The Scrapbook History Podcast
Episode 4
The scrapbooking poet Edwin Morgan

Cherish Watton: Welcome back to the Scrapbook History Podcast with me, your host and scrapbook scholar, Cherish Watton.

While, in our last episode, we looked at just two scrapbook albums that were made by an interwar police detective in East London, Frederick Porter Wensley, with the help of Eloise Moss, today, we're going to be looking at a few more scrapbooks that were made by the Scottish poet Edwin Morgan. He left quite a few more scrapbooks than Porter Wensley, 16 in total. Incorporated into the pages of his scrapbooks held at the University of Glasgow Archives and Special Collections, Edwin Morgan gives us a tantalizing glimpse into what it meant to him to make scrapbooks. He reflects unusually, I think, on the scrapbook genre itself within his collection. Much like some of the Victorian scrapbookers which Freya Gowrley spoke about in her episode on Victorian scrapbooking, reflections on scrapbooking becomes a part of Edwin Morgan's scrapbook collection.

Now, to tell us more about this, I spoke to Dr. Bridget Moynihan, who has recently finished her PhD dedicated to exploring these very interesting set of scrapbooks.

I'm thrilled to be here today with Bridget. Now, many years ago, I met Bridget in Cambridge when we were recording for another podcast for a public history website, and from that meeting, scrapbooks really came onto my radar as historical sources. Bridget spoke about them so eloquently and enthusiastically that the seed was planted for my master's research and then my PhD research and the podcast today, so it is absolutely delightful to have Bridget here to talk through some of her fantastic research, so welcome to the podcast, Bridget.

Bridget Moynihan: Aw, thank you so much. I'm so pleased to be here and the lineage of our overlapping scrapbook love has been a great pleasure.

Cherish Watton: Absolutely. So I wondered if you could talk a little bit about the scrapbooks that you spent about four years of your life working with, created by the poet Edwin Morgan.

Bridget Moynihan: So for anybody who's not familiar with Morgan, he's an amazing poet, he's an academic, he's a cultural activist, he was a gay man, a national poet. He had so many hats that he wore and these all intersect in the pages of his scrapbooks.

So he was the Poet Laureate for Glasgow from 1990 to 2005 and he was the first Scots Makar from 2004 until his death in 2010, and his scrapbooks actually come at way the other end of his career, so he really was someone who became a huge figure and the scrapbooks are his very earliest works. They start when he's in 1931, when he's 11 years old, and they are juvenilia initially that then he kind of continues to build on, he rearranges the jotters that they were originally in and puts them into larger bound books and continues them right through until the sixties.

So they span his experiences as a conscientious objector for the Second World War, they span the 1950s and the Cold War, and he is just constantly working on these scrapbooks, and so as somebody who became such an important figure for Scottish poetry and for, I think, British poetry as well, having these really early insights into the development of him as a thinker, as a creative, are really... They're really, really rich and beautiful for that, but on their own, I think they also stand.

There're 16 of them. They're really so rich you can get lost in a single page, so to be able to work through these 16 volumes of them that are meticulously annotated and cared for by him throughout his life, they are texts that deserve reading on their own right, I think, and that was really what I wanted to do. I think the scrapbooks get talked a lot about as sort of a way of bolstering the poetry or of providing biographical insight, but actually, as texts, they're really beautiful and worth kind of the close reading that we would maybe be more familiar with giving to poetry or prose, but they do have a grammar and a language and a meaning-making capacity that I was really interested in unpacking and exploring.

And I think that scrapbooks generally, and it's not... I wouldn't say that that was unique to Morgan's scrapbooks, I think that scrapbooks, as text, as this podcast is helping us to understand better, are just incredibly rich sources.

Cherish Watton: That's wonderful. Thank you, Bridget. It's a lovely flavour there of Edwin Morgan's life, but also the way that we can understand these really big events that have shaped British history throughout the 20th century, and he recorded, obviously, in so much detail. Are there any particular topics in his collection that stood out to you when you were working with them?

