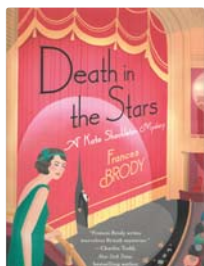


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**'Once it's been explained, it's so obvious': using crime writers' archives for research**



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**The R.S.Thomas and M.E.Eldridge collection at Bangor University**



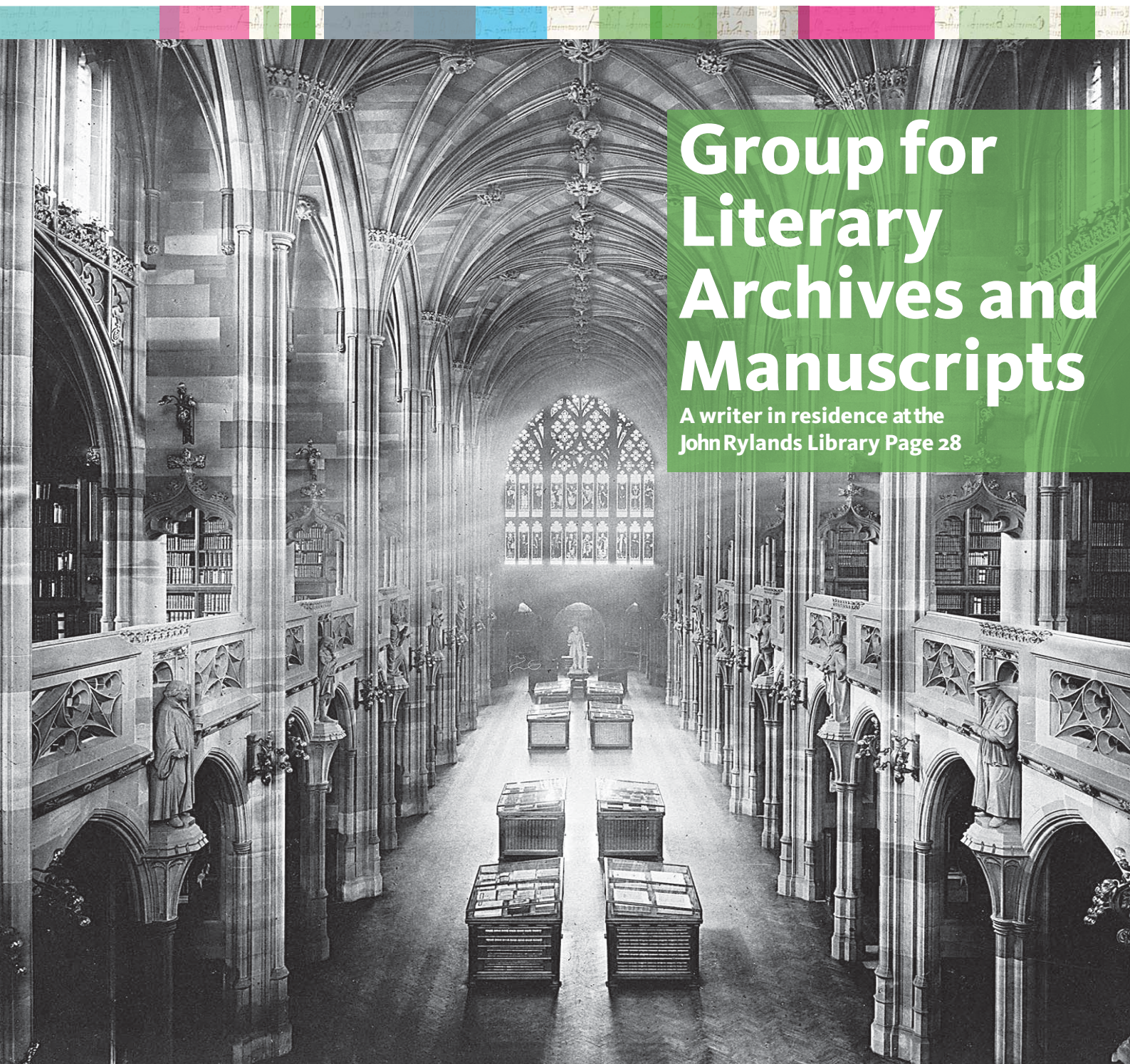
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**Poems: by Siegfried Sassoon**



## Group for Literary Archives and Manuscripts

A writer in residence at the John Rylands Library Page 28







# ARC magazine

## New editor required

We have a vacancy on the ARC editorial board. If you would be interested in joining our team to help edit, develop and commission copy for ARC, then please contact Maria Castrillo on: [maria.castrillo@archives.org.uk](mailto:maria.castrillo@archives.org.uk)

## Welcome to ARC Magazine May 2019

It feels like only a few moments ago that I was welcoming you to a summer issue of *ARC Magazine*, but now I am doing the same for this May incarnation, co-ordinated by the Group for Literary Archives and Manuscripts (GLAM). Many thanks to Joanne Fitton for organising such an interesting array of articles and to all the authors, including GLAM Chair Rachel Foss, who provides an introduction to the group's work and plans for the future.

Notable poets feature particularly strongly in the issue, but within these pages you can also find articles on crime fiction and other novels, so hopefully there is plenty here of interest, whatever your normal choice of reading. There is something particularly captivating about the way literary archives can shed light on an author's creative process. As James Travers mentions in his column, they can have a magical quality.

Writers are of course often far more than purveyors of entertainment and escapism. They have a long tradition of being amongst our most observant social and political commentators as well, I am writing these notes at a time when we can probably all agree that there is much taking place in our home countries and throughout the world that one could

provide commentary on. Perceptive authors are forming their take on recent events using the latest laptops rather than Dickensian pens. I hope our collecting and preservation processes will be up to the task of enabling us to access collections that will help us try to make greater sense of it all.

Enjoy the issue.

**Matti Watton**  
ARC editor

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Front cover: The historic reading room at the John Rylands Library, 1900, credit: Bedford Lemere and Co., copyright: the University of Manchester Library

## 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.

[www.archives.org.uk](http://www.archives.org.uk)

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# opening lines

Maria Castrillo, ARA Board Member for Publications and Promotions, looks back at the history of *ARC Magazine* and presents some of the new changes that will be introduced next month, when ARC moves to digital format.

My ARA Board portfolio is 'Publications and Promotions' and one of my main tasks is to co-ordinate the team of volunteer editors who bring you every month a new and fresh issue of *ARC Magazine*. The magazine is one of ARA's flagship publications and one of the most tangible benefits of ARA membership. It is a means to be connected to the record-keeping profession, an invaluable resource to learn about what new best professional practice is emerging in the field, and a constant reminder of how fortunate we are in the UK and Ireland to have such a dedicated and engaging community of records professionals.

Moving *ARC* to digital comes at a significant time in the history of the magazine and of the ARA. As John Chambers, ARA's CEO, explained in the last edition of your magazine, economics, technology and modernisation oblige us to make this change. While we look forward to embracing this new incarnation of the publication, it is worth remembering that change has been part of *ARC*'s DNA since its inception and that change is both inevitable and an opportunity to improve.

## A walk down memory lane

The ARA Office at Taunton keeps a full set of back issues of *ARC Magazine* in its different versions. This 'archive' is an invaluable resource to trace the magazine's evolution and history over the years.

It was March 1977 when one of ARA's predecessor bodies, the Society of Archivists, published its first newsletter as a trial issue "to keep members of the Society better informed than hitherto about current issues and future events". This first issue is a fascinating 'record' in itself of publishing history. It consisted of four typescript pages, with no illustrations or images. Content was structured around four main areas, including general news, future events, personal news and



contributions on any topics relevant to the record-keeping profession. Its plain design was in stark contrast to the glossy publication we enjoy today. The Society aimed to publish the newsletter at regular intervals, twice a year initially, and (provided it was well received) four to six times a year thereafter. However, from the outset, it was clear that members' contributions were vital if it was to succeed.

