



Archives & Records
Association
UK & Ireland

August 2013

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archives • records management • conservation

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Literary Archives and Manuscripts Special Issue



To Make Ginger Bread
Take four Quarts of flower
a peck of Treacle & not quite
half a pound of Butter from
Eggs half an Ounce of pear
Ginger half an ounce or less
way Seeds aq of ap of Brown
Sugar a Magin of Brandy
Tom laced Lemon or Orange
Mix all these in the flower
at Treacle & Butter



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The Continuing
Adventures of Enid
Blyton and Seven
Stories

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The Godwine
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A Hypnotist Among Us



The Archives and Records Association (UK & Ireland) is pleased to announce its new Core Training programme.

ARA Core Training courses are high quality, affordable and offered regularly across the regions and nations. They focus on the common skills essential to all of us who work with records - from Audience Engagement to E-Records Management. Each course is supported by ARA funds.

The first eight courses have now been designed. More will follow.

Find out more about ARA Core Training and all other training and development opportunities by clicking on the Training link at www.archives.org.uk or keep in touch through Twitter @TrainingARA

Copyright

This course offers participants practical and relevant training in copyright for archives, and will instil confidence to manage copyright demands in the workplace. Practical workshop sessions, led by copyright experts and archivists with extensive experience in the field, will ensure the opportunity for discussion and provision of advice.

Audience Engagement

The course will cover various aspects of audience engagement, from producing an exhibition to running a successful community-based project. This will be a great opportunity to learn from the experiences of colleagues and to start developing some ideas of your own.

Freedom of Information

The course will cover the basic principles of the Freedom of Information Act as well as exploring some practical case studies. This will be a great opportunity to develop your knowledge about the Act and how to implement it in the workplace.

Archives and Volunteers

The course will cover how best to utilise volunteers in the workplace, from the practicalities of running a volunteer project to the value they can bring to an organisation. This will be a great opportunity for anyone interested in maximising the benefits of volunteering to both their organisation and for the individuals involved.

Digital Preservation

This course will be updated periodically to address the issues archivists face when dealing with born digital material, it will involve case studies and practical first steps. It's a great opportunity to share and receive advice and knowledge about the many aspects of digital preservation.

Data Protection

The course will begin with refresher sessions on the basics of Data Protection. In the afternoon there will be opportunities to discuss best practice and raise queries from your own workplace with an expert panel.

E-records management

This course will provide a solid introduction to e-records management for record keepers who are not managing electronic records on a day-to-day basis. This course is a great opportunity to learn about and share best practice on all areas of the rapidly changing field of e-records management.

New and refurbished Archives Buildings

Whether you are planning a completely new building or hoping to refurbish a part of an existing site this course will provide introduction to the key issues and themes involved in the provision of new and refurbished archives buildings.

The ARA's Core Training programme is supported by Link 51.



**Archives & Records
Association**
UK & Ireland

contents

WELCOME **ARC**



EDITORIAL

Welcome to the August issue of ARC. This month we are showcasing the work of GLAM, the Group for Literary Archives and Manuscripts. Our thanks go to everybody who has contributed something for the issue, particularly Judy Burg who coordinated the GLAM articles.

The issue highlights the diversity of literary collections found in archives around the UK. What links many of the articles, though, is just that: a link - the sense of interconnectedness between archives. One writer corresponding with another, one organisation's collections overlapping with collections held elsewhere. The importance of literary communities and exchanges of ideas is highlighted again and again - as are efforts to recognise these connections and highlight them to researchers. There is also plenty of food for thought for archivists who aren't responsible for literary collections. Ideas about proactively targeting acquisitions and, of course, outreach work, will be relevant to many of us.

Away from the GLAM section, Craig Moore writes on the development of the role of the records manager. His text offers plenty to think about and should be of interest to all readers. Colleagues from the English Folk Dance and Song Society also refer to the potential value of bringing dispersed collections together in some way. Their report on the *Full English* project contains a call for any archivists with relevant collections to get in touch. We hope that this call will be met with a positive response.

The issue ends with a hypnotic piece from Zoë Wilcox. Whilst we trust that ARC magazine doesn't usually put our readers to sleep, should that happen this month, perhaps stranger forces are at work.

Enjoy the issue.

Richard Wragg, Ceri Forster, Sarah Norman, Ellie Pridgeon and Rose Roberto

DISCLAIMER

The Archives & Records Association (UK and Ireland) cannot accept responsibility for views expressed by individual contributors to ARC Magazine. It is a medium for informing members of news, information and ideas relevant to the profession, including archive conservation. It is not an official guide to procedures, concepts, materials or products.

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GLAM Cover images:

Left: British Library Artist in Residence Christopher Green as the Singing Hypnotist ©Tom L Russell.
Right from top to bottom: Seven Stories staff with material from the Enid Blyton archive © Seven Stories.
How to make Georgian gingerbread: a recipe from The Cookbook of Unknown Ladies.
© Westminster City Archives.
L to R: Jonathan Hancock (KU MEMS Masters), Freddie Chodel (KU MEMS Masters), Canon Irvine Nicole Bertzen (KU PHD in History), Zoe Boden (KU MEMS Masters).

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Opening Lines



Bruce Jackson is County Heritage Manager at Lancashire County Council. He is to Chair the new Archive Service Accreditation Committee which will manage the sector's Accreditation Scheme.

Hard evidence – if it was needed – that I have been around for a long time. Marie Owens emails to ask if I can write an “Opening Lines” piece about how the professional archive world has changed during my working life!

Well, it certainly has, in most ways for the better. Let's get the negative stuff out of the way first. I think it may be less FUN to be starting out now. Not just because it is hard to get into a first professional job, because even 40 years ago that was not as easy as people now seem to think. But more because the job now involves less rooting about in cellars and attics, never knowing what you would find. Just as you never knew what question you would be asked in the searchroom. You learnt by finding things out and that was tremendously exciting and fun. Services would bring in a thousand feet of records a year – knowing that if we did not do that, the stuff would be gone for ever. If we had no vacant

storage space we would improvise shelving solutions or blag some extra space from another section of the organisation.

Nowadays? Our society is increasingly managerial. Probably the world had to change, not only for us as archivists. Budgets have to be reduced and value demonstrated – and rightly so. But as professionals who feel that the results of our labours are hugely beneficial to our society both now and in the future, we have to be able to demonstrate to others why what we do is important and that we do this in effective and efficient ways.

Which brings me to Accreditation, the first sector wide tool to help us demonstrate that we prepare and plan properly to carry out our essential tasks. As someone responsible for 11 museums whose staff recently successfully completed 17 simultaneous museums re-accreditations I know that there is a lot of work involved in this type of process.

Why do it? Already some museums are “opting out” but I think they are wrong to do so. This is not just because external funders rightly see Accreditation as a badge of quality, but because, if conducted properly and rigorously, it helps services improve and gives us confidence that we are carrying

out our functions effectively.

This confidence is critical when we have to defend our services against the financial and other pressures we face all across the sector, but perhaps most strongly in local government.

Younger professionals doubtless feel that the profession and old lags like me are sclerotic and incapable of dealing with change. While this is not totally without foundation, it should be realised how successfully the profession has adapted and advanced in the last 40 years, when the concept of Records Management was just emerging from within the archives profession. Since then, the digital revolution, and post industrial society have formed a backdrop to an expanding profession. There were less than 500 members when I joined the Society back in 1975 compared to 2000 now, and the range of activities carried out by ARA members has changed exponentially.

Put like that, maybe it isn't less fun to be starting off now. I hope you enjoy it as much as I have!

For more information on all aspects of Accreditation, go to <http://www.nationalarchives.gov.uk/archives-sector/archive-service-accreditation.htm>

Collecting Matters

A simple internet search turns up numerous references to *Archiving the Arts*: from the perspective of arts practitioners across different creative disciplines; of archivists managing private, public and specialist collections; of arts organisations and bodies keen to celebrate, document and be inspired by their history.

There have been books and journal articles, symposia and seminars, events and activities raising awareness of the challenges peculiar to managing arts collections.

So this is the right time for The National Archives to commit to *Archiving the Arts*: a programme encouraging archives to debate and tackle those challenges.

We've completed initial research and identified key priorities from encouraging partnerships and targeted funding, to sharing information and knowledge; and we're still developing our approach through dialogue with practitioners.

Pilot workshops with Arts Council England (ACE) have helped us understand issues for both artists and archivists and will inform future training packages, advice and guidance.

We'll also be conducting an indepth survey of existing arts collections, access and engagement activities. For example, in June the Dorset History Centre curated an exhibition highlighting records of significant artists and designers: just one way to promote what you have, raise awareness and encourage deposits of new material.

So how can you be involved?

Maybe through active participation in bodies like GLAM (Group for Literary Archives and Manuscripts) or the Association of Performing Arts Collections whose specialist focus will help inform practice across other art forms?

Maybe by attending our *Archiving the Arts* workshop at the ARA Conference in Cardiff at the end of the month? Or by joining the conversation on Twitter @FleurArchives #archivingarts?

Take a look at our webpage for further information, have a think and let us know:

nationalarchives.gov.uk/archives-sector/archiving-the-arts.htm

.....
Cathy Williams

The National Archives
.....

asd@nationalarchives.gsi.gov.uk

nationalarchives.gov.uk/information-management/policies/collection-strategies.htm

Registration Scheme News

Newly Registered Members of the Archives and Records Association:

Following the most recent assessments of portfolios submitted to the Assessors, the successful candidates are as follows:

Dr Maria Castrillo

Curator of Political Collections, National Library of Scotland

Andrew Janes

Records specialist - Maps and Plans, TNA

Ellie Thorne

Archivist, Berkshire Record Office

Elizabeth Wells

Archivist and Records Manager, Westminster School

The Committee would like to congratulate the newly registered members on their success.

We would also like to acknowledge the efforts of the successful candidates' mentors:

Helen Dafter, Archivist, British Postal Museum

Elspeth Reid, Archivist, Falkirk Community Trust

Mark Stevens, Archivist, Berkshire Record Office

Mari Takayanagi, Archivist, Parliamentary Archives

The Committee would like to thank them for the time and support they have given to the candidates.

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.....
Richard Wragg

Communications Officer,

Registration Sub-committee
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Records Managers are being 'Records Managed'

Craig Alexander Moore explains how the role of records manager is evolving.

When I studied for my postgraduate diploma in records and archives one of the lecturers told us an 'amusing' tale of an archivist who would cheerfully bin documents and describe them as being 'records managed'. If only. Nothing would give me greater joy then to come into the office, do a bit of pre-appraisal and then hand the records over to the archives where the real work can begin. Why, I could leave the office before noon, perhaps retire to some sort of club where bridge would be played and port sipped. Sadly for my afternoon card playing, booze swilling ambitions the truth about working in records management is just a little bit more complicated. The truth almost always is.

Records management is a discipline that was designed in a world where a record was expensive to create, tangible, unique and analogue. The record's status was consolidated by being given the lofty title of 'declared'. Someone, somewhere at some time decided this was a record. This record was maintained in a filing system, where it could be easily retrieved. Upon being retrieved, it was signed for and a chain of custody was established until it returned to its home where it was carefully accommodated.¹ None of the recordkeeping theory and practice that underpinned this work is redundant. We still need metadata so we know what we are holding. We still need a filing system so we can retrieve what we are holding. We still need controlled access to avoid misuse. In a world where 'records' are cheap, intangible, manifold and digital, records management is not enough. The word 'record' becomes problematic. Data is easily reproducible, created and amended without thought or care.

Very often a records manager will be confronted with a body of several thousand 'records' where there is a perceived value. This information needs to be managed.

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When the threat to data becomes the very machines that sustain it then business continuity and digital preservation must be talked about confidently and perceptively.

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Shrugging shoulders after loftily declaring that there has been no lofty declaration of records status is not an option. Deciding an appropriate fate for large and sometimes orphaned bodies of data requires the records manager to utilise information management skills. Of course this body of data is almost certainly going to contain personal data and "is being processed by means of equipment operating automatically in response to instructions given for that purpose".² Knowledge of the Data Protection Act 1998 rapidly becomes mandatory. As the records manager is holding this data it is also possible they may be asked to disclose this data. The records manager will need to be familiar with the appropriate disclosure regimes that their organisations are subject to. Applying exemptions to information disclosures allows the records manager to maintain the confidentiality of the data. Maintaining the confidentiality, integrity and availability of data are central tenants of information security. Now the records manager considers metadata for purposes beyond information retrieval to include information security. Working with protective marking schemes raises issues around vetting and access. The records manager must build a relationship with the organisation's chief security officer. When the threat to data becomes the very machines that sustain it then business continuity and digital preservation must be talked about confidently and perceptively.

