsala University)

Dangerous Archives: The destruction of information for privacy reasons

The paper will present results from a project funded by the Swedish Research Council 2016–19, which analyses legislation in Sweden concerning archival documents that are viewed as particularly sensitive and menacing to privacy. For decades, there have been debates whether such information should be kept in archives (although under strict secrecy), or if that is not considered safe enough, be subject of so-called “ethical destruction”. For example, social security documents are legally required to be destroyed after ten years, except for citizens living in certain parts of Sweden or born on certain dates, where the records are kept for the benefit of research. That is only one example of the changing trends in regarding certain archival information as too dangerous to exist, neither in analogue nor digital form. These issues pinpoint intersections between heritage, research and transparency interests vs. the “right to be forgotten”.

Karin Wagner (University of Gothenburg)

The interface in photographic archives on the web

When photographic archives have been digitised, the way the records are presented on the web usually has strong similarities to the way they were presented in the traditional paper based archive in terms of structure and layout, where text based metadata has been dominating. However, there are also attempts to bring the image to the fore using the potentials of the new medium. This paper will examine archival finding aids in The Prints and Photographs Online Catalog of The Library of Congress, US, Sefton Council Library, UK and the Google-sponsored site Historypin, through the lens of social semiotics (Kress and Van Leeuwen) and genre theory (John Frow, Clive Scott). Key questions that will be asked are how the visual appearance of the records and the balance between text and image are used to reach out to a wider category of visitors.

Johan Fredrikzon (Stockholm University)

The birth of the database and the taboo of erasure

Traditionally reappraisal and deaccessioning of archival holdings have been actions aimed principally at freeing storage areas of objects no longer deemed valuable. In early 1970's Sweden the game changed. Firstly, the technical means to combine, process and reuse data in public records were significantly improved. More could be collected at a lower cost and to a greater outcome. Secondly, the practical advantages of mass recording raised concerns about the limits of governmental and commercial surveillance with reference to citizen privacy resulting in the Data Act of 1973. This period in the history of Swedish archival practice has been studied primarily from a legal and social historical point of view. This paper looks into the technical preconditions such as the introduction of the computer database as a vehicle towards a new conception of archived information. The combination, I argue, of seemingly endless storage capacity and the conviction that data due to its automatic processing capabilities held intrinsic values as such, led to a view of erasure as both unnecessary and irresponsible, hostile even. In addition to referring to the 1970's as the birth of ethical appraisal, this paper presents the same period as the beginning of an era where the deletion of information is considered to be value destruction and generally unwanted.

Session 6: Audiovisual Heritage, Archival Practices and Cultural Memory

Erik Persson (University of Gothenburg)

Beyond the National Archive: New Film Historical Research as a Challenge for Traditional Film Archives

In the last decade there has been a growing scholarly interest in films beyond the feature fiction film and the cinematic screening context and especially on films commissioned by companies, municipalities and private and public organizations (Accland & Wasson 2012; Elsaesser 2009; Lebas 2011; Zimmermann 2011). In this paper it is argued that these kinds of films are a challenge for traditional (often national) film archives. The paper shows how traditional film archive's focus on fixed and isolated texts often clash with the kind of textual instability – reuse of film material, multiple versions and titles – that characterize many commissioned non-fiction films. It is also shown how these kinds of films demand other types of meta-data and contextualizing material than the national film archives can offer and how other types of local and regional archives become essential in the film historical investigation, both when it comes to filmic and non-filmic material.

Ingrid Stigsdotter (Stockholm University)

Access and Audiovisual Heritage: Practices of Archival Curation in *I-Media-Cities*

In the past decade, digital technology has made it possible to make digitized archival objects, including audiovisual materials, more easily accessible, leading to a “growing interest in the use of archive moving-image material in local, regional and national heritage discourses” (Roberts, 2012). The Swedish website Filmarkivet.se, launched in 2011 has generated scholarly discussion around the role of film archives (Jönsson & Snickars, 2012) and highlighted conflicting views on archival practices regarding selection and presentation (Jönsson 2014; Snickars 2015). This paper will investigate such issues in relation to a more recent project, *I-Media-Cities*, which aims to create a platform for accessing audiovisual content related to European cities, and involves archives and as research institutions across eight different countries. On a spectrum between open access and careful curation, where do the archival approaches in *I-Media-Cities* fit? And which agendas and perspectives shape these curatorial practices?