Fast-forward to February 1990, and the newsletter was now a well-established publication. The Society's membership could enjoy a more sophisticated product, which included images and significantly more content, mirroring some of

*“I would like to make a direct appeal to you, the members, to keep advocating ideas for content and help us shape the type of magazine you want and need.”*

THE NEWSLETTER  
of the Society of ArchivistsNUMBER 1  
March 1977

## EDITORIAL

This NEWSLETTER is the first of two trial issues. Its purpose is to keep members of the Society better informed than hitherto about current issues and future events. If the first two issues are a success, and Council approves its continuance, THE NEWSLETTER will appear thereafter at regular intervals, either 4 or 6 times a year. The present issue covers the period 1 October 1976 to 28 February 1977. The second issue will appear in July, and cover 1 March to 30 June.

If THE NEWSLETTER is to fulfil its purpose, it needs your active support. The editor and her colleagues ask you to communicate any matters which should be reported to members or seem of general archival interest. THE NEWSLETTER is at present restricted to four sides of paper; contributions, either news or comment, must therefore be brief. All copy for the July issue must be received before 20 June.

Responsibility has been divided between the editorial team as follows:

News - Elizabeth Stazicker (editor)

Future events; production - Patricia Allderidge

Personal (notes, new posts etc.); publications - Ananda Arrowsmith

Information or contributions of any sort may also be sent to Felicity Strong

(Addresses and telephone numbers at the foot of p.4).

THE NEWSLETTER is far current, often ephemeral, matters, for views as well as news. The Journal will continue to carry information which deserves a wider currency outside the Society or a more permanent form. The continuance of THE NEWSLETTER depends on your interest and willingness to send news as well as to read it. We ask for your support and participation.

## CORRESPONDENCE

## From the Chairman of the Society

Dear Editor: I can't think (or perhaps I don't want to) how long it has been since the idea of a Society newsletter was first given expression. A long time, anyway. It is a pleasure to me to see the idea become a reality - even if, so far, only in 'pilot' form. I earnestly hope that our members' reaction to this trial run will be positive, and that it will elicit the kind of practical support by way of contribution from the grass roots (if you'll pardon the expression!) upon which its successful establishment must depend.

Like everyone else nowadays, we sometimes go on a bit about communication failure, lack of information, and the like. As an organisation grows, so do problems of this kind. They could, I'm sure, be less if we had the sort of alive and participatory newsletter that I - and you - would like to see.

A welcome then, and good wishes for a successful venture.

Yours,  
Bill Serjeant

## COMMENT

## Qualification versus Membership

Despite the wealth of comment in recent years, some points (here strictly as private opinions) still need to be stated.

Firstly, the Society as such has no administrative or moral control whatever over the appointment of the archivists who constitute its membership. There is correspondingly little hope of improving standards of archive administration if the



## The Newsletter

January 1995

ISSN 0142-2278

Number 72

## Charter Mark on the Shropshire Menu



Shropshire County Council's records and research staff have proved you can have your cake and eat it! Having successfully scooped a prestigious Charter Mark award for excellence in public service, records and research staff celebrated with a slice of cake. Pictured cutting the Charter Mark cake are (from left), Mary MacKettle (Senior Archivist), Tony Carr (Deputy Head of Records and Research), Russell Evans (Archive Assistant), Ruth Bagley (Head of Records and Research) and Alison Healey (Record Agent).

## The New Newsletter

This first issue of the new, monthly Newsletter, sent to every member of the Society, is a cause for celebration, linked as it is with the production of a fortnightly circular of Career Opportunities.

The mechanics of the operation are explained elsewhere but it means that for the first time all members will receive up-to-date information about all Society activities and vacancies will be widely advertised. Some of the opportunities offered have already been mentioned at group and regional meetings. For example, it could be used to circulate information on forthcoming meetings and events to a country-wide audience, enabling members to attend neighbouring regional, or interest group, meetings; it could contain election manifestos from candidates for

election: it could lessen the burden of some secretaries who have large circulation lists; it could have a pull-out page for return to indicate attendance at meetings or votes for Society posts; it could reduce costs as a result, etc.

All these are potential uses but the quality and value of The Newsletter will depend on how members make use of it. The more imaginative everyone is, the better it will become. Send your ideas in the form of contributions so that it becomes a communication link of the sort that all members want. I look forward to watching developments.

Helen Forde  
Chairman

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Newsletter No. 52

Society of Archivists  
Newsletter

No. 52

February 1990

ISSN 0142 2278



Four of the five trainees who successfully completed the Society's conservation training scheme, at the AIM in September 1989

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## Editorial

Welcome to the new-look Newsletter. A lot of hard work has gone into producing this issue, and I would especially like to thank the other members of the Working Party: Gillian Sheldrick, Joan Hodsdon and Kim Watson for all their efforts, and the Officers for their concern and advice. Thanks also to the Editorial team for their patience in the face of my uncertainty. I hope you, the reader, like this format, and feel that it reflects a professional Society. This is the first of two trial issues, and then the Newsletter will again be

reviewed. This is where I need your help - please read on.

On 20 December, the officers and I met to discuss the way in which the Newsletter is developing. The officers were particularly concerned over the cost of this issue. Up to now you have been paying £3 per annum for your Newsletter, which covers postage. It will never be as cheap again, because in the past year the West Yorkshire Archive Service has done all the collating, enveloping, labelling, franking and postage - about three days' work, and this will now be done by the printer. If we keep this format, the cost will rise to £6.50 approximately. I hope you will feel that this is still comparatively cheap for a professional Society Newsletter, and that you will write expressing your approval or otherwise.

Secondly, I was asked to keep to a maximum number of pages, and you will be aware that the Newsletter has grown like Topsy since I took on the editorship. I have found this very hard, and have cut this issue to the bare bone, to the exclusion of items which I felt should go in. I think this has changed the character of the Newsletter, but extra pages mean extra cost. My apologies to those who are dismayed at the look of their contributions. Please don't let it put you off writing in future, and please tell me what you think about this.

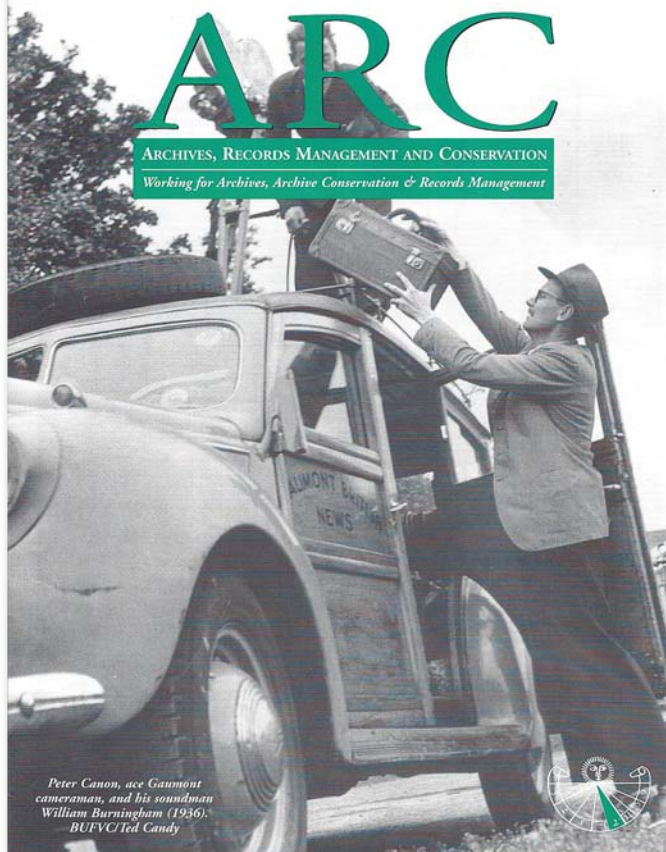
Thirdly, some of the officers have expressed the view that the pages of the Newsletter were being filled with moans and trivia. Is this true? I have deliberately left out some contributions for this reason which would otherwise have gone in.

So this is no ordinary plea for copy. As Editor, I need to know in which direction to take this Newsletter, and I need to know fast. Please write with your views before you file this away, and I and the Editorial team will do our best to encompass them.