Here our records manager is still practicing records management but is doing much more. In order to bring some sort of structure and governance to the manifold bodies of data the records manager becomes a practitioner of information management, information security, the Data Protection Act 1998, freedom of information and records management. Sitting alongside the Data Protection Act 1998 is the role and responsibilities of an organisation's Data Protection Officer. Each of the four disciplines has one or more associated standard. Nested in the desirable and essential requirements in many person specification forms sits ISO 15489-1:2001, ISO/IEC 27001:2005, BS 25999-1:2006, HMG SPF and MoReq2. The records manager must become familiar with the rules of information governance.

The records manager armed with new disciplines to separate the signal from the noise, will find themselves working in environments that were not previously thought

“ The Section for Records Management (SRM) understands our members are now working in the full range of information governance activities. ”

of as being in the business of recordkeeping. For the last 15 years information technology departments have been morphing into information services environments. This is out of a growing recognition that the IT departments were not just providing machines for staff to work on but were providing access to the means of creating, modifying and disseminating information. In renaming themselves information services, these departments recognised that they had gone beyond providing the medium and would need to be fully engaged in all aspects of information governance. Traditionally IT departments employed technical and engagement staff. Technical staff are either programmers who build systems or system administrators who install, upgrade and repair systems. Engagement staff sit between the IT department and the organisation. They liaise between the organisation and the IT department and within the IT department; they communicate technical requirements between teams, resolve any conflicts or issues and document business requirements. Almost all actors within IT departments undertake activities that derive from technical or engagement needs.³ Managing information, standards, legislation and other governance matters are not activities that fall neatly into the technical/engagement paradigm. IT departments need someone with good technical knowledge that can assess whether systems adhere to legislation and standards; they need someone who can advocate for information and records management requirements to both end users and senior managers. It is here where the records manager makes an impact in information governance.

Information governance is a supra-discipline with a considerable remit. The records manager will not engage in all five aspects of information governance at any given time or at all points of their career. If a records manager is rolling out an eDRM they will be utilising the information and records management aspects of information governance. If they are a designated Data Protection Officer then they will engage with the Data Protection Act 1998 aspect, if the organisation has no one to conduct assurance then they will engage with the information security aspect as well. Perhaps the records manager is the organisations authority on the Freedom of Information Act 2000 and s7 of Data Protection Act 1998, in which case

the records manager will be working with the disclosure aspect of information governance.

The Section for Records Management (SRM) understands our members are now working in the full range of information governance activities and are as likely to be working with IT professionals as they are archivists. The SRM is committed to representing and serving the needs of its members. To this end the SRM will put proposals to the board this year to change the name of the section to reflect the breadth and scope of our information governance activities and establish a bursary scheme for BCS (formerly ISEB) Data Protection and Freedom of Information courses. The first phase of this process was conducted at the SRM 2013 AGM, where the proposal to change the name of the section to incorporate governance activities was outlined. This was well received by all attendees. Later on this year we will be conducting a member's survey where SRM members will be able to vote on the section name change. We have a new influx of committee members and have published our business plan for this year⁴. SRM members are faring the economic environment better than some others and our mood is buoyant. If you would like to contribute to the SRM Committee then please contact David Jenkins the Chair of the Executive Committee (david.jenkins@derbyshire.gov.uk).

When I consider the increasing demands placed upon the records manager I see a professional whose world is commodious. The records management profession is being records managed in that careful custodianship is being exercised; its functions activities and transactions are being fashioned, defined and redefined according to the needs of the profession and the organisations we serve. Sadly and thankfully there is more than enough going on in this world to dispel thoughts of port and bridge.

..... **Craig Alexander Moore**

SRM Executive Committee Member without Portfolio

craig.moore@bcs.org

¹ I am sure the analogue world was never as neat and simple as this but my general point still stands there is far greater scope for control over comparatively expensive paper documents as there is with easily reproducible digital documents.

² http://www.ico.org.uk/for_organisations/data_protection/the_guide/key_definitions.

³ Other than information governance professionals there are a handful of other IT fields that do not fit neatly into the technical/engagement paradigm. Technical writers and software testers for example both need strong communication and technical skills.

⁴ <http://www.archives.org.uk/si-rmg/news-and-events.html>.

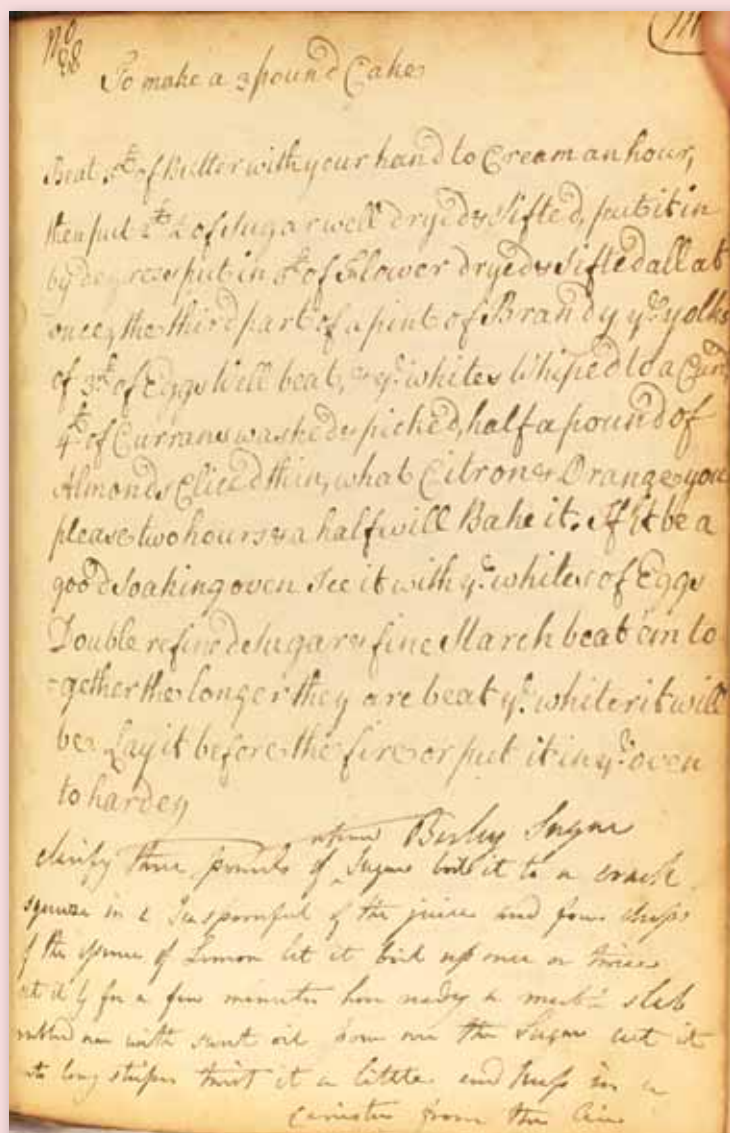
The Cookbook of Unknown Ladies

Judith Finnamore looks at some curious recipes and hidden histories from Westminster City Archives.

Westminster City Archives have been setting tastebuds tingling with the launch of their latest online project. Historic recipes from the Georgian period are being published throughout the year on *The Cookbook of Unknown Ladies* blog, while a volunteer group has been recruited to recreate the recipes in a modern kitchen.

At the centre of the project is a manuscript cookery book in the collections at City of Westminster Archives Centre. Compiled in several

An eighteenth-century recipe for a three pound cake juxtaposed with a Regency recipe for barley sugar. © Westminster City Archives.



different hands, it spans over 100 years of British cookery and provides a fascinating insight into culinary craft of the Georgian and Regency periods.

The *Cookbook* was transferred to the Archives Centre from Westminster Reference Library some 15 years ago, but little else is known of its passage from the eighteenth-century kitchen to our collection today. It was originally thought that the book was written by a group of ladies about the year 1761, the date deriving from a rough note on the original binding. Our analysis of handwriting and spelling in the cookbook suggests that some of the recipes were in fact compiled far earlier, at the turn of the 18th century. Others are clearly much later in date, having been drawn from William Kitchiner's *Cook's Oracle*, which was first published in 1817.

As for the identity of the *Cookbook's* authors, there are a number of clues. Some of our writers give named sources for their recipes - for example, 'Mr Walsh, his potted beef' - and we even get a sense of recipes being passed down the generations, with 'Mammas mince pyes' and 'Aunt Prestons cold cream'. Hopes that a pattern of regional recipes might emerge are faint. Published cookery writers such as Hannah Glasse had helped to popularise traditional dishes from across the United Kingdom and, perhaps influenced by this, our anonymous recipe compilers seem to reflect a national, rather than local, culinary tradition.

As well as being an attractive way of presenting the *Cookbook* to a wider audience, staff at Westminster City Archives hope that *The Cookbook of Unknown Ladies* blog will prove a successful first venture in 'crowdsourcing'. Blog followers are being encouraged to join in efforts to identify the *Cookbook's* anonymous compilers. In addition, members of the online community

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Members of the online community are helping to test out some of the recipes in their own homes.

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are helping to test out some of the recipes in their own homes, and reporting back on their results.

To complement our online activities, a dedicated *Cooking Up History* volunteer group has been set up to try out some of the dishes in the Archives Centre's kitchen. Sessions so far have seen them create 18th century almond puddings, orange and lemon dumplings, and a kidney Florentine dish that was popular in Tudor times. These experiments in historical cookery have provided an opportunity to experience the tastes and textures of Georgian dishes first hand, and also acted as a launch-pad for exploring the wider historical context of the *Cookbook*. Recreating the recipes has really brought home how much hard, physical labour would have been involved in preparing everyday dishes without our modern kitchen equipment. It has also highlighted the changing ways in which people have shopped for and served their food across the centuries. As a form of 'hands-on' history, the *Cooking Up History* sessions have been instrumental in bringing us closer to the way our ancestors lived some 300 years ago.

Recipes from the *Cookbook* and write-ups of the *Cooking Up History* sessions are being published on The Cookbook of Unknown Ladies blog at <http://lostcookbook.wordpress.com>. The project will run until March 2014.

Judith Finnamore

City of Westminster Archives Centre

How to make Georgian gingerbread: a recipe from The Cookbook of Unknown Ladies.
© Westminster City Archives.

To Make Ginger Bread
Take four Quarts of flower
a peck of Treacle & six Quarts
half a pound of Butter four
Eggs half an Ounce of powder
Ginger half an ounce a little
way Seeds of a pint of Brown
Sugar a Tug of Brandy
Some Cardamom or Orange
mix all these in the flower
Melt the Treacle & Butter
together so mix all very well

Cooking Up History volunteer Angela tries an eighteenth-century almond pudding.
© Westminster City Archives.



Serving up The Full English

Louise Bruton and Rowan Musser discuss creating the world's biggest searchable database of English folk songs, tunes, dances and customs.

In 2012, the English Folk Dance and Song Society (EFDSS) was awarded funding from the Heritage Lottery Fund to catalogue, digitise and conserve twelve archive collections containing some of the country's most important folk music manuscripts and make them freely accessible through an online portal.

EFDSS has been the leading national folk arts organisation for England since the amalgamation of the English Folk Dance Society and the Folk Song Society in 1932. Based in London, Grade II listed Cecil Sharp House is the headquarters of EFDSS, a vibrant hub for the dissemination and enjoyment of folk arts through classes, workshops and performances. It is also home to the Vaughan Williams Memorial Library (VWML), a valuable source of information on all things folk!

COLLABORATION

The Full English is a collaborative project, bringing together key folk collections from The British Library; Clare College, Cambridge; The Folklore Society at University College London; the Mitchell Library, Glasgow; and the Wiltshire and Swindon History Centre, in addition to EFDSS. These collections provide context and supporting evidence for each other, uniting to tell the story of folk in England.