Bridget Moynihan: Yeah. This is the thing about Morgan's scrapbooks, so scrapbooks, as once you start getting into them in archives and things, you do get the sense in that there's some that are very focused and I think some of your other episodes are going to talk about, like, a coronation scrapbook specifically, or these kinds of very, very focused, thematically guided scrapbooks, and then there are others that really just are a hodgepodge, and Morgan is... He definitely had a magpie

tendency of things that sort of flash up, so his scrapbooks are guided by the time in which he was making them, as opposed to any particular theme, and they cover everything.

There is just so much going on in Morgan's scrapbooks, but if I could try to give you a sample of some of the trends and patterns that I've noticed in reading these scrapbooks, I would say flipping into any one of the scrapbooks, you're likely to find some clippings that are related to happenings around Glasgow, that really show Morgan's local interest in where he lived and in the city of Glasgow. You're probably going to find lots of clippings of cartoons, and comics, things that are quite funny, and that really lean into the lighter side of life. They really show Morgan's sense of humor. You're likely to find at least a few collaged poems, sort of juxtaposed headlines and things that Morgan has coupled to kind of create his voice in the scrapbooks. You're gonna see lots of clippings of animals. You'll see him collecting across several different artistic traditions – so lots of really beautiful photographs and reproductions of great paintings across many different eras, sculptures, other museum artifacts like that, as well as across architectural trends.

You'll find – actually especially in his earlier scrapbooks- lots of clippings from poetry and prose, and that really speak to his developing literary imagination, which is a great point of entry if you are approaching the scrapbooks from the lens of, like, Morgan as poet. In any scrapbook that you open, you will find more than a few clippings of nude and nearly nude men, who are photographed in various poses that really celebrate the male form. These clippings, I think in particular, start to speak collectively to a queer gaze that Morgan develops across his scrapbooks. And I think this gaze is really important and interesting, not least of all if we contextualize it inside of the time in which Morgan was making these scrapbooks. We know that he actively lived his life as a gay man, but we do know that he also didn't speak publicly about his sexuality until he was 70 years old, which he did in an essay that was published in 1990. After that, he speaks more openly about it. But these scrapbooks precede that 1990 essay by a few decades, the last scrapbook that we have was stopped at around the late 1960s. So we can see that these scrapbooks have a really important sense of freedom and the difficulty of holding space for this freedom is not lost, even in the context of the scrapbooks themselves.

So, alongside these really celebratory nude images, there are also clippings such as the articles that Morgan saved on the Montague trials, which took place in the 1950s and were the last trials in Britain to prosecute men under the anti-homosexual laws that were in place at the time. So, the scrapbooks themselves do not shy away from the fact that the freedom that they show had some risk associated with it. Um, as far as other trends that we can see Morgan tracing…he's really interested in and excited about the technological developments of the 20th century, for example.

So, things like space travel and space exploration get a lot of space in Morgan's scrapbooks, and I think the fact that there are so many clippings that he could

include speak to the really prominent place in the cultural imaginary that those topics had as well. Um, that optimism for technological development, though, is somewhat tempered for Morgan when technology is used in the service of war. So we see that he has a very strong anti-war sentiment that comes through in the scrapbooks and things like nuclear testing is definitely negatively framed and the fallout and the aftermath of the devastating atomic bombs features quite prominently in the scrapbooks. So the themes and the patterns that Morgan's scrapbooks show are multi-layered and definitely not linear – they follow all kinds of overlapping and twisting, turning paths. They're so interesting in that they touch on so many issues and these range from the local the personal the political the social the scientific the technological, and they touch on all of these topics and issues in scales that range from Morgan's own lived life right on through to global concerns.