Caroline Martin, the Editor

ISSN 0142-2278

May 2002 - Number 153



Peter Canon, ace Gaumont cameraman, and his soundman William Burningham (1936). BUFC/Ted Candy

The Magazine for the Society of Archivists (formerly The Newsletter)

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the sections and special interest groups that form the ARA family today. Caroline Martin, the editor at the time, wrote a revealing editorial piece where she outlined the changes to the look and feel of the newsletter, and asked members to approve a price increase (from £3 to £6.50) to cover for design, printing and postage costs. This, she argued, would result in a format that was fit for a professional society. Furthermore, she made a direct appeal to members to express their views on the publication's future editorial direction. Therefore the participatory spirit that inspired the very first newsletter was still very much alive in 1990.

Five years later, the newsletter experimented with further changes. Helen Forde, chair of the Society of Archivists in 1995, announced that the newsletter would be published on a monthly basis, alongside a fortnightly circular of Career Opportunities, the prequel of the *ARC Recruitment* member service. She concluded that the quality and value of the newsletter depended on members' contributions and emphasised the need to ensure that it remained an effective communication tool.

The year 2002 marked another important milestone in the history of the publication, as it changed its name to *Archives, Records and Conservation (ARC) Magazine*. A new fresh design and enhanced content made the new *ARC* even more appealing. As the editors remarked, passing the burden of the time-consuming process of layout and design to professionals freed more time for them to seek engaging and relevant content. Further re-designs took place in May 2003, June 2007 and April 2008.

The first edition of *ARC Magazine* as an ARA publication appeared in June 2010, following the merger of the various professional bodies from which the association emerged in its present form. The current design of the magazine was introduced in 2014. Therefore, a revamp as we march into the digital age is fully in keeping with the forward-looking approach taken by the editors of the past.

### Something old and something new

As we prepare to say goodbye to *ARC* in print and hello to the new digital version, I feel it is important to outline to members the work we have been doing behind the scenes to prepare for that change. As well as a new and attractive design more suitable for a digital publication, we have developed new and comprehensive guidelines for the editorial team, article contributors and the special issue co-ordinators. We have done this to make the publication process easier and more efficient for article writers, editors and the publications team – we remain as dependent on volunteers as when the first newsletter was produced.

“It is worth remembering that change has been part of ARC's DNA since its inception and that change is both inevitable and an opportunity to improve”

The new guidance will be uploaded to the website in the coming weeks. We will use all our communications channels to spread the word and ensure everyone who is involved with *ARC* at any point is familiar with these changes. It is our intention to review the guidelines on an annual basis to ensure they are up-to-date and relevant.

We have been working with Sharon Hedges, a communications consultant specialising in editorial work, to help us identify ideas for new content. A lot of the ideas came from our member survey last year – so thank you to everyone who took part. A tangible output of all this is a new section featuring interviews. The revamped format will also offer a more personal and human perspective on the experience of working in the record-keeping profession.

We are exploring other new features, such as letters, digests, events, a special issue on performing arts collections and more. However, as previous editors used to do, I would like to make a direct appeal to you, the members, to keep advocating ideas for content and help us shape the type of magazine you want and need. As members you have a voice in how *ARC* is developed so please get in touch to share any thoughts or feedback, via: [arceditors@archives.org.uk](mailto:arceditors@archives.org.uk).

I would like to finish these opening lines by thanking the present team of editors Alice, Kim and Matti for their hard and excellent work every month, Tim Baigent for his skilful design and Jon Elliott and John Chambers for their support and expert editorial eye. As the very first editors of the newsletter - Elizabeth Stazicker, Patricia Alderidge, Amanda Arrowsmith and Felicity Strong - remarked in 1977, the continuance of *ARC* depends on your interest and willingness to send news as well as to read it. On behalf of the Board, I look forward to working with you in this new stage of the magazine.

---

**Maria Castrillo**

ARA Board

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# Professional development news

## Six Steps to Success

In this edition of Professional development news we highlight the six key steps to achieve Foundation, Registered and Fellowship status with the ARA.



### Step 1 – self-assessment

Before you enrol onto the programme, you need to assess your current level of experience and development. Self-assessment is all about understanding where you are today; reviewing the skills, experience and attributes that you already have and understanding where that puts you in terms of the membership level you may already qualify for, as well as the level you aspire to.

To undertake a self-assessment simply:

- Visit the programme website (<https://archivesandrecords.smapply.io/>) and download the competency framework and self-assessment form.
- Tick all the competencies you think may reflect your knowledge, experience and ability.
- Look at the five levels (1-5) for the competencies and estimate your approximate level, then jot this down alongside each item on your checked competency list
- Align your completed self-assessment with the submission criteria for each of the three ARA professional qualifications (Foundation and Registered levels and Fellowship) to understand which one you may already qualify for.

- Then identify additional competencies and/or levels of attainment that you might need in order to reach the next level.

Further information is available in the programme guide.

### Step 2 – find a mentor

A mentor is someone with more experience and knowledge than you that can help guide your learning and support you in achieving your chosen membership qualification.

We would encourage you to identify your own mentor, and advice on how to do this is provided in the programme guide available from the website <https://archivesandrecords.smapply.io>. We also provide a list of mentors, if required, once you have enrolled on the programme.

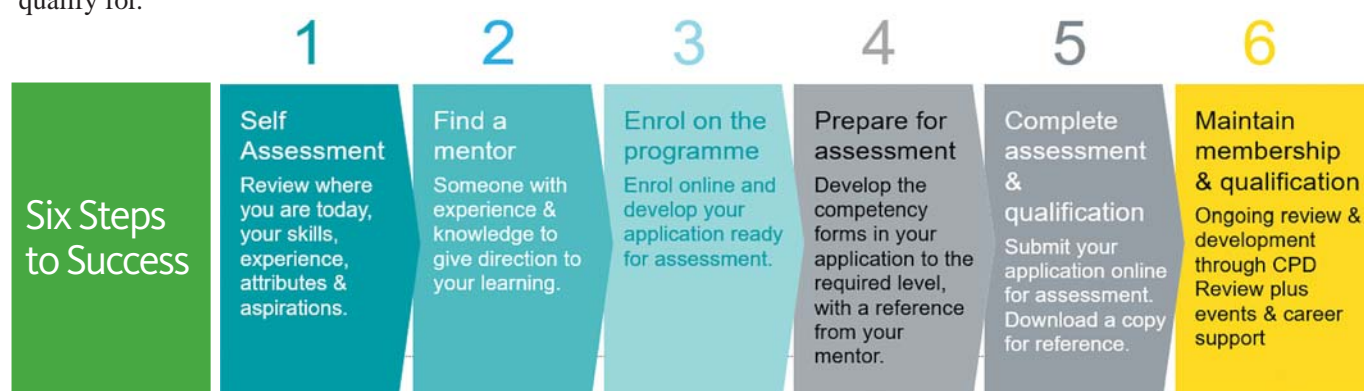
Meet and agree with your mentor how you will work together. Share your latest CV and completed self-assessment, as they can provide a framework for you and your mentor to get started. Reach out to colleagues, professionals and other networks you may have for additional guidance and support.

### Step 3 – enrol on the programme

The next step is to enrol on the Foundation, Registered or Fellowship programme via <https://archivesandrecords.smapply.io>.

After setting up your profile, complete the enrolment form and pay the enrolment fee. You can now start building your evidence base towards an application for a qualification. Make sure you have read the programme guide!

Your mentor will also have to be registered on the website so that s/he can access your portfolio. The programme guidance will explain how you can invite your mentor to join up.



#### Step 4 – preparing for assessment

Your application will focus on the competency forms, which you will use to show how your experience and development meet the required levels in your chosen competencies. Up to ten years' relevant work experience can be included. You will also need a reference from your mentor.

#### Step 5 – completing assessment and qualification

Once your application is complete and you have paid your assessment fee, your portfolio will be assessed by two experienced Registered members or Fellows of the ARA. The assessment takes around three months to complete. If successful, you will be rewarded with the level of membership and professional qualification that you applied for.

Your success will be published by the ARA and you will receive a certificate confirming your newly-qualified status.