RAW MATERIALS

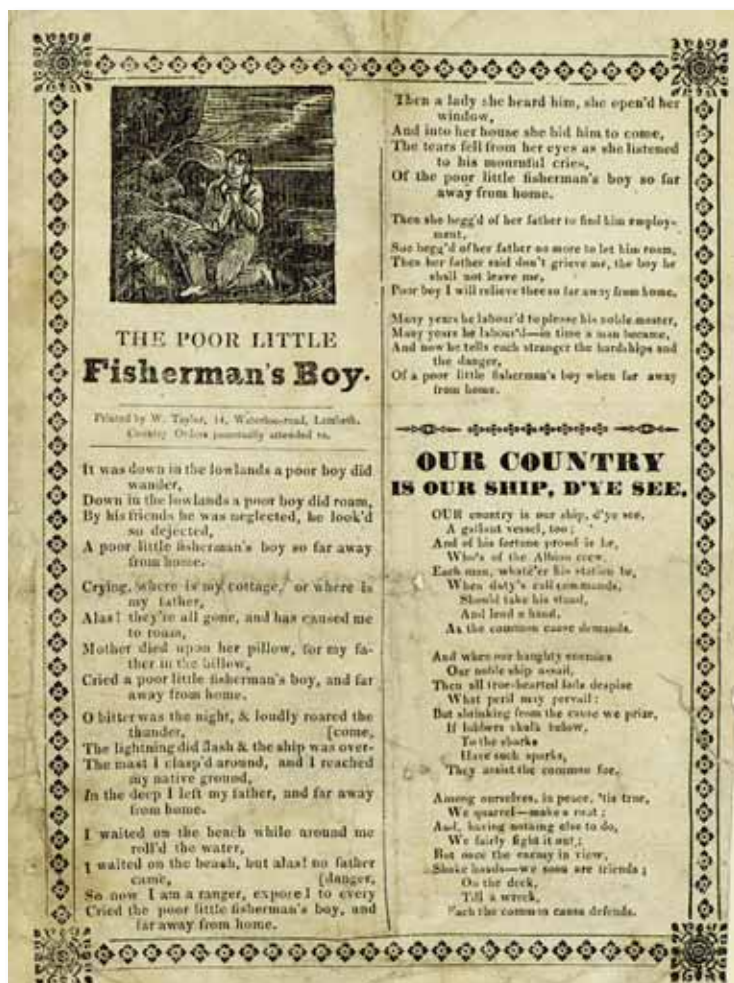
The collections in *The Full English* comprise a wide range of material from handwritten letters, diaries, music manuscripts and song texts to typewritten reports and journal articles. In the late nineteenth and early twentieth centuries, music enthusiasts went out on expeditions to the countryside to note down songs, dances and children's games from ordinary people. It is their original transcriptions of words and tunes which form the basis of the material. They collected songs from across England and occasionally went further afield, including the Appalachian Mountains and Newfoundland.



Maud Karpeles dancing, the EFDSS Photograph Collection ©EFDSS.



The Full English Tour, Photographer: Elly Lucas (2013) ©EFDSS.



Poor Little Fisherman's Boy', Ralph Vaughan Williams Broadside Collection, RVW1/3/47/1.

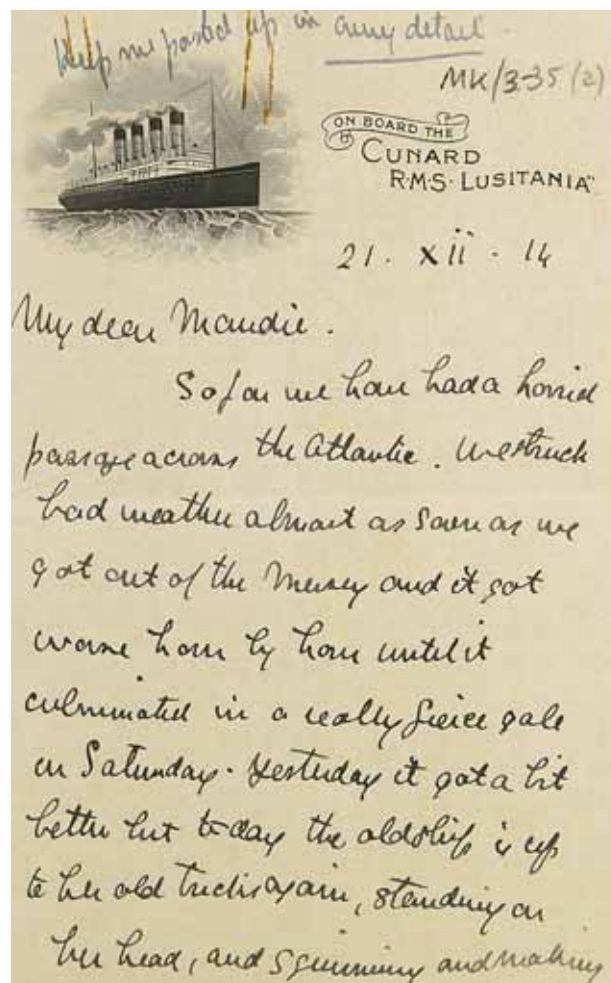
DIGITISATION

The *Full English* EFDSS archives were digitised by Townsweb within the first six months of the project, enabling us to link each image to its record on CALM as cataloguing progressed.

The digitisation of our archive partners' collections was mostly carried out in-house. Clare College, the Mitchell Library and the British Library digitised their own collections. Material from Wiltshire and Swindon History Centre was sent directly to Townsweb, whilst the Folklore Society's collection was loaned to EFDSS and digitised alongside the EFDSS collections.

CATALOGUING

Cataloguing took place from July 2012 to July 2013, carried out by two project cataloguers with support from colleagues in the VWML. Basic lists of contents had previously been made, but more detailed descriptions were required, compliant with ISAD(G) and of sufficient depth to enable online searching.



Letter from Cecil Sharp to Maud Karpeles on board RMS Lusitania (21 Dec 1914), Maud Karpeles Collection, MK/3/35.

As a specialist repository, we needed to take into account the expectations and requirements of the folk community when cataloguing. Therefore, each song or dance was given an individual catalogue record, even if it would not ordinarily be regarded as an item in its own right. Song and dance titles, first lines and performers were accorded greater significance than other information in the record and needed to be represented clearly through the creation of dedicated fields in CALM. Other fields we added were for Roud, Laws and Child numbers, which cross-reference to the major folk indexes. We developed a set of conventions which formed the basis of an in-house style and rules for cataloguing.

A TASTE OF THE FULL ENGLISH

Cataloguing formed the first phase of *The Full English*, providing the foundation for the activities of the second phase of the project. An exciting education, performance and outreach programme began in July 2013, drawing upon the manuscript collections we have catalogued.



Cecil Sharp House ©EFDSS.

The education programme will continue until 2014, working with schools in nine regions of England to deliver a programme of learning and participation in traditional folk arts.

With a grant from the PRS for Music Foundation EFDSS has commissioned folk artist Fay Hield to write new music and arrangements inspired by the collections. She will be releasing a CD and touring to 11 venues in the autumn with some of England's finest folk musicians including Seth Lakeman, Martin Simpson and Nancy Kerr.

A tour of a different kind is also planned for the autumn, comprising a series of one day workshops on the history of Folk Song in England, led by the renowned folklorist Steve Roud.

FOLK FOR THE FUTURE

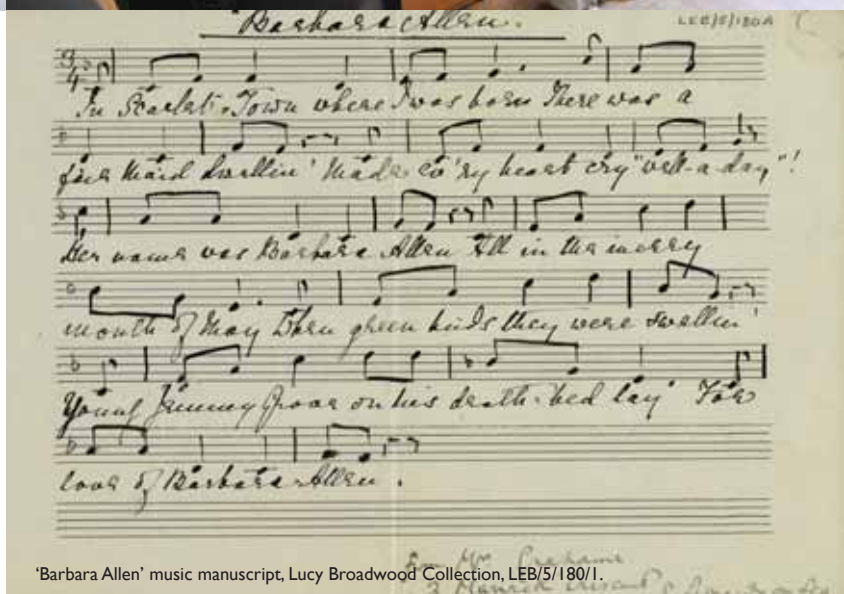
The Full English has already begun to have an impact on the contemporary folk scene. Whilst on his Backyard Songs Tour, Jon Boden was able to find songs related to the region he was performing in that night by searching the archive.

There is huge potential for this resource to grow beyond the life of project. Now that the cataloguing is complete, volunteers will have the chance to create transcriptions of the documents and ABC notation for the music to accompany the catalogue records and digitised images.

It is also hoped that *The Full English* will act as a platform for others to join. We are keen to hear from



Cataloguing The Full English, Photographer: Roswitha Chesher (2013) ©EFDSS.



'Barbara Allen' music manuscript, Lucy Broadwood Collection, LEB/5/180/1.

“We needed to take into account the expectations and requirements of the folk community when cataloguing.”

other archives that may have folk collections they would like to contribute.

To see *The Full English* go to www.vwml.org. If you would like to get involved, please email library@efdss.org.

The Full English project is also supported by the National Folk Music Fund and The Folklore Society.

Louise Bruton and Rowan Musser

English Folk Dance and Song Society (EFDSS)



L to R: Jonathan Hancock (KU MEMS Masters), Freddie Chodel (KU MEMS Masters), Canon Irvine Nicole Bertzen (KU PHD in History), Zoe Boden (KU MEMS Masters). Copyright the Dean and Chapter of Canterbury

The Godwine Charter

Cressida Williams announces the return to Canterbury of a fine Anglo-Saxon charter.

With a most generous grant from the National Heritage Memorial Fund, the Friends of the National Libraries, the Friends of Canterbury Cathedral, the Coral Samuel Charitable Trust and private donations, Canterbury Cathedral Archives has been able to bring home to Canterbury an exceptionally rare early 11th-century charter. The charter was acquired through Sotheby's of London.

'The Godwine Charter' is a single-sheet Anglo-Saxon charter, datable to 1013-1020, probably to 1013-1018. It is written in Old English, on parchment, in the form of a chirograph. The hand of this charter can be accepted as contemporary with the date of the document: many Anglo-Saxon charters are later forgeries.

The Godwine Charter is a grant from Godwine to Leofwine the Red of a 'denn' in the Weald, probably

Southernden in Boughton Malherbe, West Kent. The charter is indisputably a Christ Church Canterbury charter: it formed part of the series of Anglo-Saxon charters held at Canterbury Cathedral in the Middle Ages. On the reverse of the document is written a description in the hand of one of Christ Church's monk archivists, datable to the mid-12th century. The charter was removed from the Cathedral collection in the 17th century, by Sir Edward Dering. It remained in the hands of the Dering family, until its sale in 1989.

Overall, Anglo-Saxon charters in the vernacular are of very great importance for their evidence of the development of the English language. They provide invaluable information about place-names. In addition, they bear witness to the development of literacy, the use of the written record, and the development of administration. The charter is of further local importance to Canterbury: the



The Godwine Charter.

agreement it records was made in the Borough Court of Canterbury.

Through our acquisition, the Cathedral Archives has been able to bring this document home, to Canterbury and to Christ Church Cathedral, where it belongs, and where it will be preserved for future generations. It rejoins the charters from the historic Christ Church charter series which remain in our collection. Taken together, our Anglo-Saxon charters are the Cathedral's oldest possessions, older than any of the Cathedral buildings standing today. An edition of the texts of all Christ Church Anglo-Saxon charters will be published for the British Academy by Prof. Nicholas Brooks towards the end of this year.

Due to our limited display facilities at the Archives, the Godwine Charter will be on display at the Beaney Museum and Art Gallery in Canterbury from June onwards. We will also be hosting a lecture by Prof. Nicholas Brooks in October, will be hosting school visits to see the charter, and are planning a family activity day.

Cressida Williams

Canterbury Cathedral Archives and Library

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Literary Archives' Golden Age

A welcome to the GLAM issue from Judy Burg.

Jubilees and anniversaries give us the opportunity to look back and reflect. Although GLAM (Group for Literary Archives and Manuscripts) is still a couple of years from its tenth birthday, it was fifty years ago this year that the Arts Council launched its initiative to keep contemporary literary manuscripts in Britain. Philip Larkin donated his first poetry workbook in support of the cause and later, in 1979, famously addressed a SCONUL¹ seminar on modern literary manuscripts, talking of their magical and meaningful value. He advocated the collection of the papers of modern writers and of "anything that makes up the archive of a writer's life", including "diaries, notebooks, letters to and from, even photographs and recorded tapes", concluding with a plea for us to realise "the magnitude of our responsibility".²

Looking at the work of GLAM and its members in 2013, it is clear that Larkin's words were not in vain. Earlier this year GLAM published its updated Guidelines for Cataloguing Literary Archives and Manuscripts, along with a related Thesaurus and Glossary, and announced a symposium on Cataloguing Creativity to be held at the British Library on 15 November. Recent meetings have covered issues such as collection development, collaborative research, born-digital and hybrid collections, and creative use of literary archives. GLAM now has over 150 members, including universities, national and specialist repositories, local authority archives and publishers, and a dynamic website with frequent blog postings (<http://glam-archives.org.uk/>). This activity and profile have been recognised by both HLF and TNA, which have sought the views of GLAM

“Watching the articles arrive for the GLAM edition of ARC is a wonderful reminder of the range and extent of literary archives.”

during consultations on issues of policy and strategy. The work of GLAM members has been well represented in workshops held by the international Diasporic Literary Archive Network and in the UK Literary Heritage Working Group's second conference, *Manuscripts Still Matter*. Articles based on some of the '10 x 10' presentations at that conference are included here.