And he stitches these all together in the pages of his scrapbooks in ways that allow you to traverse them at your own kind of interest. If you wanted to trace a particular theme, you could just sort of flip through the pages and just your eye would rest on certain ones, but if you want to get a flavor for the really mixed world that he was living in, a single page will include all of those things at once. They're fascinating. They really are a choose-your-own adventure, "flip-through-them-as-you-will" kind of book. Yeah.

Cherish Watton: That's such a great way of summarizing that. I think, kind of speaks to the way that we should look at scrapbooks, so you look at the individual fragment on the page, you then look at the page itself, and then you have to obviously contextualize that page within the wider scrapbook, or, in your case, the other 16 scrapbooks to make sense of that evolution. With this range of material, then, why do you think Morgan put together these scrapbooks and what role do you think they played for him?

Bridget Moynihan: I think that's one of the great things about working with Morgan is that he gave lots of interviews, he talked a lot about his processes, and so we do actually have a nice sort of insight into what these scrapbooks did for him and they definitely formed a larger practice of cutting and pasting that continues throughout his whole practice.

Well after he stopped scrapbooking in the sixties, he continued to cut and paste from magazines and he just... And newspapers and periodicals, and he would add them into folders, and the University of Glasgow has these folders and they are more thematically arranged. There's one called Cybernetics, there's one called Homosexuality, this kind of thing, but you can see that cutting and pasting was a form of information-making and processing for Morgan, and whether that started because he was invested in scrapbooking or whether he was drawn to scrapbooking because that was already how he processed, that's a chicken or an egg question, I think, but we definitely see that it was a way of him making meaning and that the scrapbooks really fit into that. They really aren't an exception to that. That is part of his practice.

And we see that in his forms of poetry as well. He had various kinds of poems, one that he called news poems, which he would use to create poems out of standing pieces of news text, he would often just black out or cut out different pieces and create these sort of found poems. He also did instamatic poems, which were, he would take an incident that he had read about in a newspaper or a magazine and he would create a poem out of that moment because he described it as kind of this flashing past of stories in the media, especially if we think of the 20th century as a space in which we're getting a lot of sped-up media, radio, television, this kind of thing, and he really felt this sense of like, Nothing is really working to fix these flashing moments of ephemera, these flashing moments of great importance, but that just go past us.

And so he does sort of say his instamatic poems were an effort to freeze some of these, what he called really great human interest moments that are otherwise being not noticed, and I think while he's talking about his poetry there, I think it's almost impossible to not see that as a reflection of scrapbooking as well, that you see these flashing moments of, "This is important, I want to save this, but it's ephemeral in nature and to allow it to exist as is would be to allow it to potentially go into obscurity so I'll select it, I'll cut it out, I'll save it, I'll make it into something different." And I think that attempt is really writ large through his, as I say, his practice, but his scrapbooks, I think, serve that function.

And we see that he cared about them. He did try, twice, to have them published. In 1953, he offered them to literary agents Christy & Moore as a publishing project and he described them as a "Whitmanian reflecting glass of the world, refracted through one personality". You can find that on page 117 of McGonigal's book is a quotation of this, and I think that "Whitmanian reflecting glass of the world" is a great way of thinking about a scrapbook, but unfortunately, the project wasn't accepted, and this would be for lots of reasons. I mean, just the cost of copying all of these pages, for example, having them be legible to a book audience, there's some impediments there, so Christy & Moore did not go ahead, but Morgan tried again in 1988.

He offered them to Michael Schmidt at Carcanet Press. He described them then as "a mixture of autobiography, documentary and art", and he described them as "very much a part of his works", and Schmidt was much more interested in potentially publishing them, but again, the same impediments of cost and framing got in the way and so they never were published. They were bought in 1980 by the University of Glasgow as part of his archive and that's the closest they got to publishing, and we know that that's the case for a lot of scrapbooks, that the closest to publishing that they could get for a long time was archiving.