#### Step 6 – maintaining your ARA qualifications

Once qualified with the ARA, you will need to maintain and develop your professional knowledge and competency through continuing professional development.

Once qualified, you will need to undertake a light-touch CPD review every five years to demonstrate that you have maintained the required standard if you want to keep using the qualification.

Email: [chris.sheridan@archives.org.uk](mailto:chris.sheridan@archives.org.uk)

# News of the 2019 ARA Conference – 28-30 August

First keynote speaker for Leeds announced – J. Willgoose Esq.

Driving force behind innovative art-rock band Public Service Broadcasting.

Focus: how our profession can inspire artists to create and audiences to relate.

Register to attend Conference now at:  
<http://conference.archives.org.uk/>

The ARA Conference committee is delighted to announce the first keynote speaker for #ARA2019 at the Queens Hotel in Leeds: J. Willgoose, Esq., the inspiration behind the innovative art-rock band Public Service Broadcasting (PSB), will open Conference on the final morning, Friday 30 August.

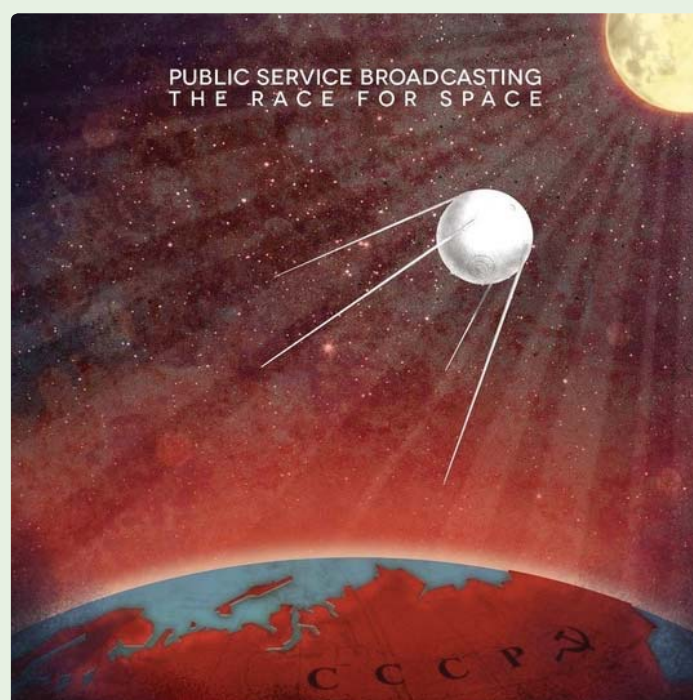
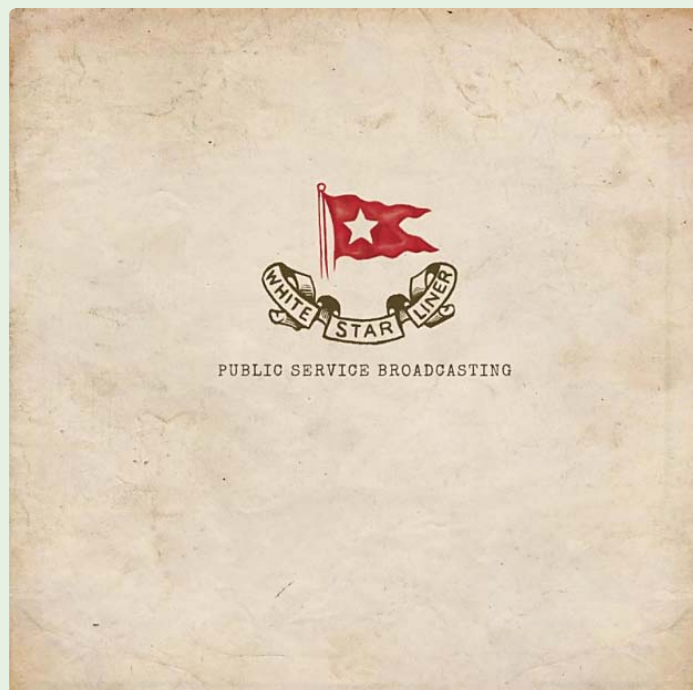
As we continue to strive to show how records – in all their incarnations and formats – serve, support and inspire all kinds of communities, PSB perhaps represents the kinds of future relationships we need to forge for our profession and our records.

#### Education, space, mining and shipping

PSB has a global following and is best known for using archival and records material of all kinds to produce ground-breaking albums like 'Inform-Educate-Entertain' – based on public information film archives – and 'The Race for Space' – using records from the US NASA and Soviet space programmes.

More recent releases, such as 'Every Valley' and 'White Star Liner', have focused on the coalfields of south Wales and the famous shipping company





J. Willgoose, Esq. and the acclaimed *White Star Liner* EP and *The Race for Space* album. ©Public Service Broadcasting

respectively, the latter with so many connections to the port cities of the UK and Ireland and (of course) to Belfast and the RMS Titanic.

London-based J. Willgoose, Esq., along with drumming companion Wrigglesworth and multi-instrumentalist JF Abraham, remains on a quest to inform, educate and entertain. PSB's uniquely spell-binding live audio-visual transmissions see them weave samples from old film and printed archive footage and propaganda material around live drums, guitar, banjo and electronics as they teach the lessons of the past through the music of the future –

beaming our past back at us through vintage TV sets and state of the art modern video projection devices.

Every Valley, for example, used archival material from the South Wales Miners' Library at Swansea University and was recorded at the Ebbw Vale Institute. The band took audiences on a journey down the mineshafts of the south Wales valleys and into the communities themselves. Although Every Valley is the story of one industry in a time now removed from ours, the lessons for today in terms of what happens to a community when you remove an entire industry from it could not be more relevant.



Public Service Broadcasting – Every Valley ©Public Service Broadcasting

### Our Profession

J. Willgoose, Esq. will open our final day of Conference, which focuses on ‘Our Profession’. Using examples of the band’s music and writing, he will offer creative, performative and other insights into how even routine or seemingly mundane records can inspire or be woven into something bigger, to communicate ideas and connect with new audiences. He will also challenge us, as records professionals, to think differently about what we record, how we preserve/conservate it and how we make it accessible and promote it. The global themes of PSB’s work mean that there will be something for everyone in his keynote, across borders and cultures.

After speaking at Conference, J. Willgoose, Esq. will head to the Moseley Folk and Arts Festival in the English West Midlands, where PSB will perform that evening. We are therefore delighted that he has been able to spare the time to join us in Leeds.

Between now and then, PSB will play at venues in London, Wales, Germany (among others), if ARA members would like to check them out live. To see more about PSB and/or see where the band is performing, visit: <https://www.publicservicebroadcasting.net/> There is also a wealth of additional material about PSB online, for example on YouTube, TED and numerous interviews, etc.

### Reminder

Visit <http://conference.archives.org.uk/> for full details of this year’s programme, venue, how to register to attend at ‘early-bird’ discount rates, and much more. Follow us on Twitter #ARA2019 and @ARAConf and soon on Instagram!

---

### Mike Anson

Chair, ARA Conference committee

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Alex Healey



# Records and adult education: have your say during an important centenary year

I wanted to extend thanks from the Archives for Learning and Education (ALES) committee to all the speakers and delegates at ALES's *Archives and Learning for All: Engaging Diverse Communities* event in London back in January, in particular those who took the time to share thoughts on Twitter and complete our feedback survey. For those who were unable to attend, slides are now available on our resource pages on the ARA website (<https://www.archives.org.uk/about/sections-interest-groups/archives-for-learning-and-education/news-and-events-sp-899347720.html>)

While organising the event, we became aware of an opportunity which may be of interest to archive services across England and Scotland. The WEA (Worker's Education Association) are this year celebrating the centenary of the publication of the 1919 Ministry of Reconstruction's Report on Adult Education. According to the WEA website (see <https://www.wea.org.uk/get-involved/our-campaigns/adult-education-100>) the report "set the groundwork for a liberal approach to adult education for the rest of the 20th Century".