Dagmar Brunow (Linnaeus University)

Creating heritage and memory: digital film archives as sites of knowledge production

Situated at the intersection of archivology, film studies and memory studies, my paper offers critical perspectives on the archive as a site of knowledge production. It investigates the construction of audiovisual heritage in digital film archives, based on my research project “The Cultural Heritage of Moving Images” (VR, 2016–2018). Drawing on theorizations of the archive by Foucault and Derrida, I regard the archive as an agent in its own right. In order to challenge the ongoing tendencies in film studies to focus on the preservation of film stock, my talk will foreground the role of the archivist as a curator. In my paper I will examine the use of metadata for the creation of a polyvocal cultural memory.

Session 7: The narratives of archives and anti-archives

Pedro Feijó (University of Cambridge)

Of This Nothing is Known: Archives, Witches, and the Limits of History

Historians of witchcraft, and other heretical lore, have so far focused on reading *through* their archives in order to recover-redeem the *true* voices of the fallen. They have dealt with their archives as useful sources, but tainted by and incomplete due to the repressive courts that produced them.

This essay is about witches in early-modern Portugal; and thus about the Inquisition's archive. I researched a wide range of sources archived in *Biblioteca Nacional* and *Arquivo Torre do Tombo* (Lisbon, Portugal) – trials' records, regiments, architectural plans, dictionaries, etc. – in order to understand how the Portuguese Inquisition operated. I argue it functioned as a *machine of production of truth* in which notaries played a central role, and that was directed at the establishment of the archive. Further, I looked into how witches were thought of and depicted and how their traits of resistance were directly connected to the functioning of the archive. Witches' recalcitrance towards the archive meant the formation of an anti-archive, with a very different topology and based on orality. Finally, I suggest that the ways witches resisted the Inquisition's archive are similar to the way they resist the modern historians' in: I depict a sort of witches that leave modern historians as uneasy as it once left inquisitors, and one that evades both courts with the same lack of effort.

Malin Thor Tureby (Linköping University) & Jesper Johansson (Linnaeus University)

Power and resistance in the making of the cultural heritage in the archive of Nordiska museet: A case study of the collection Migration Finland–Sweden (ca 1970–1989)

Interviewing and archiving both entail selecting what should and should not be kept. A small part of all records and narratives become parts of archives. In oral history, the researcher usually decides who to interview and who not to interview. However, who is selecting and what happens when an archive or museum decides to collect narratives from certain groups or individuals in society? In this paper we will use one specific collecting processes of narratives by Finnish immigrants at the archive of the Nordic Museum, as a case study, to discuss the archive of the Nordic Museum as production site of knowledge on Swedish cultural history and how the institutional practices of the archive also may contribute to a specific kind of knowledge production.

Maryanne Dever

The productivity of paper, or some brief observations on intimacy, materiality and method

Ann Cvetkovich observes that there is an ‘invisibility that often surrounds intimate life, especially sexuality’, not least because ‘sex and feelings are too personal or too ephemeral to leave records’.¹ While in no way challenging Cvetkovich’s general premise, I want to consider how our assumptions concerning the visibility and legibility of archival traces of intimacy might be challenged in productive ways by a renewed focus on the material properties of archived documents. In this paper I ask can a renewed sensitivity to the expressive possibilities of paper – whether individual documents or entire collections – offer fruitful ways to engage with the complexity of using archival source material to research intimate lives and sexual histories? Discussion focuses on two collections: Greta Garbo’s letters to Mercedes de Acosta held in the Rosenbach Library and Museum, Philadelphia, and the literary papers of Australian writer Eve Langley held in the Mitchell Library in Sydney.

¹ Ann Cvetkovich. 2002. In the archives of lesbian feelings: Documentary and popular culture. *Camera Obscura* 49: 110, 112.

Session 8: Knowledge, Power and Materiality: Swedish Archives 1727–1811

Tim Berndtsson (Uppsala University)

“The Department of Freemasonry”: Archival Techniques within Swedish Freemasonry

The 18th century masonic lodges were one of the first organisational types, outside the domains of the state, the church and the noble family, which kept large organisational archives. In doing so they would come to appropriate many techniques and practices which were common in the archives and records of the state apparatus.

In my paper I will particularly focus on the Swedish Freemason order during the latter half of the 18th century. I will show how this organisation by 1800 had built up a structure which, in a certain sense was similar to that of a small state. There is a similarity in the way the local lodges were related to the central archive of the Grand Lodge and the way departmental records operated in relation to the archival depots of the State. There are also similarities in how instructions were formulated, communications were carried out, minutes were written, etc. I will show how this can be explained by the sociological fact that the central masonic leaders and administrators can be found in the state offices. But moreover, I will also discuss both the structural and cultural effects of this symbiotic relation between masonry and state; effects relating both to the former and the latter. Particularly interesting is the idea that the Grand Lodge administration masonry was to function, as 19th century masons would put it, as the state’s “department of Freemasonry”.