Watching the articles arrive for the GLAM edition of ARC is another wonderful reminder of the range and extent of both literary archives and the work of those who look after them. There are examples of Larkin's 'anything' from a writer's life, including the fascinating attic archive of Marshall Anderson at the National Library of Scotland, the travel notebooks of John Hewitt at PRONI and the audio recordings made by Gillian Slovo for her play *The Riots*, at the British Library. Two long-standing institutions are also featured, representing over 200 years of literary history. Recent additions to the Location Register of Literary Manuscripts reflect different literary genres as well as the work of new writers born in the 1960s, 70s and even 80s. The adventures of the Enid Blyton archive at Seven Stories are a great example of the potential of literary archives to appeal to a wide range of audiences, and the way in which the work of archivists and their colleagues can be recognised and valued by donors, depositors and funders.

There are still challenges ahead, of course, but the future of our literary past and present looks more secure viewed in 2013 than 1963.

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Judy Burg

Secretary, GLAM
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¹ Society of College, National and University Libraries.

² P. Larkin, "A Neglected Responsibility", *Required Writing* (Faber, 1983), pp.98-108.

The Continuing Adventures of Enid Blyton and Seven Stories - National Centre for Children's Books

Hannah Izod explains how the purchase of some of the writer's papers has led to exciting discoveries and opportunities.

Enid Blyton is one of the most prolific and successful children's authors of all time. She wrote over 700 books, topped the bestseller lists for decades, has legions of dedicated fans, and still sparks controversy 45 years after her death. So when, in 2010, the estate of Gillian Baverstock, Enid Blyton's elder daughter, put up for sale a unique collection of Blyton material, including original typescripts, we knew we wanted to acquire some, if not all, of it. And so began an adventure which is continuing to this day.

The material was broken into individual lots for auction, and the estate ruled out the prospect of a private treaty sale, so, sadly, there was no realistic chance of keeping the collection intact. Successful bids to the V&A purchase fund and Heritage Lottery Fund, along with donations from two private individuals, meant we were able to go to the auction with a reasonable pot of money. We decided to focus on the typescripts, which, with their handwritten annotations, provide a rare glimpse into Blyton's writing process.

We successfully purchased the vast majority of the lots on which we bid, our haul including typescripts for 13 novels and some short stories, Gillian Baverstock's childhood diary, merchandise and other ephemeral material, and some printed books. Most of Blyton's best-known series were represented, including the *Adventure* series, *the Famous Five*, *the Secret Seven*, *Malory Towers*,

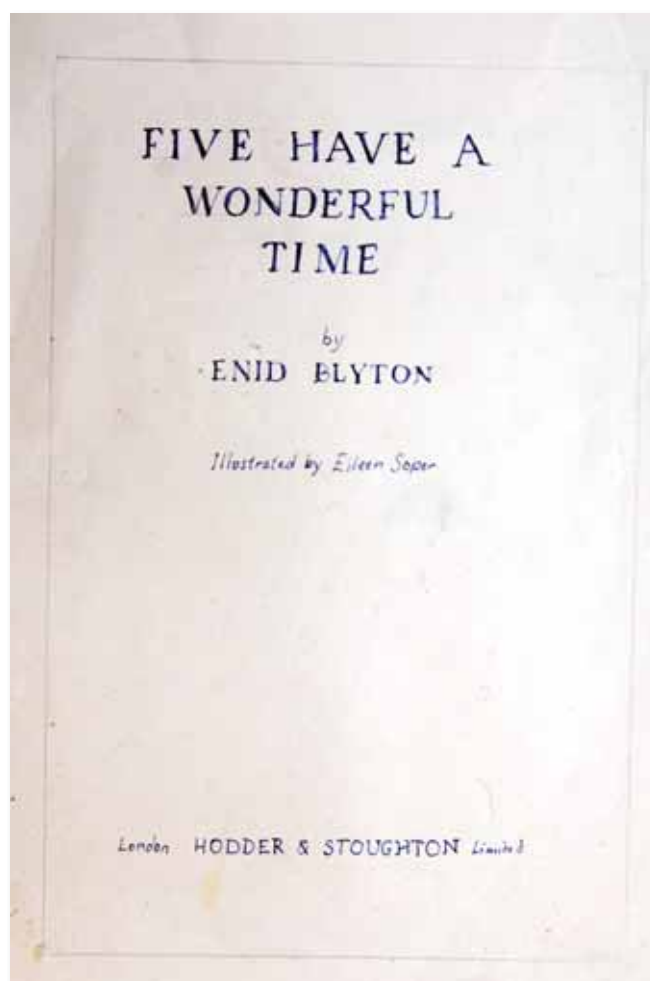


Seven Stories staff with material from the Enid Blyton archive © Seven Stories.

the Barney Mysteries and *Noddy*. Altogether we spent £40,000.

Our next priority was to catalogue the material. During the cataloguing, we kept a regular blog to inform the active community of Blyton fans of progress, and to share discoveries that were made along the way. The blog proved extremely popular, largely because it tapped into an existing community of fans. We averaged 600 visitors per month between October and March 2011, with a total of 5,573 visitors up to 22 June 2011, when we made the final post.

The most exciting discovery was of a complete typescript for an early, unpublished novel by Blyton. This novel, *Mr Tumpy's Caravan*, written in the 1930s, passed almost unnoticed at auction because its title is similar to that of a published picture strip book. After Tony Summerfield, Blyton's bibliographer, confirmed that the novel was unpublished, a BBC reporter picked up the story from the blog, and we found ourselves on national news! An explosion of press interest followed, from all over the world, including Canada, Australia, India, Singapore, USA, Russia, Oman, Italy, France, Malaysia, South Africa and Turkey. The level of international interest took us by surprise, but was a fantastic boost for Seven Stories.



Page from draft of *Five Have a Wonderful Time* (Hodder & Stoughton, 1952)
© Hodder and Stoughton Ltd., 1952.



Enid Blyton's typewriter and a selection of her diaries © Seven Stories.

As part of a programme of events to celebrate the acquisition of the archive, award-winning children's author, Anne Fine, and David Rudd, a world authority on Enid Blyton, participated in a public discussion of Blyton's life and the enduring appeal of her work. Those who attended also had the opportunity to get hands-on with the archive material. Since then many other members of the public have enjoyed the same opportunity, and we have held numerous family-focused events, and themed weekends, with Blyton storytelling, craft activities, dressing up, and drama activities.

An unexpected outcome of the Blyton acquisition came in June 2011, when the Trustees of the Enid Blyton Trust for Children decided to wind up the Trust's activities and transfer all their remaining assets into a special endowment fund for Seven Stories. We were honoured and delighted by their decision, which supports our work to inspire more children from different walks of life to enjoy reading and the opportunities that this brings.

We were further delighted when members of Blyton's family decided to make significant additional donations of material to the archive, including the first drawing of Noddy by illustrator Harmsen

“The most exciting discovery was of a complete typescript for an early, unpublished novel by Blyton.”

Van der Beek, and Blyton's only surviving diaries. These diaries, dating from the 1930s, 1940s and 1960s, provide a unique insight into Blyton's life and working routine and are a remarkable addition to the collection. A typical working day went something like this: “Did 5000 words till lunch. Did Bobs Books till tea. Had children. Did Bobs Books till bed.” (26 January 1940).

The material in the Enid Blyton archive forms the core of the first ever major exhibition dedicated to her work, which opened at Seven Stories in May 2013. This exhibition will run for a year in Newcastle, before touring to several venues throughout the UK. We are also developing a digital version of the exhibition, which will open up the content to an international audience. And so our adventure with Enid Blyton continues!

Hannah Izod

Seven Stories

Cataloguing Creativity

Fran Baker reports on new approaches to cataloguing literary collections.

From its inception, GLAM aimed to set up working parties which would address key issues in the management and use of literary archives. The Cataloguing Working Party (CWP), formed in 2008, was the first of these and was established to produce guidance on cataloguing literary archives, a project GLAM had identified as a priority.

Over the past five years, the CWP has welcomed members from various institutions and backgrounds, who have brought a range of perspectives to the project. This year marks the end of the CWP's first main phase of work, with the publication of three documents: our revised Cataloguing Guidelines, Thesaurus and Glossary. The first drafts of these were publicised last year, and the current versions incorporate comments and suggestions received since then.

The Guidelines constitute the core publication, providing guidance for describing any archives with literary content. It is hoped that they will be of particular benefit to professionals who have literary archives among their collections but are not necessarily specialists in this area, and for those who are not professionally trained archivists (for instance, librarians, museum curators, paraprofessionals or volunteers). We hope that over time they may become a benchmark for good practice in this area.

The Guidelines are deliberately platform-independent, and are based around ISAD(G), with examples taken from the catalogues of GLAM member repositories. We have focused in particular on elements we identified as raising particular issues or requirements when describing literary material. To take just two examples, date information in catalogues can be crucial for literary scholars who seek dates which are as specific as possible - so that (for instance) the evolution of a published text can be traced through rough notes, drafts, fair copies, and different stages of proofing. Scope and Content is another key element. Traditionally, archivists have not used descriptions of an archive's content to highlight its potential for use in specific areas of research. However, in various aspects of archival work this notion of the archivist's neutrality is now being questioned.

Archivists (at least those working in the higher education sector) are increasingly expected to indicate in their catalogue descriptions how the content of a literary archive might be exploited in different areas of research, maintaining an awareness of changing research trends and an understanding of the myriad different ways in which literary archives can be used.

The Thesaurus and Glossary which accompany the Guidelines set out several hundred preferred terms

“Archivists are increasingly expected to indicate in their catalogue descriptions how the content of a literary archive might be exploited in different areas of research”

and definitions for describing the wealth of record types which are typically encountered in literary collections. While the Guidelines will be reviewed periodically, the other two resources are intended to be living documents, updated annually, and we welcome comments and contributions which can be made via the GLAM website.

To mark the completion of this first phase of the CWP's work, GLAM is holding a symposium on 15 November at the British Library. The event, *Cataloguing Creativity*, will take a broad approach to its topic and embrace a wide range of issues associated with cataloguing literary archives. Details can be found on GLAM's website.

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Fran Baker

The John Rylands Library
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Marshall Anderson and the Attic Archive

The Attic Archive, housed in its Dundee attic from circa 1977-2012, reflected the practice of one artist over various decades, as Sally Harrower explains.

Curator Peter Haining contacted the National Library of Scotland in 2010 to offer us, as a donation, the journals of Marshall Anderson, artist and arts journalist, covering 1990-1999. Peter emphasised the Scottishness of the project and I went to Dundee to see it: ten substantial volumes each in its own fabric portfolio. Peter felt it appropriate, he explained, to make enclosures for the journals from Marshall Anderson's clothes and belongings. At this point, I realised that the man I was talking to was Marshall Anderson. Somehow I knew he knew I knew, yet we both continued to talk about Anderson in the third person.

Occasional journal references to drawings done made me ask Peter about these. Like the journals, the drawings were in custom-made portfolios - he left me to unbutton one made from a tweed jacket to reveal the wonderful landscapes inside. They echoed the 19th century Romantic vision of the Scottish highlands, but with the energy and rawness of work done on-the-spot. Peter was glad that NLS wanted both journal and drawings. I was delighted.

I subsequently learned more about the Attic Archive. Originally created by Pete Horobin in 1978, it held three central projects, each with an archive at its core:

- DATA (Daily Action Time Archive), 1 January 1980 - 31 December 1989
- Marshall Anderson, 1 January 1990 - 31 December 1999
- Peter Haining, 1 January 2000 - 31 December 2009 (including HIBERNIA: Haining's Irish Bikeride in Eire and Round N. Ireland Arts, March 2000 - July 2005).

By 2010, DATA and other earlier projects were dispersed between Artpool in Budapest, Dundee University Archives, the McManus Gallery, Dundee and the Scottish National Gallery of Modern Art, and HIBERNIA was relocated to NIVAL (Northern Irish Visual Arts Library) in Dublin.

Which left the remarkable Marshall Anderson archive for NLS. As well as the journals and drawings, the collection contains significant files of correspondence with other



A landscape drawing, in a tweed portfolio, by Marshall Anderson.
© Marshall Anderson; collection: National Library of Scotland.

artists including Rob Fairley, Alec Finlay and George Wyllie. Again, in custom-made boxes, and often including artwork. By far the most substantial correspondence is that of Lotte Glob, a Danish-born ceramic artist who has lived and worked near Durness since the late 1960s. Anderson and Glob became partners and, as Anderson Glob, created a series of unique land-based bookworks, a few examples of which form part of the donation.