The WEA hopes, as one of the main outcomes of the campaign, to publish a report that makes "future recommendations on the needs and possibilities for adult education today and into the century ahead". The commission responsible for producing the report, chaired by Dame Helen Ghosh, is opening up this debate to as wide an audience as possible. Keep an eye out for the #AdultEducation100 Twitter hashtag, too.



**Adult Learning  
Within Reach**

ALES will be submitting a response, with support from the ARA Board, and would like to invite other members to contribute their thoughts. The WEA website provides introductory resources and a range of prompt questions to stimulate discussion. The ALES committee would encourage anyone who would like to contribute to the ARA response to contact us at [ales@archives.org.uk](mailto:ales@archives.org.uk)

This is a fantastic opportunity to highlight the value of archives and records to adult education and learning, and contribute our voice to influence the future of this field. Of course, we would always encourage anyone interested in arranging events with other groups and communities to formulate their own discrete responses to do so – we'd love to hear how it goes if you do!

Our next ALES event will be on the 10 July in Newcastle-upon-Tyne, exploring the use of digital tools when working with school age learners. Booking will be open soon so keep an eye out! In the meantime, we always welcome comments and feedback on anything to do with archives and education to [ales@archives.org.uk](mailto:ales@archives.org.uk).

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**Alex Healey**  
ALES

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# Collecting matters

I write this column fresh from the latest Group for Literary Archives and Manuscripts (GLAM) meeting at the International Anthony Burgess Foundation in Manchester. The meeting took the form of a workshop to take stock of the group's achievements and pose fundamental questions about its future.

Are literary archives particular enough to need their own special interest group? I was sceptical about this when the group was formed in 2005, but the past fourteen years have taught me that literary archives are particular. In a digital context, literary archives are genuinely different and retain their 'magical' quality, and with it, their cultural and financial value better than other types of archive.

GLAM are not alone in taking time for review and reflection. In the last few weeks, the Gerald Aylmer seminar on *digital and the archive*, the Digital Preservation Coalition's workshop on *digital and value*, and the Bonhams seminar on the *future of the Cultural Gifts Scheme* showed different networks looking from various angles at contemporary collecting.

I was able to attend all of these events as part of a research sabbatical looking at the issues raised in the Collecting Matters column in last year's GLAM issue: the impact of digital on the mechanisms we currently rely on to secure archives. This has been a great opportunity to talk to government, the trade, funders and collecting institutions about the future of archival collecting. Literary archivists will have a prominent role in shaping digital collecting practice and, as a forum and collective voice, GLAM can only be helpful in this collective endeavour.

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**James Travers**

The National Archives (UK)

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asd@nationalarchives.gov.uk

# Archives and wellbeing

John Pelan reports on a range of archive initiatives relating to wellbeing

Using archives is good for our wellbeing. It is a bold statement and may well be true, but how do we prove it? Where is the evidence? Archives tell our stories, enrich our lives, connect us with the past and give us a sense of identity. They can bring families and communities together by telling us who we are and where we come from. They offer windows into the lives of people and communities from different eras and help us to understand our own history.

We know that they are used as tools to improve the lives of people suffering from serious mental health, issues as shown by the recent Change Minds project ([changeminds.org.uk](http://changeminds.org.uk)) that took place in Norfolk between 2015 and 2018. This was a partnership between the Restoration Trust, Norfolk Record Office and a number of other organisations, including a mental health charity, and was created to improve the health and wellbeing of people with mental health problems through creative interaction with archive material. This highly successful project has demonstrated that, in a controlled setting, interaction with and creative use of archive material has the potential not only to promote wellbeing but support the recovery of people with complex mental health needs. Benefits have included improved self-esteem and hope, reduced social inequality and better management of mental and physical health.

The evidence is growing that use of archival material can offer a range of wellbeing benefits, from the simple joy of handling

“It is important to develop a wellbeing model that can be properly tested and evaluated”



Images from the Change Minds project,  
courtesy of the Restoration Trust







Images from the Change Minds project, courtesy of the Restoration Trust

“ Archives tell our stories, enrich our lives, connect us with the past and give us a sense of identity ”

historical documents to improvements in long-term mental illness. The potential to take advantage of using archives in a healthcare setting is unlimited, but first we need to produce more hard evidence to support the case. At a recent seminar at The National Archives (UK), a representative of the What Works Centre for Wellbeing explained some of the techniques used in measuring health and wellbeing and how this could be applied to the archives sector.

It is important to develop a wellbeing model that can be properly tested and evaluated. This involves creating a set of outcomes that are measurable and deliverable and using existing evaluation methodologies such as the UCL Museum Wellbeing Measures Toolkit or the Warwick-Edinburgh Mental Wellbeing Scale (WEMWBS), as well as resources on the What Works Wellbeing website ([whatworkswellbeing.org](http://whatworkswellbeing.org)).

The Scottish Council on Archives is scoping out the potential to build a robust evidence-based case for heightening awareness of the link between archive engagement projects and wellbeing. The first of our Why Archives Matter series of conferences in October 2018 featured projects that have demonstrated how using archives can help with a range of conditions from loneliness and depression to dementia and other serious illnesses. We are in discussion with the Restoration Trust about the possibility of delivering several Change Minds sessions in Scotland which will allow us to build up case studies and evaluate impact. By building a case for valuing archives and their potential to help people with a range of health conditions we can encourage better support for and investment in services.

**John Pelan**

Scottish Council on Archives

# Britten-Pears Foundation and Snape Maltings announce their intention to merge to become the Benjamin Britten Foundation

Bringing these two charitable, sister organisations together as one will significantly enhance their impact, reach, influence and engagement

The Britten-Pears Foundation ([www.brittenpears.org](http://www.brittenpears.org)) is based at The Red House, the former home of Benjamin Britten and Peter Pears, in Aldeburgh, Suffolk. The foundation maintains, conserves and develops The Red House as a major heritage site and, through exhibitions, events, concerts and interpretation of the collections, visitors are encouraged to learn more about their life and work. With five acres of beautiful gardens and dedicated activities for families and children, visitors are able to enjoy the space and peaceful setting. It also supports composers and artists by offering retreats.

[www.archives.org.uk](http://www.archives.org.uk)



Britten and Pears in front of Snape Maltings Concert Hall in 1969. Photograph by Hans Wild.



The foundation has a unique collection of manuscripts, documents, art and multimedia material held in a purpose-built archive, one of the UK's most important centres of music research. The holdings of manuscripts and other source materials are unrivalled in their breadth and depth by any other single composer collection. Their significance has been recognised through Arts Council England's Designation scheme.

Snape Maltings ([www.snapemaltings.co.uk](http://www.snapemaltings.co.uk)) is a unique place of energy and inspiration and one of the world's leading centres of music, hosting outstanding concerts and festivals throughout the year, from the flagship Aldeburgh

Festival – one of the world's most significant classical events – to the broad range of music including folk, world music and jazz of the Snape Proms. Set in an area of outstanding natural beauty on the Suffolk coast, it is the realisation of Suffolk-born composer Benjamin Britten's vision of a creative campus, where musicians of all ages, backgrounds and career stages are given the time, space and support to develop their work and create new work surrounded by the natural environment.

Snape Maltings is a remarkable collection of Victorian industrial buildings, redeveloped to house world-class concerts and events, distinctive independent shops, cafes,



The Red House  
entrance.  
Photograph  
by Philip Vile;  
copyright Britten-  
Pears Foundation.



Snape Maltings,  
copyright Philip Vile.





*“The Benjamin Britten Foundation will be a unique cultural institution, based in two remarkable and world-renowned locations”*

galleries and walks. It has abundant wildlife and is set against a breathtaking expanse of reeds, water and sky. The proposed site developments will expand this vision by providing more accommodation and additional music studios to allow for a growth in residencies, as well as the significant advancement of Snape Maltings as a central hub for the UK’s work in music and wellbeing.

The Benjamin Britten Foundation will be a unique cultural institution, based in two remarkable and world-renowned locations. It will bring together the comprehensive collections and archives at The Red House with the Concert Hall and creative campus at Snape Maltings. The latter will continue to grow its role as an Arts Council England National Centre of Excellence, providing leadership in the fields of music and creative health, talent development and residencies.