I'm very glad that he got that, but I think that effort to have them published does show that, to him, they weren't just personal and they weren't just biographical, they were definitely what he saw as a creative practice and I think helps to support this need to actually give them their due that, again, I think that we're trying to argue that scrapbooks are owed.

Cherish Watton: Absolutely, and I think that's really interesting how much reflection that we actually have on Morgan making the scrapbooks, because often, the scrapbooks can arrive to you in the archive with very little provenance and very little information.

Bridget Moynihan: Yes.

Cherish Watton: And actually, these are slight golden nuggets in trying to make sense of where scrapbooking fits within someone's life and value that they ascribe to them.

You've come up in the past with a really nice phrase called "meta moments", where Morgan reflects on this process of making the scrapbooks. Can you tell us a little bit about how often he does this and give us a little bit of flavor of some of those fragments where he reflects on the process of making these scrapbooks. And I just want to say, this is recorded at a time where Facebook has just come out with the term "Meta" as a new business name, so Bridget was there first with this "meta moments", but yeah, tell us a bit more about that.

Bridget Moynihan: I hadn't even thought of the connection to that. That's very funny. And I think scrapbooks did get there first for all social media. I think, when we think about the Pinterest and the Instagram, and the scrapbooks were there first.

So, when I say metamoments, what I really mean are those moments when we see Morgan, or any other scrapbooker, including a clipping or even a series of clippings that explicitly reflect on scrapbooking as a practice or a genre. This might be done quite seriously, as in an article reporting on scrapbooking, for example, or quite humorously, such as a comic or a funny phrase referring to scrapbooking.

The meta moments are one of my favorite things because yeah, in the interviews and looking at Morgan as overall praxis of cutting and pasting, I think we do get more reflection than we often get elsewhere, but I think the meta moments, they're more subtle and they're more playful, but they'd show an awareness of the scrapbooks as being constructed, and there's a really good phrase that Ellen Gruber Garvey gives us as "performing archivalness" as a way of understanding the process of scrapbooking. This is a homemade archive, but that it is done with an eye towards future readership and a longevity that is often not associated with scraps.

And I think that Morgan's meta moments play with this idea of the performing archivalness like the performing of it, I think, like heavy emphasis on the "performing". As this self-archiving, I think there's two ways in which we can see it. The one is that he does give us a lot of metadata on the scrapbook, so in the front of each book, he'll give a date range of when he constructed the pages, and we do have a sense of exact... Well, I shouldn't say "exactly", but we have an idea of several of the sources that he uses because he will give us marginalia, which anyone who studies scrapbook knows, any marginalia of source is very rare.

Where he does, he'll give, like, a "GH" for the Glasgow Herald or he'll give various footnotes to sort of let you know, and not in every case, but there is enough of a trail that we get a sense of what he was reading and the date ranges, and then the Scrapbook 16 is actually unfinished, he didn't actually complete that, and so that one gives us some insight into his process of, he didn't create the books page-by-page, he created them all at once, so every page has something on it and he often started with bigger pieces, at least in Scrapbook 16.

Whether this changed over time or not, but we see, in Scrapbook 16, that by the time he's doing that last scrapb§ook, a big piece will be the feature of a page, so a large clipping, and then smaller clippings seem to get fitted around those, and so that each page is an evolving process, so the books really emerge as polls as opposed to a sequential progression of page to page, so we get this sense of, we can see his process and we can see him creating these meta annotations that we don't always get with scrapbooks.

But on the more playful side of the meta moments, Morgan loves to insert scrapbooking as process through clipping, so in one example, he has this little... A caption that says, sort of, "snip, snip" under an image of a Matisse clipping, and underneath this image is “a piece of patchwork which may, with all propriety, be called scrip scrapologia, or a dish of all sorts". And so he's found this kind of reflection on scrapbooking as patchwork, as dish, and he's put that in under this "snip, snip". And so it's not as detailed as metadata, but we do get this sense of him being very aware of himself as scrapbooking.