The artist formerly known as Pete Horobin, Marshall Anderson and Peter Haining continues his 10-yearly changes of identity and is now called Aitch, operating as Ae Phor based in Law's Close, Kirkcaldy. The Attic was sold last year but various personal and collaborative projects persist and are fully documented as a digital archive - the archive as art form is on-going.

Sally Harrower

National Library of Scotland

Listen to Their Voices

Bethany Sinclair takes a brief excursion around the literary collections held at the Public Record Office of Northern Ireland.

As the national repository for Northern Ireland, the Public Record Office of Northern Ireland (PRONI) has a duty to accession public records but we also have a strong tradition of taking private papers into our care. Following the Four Courts fire in Dublin in the early 20th century, much of what is now Northern Ireland's documentary heritage was lost. In response to this, shortly after our establishment in the 1920s, our early Deputy Keeper of the Records sought to acquire not only public documents but also a large variety of private papers including landed estate archives, personal letters and diaries, in order to ensure the survival of Ulster's history. This accession strategy continues today and as a result of this, PRONI holds an unusually rich variety of private records, many of which contain literary or narrative records, some of which have never received serious research attention. The purpose of this article, therefore, is to raise awareness of our notable collections and tempt you to 'listen to their voices.'

There has been much interest recently in the place of literary archives within the wider cultural context and various academics have sought to legitimise the placing of literary narratives within wider socio-cultural frameworks. For example, Denise Formica of Monash University advocated in 2011 that "literary archives can be understood as consisting of texts that are the ideological product of a specific historical-cultural circumstance"; that is to say, they are products of the very specific socio-historical milieu in which they were created. As such, literary archival records held by PRONI allow the reader to explore the complex societal environment of Belfast through the eyes of the readers and writers of that locale. These literary voices come to us from the archive, like silent witnesses to, and cultural contestants in, forgotten histories. Literary narratives allow us to have a relationship with writers of bygone ages, and PRONI holds a large collection of writings that allow Belfast voices from the past to be heard.

One notable collection is the John Hewitt Papers, numbered D3838 in our catalogue, comprising around 4,500 documents and volumes documenting the life and career of the noted Ulster poet John Hewitt

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Literary archival records held by PRONI allow the reader to explore the complex societal environment of Belfast through the eyes of the readers and writers of that locale.

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(1904-1987) and his wife Roberta. In addition to their personal papers, this archive contains diaries and travel notebooks allowing for ethnographic research, as well as a substantial correspondence collection including noted individuals such as Gordon Bottomley, Austin Clarke, Séamus Heaney and W.R. Rodgers. The Ulster painter John Luke and the Irish folklorist, Michael J. Murphy are also represented.

The W.R. Rodgers archive at D2833 is also extensive. As an individual, W.R. 'Bertie' Rodgers occupies an important place in a generation of Ulster writers which included John Hewitt and Michael MacLaverty. Although Rodgers was first and foremost known as a poet, he was also a literary figure in the widest sense, being a prose essayist, a book reviewer, a radio broadcaster, a scriptwriter and lecturer. As his remit was extensive, the archive collection is representative of this. There is a fairly comprehensive introduction to the collection on our archive catalogue and would-be researchers are prompted to read this to gain a broad background before negotiating the archive. One section in particular, at D2833/D/1 entitled 'Irish Literary Portraits', includes papers on F.R. Higgins (poet, dramatist and former Director of the Abbey Theatre in Dublin), papers relating to talks given on the Irish Literary Movement, as well as copies and transcripts of literary papers and poems. Sections D2833/B and D2833/F relate to Rodgers' own poetry and his diaries and journals respectively.

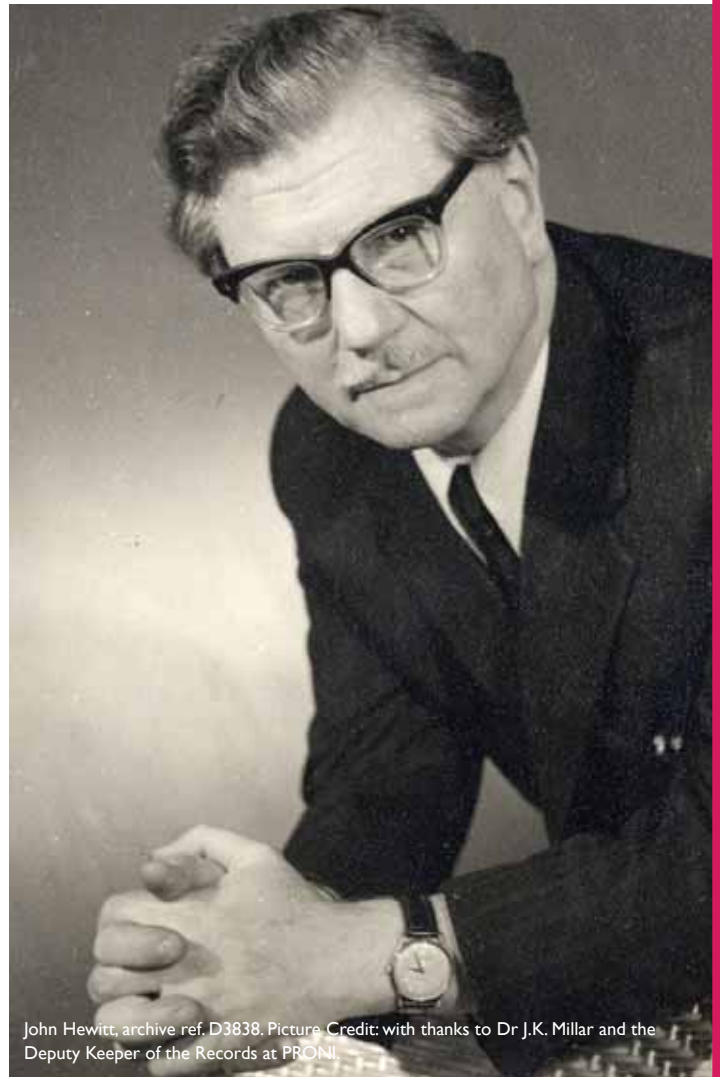
Other individuals crop up in many different correspondence collections, such as St John Ervine, in D3235/1/1, D4040 and D3687/6/1 (and possibly others!). Sir John Ervine was born in Belfast (Newtownards

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**John Ervine was a playwright,
 novelist and literary critic and
 could be described as a ‘colourful
 character’!**
 ”

Road) in 1883, and died in London in 1971. He was a playwright, novelist and literary critic and could be described as a ‘colourful character’! His earlier plays include *Mixed Marriage* (1911), *Jane Clegg* (1913) and *John Ferguson* (1915), whilst his later batch include *The First Mrs Fraser* (1928), *Robert’s Wife* (1937), and *Private Enterprise* (1947). His novels include *Francis Place*, *The Tailor of Charing Cross*, and *Alice and a Family*. He also wrote biographies on William Booth, Oscar Wilde and George Bernard Shaw. The latter written in 1956 won him a Literary Prize. He was one of the “movers and shakers” in the Irish Literary Renaissance, celebrated at the end of the 19th century as it gave way to the 20th. The movement was a celebration of Ireland’s Gaelic literary heritage and had a strong thread of political nationalism running throughout. A key place for this movement was the Abbey Theatre in Dublin, which was founded in 1904, and with which Ervine was closely associated. The theatre had been formed out of the former Irish Literary Theatre, originally co-founded by W.B. Yeats. Ervine wrote prose as well, including *Sir Edward Carson and the Ulster Movement* (1915) and *Craigavon: Ulstermen* (1949).

The Londonderry papers, recently purchased by PRONI, include correspondence to Lady Londonderry from various writers and artists (D3099/3/16). These include J.M. Barrie, Edmund Brock, Rutland Boughton, Sean O’Casey, Sir William Orpen, Sir Alfred Munnings, Philip de Lazlio, George Bernard Shaw and W.B. Yeats. Of the latter, Yeats was also connected with Constance Gore-Booth of Lissadell House in Sligo, the archive of which can be found at D4131. Helen Waddell, medieval scholar and writer, also crops up in the Londonderry papers at D3099/3/3 and D3099/3/16, as well as within T2331 and T2508.

Another excellent correspondence collection can be found at D1071: the Dufferin and Ava archive that documents the history of the Blackwood family of the Clandeboye Estate. D1071/H catalogues the private papers of Frederick, First Marquess of Dufferin. Of



John Hewitt, archive ref. D3838. Picture Credit: with thanks to Dr J.K. Millar and the Deputy Keeper of the Records at PRONI

particular interest, D1071/H/B contains extensive correspondence with various literary figures, including Henry Longfellow, Rudyard Kipling, Charles Dickens and the London publishers MacMillan and Co. Also within the Dufferin collection are the papers of Helen, Lady Dufferin (D1071/F).

This is only a short introduction to hundreds of individual literary voices that can be recovered from within PRONI’s collections. Our literary archive collections add breadth and cultural value to our holdings overall, firmly placing Ulster on the literary map, so to speak. Interested parties should check out our online catalogue at www.proni.gov.uk to learn more.

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Bethany Sinclair

PRONI

Iris Murdoch: A Case-Study of a young Literary Archive

Frances White returns to her 10 x 10 presentation for Manuscripts Still Matter at the British Library, 30 April 2012.

The Iris Murdoch Special Collections are held in the Archives of Kingston University, London, which is home to the Centre for Iris Murdoch Studies. This special collection is a resource of international importance and complements the Iris Murdoch special collection in the University of Iowa archives, which chiefly comprises manuscripts of her novels. Kingston University has a long association with Dame Iris Murdoch, the influential novelist and philosopher (1919-1999) and awarded her an Honorary Degree. Peter J. Conradi, Murdoch's biographer, critic and friend, instigated the teaching of Murdoch at undergraduate and post-graduate level in the English department. The Iris Murdoch Special Studies Module continues to be a popular option in the third year of the English B.A. and both M.A. and Ph.D. dissertations on her work are always in progress. The Iris Murdoch Society is run from the university, which also holds biennial International Iris Murdoch conferences and produces *The Iris Murdoch Review*, published by Kingston University Press.

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As well as books and letters we have her collection of beermats and a few other oddities!

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This Special Collection was established in 2004 when Anne Rowe, Director of the Centre for Iris Murdoch Studies, raised funds to acquire Murdoch's Oxford library. To this was added the Peter Conradi Archive of material used in researching *Iris Murdoch: A Life* (2001) and, in 2006, Murdoch's London library. This core of primary source material for research into Murdoch's philosophical and literary work is a rich mine of information because Murdoch's annotations in her books trace the development of her thought. The collections continue to be augmented by letter runs to



© Noel Chanan

Photograph of Iris Murdoch by Noel Chanan: permission for reproduction given by the Centre for Iris Murdoch Studies.

many of Murdoch's correspondents which expand our knowledge of her life and reveal the Protean nature of her character. Both books and letters are heavily used not only by students at the university but also by international scholars. Since August 2011, 417 researchers and 21 groups have visited the Iris Murdoch Archive and 1320 items have been issued from the Collections. As well as books and letters we have the typescript of Murdoch's unpublished work *Heidegger: The Pursuit of Being*, notebooks and photographs. Also her collection of beermats and a few other oddities!

We share the aims of GLAM in raising the profile of Literary Archives. The work of the archivist, Katie Giles, is enhanced by activities promoted by Anne Rowe and Frances White who are proactive in engaging people with this archive and seek to go beyond the



Iris Murdoch's Oxford library: Copyright is held by Kingston University and permission is given to reproduce it.

bounds of academia to reach the wider community. Volunteers have formed a team of transcribers to support the work of making the documents accessible to researchers and to help Anne Rowe and Avril Horner with their selected letters of Iris Murdoch which will be published by Chatto & Windus in 2015. A project called 'Iris Murdoch and Philippa Foot: an Arc of Friendship', supported by the National Lottery through the Heritage Lottery Fund, has brought students from local schools and members of community groups (Age Concern, Kingston Carers, Mind in Kingston, Kingston LGBT Forum and Adults with Learning Disabilities) into the archive for 'Show and Tell' sessions. Murdoch's letters to Foot and creative responses to them were exhibited in Kingston Museum Art Gallery throughout May 2013, and an exhibition of Iris Murdoch's letters to the artist Harry Weinberger with paintings by him is planned for September 2014.

The archive is open 9-12 and 1-4 Monday to Friday and welcomes all visitors. Appointments can be made by emailing archives@kingston.ac.uk. The Archive catalogue is online at <http://adlib.kingston.ac.uk> and the majority of our Murdoch collections are described here: http://www.kingston.ac.uk/information/services/archives/collections/iris_murdoch/. Further information can be accessed via the archive blog (<http://blogs.kingston.ac.uk/asc/>); the Centre for Iris Murdoch Studies (<http://fass.kingston.ac.uk/research/iris-murdoch>) and the Iris Murdoch Society (<http://fass.kingston.ac.uk/research/iris-murdoch/society/>).