The Britten-Pears Foundation and Snape Maltings have complementary aims and objectives and the synergies between them are deep and far reaching. Each organisation developed from the two charities founded and supported by Britten and Pears in their lifetimes: one to preserve and provide access to their library and collections at The Red House, which is the largest single composer archive in the UK, and the other to support performance and talent development at Snape Maltings.

[www.archives.org.uk](http://www.archives.org.uk)

Snape Maltings.  
Photograph copyright  
Philip Vile.



The merger will be a positive and transformational moment in the Britten legacy, rooting Britten more strongly to Suffolk. By joining forces they will have a greater impact on society and create a larger canvas on which to continue, develop and enhance their already vital work through a unique, new organisation in an area of outstanding natural beauty.

The Benjamin Britten Foundation will be able to promote Britten and Pears’ legacy and vision more effectively and consistently. This includes the

performance of Britten’s music and new music, supporting composition and creativity, showcasing their art collection, manuscripts and archives, and wider cultural and learning activities celebrating their values and lives, centred where Britten’s life and music was firmly embedded. Presenting their legacy in one overarching organisation, across both campuses, will provide a complete and focused story and encourage meaningful and broad cultural activity and education in, and beyond, its geographical and historical context.

*“The Benjamin Britten Foundation will be able to promote Britten and Pears’ legacy and vision more effectively and consistently”*

The two boards intend to merge, and the new organisation will be co-chaired by Snape Maltings chair, Sir Simon Robey, and Britten-Pears Foundation chair, Sir Vernon Ellis. Roger Wright, Chief Executive of Snape Maltings, will become the Chief Executive of the Benjamin Britten Foundation and Sarah Bardwell, Chief Executive of the Britten-Pears Foundation will become the Executive Director of the Benjamin Britten Foundation.

The full legal merger of the Britten-Pears Foundation and Snape Maltings to form the Benjamin Britten Foundation will take place by April 2020. However, in the meantime, the two entities will increasingly work together to finalise the technical and legal processes of the merger and to realise the opportunities and synergies from bringing the organisations together.

It was Britten and Pears’ intention to have one foundation. By merging, we will create new possibilities and opportunities to promote their legacies.

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**Roger Wright**

Snape Maltings

**Sarah Bardwell**

Britten-Pears Foundation

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# British Records Association: Harley Prize 2019

The BRA is now accepting entries for its annual prize, as Victoria Northwood explains

The British Records Association (BRA) is a charity that aims to promote the preservation, understanding, accessibility and study of our recorded heritage for the public benefit. It is open to anyone interested in records and archives. In 2018 the BRA inaugurated a new annual prize, awarded in memory of Janette Harley (1951-2015).

The Harley Prize is intended to generate interest in archives and raise awareness of research and achievements in the world of archives. It is awarded to individuals or organisations for the best or most original piece of published work that has promoted the preservation, understanding, accessibility or study of archives, i.e. the aims of the BRA. The joint winners of the 2018 Harley Prize were Julie Halls and Allison Martino, for their article “Cloth, Copyright, and Cultural Exchange: Textile Designs for Export to Africa at The National Archives of the UK”.

Nominations for the 2019 Harley Prize are now open, and further details about how to apply can be found on the BRA website: [www.britishrecordsassociation.org.uk](http://www.britishrecordsassociation.org.uk). The closing date for entries is 30 June 2019, and the winner(s) will be announced at a drinks reception following the BRA’s Annual General Meeting and Maurice Bond Memorial Lecture, to be held on 13 November 2019.

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**Victoria Northwood**

British Records Association

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“It is awarded to individuals or organisations for the best or most original piece of published work that has promoted the preservation, understanding, accessibility or study of archives”

Julie Halls of The National Archives (UK) receiving the inaugural Janette Harley Prize from Iain Harley in 2018. Copyright Amanda Engineer.

# Welcome to the GLAM spring 2019 edition of ARC

Rachel Foss introduces the group's work and outlines recent developments

In the year since our last issue the Group for Literary Archives and Manuscripts (GLAM) has held two successful meetings and has begun to gather thoughts about its structure, communications and workings in order to assess what the group's next few years might hold in store.

At our meeting at the National Poetry Library at the Southbank Centre in October last year, hosted by Chris McCabe, the theme was the collecting of poetry archives: the business models of poetry publishing, changing formats of poetry archives and their rich potential for engagement. Chris challenged us to consider whether current acquisitions models and collecting practices adequately reflect the vibrant, dynamic and ever-shifting contemporary poetry scene, particularly relating to experimental and performance poetry. Also highlighted were pertinent questions relating to diversity and representation in our collecting, questions which GLAM had been considering and to which we will no doubt return over the coming year.

Earlier this month, GLAM met at the International Anthony Burgess Institute in Manchester. A first-time visit for many of us, it was wonderful to have the chance to learn more about the work of the institute. We are grateful to Andrew Biswell, the institute's Director, and to Anna Edwards, for their generous hosting.

At this meeting, the group took some time to reflect on the future of GLAM activity, considering questions such as: the role of GLAM as a professional network and as a

campaigning and advocacy group; members' motivations and expectations of the group and of the committee; and what topics and issues within the archives sector GLAM should be addressing in the next few years. Key thoughts emerging were ways in which GLAM might connect more with related professional groups, how we might open up more to interested parties outside the archives sector, and potential improvements to the website to communicate GLAM's rationale, objectives and successes more effectively. We will carry out an electronic survey to garner further views from members who were not able to come to the Manchester meeting and the committee will in the next few months work out some next steps to capitalise on what proved to be very useful and stimulating discussions.

After four years as secretary, Joanne Fitton is stepping down. I should like to take this opportunity to thank Joanne for all her hard work and service over the last few years. Assisted by Sarah Prescott, Joanne has contributed a great deal of her time and has been untiring in considering how GLAM might continue to grow and evolve. I am delighted that Joanne will remain on the committee and that Sarah will continue in her role as web officer. Richard Wragg, from the University of Sussex Special Collections, will also be joining the committee, and I look forward to welcoming him into this role.

One change we have recently implemented is the switch to a Jiscmail listserv, to facilitate better communications for and with group members. Members will need to sign up in order to use the listserv and to continue to receive communications. Emails with instructions on how to do this have been circulated to existing members and information is available too on the GLAM website (<http://glam-archives.org.uk/>)

I hope you will enjoy this latest issue of ARC. The articles featured here give a glimpse of, and act as testament to, the diverse and dynamic work and ongoing contribution of literary archives.

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**Rachel Foss**

Chair, GLAM

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“We will carry out an electronic survey to garner further views from members”