Otto Fischer (Uppsala University)

An Archive of Emotions. Some theoretical and methodological considerations on affective archival practices in the 18th Century

The latter half of the 18th century has been described as an era where human emotions were explored, celebrated, socially mobilized and not least politically exploited on a scale hitherto unheard of in the history of Western culture. Where feelings in the preceding centuries were regarded as a potential source of disturbance of religious, societal and political order, they were now made a key object of cultural consideration, and the heroes and heroines of the day were Pamela, Clarissa, Saint-Preux and Julie or Werther.

This culture of sensibility and feelings would on the one hand tend to celebrate the immaterial, elusive and transitory nature of the expressions of human emotions; creating a discrete semiotic repertoire of glances, blushing, paleness, sighs, vocal and bodily tremulations and of course the ubiquitous tears. On the other it would however also produce a vast number of material objects, testifying to the existence of feelings they could themselves neither fully

express, nor encapsulate. And curiously these inabilities account for the paradoxical emotional charge of the objects themselves. A tear-drenched letter, a handkerchief, a lock of hair, a precious piece of jewellery, or a miniature portrait to be carried under the clothes close to the heart signifies precisely this: human feelings cannot be captured in material form, they are confined to the brief moment in time when they were experienced, as elusive and as passing as the persons experiencing and expressing them. Yet they leave material traces behind, testifying to what was once there, and thus creating fetishes or relics able to conjure memories, equally precious and melancholy.

The late 18th Century might in this sense be seen as a period where things were emotionally charged in a novel fashion, being called upon to provide anchorage for the plethora of immaterial emotions that to an increasing degree started to be perceived as the essence not only of individuals, but also of social institutions such as marriage, family, friendship and even nation. Thus, setting of a new era in “the social life of things”. (Appadurai)

This in turn would call forth a new material culture, including new material practices of collecting, storing, displaying (or hiding) and indeed even archiving. In my paper, I will try to draw the outlines of some of these practices and also try to provide some theoretical and methodological corner stones for a study of 18th century affective archivization. (Ketelaar)

Annie Mattsson (Uppsala University)

Changing Practices in the Archive of the Stockholm Police Chamber 1776–1791

When the Royal Police Chamber was founded in Stockholm in 1776 it was a new institution which partly took over duties held up to then by other institutions, and partly included new features. During its first years of existence both the higher officials in charge of the operation and those employed to do simpler tasks were trying out and adjusting routines to find a functional form for the daily work. This included the way documents were produced and handled. This paper will explore the practices of those working with text production and archiving within the police chamber during its first 15 years, what attempts were made to change these practices and what changes were actually implemented. This will be compared to the way the documents, files and volumes were and are ordered and named in the archive, which will lead to a discussion of how and to what extent changes in practices and in the form and content of the documents produced are reflected in the way these documents are archived.

Ann Öhrberg (Uppsala University)

The Power of Genre and the Gendered Archive

It is a well-known fact that questions of gender to a large degree are absent from the historiography of “Grand history”. Another known fact is that archives produce knowledge, which contribute to this gender-blindness as discussed by many scholars (see for example Joan Wallach Scott 2011). In my paper I argue that that two intertwined factors add to this effect (they are not by far the only factors): firstly the materiality and order of archives, secondly notions on “genre”. I comprehend the concept of genre in the footsteps of researchers such as Alastair Fowler. Genre is not to be seen as a static feature that lies exclusively in the content of a text, instead genre is understood in a broad and historicised sense, i.e. not as a generic characteristic that offers means for classification of documents in an archive, but as a mutable and historically situated aspect of a text (the content of a filed document) that points to its connections with other texts and how the text is communicated to, and understood by readers/recipients. This view enhances the notion of genre as loaded with power. Furthermore, genre is something that is communicated and interpreted through, and embedded in, materiality; in this case the order of the archive and how the archive is set in an historical context.

The paper is made up of examples from the eighteenth century so-called Moravian movement, one of many evangelical revivals in the century, which spread from Germany over Europe and its colonies. This movement had mission as one key feature, and Moravian archives were founded all over the world during the eighteenth century, and functioned as important places of authorisation for the movement and its members. In the Moravian archives we find a wide range of materials that bear witness of the egalitarian ideals that guided this movement. However, these ideals did not necessarily lead to egalitarian practices, which the order of these archives shows. The examples discussed concern how female Moravian authors used genres which were open to them as means of empowerment, and how these texts consequently can be read against the way they are catalogued. But the paper also discusses how texts written by women are lost in archivization, with a term borrowed from Eric Ketelaar. In focus for me are some interrelated questions: How can the importance of genre be understood in connection to archival practices? How do the Moravian archives produce gender identity through these practices?