Frances White

Kingston University, London



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The Royal Literary Fund

Matthew Sangster explores this valuable archive and explains why it is much more than just a record of struggling writers.

The Royal Literary Fund is a benevolent organisation established in 1790. Its purpose, in the words of an early advertisement, is to “withdraw those apprehensions of extreme poverty, and those desponding views of futurity, which lead Genius and Talent from the path of Virtue, prostitute them to pernicious factions, and convert the Liberty of the Press into a detestable and unsufferable license.” Initially founded and supported by a group of middle-class professional gentlemen, the Literary Fund acquired a larger and more exalted list of subscribers as it became established. This was partly achieved through its major fundraising occasions, lavish and bibulous Anniversary Dinners. It was granted a Royal Charter in 1818, given the right to use ‘Royal’ as part of its title in 1842 as a result of Prince Albert’s enthusiasm for its work and is still going strong today.

Thanks to a succession of punctilious secretaries, particularly the fabulously named Octavian Blewitt, who served from 1839 until his death in 1884, the Fund’s archive is remarkably complete and comprehensive. The material to 1939 is housed at the British Library, as well as in part on microfilm at other institutions. The archive falls into five major parts: the case files, which to 1918 detail applications from 3060 struggling writers, the Minute Books, the Annual Reports, documents

28741

ROYAL LITERARY FUND.
Form of Application for an Author.

Christian Name and Surname of the Applicant as words at length.	Abraham Stoker commonly called Bram Stoker			
Profession, University, or other Titles.	Assistant to the Principal Clerk of the House of Commons			
Age, Date, and Place of Birth.	Age 43 Born at Clontarf Dublin For the English Almanac in the year 1847			
Present Residence.	41 Dorking Place, Chelsea			
Whether Single or Married; and, if Married, or having been so, and having a Family, the Number, respective Ages, and Circumstances of the Children.	Married. One Son age 31. Married. Assistant. Self in business in own business			
If a grant has been received before from the Royal Literary Fund; and if so, how often, and in what amount on each occasion?	No grant received from any source			
Present Means and Sources of Income, whether from Salary, Annuity, Pension, or other kind of Provision.	No means of income except from work as author			
The Amount of such Income yearly; and the actual Amount of Literary Earnings during the past year.	No regular income except from work as author Rec'd in all £111.10.0 during the year 1910			
TITLES OF PUBLISHED WORKS, in full. To be continued, if necessary, on the next page.		No. of Vols.	Year.	Date of Publication.
1. "Studies of Characters of the Rev. Mr. Parnell"				1879
2. "Under the Sun" children's book				1882
3. "The Shadow Play" 1891				1891
4. "The Shadow Play" 1895				1895
5. "The Shadow Play" 1896				1896
6. "The Shadow Play" 1897				1897
7. "The Shadow Play" 1898				1898
8. "The Shadow Play" 1902				1902
9. "The Shadow Play" 1903				1903
10. "The Shadow Play" 1906				1906
11. "The Shadow Play" 1911				1911
12. "The Shadow Play" 1911				1911
13. "The Shadow Play" 1911				1911
14. "The Shadow Play" 1911				1911
15. "The Shadow Play" 1911				1911
16. "The Shadow Play" 1911				1911
17. "The Shadow Play" 1911				1911
18. "The Shadow Play" 1911				1911
19. "The Shadow Play" 1911				1911
20. "The Shadow Play" 1911				1911

Dated this 22. day of February 1911
Bram Stoker (Signature of Applicant.)

Bram Stoker Application Form. Image reproduced by kind permission of the Royal Literary Fund.

relating to the Anniversary Dinners and documents relating to the Fund’s officers, administration and interactions with other institutions. In the 1970s and early 1980s, Nigel Cross catalogued a considerable

part of the archive and also wrote two excellent books on the Fund. Since 2008, I have been building on Cross’s work to produce an online catalogue, including item-level records for materials in the

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Ezra Pound’s bullish
letter described Joyce
as “without exception
the best of the
younger prose writers”.
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case files and records for a large amount of material that Cross’s catalogues omit. Modern digital sources have also allowed me to attribute hundreds of previously-unattributed documents.

The Fund’s case files contain applications from writers including Samuel Taylor Coleridge, John Clare, Joseph Conrad, Bram Stoker and D.H. Lawrence, as well as hundreds of less famous authors. For many of these figures, the letters are unique sources of biographical information which can give invaluable insights into the difficulties many authors faced in attempting to make a living from their works. For example, Case File RLF 1/21 details applications by the gothic novelist Eliza Parsons, now best known, if at all, as the author of two of the seven “horrid” novels listed by Isabella Thorpe in Jane Austen’s *Northanger Abbey*. Parsons wrote most of her novels for William Lane’s Minerva Press, a mass producer of gothic works. She was one of Lane’s better-paid authors but nevertheless her letters to the Fund give harrowing accounts of her financial difficulties. In 1792 she was struggling to provide for her family after seriously injuring herself: “Still confined to my Room, my leg on a pillow, splinters of Bones continually working thro’ which keeps me in extreme tortures, I have been nevertheless obliged to struggle



Royal Literary Fund Crest. Image reproduced by kind permission of the Royal Literary Fund.

with pain and try to write.” In 1797 she had to flee her residence to avoid her creditors and in 1802 she was imprisoned for debt. Such accounts from the marginalised and largely forgotten provide valuable counter-narratives to the arcs-towards-greatness which the biographies of famous authors often assume.

As the Fund developed, it began to require supporting letters from its applicants, and these prove useful for mapping friendships and connections. James Joyce’s application, made when he was required to leave Trieste for Zurich after the outbreak of the First World War, includes letters from W.B. Yeats, Edmund Gosse and Ezra Pound. Pound’s bullish letter described Joyce as “without exception the best of the younger

prose writers” and asserted that he had “lived for ten years in obscurity and poverty, that he might perfect his writing and be uninfluenced by commercial demands and standards.” While Joyce may have lacked commercial recognition, such testimony makes it clear that he certainly did not lack recognition from his peers. It is also possible to use the archive to map regional centres of literary activity - for example, several members of a circle of working class poets centred on Manchester applied in the 1840s and 1850s, with overlapping recommenders. Evidence of such groupings can help combat Romantic notions concerning writerly isolation, placing authors back in the contexts of the geographical and intellectual communities that nurtured them.

The scope and size of the archive also permits researchers to examine larger trends. It is possible to trace the development of authorship as a viable professional activity, as the number of writers describing themselves as clergymen or lawyers decreases and applications from author-journalists proliferate. One can trace the life cycles of genres; for example, the decline of the gothic novel in the first half of the nineteenth century is made apparent as applications from Parsons' fellow Minerva Press novelists proliferate. One of the last of these applications contains supporting letters from Elizabeth Gaskell, who had discovered the former gothic novelist Selina Davenport scraping by through running in her home a small "shop for the sale of tapes thread bobbins &c". The flowerings and fadings of other forms can also be traced - the naval novel in the mid-nineteenth century; the colonial tale towards its end; English versions of Jules Verne's extraordinary voyages as the nineteenth century became the twentieth. Through the course of all these developments, the difficulty living as an author remains apparent. While the archive by its nature paints a grim picture, the volume of evidence is a compelling argument for the enduring difficulties of attempting to live by the pen.

In 1840 Matthew Ferstanig, a disgruntled applicant, flypostered the Fund's headquarters with the accusation that the Committee "kept up a seraglio of 82 women & voted £1275 out of the Literary Fund for their support." This accusation was baseless, but it was true that in the nineteenth century the scale of authorial distress was such that the Fund was hard-pressed to alleviate the problems of its applicants and it was never able to comprehensively legitimate and empower authors as its founder, David Williams, had hoped. Nevertheless, its history is a fascinating web which connects tens of officers with hundreds of subscribers and thousands of needy writers and recommenders. Its records provide a revealing lens through which to examine both changes in the nature of authorship and society's varying responses to literary productions.

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Matthew Sangster

British Library
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"In our quiet country village they lived"

Louise Clough showcases the Dymock Poets Archive and Study Centre.

On the eve of centenary commemorations for the First World War, it seems fitting to tell the story of a group of poets who congregated in the Gloucestershire village of Dymock just before its outbreak. From 1911 to 1914, British poets Lascelles Abercrombie and Wilfrid Wilson Gibson and the American Robert Frost had all settled in Dymock, a quintessential English village on the Gloucestershire - Herefordshire border. They were visited regularly by fellow poets Rupert Brooke, John Drinkwater and Edward Thomas, gathering as a commune now referred to as the Dymock Poets. Eleanor Farjeon also regularly visited Dymock. The University of Gloucestershire Archives and Special Collections holds the Dymock Poets Archive and Study Centre, established in 1995 as a research resource on the poets and to promote interest in them. The collection is part of our wider Gloucestershire Poets, Writers and Artists special collection, comprised of material of a literary or artistic nature relating to the county.

The Dymock Poets are part of a broader literary movement known as Georgian Poetry. New poetic traditions were being formed focussing on nature and the day-to-day experiences of ordinary people. This contrasted with the starch Victorian world they had left behind but had not yet embraced the hedonism of the inter-war years that were to follow. The Dymock Poets took much inspiration from each other and the surrounding Gloucestershire landscape, ideally suited to the type of material they produced. Their collective formed a brief idyll before the impending upheaval of war.



Lascelles Abercrombie and family, 1914. Reproduced courtesy of Jeff Cooper.

Dymock pulled these poets together from places far beyond Gloucestershire. Abercrombie had been born in Ashton upon Mersey, Gibson was from Hexham in Northumberland, Brooke from Rugby, Warwickshire. Thomas and Drinkwater were Londoners, Thomas also being of Welsh descent. Frost had travelled further, born in California but raised in New England. Their differing experiences of place and culture makes their common endeavours in Dymock even more extraordinary, providing a unique snapshot in literary history of great interest to researchers.

The congregation of the poets in Dymock was a real catalyst for their own personal work. Thomas met Frost in 1913 and wrote his first poem "Up in the Wind" the following year, having previously published collections of essays. Thomas and Frost had a particularly close friendship, and would often walk together for miles through the Gloucestershire countryside. Abercrombie and Gibson enjoyed a similarly close acquaintance. They produced and published the "New Numbers" periodical which

showcased the work of the Dymock Poets amongst others. The issues were produced as a cottage industry and numbered only four parts, bringing together some of the best work by the Dymock Poets and we hold a rare set of the work.

The peaceful setting of Dymock contrasts sharply with the carnage of war which sadly claimed the lives of Brooke and Thomas. Frost returned to the United States where he was to become one of the most acclaimed American poets of the twentieth century. Abercrombie went on to become an academic, Drinkwater a playwright, Gibson continued as a poet. All three were involved in war work.

The collection is comprised of both archive material and secondary-source published works. Included are many first editions by the poets themselves as well as wider criticism. There is also a variety of multi-media resources. We hold personal papers and manuscripts relating to Abercrombie, Gibson and Brooke, as well as personal papers of Edward

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Louise Clough

University of Gloucestershire
Archives and Special
Collections

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The Location Register of Modern Literary Manuscripts and Letters

David Sutton offers an update on a new phase of research into literary holdings.

A new Location Register

In 2010 a new Location Register of Modern Literary Manuscripts and Letters was launched. The original Register had been researched between 1982 and 1987 and then published by the British Library, as a two-volume reference work. These claret volumes still sit on the shelves of many libraries. In 2003 a programme of supplementary research was completed and a new website was created, at www.locationregister.com. The 2010 relaunch followed extensive consultation with users and archives specialists, who, without exception, indicated that they saw a continuing role for the Location Register, even in the age of Google and online catalogues. From January 2011, therefore, the Location Register team resumed research, contacting repositories known to hold either literary collections or non-literary collections with literary authors in them. There are over 400 such locations in the UK and Ireland. With grants from the British Academy, Strachey Trust, Pilgrim Trust, Esmée Fairbairn Foundation and others, there was enough funding to complete two years of a projected three years of research. With those two years completed (2011-2012), it is possible to present some findings about the collecting of British and Irish literary manuscripts in the twenty-first century.

New authors, new collections, new repositories

A major part of the rationale for creating a new Location Register was to assess holdings of new and younger literary authors, including those born in the 1960s and 1970s. We have found that such authors are now being regularly collected (with an especially impressive collection of authors in their 40s and 50s growing in the National Library of Scotland), though inevitably collections of papers of late-career and recently-dead authors tend to be more extensive.

Among the single-author collections which were a pleasure to add to the Register in 2011-2012 were the Noël Coward papers in the University of Birmingham; the Joanne Limburg papers in Cambridge University Library; the P. D. James papers in Girton College; the Roddy Doyle and Benedict Kiely papers in the National Library of Ireland; the Edna O'Brien and Maeve Binchy papers in University College Dublin; the Norman Hidden papers in Durham University; the Patricia Beer papers in the University of

“A major part of the rationale for creating a new Location Register was to assess holdings of new and younger literary authors.”