And we get a lot of that. He likes to say things like, beginning of one book, he calls it "A Scraplook by Ed Morgan", and so you get this kind of scrapbook, but also the idea of looking and creating this portmanteau of a scraplook. You get him including, there's a little cartoon of a cat that's scrapbooking and cutting out, and I'm not even sure where he found that, but he's included that and so you get this idea of him seeing himself. He loves cats, cats are all through the scrapbooks, so you get this little cartoon cat scrapbooking, and you can kind of see a proxy of himself in this.

He has things, like in Scrapbook 12 includes the clipped line, "Great pains have been taken to illustrate the book adequately, the image of here and now, defense of the ephemeral, but don't let me put anybody off, it at least has curiosity value." So you get this playful sense of this, again, this sort of found, created poem that he's cobbled together, but this sense of, a "defense of the ephemeral" is exactly what a scrapbook is, but then he immediately undermines it by being "oh, but don't let you put it off, at least you've got some curiosity value here." And so this way in which he plays with knowing that it's not a form taken seriously, but one that he does care about a lot.

He also includes clippings about, for example, other people who have scrapbooks, so the author Barrie of Peter Pan fame, J. M. Barrie, who's Scottish as well, there's a clipping about J. M. Barrie's scrapbooks, so Morgan, seeing a

lineage of other people doing this, you can kind of get this trace, and so these meta moments do happen all through the scrapbooks in ways that I think show, again, the performative nature of these scrapbooks. They were always meant to be read, they were always meant to be engaged with, at least from Morgan's perspective, and I think these meta moments also show that he was aware of himself as part of a practice that had wider cultural cache, that there was...

Even if it was not as widely embraced as maybe in the 19th century, we do still see him being aware of finding these traces of scrapbooks being mentioned, because that's the great thing about scrapbooks is that they use other texts as their alphabet, right? And so you have to be able to find traces of these things elsewhere in order to write them in with your scissors, and I think that these meta moments give us some insight into the way that he was finding and seeing and being sparked by other references of scrapbooking.

Cherish Watton: That's so fascinating, and the way in which he's trying to insert himself in this wider scrapbooking community which is all being played out on the stages of different newspapers and print media. Do you get a sense of these moments, do they come up particularly strongly at different points across the scrapbook?

Bridget Moynihan: I think the meta moments, whilst they are interspersed throughout, they definitely occur mostly at the fronts of the book and then occasionally the back, but he tends to use the sort of paste down on the cover of the book either side as his metadata collection sites, so that's where you get the dates and that's where you'll get these references to scrapbooking, almost in every case, on the front covers, and then throughout the books, you'll find, like, the J. M. Barrie clipping, I do believe that one was in the pages of the scrapbook as opposed to on the cover, so they definitely become interspersed throughout, but there's the highest preponderance of them in that space that he's saved for metadata, which I think further undergirds them as a kind of metadata, a kind of footnote to the practice of scrapbooking in ways that I think is really interesting.

Cherish Watton: Why should we be taking notice of these meta moments for thinking about his own scrapbook and histories of scrapbooking more generally? Why should we care about these?

Bridget Moynihan: Partly, I think that they speak to the complexity of scrapbooks and scrapbookers as being aware of themselves as doing something in a "mind the gap" way, that they are trying to bridge two worlds of things that are saved and the things that should be saved, but aren't. Scrapbooks do stand in that gap and try to create a space for things that wouldn't otherwise be collected, and I think that what really undergirds that is a practice of care, and I think that these meta moments go towards speaking to the...

At least in Morgan's case, but I do think that we can extend this out to scrapbookers in a general way, obviously accounting for exceptions, but that that duty of care is something that I think they're very aware of, that Morgan was very aware of this as a practice that had personal value for him, and that I

think, definitely, you can see it as a childhood practice that he carried on, that there was definitely a biographical sense to it, his own personal photographs do occur, but they are not simply a family album, they are not simply something...