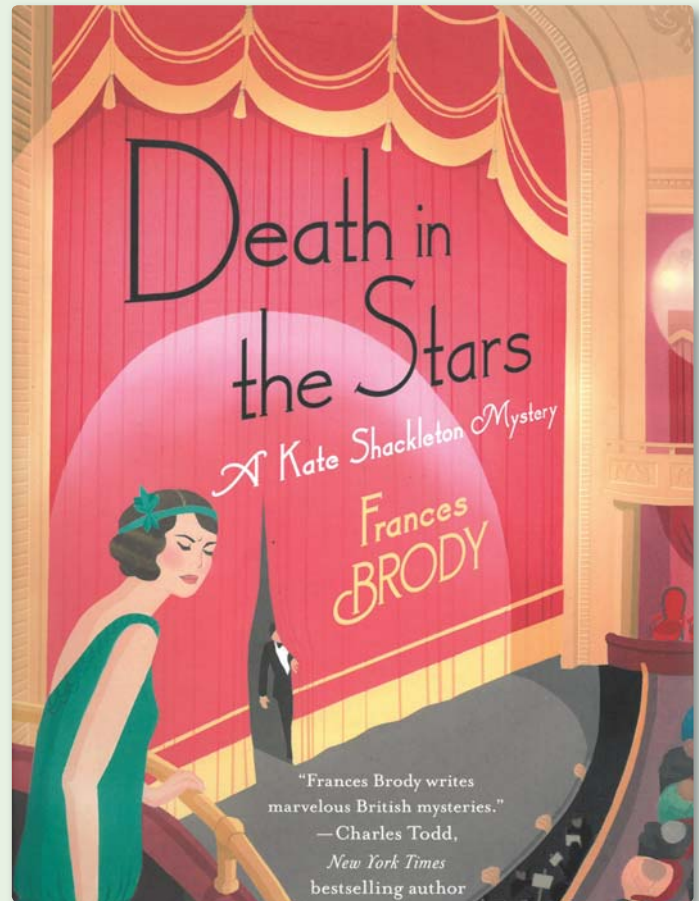


# ‘Once it’s been explained, it’s so obvious’: using crime writers’ archives for research

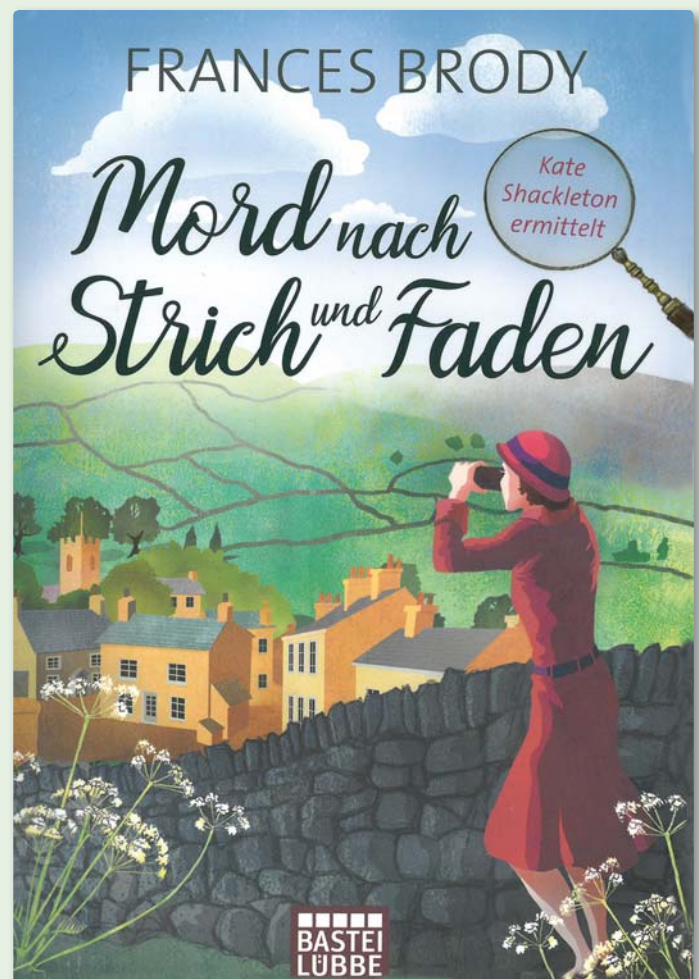
Sarah Prescott describes the University of Leeds's work with literary archives relating to crime fiction

‘Crime fiction’ is a broad term, which covers many sub-genres and represents a high proportion of the total number of books read during the twentieth century. It is enduringly popular: by 1939 one in four books sold was a detective novel. More recently, sales of crime and thriller books have overtaken sales of general and literary fiction, with 18.7 million units of crime fiction sold in 2017 (according to data from Nielsen BookScan).

This genre has long been the subject of analysis, with writers such as W.H.Auden and T.S.Eliot acknowledging the ‘guilty pleasure’ of detective fiction, whilst taking a literary approach to its codification. In ‘Aristotle on Detective Fiction’, Dorothy L. Sayers articulated a central tenet of crime fiction, the subversion of the fair play rule: ‘the right method is to tell the truth in such a way



Cover artwork for American edition of ‘Death in the Stars’, reproduced with kind permission of Frances Brody.



Cover artwork for German edition of ‘Dying in the Wool’, reproduced with kind permission of Frances Brody.

that the intelligent reader is seduced into telling the lie for himself'. Although crime fiction has changed enormously over time, the rules and subsequent reader expectations remain.

Academic interest in crime fiction has increased in recent years, as part of an expanding interest in the field of popular literature and culture studies and cultural theory. Researchers have also begun to address the politics of specific works and mainstream culture, as well as theoretical and historical approaches to the study of genre fiction over time.

Leeds University Special Collections has recently begun to collect the literary archives of several writers of crime fiction. Our holdings include the papers of three writers with various connections to the university, who have each made a significant impact on crime writing:

- Frances Brody Archive ([library.leeds.ac.uk/special-collections-explore/504812](http://library.leeds.ac.uk/special-collections-explore/504812)): born and brought up in Leeds, Brody (who also writes as Frances McNeil) has written extensively for theatre and radio. She is best known today for her Kate Shackleton mysteries, a series set in 1920s Yorkshire. She was a finalist for the 2016 Mary Higgins Clark Award for her novel *A Woman Unknown*.
- Peter Robinson Archive ([library.leeds.ac.uk/special-collections-explore/614655](http://library.leeds.ac.uk/special-collections-explore/614655)): a Leeds alumnus who now lives in Canada, Robinson is known for his crime novels set in Yorkshire featuring DCI Alan Banks. The series was adapted for television and broadcast by ITV from 2011–2016.
- Sophie Hannah Archive ([library.leeds.ac.uk/special-collections-explore/8818](http://library.leeds.ac.uk/special-collections-explore/8818)): Hannah lived in West Yorkshire whilst her husband worked at the University of Leeds. She is the first writer to be commissioned by the Agatha Christie estate to write an original story featuring Hercule Poirot, with *The Monogram Murders* (2014), and *Closed Casket* (2016), both Sunday Times bestsellers.

These are, in many ways, typical literary archives, which document the research and creative process behind a published text. As with other archives, they show a wide variety of writing practices, from rough notes scrawled on the back of dental appointment cards, to notebooks filled with careful research on a particular subject.

I said, quickly, 'Sometime, will you talk to me about that? Your time in the scouts, and when Mr Braithwaite went missing?'

'Only if you promise not to tell Tabitha.'

'I can't promise that.'

'Then I can't talk to you about it.' He avoided meeting my eyes.

'Anyway, there's nothing to tell.'

Tabitha and her future mother-in-law swept into the room, looking so happy.

My thoughts went back to the first time I saw Tabitha, when the world was very different, and so were we. <sup>she</sup> <sup>at St Mary's hospital in</sup> The nation told me T. had been up since 5 am, strange, therefore, that we then go into Tabi's POV. This would only make sense if we knew that Kate knows the story.

7

Overall I feel this scene reads - lighter touch. Not from Cissie - she takes her part v. seriously! - but Kate can afford to play the cynical & witty observer more than she does at present. She's good at that!

There was a slight stiffening of her shoulders. 'He will be there in spirit, Miss

Braithwaite is by way of being what we call a sensitive herself. Perhaps the

feeling she has comes from the spirit world. Her brother Edmund came through

to her, you know, in this very room.' *Light to Simon Spirits as at her*

'You must know the family well, Mrs Kellett.'

'The bairns used to play out there, so I got to see them, naturally. But I'm a

weaver at their mill. How well would a weaver know her masters?

Something told me that the offer of more money would insult her. I tried to

appeal to her womanly feelings. 'The truth is, Miss Braithwaite is still puzzled

about her father's disappearance. She hopes he may be alive. Yes, I wanted you

to tell my fortune, but even more than that I'd like to help my friend if I can.'

'Why is she asking thee to look into this?'

'She believes people who know her may be more frank with a stranger

whose feelings aren't caught up.' I produced my card and handed it to her. 'My

father is an officer in the police force. It interests me to find out about things, to

investigate. That's why Tabitha asked me to help.'

'I see.' She read the card, turned it over. 'Is this for me to keep?'

**“Yes.”**

She opened the table drawer. 'I'll keep it safe. Let me think over

asks. If I come up with a communication from the spirit world, I'll send word.'

She replaced her tarot cards in the cedar wood box.

'May I ask you something else?'

'Go on, though I'm not forced to answer.'