Exeter; the Geoffrey Hill and Simon Armitage papers in the Brotherton Library, Leeds; the Adèle Geras and Philip Pullman papers in Seven Stories; the John Le Carré and Alan Bennett papers in the Bodleian Library; the Richard Hoggart and Jack Rosenthal papers in the University of Sheffield; and the David Storey papers in the Borthwick Institute, York. This is just a representative sample of personal favourites. In the British Library the papers of Dilys Powell, Kathleen Raine, A. Alvarez, Ronald Harwood, Harold Pinter, Kenneth Tynan and Ted Hughes have recently been added to the Register. The Bernard Knight papers in Cardiff University Library, the Arnold Ridley archive in the University of Bristol, the Sophie Hannah papers in the Brotherton Library, and the Victoria Glendinning papers in the University of Sussex await our attention in the third year of research, which is currently planned (funding permitting) for 2014.

For some time we used Sophie Hannah (born 1971) as our emblematic example of an exciting young author whose literary papers were already being collected. Since our listing of the most recent Carcanet Press accessions to the John Rylands Library, however, our showpiece example has become the poet Caroline Bird (born 1986). The collecting of these mid-career and early-career authors is a bold and significant change in British archival practice since the 1980s.

Some GLAM members now building fine literary collections, such as the University of Leicester and the University of East Anglia, were among those which had reported holding no collections at all in the 1980s. The appearance of Seven Stories in Newcastle in 2005 is the most dramatic example of a new literary repository, but there are other new collections too, notably those in the Dean Heritage Centre; Kingston University; and Tom Brown's School Museum at Uffington.

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The collecting of mid-career and early-career authors is a bold and significant change in British archival practice since the 1980s

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New catalogues

A whole new generation of catalogues of literary and other manuscripts has come into being since 2003. Some are union catalogues, and some represent a single institution. The union catalogue most used by the Location Register team has been Janus - covering many of the libraries in Cambridge. ELGAR lists the John Rylands collections; MARLOC is the name for Trinity College Dublin; and the online catalogues of Seven Stories, the National Libraries of Wales, Ireland and Scotland, Durham University Library and the Bodleian Library in particular have saved a good number of visits. Trawling the web has become an essential part of our research methodology, but the variety from catalogue to catalogue is striking, and different working practices have to be adopted in almost every case.

New types of literary manuscripts

When the new project was announced in 2010, many of its supporters probably expected to receive reports on deposits of significant quantities of digitised and born-digital collections. This has not yet proved to be the case. Several repositories have taken in digital collections - often a single landmark collection, on an experimental basis - and some email collections are also being established. GLAM members have recently heard fascinating accounts of the Wendy Cope email collection in the British Library and the Carcanet emails in John Rylands. But such collections remain the exception, and a good number of institutions are not yet technologically ready to receive electronic files either of emails or of born-digital materials.

The nature of literary manuscripts is certainly changing (as most authors use computers for at least part of their work) but at present the majority are still found to be on paper. The computer print-out with handwritten annotations is probably the most typical form of manuscript for the period 1990-2010. Archivists expect this to change and are getting ready to receive more and more manuscripts in the form of disks and other electronic media; but, so far, this is happening less than would have been predicted ten years ago.

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David Sutton

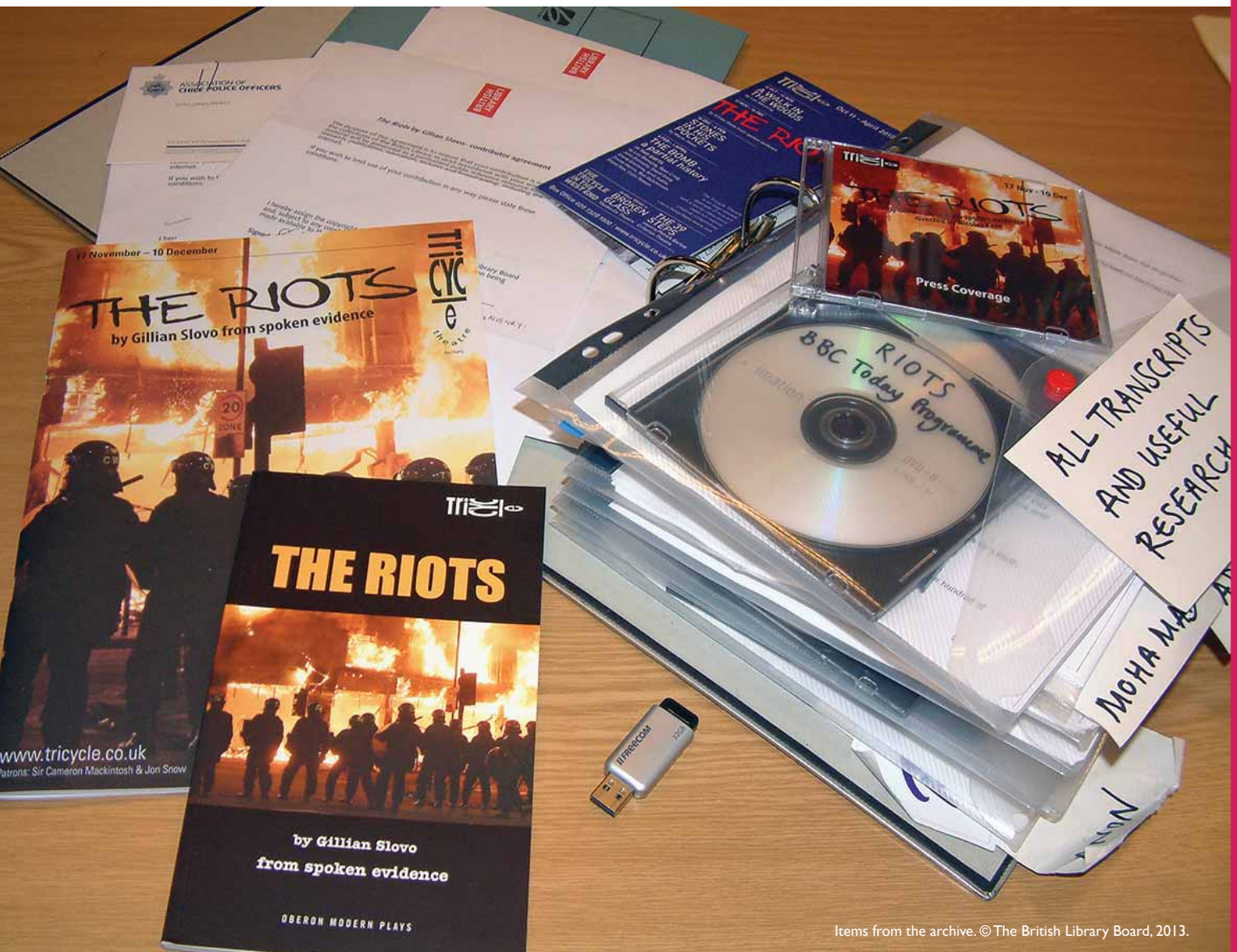
Reading University Library
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Cataloguing The Riots

Steve Cleary reveals an important addition to the British Library's collection of live theatre recordings.

The British Library has recorded live theatre productions for the benefit of the nation's cultural memory since 22 October 1963, which was the first night of the new National Theatre at the Old Vic, London. The play was *Hamlet*, with Peter O'Toole, directed by Laurence Olivier. The recording programme gathered steam over the years and continues to the present day, with the recordings made available for consultation by researchers in the Library's Reading Rooms. On the night of a recording the location recordist will pick up a programme, play text or cast list but that is usually the limit to the ancillary material that can be gathered at the time. The Library's documentation of Gillian Slovo's play *The Riots*, is a very different case however, as in early 2012, following negotiations with the Tricycle Theatre and with the playwright, the Library acquired the original audio interviews conducted by Slovo for the play, which tells the story of the civil disturbances of the previous summer in the words of those directly involved.

Readers may recall the controversy that arose in July 2012 over the postponement by court order of the broadcast of the BBC TV programme *The Riots: In Their Own Words*, after a judge in Birmingham decided that it might affect the proceedings of a riots-related trial. What viewers saw, when the programme was eventually broadcast in August 2012, was a powerful demonstration of one of the techniques of 'verbatim theatre'. In this case, the



Items from the archive. © The British Library Board, 2013.

programme's writer and co-director Alecky Blythe had played real interviews through earphones to her actors, who then mimicked the delivery of the interview subjects in real time. Verbatim theatre is one of a variety of techniques by which oral history material can be transformed for the stage. These include the use of oral history material for scripting, or the creation of fictional characters who speak dialogue taken from actuality recordings. For those interested in learning more about these techniques, the Oral History Society course 'Transcript to Script: Turning Oral History into Plays for Stage and Radio' is recommended.

Blythe's TV programme was not, however, the first time that verbatim theatre techniques had been used to dramatize the civil disturbances of summer 2011. At the instigation of Nicolas Kent, Artistic Director of the Tricycle Theatre, Kilburn, London, it was Gillian Slovo who was first off the mark. Slovo interviewed a wide range

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Verbatim theatre is one of a variety of techniques by which oral history material can be transformed for the stage.
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of subjects - MPs, police officers, shopkeepers, rioters and others - and their words were presented verbatim in a finished stage play, *The Riots*, which opened at the Tricycle in November 2011. The play enjoyed a sold-out run at the Tricycle before transferring to the Bernie Grant Arts Centre in Tottenham, close to where the disorder began. With the agreement of the actors and others involved, the British Library was able to videotape the Tottenham performance for the Library's collection. As with all Library audiovisual documentation of theatre

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On the night of a recording the location recordist will pick up a programme, play text or cast list.

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shows, the material is available for consultation free of charge in the Reading Rooms.

In its years under Artistic Director Nicolas Kent the Tricycle presented an unparalleled series of verbatim theatre productions designed to explore and respond to contemporary social and political events while those events were still fresh in the public consciousness. Landmark productions included *The Colour of Justice* (1999), based on transcripts of the enquiry into the murder of Stephen Lawrence, and *Srebrenica* (1997), based on transcripts of the UN War Crimes Trial in The Hague, July 1996. Both of these productions transferred to the National Theatre, where they were recorded as part of the British Library's live theatre recording programme.

Of course the interviews conducted by Gillian Slovo were not recorded for archival reasons; they were intended purely to fuel a creative end. The interviewees, although fully aware of how their words might be used in the play, could not expect that the raw audio material would eventually be deposited at the national reference library of the UK. The Library has therefore attempted to contact as many of the interview subjects as possible, to tell them of our plans to make the audio available in the Reading Rooms (there are no plans to make the material available for online listening), and to request their approval for this new research use. Pleasingly, the replies received so far have been almost wholly positive. The material is currently being catalogued and should be available for consultation later in 2013, when researchers will be able to contrast and compare Slovo's "skilfully edited text" (Michael Billington, *Guardian*, 23 November 2011) with the unmediated recordings.

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Steve Cleary

British Library

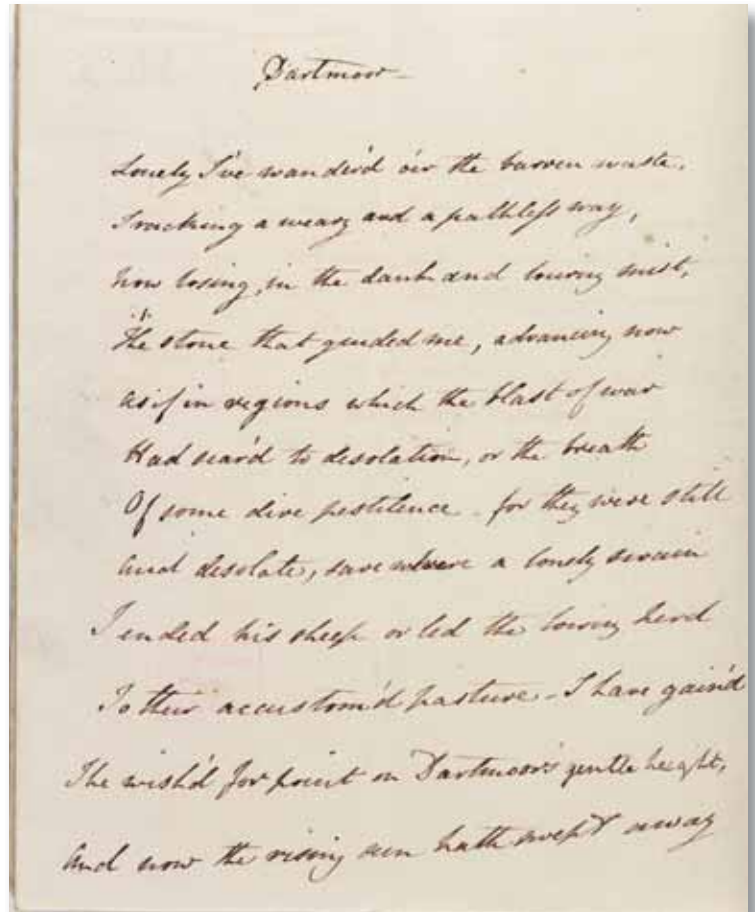
The Royal Society of Literature Archive in Cambridge University Library

The Royal Society of Literature has occupied a unique but inconsistent role in British literary life. There have been times, including the present, when it has undoubtedly had a tangible significance; its 'Entente Committee', set up during the First World War, oversaw important channels of cultural diplomacy between the Allied powers and had the Foreign Secretary as its Chairman. Often, though, the Society's activities during its quieter periods can seem in retrospect to have been inconsequential or purely social.