That "defense of the ephemeral" that he's mounting through them is a practice that he's honing and that he tried to get published and tried to put out into the world, and so I think that these meta moments speak to our way of tracing that duty of care, but also, I think, asks us to return that duty of care and to see the ways in which this was a practice that often was being done on the margins, and that was often being done with a certain sense of the awareness through which these things weren't otherwise being cared for.

These backhanded compliments that Morgan will... You know, "the defense of the ephemeral, but don't let that put you off" kind of thing, I think does speak, as I said before, the ways in which he's aware that not everyone's going to take this seriously, but I'd like to meet those meta moments now, as we turn to these, with the sense of reciprocating that care and not kind of having to keep that lack of surety that there will be a response. At the same time, I think they show the complexity of scrapbooks as narrative voice, that there's so many layers going on, that there's so many playful ways in which that scrapbooks are not just dull or quiet or whatever and I think the meta moments also speak to that.

A sort of a sense of self-awareness of the scrapbooks as interesting, as playful, as being able to talk about themselves and not just parroting something else, and I think that's one of the things that scrapbooks get. "Why would we save this? It only contains things that exist elsewhere." And they don't, they do create their own narrative. The juxtapositions, the layering, the coupling of things, there is something that scrapbooks say that no other source says, so I think the meta moments help us to understand that voice of a scrapbook.

Cherish Watton: Definitely, and I think Morgan seems to be quite unusual in the detail that he goes into, narrating that process, and it's interesting, you mentioned the sound of the scrapbooks as well, because, obviously, they arrive to us silent apart from when we turn the pages and we can feel the layering of material, but that in a sense as well, when he's adding in those clippings of like "snip, snip", you get a sense of the aural scape of actually creating the scrapbooks as well and trying to put yourself back into what it actually meant to put those scrapbooks together and the sensorial experiences more generally.

Bridget Moynihan: Great point. Yeah. The tactility and the five-senses-ness of scrapbooks is a very important part of them. Yeah. I love that.

Cherish Watton: So what do you think, then, we can learn, taking Morgan's collection of scrapbooks as a whole, about what it meant to make scrapbooks? And I guess, more broadly, about male archiving practices in the 20th century?

Bridget Moynihan: Yeah. I mean, I think that this is one of the strange and not so strange when you start to unpack it, but one of the ways in which scrapbooking has become not only gendered female, but gendered female in a way that is used to denigrate it, in a way that is used to cast it aside as something that is done for trivial means or would only matter to the person who is doing the scrapbooking, and not only is that an insult to femininity and to feminine practice and to domestic practices of meaning-making and all of these ways, not only is it that, which it certainly is and unjustifiably so, but it also erases all of the many different types and varieties and ways in which scrapbooking and scrapbookers exist, and I think that Morgan's scrapbooks are a really great example of scrapbooks persisting into the 20th century, scrapbooks as exceeding the boundaries of biography and domesticity, scrapbook as form of authorship, that scrapbooking is not just a secondhand art, it is...

The title of Ellen Gruber Garvey's book being "Writing with Scissors" is such an evocative phrase because they are writing with scissors, and I think Morgan as poet, Morgan as author who is scrapbooker, these are not separate identities, really. I think that the scrapbooker as author, the scrapbooker as poet is really fused for Morgan in ways that are very visible. Again, I think that Morgan's scrapbooks are beautiful and rich and nuanced, but I also don't think that they are alone in the scrapbooking world, and I think that the fact that we have so many access points to Morgan's scrapbooks and that he's left us so much information about him as a thinker and a creator and a writer gives us lots of ways in which we can really champion these particular scrapbooks, but I think that it really is best seen as a test case or as a case study that helps us jump off into understanding that almost every scrapbook has this potential inside of it and this amount of nuance and richness that we can draw out of it.