The Society's aim as stated in its charter of 1825 was simple: "the advancement of Literature"; and various objectives were set out by which this was to be achieved. Some of these objectives have survived, some have been modified or dispensed with altogether, and new ones have been added. The Society still oversees what the charter described as "the reading, at public meetings, of interesting papers on History, philosophy, poetry, philology, and the arts", even though its definition of 'literature' itself has been reappraised: in the nineteenth century the talks were largely concerned with classical languages, inscriptions, calligraphy and papyrology, whereas nowadays they are more likely to deal with post-medieval English literature. The charter called for the assigning of "Honorary Rewards to Works of great literary merit, and to important discoveries in Literature", and the present-day Society administers various prizes and awards, including, since 1961, the Companionship of Literature, which allows the recipient to add the letters 'C.Lit.' after his or her name. This innovation has not been entirely uncontroversial: the novelist Anthony Powell declined the Companionship on no fewer than four occasions, on the grounds, as he explained in a letter preserved in the Archive, that only the monarch can appropriately confer an honorific title. The Society no longer takes upon itself the "publication of inedited Remains of ancient Literature", and no longer tries to "fix the Standard and preserve the purity of the English language, by the critical improvement of English lexicography", but to a much greater extent than was originally envisaged it nowadays

campaigns on matters of public interest such as the teaching of English in schools and the preservation of public libraries.

An understanding of the Society's aims is a necessary starting point for assessing its Archive, acquired by Cambridge University Library in 1999, since the records of an organisation are generally only as significant as the activities of the organisation itself. The Archive is certainly a magnificent collection of twentieth-century literary autograph material: much of the correspondence it contains is from the Society's Fellows, and especially members of the Council, who have tended to be writers of high reputation. University libraries are not autograph collectors, however, and autographs, by themselves, have limited research value. Nor have the Society's record-keeping practices been consistent, and much documentation, especially from the nineteenth century, has not survived; furthermore, the main runs of Minute Books have been retained by the Society. The record series which did come to Cambridge include constitutional documents and early prospectuses and circulars; membership registers; copies of many of the papers read before the Society in its early decades; and the Minute Books of subsidiary committees, including those of the influential 'Academic Committee' which



An anonymous submission for the Society's premium for a poem on 'Dartmoor' offered in 1820. CUL MS RSL E1/8/4. Reproduced by permission of the Syndics of Cambridge University Library.



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flourished in the early twentieth century and included Conrad, Shaw, Yeats and Hardy among its members.

The largest series is made up of 'Fellows' Files'. For much of the twentieth century, there is preserved a folder for each of the Fellows: thin ones for those who took little interest in the Society's affairs, thicker ones for those more heavily involved in its activities. Almost every Fellow's File has some indication of the people sponsoring the election of the Fellow, and a statement of his or her qualifications for eligibility. Who recommended whom, and why, is not an entirely trivial subject of enquiry: it would be interesting to compile a graph to illustrate these links between authors, as a contribution to mapping the social, aesthetic and intellectual networks of twentieth-century English literature. On the whole, the contents of the Fellows' Files are dryly administrative: appeals and apologies for late subscription payments, and requests for Fellows to give talks or write articles. Noteworthy items do turn up, though: there is a moving letter from J.R.R. Tolkien in the file for C.S. Lewis, asking to be excused from providing an obituary of his friend, since he felt his loss so deeply that he did not wish to write or speak about him in public.

The Archive is one of the Library's most frequently enquired-after literary collections, but it is consulted in a different way, and for different reasons, than many other accumulations of literary papers. It is used extensively, but not intensively. Overwhelmingly, its users are researching individual authors; there are frequent enquiries as to whether so-and-so was a Fellow, when the Fellowship began and ended, and who recommended the election and why? The Archive has contributed details of this kind to several biographical investigations. So far, though, since its arrival in Cambridge, no full-scale study of the Society itself has been undertaken. There have been attempts, from the late nineteenth century onwards, to tackle the history of the Society, but these are either old now, and restricted in their chronological coverage; narrow in range; or merely rather brief. A comprehensive account would undoubtedly throw useful light on the Society's cultural importance.

Even so, it might be asked whether the Society's greatest value to the literary life of the nation might not have been exercised in ways which simply do not register in the official archival record: through the personal acquaintances it has fostered, and through those things which arise from casual and unminuted conversations, and flower in the form of literary works and intellectual currents rather than institutional structures and objectives. Evidence of these things must perhaps be looked for in writers' personal papers, rather than the Society's archive.

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John Wells

University Library, Cambridge
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Edwin Morgan: Scotland's inter/national poet

Sarah Hepworth and Sam Maddra highlight the eclectic nature of the poet's archive.

"This collection is a real pleasure to catalogue; Eddie is entertaining throughout and never fails to surprise, including the remnants of a banana skin used as a book mark in one of his scrapbooks. It is his correspondence that has been my favourite series to date, especially the personal insights and the Concrete Poets' playful ways of communicating." (Sam Maddra, Cataloguing Archivist)

The contents of the 250 boxes holding the papers of Edwin Morgan (1920-2010) document an industrious and inventive life. Widely recognised as one of the foremost Scottish poets of his generation, he was appointed the first Poet Laureate for Glasgow and National Poet for Scotland (the Scots Makar). Morgan was also a prolific translator, educator, critic and dramatist. These varied activities are reflected in an extensive collection, transferred to the University of Glasgow (where Morgan studied and later taught) over three decades. It includes 16 scrapbooks, over 1500 manuscript drafts, subject files, lectures, articles, broadcast scripts and photographs, as well as "...his lively correspondence with a wide range of British and international writers, editors, artists and composers, charting the creative currents of half a century of cultural life." (James McGonigal, Morgan's friend and biographer). Fortunately for us, the eclectic content was meticulously ordered and labelled by Morgan throughout his lifetime. As Sam has discovered, this in no way diminishes the delight of opening many of the boxes.

What often emerges is humour and humanity, qualities noted in his poetry which covered a wide



The papers of Edwin Morgan (on the right of group photographed in Moscow, 1955). Picture Acknowledgment: University of Glasgow Library and The Edwin Morgan Trust (SCIO).

range of forms, styles and themes, for example 'The Loch Ness Monster's Song', the love poem 'Strawberries' and the imaginings of past and future in *Sonnets from Scotland* (ARC readers may also be interested to look up his rather minimalist poem 'Archives...'). The title of his 1973 collection *From Glasgow to Saturn* is a useful indication of the breadth of his vision, reflecting a fascination with space-travel and new technologies while never ceasing to engage with the lives and local voices of his native city. This endeared him to a very wide audience, across generations; in his seventies he recorded with the rock band Idlewild and also turned to drama, in a series of award-winning and sometimes controversial plays. In his final decade, his publications included *A Book of Lives* (2007) which was short-listed for the T.S. Eliot Prize. He also wrote a poem 'For the opening of the Scottish Parliament' in 2004.

A detailed catalogue will be available online this summer but the collection has already provided rich source material for a biography, *Beyond the Last Dragon*

“ Fortunately for us, the eclectic content was meticulously ordered and labelled by Morgan throughout his lifetime. ”

which has, in turn, inspired a play. A collection of selected letters is forthcoming. The scrapbooks are a popular choice for outreach sessions with students and there is currently a lot of research interest in 'concrete poetry' of the 1950s and 1960s. There are interesting links with the University's other literary collections and Scottish Theatre Archive and we are looking forward to the further exploration of Morgan's diverse and influential creativity. Banana skins included.

Sarah Hepworth and Sam Maddra
University of Glasgow Library



When did you last click on **www.archives.org.uk?**

We're working hard to improve the website and make it the one-stop-shop for everything you need to know about your Association and the archive and record-keeping world.

Read the latest news and views. And share some views of your own on the community pages. Forgotten your password? Send an email to membership@archives.org.uk – and you're ready to join in!



A Hypnotist Among Us

Zoë Wilcox highlights artistic interventions at the British Library.

We've been feeling quite sleepy in the British Library lately. Yes, I know, libraries tend to have that effect on us all. But in this case our nodding heads are due to the mesmeric power of hypnotist Christopher Green, the British Library's first Artist in Residence. Over the course of 2012, performer and writer Christopher Green delved into our collections to research the history of hypnotism in a project supported by the Leverhulme Trust's Artist in Residence scheme.

You may have come across Christopher Green in his guise as Tina C. (US country music singer with political ambitions), or perhaps as Ida Barr (music hall star turned rapper) - both have had their own comedy series on BBC Radio 4. Christopher's 'Ida Barr' act came about when he found a recording of the real Ida in the British Library's Sound collections. Born in 1884, Ida Barr was a six-foot-tall minor music hall star, 'the original rag-time gal'. Having resurrected Ida and re-invented her as pensioner rap star (with albums entitled *Artificial Hip Hop*, *Slipped Disco* and *Get Old or Die Tryin'*), Christopher found he rather liked using archives and records as a starting point for new work.

Christopher's recent stint as the British Library's Artist in Residence also uncovered material for a new character, but the specific aim of the project was to use the diverse range of collections in the Library to explore stage hypnotism and hypnotherapy. Christopher - who is a qualified clinical hypnotherapist - was interested in gaining a better



British Library Artist in Residence Christopher Green as the Singing Hypnotist © Tom L Russell.

“The specific aim of the project was to use the diverse range of collections in the British Library to explore stage hypnotism and hypnotherapy.”

understanding of that shadowy area where science meets showbiz by studying the theatrical and therapeutic techniques employed by show people and medical practitioners alike. With the Library's collections at his disposal,

Christopher set about plundering sheet music, sound recordings, rare books, manuscripts, newspapers, patents and Victorian ephemera to find the most interesting hypnotists from the last two centuries. He came across quite an array of personalities, one of my favourites being Dr Vint, whose hypnotic device the 'electric pad of life' (circa 1891) sounds a bit like a spooky forerunner to the iPad.

During the residency Christopher hosted two free public show-and-tells where he spoke about his research, presented collection items and performed songs and sketches. Over the course of the residency an idea for a new character - the Singing Hypnotist - began to take

shape and Christopher shared work-in-progress for the new show at each of the events. The project culminated in a public performance (part lecture, part song-cycle) in the Library's auditorium, which can be viewed on Youtube: <http://www.youtube.com/watch?v=gKS18BURXgE>

In its widest possible sense, the purpose of the residency was to break down barriers. Curators enjoyed the opportunity to discover unusual items from different subject areas, prompting them to look for related material within their own collections and share their finds with a wider audience. Perhaps more importantly, Christopher's presence in the Library has brought new people across its threshold and encouraged those who already inhabit the space regularly to register for a reader pass or enter a different reading room for the first time. Christopher even adopted the guise of Svengali Matchmaker Extraordinaire to host creative, intellectual and romantic 'speed dating' sessions designed to get people talking to each other about

their research projects and creative interests.

For the Library, the residency has been a useful first step in realising its ambition to encourage creative use of its collections. We see the benefits as twofold: stimulating the creative industries in order to boost the UK economy, and enabling a wider audience to engage with their national collection - for fun, not just for scholarly purposes. Christopher's observations on using the Library from a creative practitioner's perspective have also helped us to better understand how the needs of creative users differ from those of the traditional academic user group, and will certainly inform future work on audience development.

This project was only possible thanks to the Leverhulme Trust. Its Artist in Residence scheme is intended to foster creative collaborations between an artist and the staff and/or students of a research institution, where their particular art form would not generally be part of the host department's activities. The scheme

provides an artist's stipend and a grant of up to £2,500 towards their activities. Resident artists generally spend a couple of days a week in an institution over the course of an academic year, with the host institution also committing a certain amount of staff time to the project for the duration of the residency. The scheme has a loose definition of 'artist': the recipient could be a creative writer, musician, poet, visual artist or other producer of original creative work. If your institution is eligible, I would recommend the scheme as an excellent and enjoyable way of presenting your collections in a new light.

For more information on Christopher Green's project, see his residency blog (<http://christophergreen.tumblr.com/>) and our Artist in Residence webpage (<http://www.bl.uk/reshelp/findhelpsubject/artarchperf/performingart/artist/artist.html>).

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Zoë Wilcox

British Library
.....

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