I think that Morgan as queer scrapbooker, there's lots to be said about the queer gaze that he creates in the scrapbooks. There's lots to be said about Morgan as Scottish poet. There's lots to be said as Morgan as male scrapbooker, but these are all things that I think that we can say about almost anyone. No one's identity is singular and the scrapbooks as entry points into this meaning-making is, I think, what Morgan's books are so good at showing us and demonstrating to us.

And then I also think that one of the things that I would add is that resisting a purely biographical reading of scrapbooks is, I think, a very important thing because we don't always know who scrapbooks have arrived to us through, and so when we only read something through the biography of the person that has created it, we limit it, and this is something that is done to female writing a lot. You'll find that something like Mary Shelley's Frankenstein gets biographical readings over and above what any male counterpart would when Frankenstein is a text unto itself that you wouldn't have to know a single thing about Shelley, and that text is rich and has persisted in the cultural imaginary for centuries, but that there is a persistent urge to read feminine text through biography.

And I think that there is something to be said about the way scrapbooks are entangled in that same process, where, without the biography, they seem unimportant, and I think that by Morgan being such a prominent literary figure, at least in the Scottish landscape, having been the Poet Makar, that his biography is not the way that we read a lot of his texts. It's not absent, but it isn't the only way. And so I think the scrapbooks lend themselves, in his case, to being read in that same rich way that we read his texts, but again, as a reminder that any scrapbook can be approached this way. We don't need the biography to be able to have a scrapbook be valuable.

Cherish Watton: Definitely, and that's... The points that you pick up there, I think we're going to go into in a bit more detail, actually, in later episodes where we are looking at some scrapbooks where we don't have that biographical information and trying to, as you say, read them to understand the grammars of the scrapbook and what we can learn from them more generally about scrapbooking practices.

That was a really wonderful insight into Morgan's scrapbooks and neatly picks up on some themes that will be continuing throughout the podcast, so thank you so much for joining us today, Bridget, and for sharing your research with us.

Bridget Moynihan: Thank you so much, and I just want to, before I go, just to make sure that I extend a very warm and grateful thank you to the Edwin Morgan Trust and the University of Glasgow Library Archives and Special Collections, because without their generous permission to work on the Morgan scrapbooks, I wouldn't be able to be here talking about them today, and I also want to just say "thank you" to Julie Gardham, Sarah Hepworth, David Kinloch, James McGonigal and Kerry Patterson, whose work was all foundational to my own and who helped me a lot along the way.

Cherish Watton: That's great, thank you, Bridget, and we'll be sure to link to some of the photographs of the scrapbooks on Flickr as well, so hopefully, some of our listeners are able to get a flavor of some of the material that you worked with for your PhD.

Bridget Moynihan: Thank you so much.

Cherish Watton: Through the items that Morgan affixed onto the pages of his scrapbooks, we're afforded a glimpse into the magical process of scrapbook creation. He used the words of journalists and other authors to say something about the different worlds in which he lived. Scrapbooks have, at times, been presented as less valuable than other, more traditionally authored text, in part because they do use the words of others to tell their stories, but in some cases, this reliance on existing words and their reuse in interesting ways by people like Morgan shows how scrapbookers could find that process of lifting people's words and reappropriating them incredibly liberating.

Cherish Watton: It provides a way of tapping into and maybe even subverting collective voices, and allows scrapbookers such as Morgan to speak through the ways in which he arranged his various clippings with other items. His scrapbook collection made at different points throughout the 20th century carried an assortment of material, the professional life mixed with the familial, the space race mixed with poetry, and cats.

Though Morgan is only one scrapbooker, we can get a sense of how people all over Britain embraced the freedom of the scrapbook as they recorded the personal, political, local, national and international events, as well as relationships, which shaped their lives.

What do you think of the Scrapbook History Podcast? Tell me. Go to scrapbooks.org.uk/feedback and fill in a very short survey. It should take no more than one minute and will help to make the podcast even better.

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