4. This is Kate's first proper <sup>63</sup> ~~paper~~ mystery. How does she feel about this first paper piece of investigating? Nervous, fun?

p.63 and p.78, draft for *Dying in the Wool* with editor's and author's annotations, reproduced with kind permission of Frances Brody.



The archives do, however, share common features relating to the genre: the detail-driven care and attention each writer pays to developing and keeping track of plot is evident, in a genre where following the rules, and fulfilling reader expectations are key to a successful work.

### From Scribble to Crime Novel: A Stylistic Approach to the Crime Fiction Writing Process

Dr Christiana Gregoriou ([ahc.leeds.ac.uk/english/staff/57/dr-christiana-gregoriou](http://ahc.leeds.ac.uk/english/staff/57/dr-christiana-gregoriou)) is an associate professor in the School of English at Leeds. A stylistician, she studies the linguistic make-up of literary texts. She is a former chair of the Crime Studies Network. Her publications include a book-guide on *English Literary Stylistics* (Palgrave, 2009) and monographs on *Deviance in Contemporary Crime Fiction* (Palgrave, 2007), *Language, Ideology and Identity in Serial Killer Narratives* (Routledge, 2011), and *Crime Fiction Migration: Crossing Languages, Cultures and Media* (Bloomsbury, 2017).

Dr Gregoriou is in the process of developing a wide-ranging research project exploring the development of intentional reader misdirection – Sayer's subversion of the fair play theory – using our crime writers' archives as source material. Using notes and annotated drafts from these collections, the project will trace how the fair play device is embedded in the creative process. Material from the archives can show how an initial description of the criminal might be carefully finessed over several drafts to ensure that they are foregrounded enough to be remembered, but their importance is diminished enough to misdirect the reader. As a result, a book's final draft plays 'fairer' than the first.

The project will consist of a number of activities and outputs, which may include conference papers, keynotes, publications and engagement activities. We hope that this will open up a range of potential research approaches to crime writers' archives, both at the University of Leeds and beyond.

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**Sarah Prescott**

University of Leeds

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# The R.S.Thomas and M.E.Eldridge collection at Bangor University

Elen Wyn Simpson gives an update on progress making this collection accessible

The R.S.Thomas and Mildred 'Elsi' Eldridge collection has been in the care of Bangor University for nearly twenty years. Ronald Stuart Thomas (1913-2000) was a Welsh poet and Anglican priest and one of the finest poets in English of the twentieth century. He was noted for his nationalism, spirituality and deep dislike of the modern technological world. His wife, Mildred 'Elsi' Eldridge (1909-1991), was a distinguished artist – a painter and noted illustrator of books.

The collection exists thanks to the dedication of two individuals: Tony Brown, Emeritus Professor in English and Jason Walford Davies, Professor in Welsh and Welsh Writing in English, both of whom are well-known authorities on R.S.Thomas and Elsi Eldridge and who have written and edited many books on the poet, the most recent being 'Too Brave to Dream: Encounters with Modern Art' (2016). They are also the founders and directors of the R.S.Thomas Research Centre at Bangor University, which was opened by the poet himself in 2000.

The R.S.Thomas and Mildred 'Elsi' Eldridge collection is a 'collection' in the sense described by the General International Standard for Archival Description, Second Edition (2000): "an artificial assemblage of documents accumulated on the basis of some common characteristic without regard to the provenance of those documents". It has grown gradually over many years and consists of gifts, purchases and long-term deposits acquired from various sources.

At Bangor University the term 'special collection' is used to describe collections of archival or print material (or a combination of both) that have characteristics that set them apart from other types of collections. The material within a special collection may be rare and may require special handling and storage. A special collection is the accumulation of materials that collectively make up an important resource

because of their relevance to a particular topic or individual.

The R.S.Thomas and Mildred 'Elsi' Eldridge collection is a special collection that contains Thomas's personal library, a comprehensive collection of all R.S.Thomas's published work, as well as critical books on his work. The archival material consists of many unpublished manuscript poems, prose pieces, correspondence, photographs and newspaper cuttings etc. There are also artefacts, such as one of R.S.Thomas's distinctive red ties with his CND badge and his pocket watch and christening cup. Of course, the material relating to Elsi Eldridge is of equal importance. There are numerous paintings, sketches and drawings, together with sketchbooks which include early studies of R.S.Thomas, correspondence and her autobiography and journals, which are currently being prepared for publication.

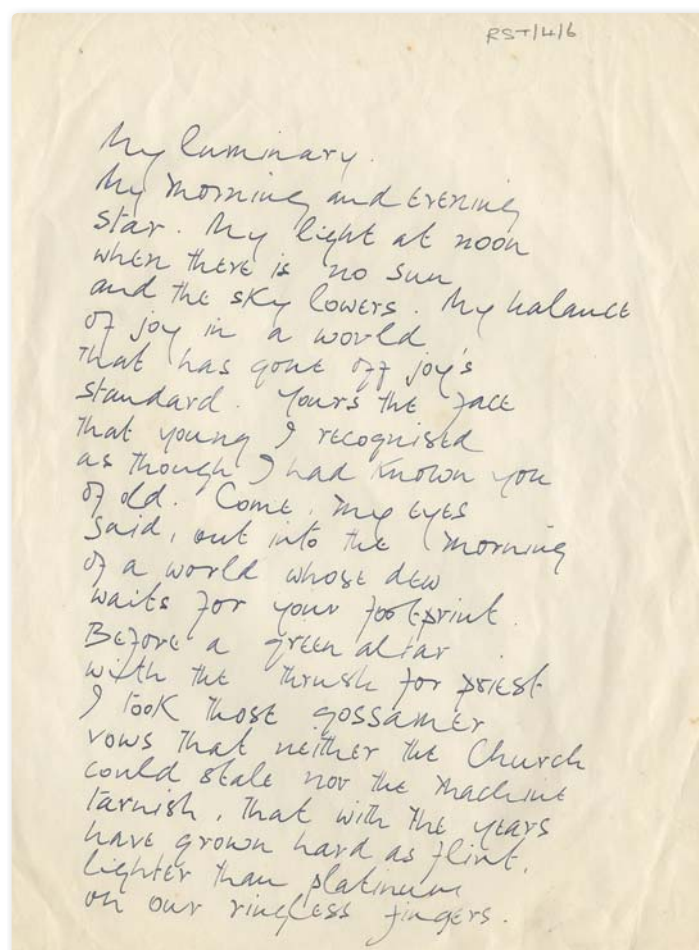
Whilst the printed material is stored securely in the Research Centre, which is located in the university library, the archival material is in the care of the Archives and Special Collections and stored alongside our other archival collections. The R.S.Thomas Research Centre has taken on the responsibility of liaising with potential donors and depositors, dealing with copyright requests, arranging promotional activities and drawing in researchers from far and wide.

The challenges that the Archives and Special Collections faced in relation to the archival material were and still are of a more practical nature. With an increasing number of requests by researchers to view the material despite its uncatalogued status, there was a real concern that the exact provenance of various deposits in the collection could be at risk. Early attempts, for example, to bring together the correspondence of R.S. Thomas from more than one source, were found to be ineffective in terms of collection management. Finally, in 2015 we decided that cataloguing the collection was a priority for the service and that, in order to ensure its archival integrity, every new accession should be considered as one archival 'series'. With make exceptions in some instances, where individual items which have been acquired from random sources. We gather these sources under one series named 'varia'.

We then began to work on cataloguing the collection. With the assistance of university graduates and volunteers under the guidance and supervision of the archivist, we can now offer a listed collection of ten series and a catalogue that researchers can consult



Portrait (pencil and gouache) of R.S.Thomas by Elsi Eldridge, 1981. Copyright Elodie Thomas



'Luminary', a poem by R.S.Thomas written around 1980. It is one of a series of remarkable love poems and elegies which the poet wrote for his wife. Copyright Elodie Thomas



“ *there was a real concern that the exact provenance of various deposits in the collection could be at risk* ”

online ([calmview.bangor.ac.uk/Calmview/](http://calmview.bangor.ac.uk/Calmview/)) or in paper format in the reading room.

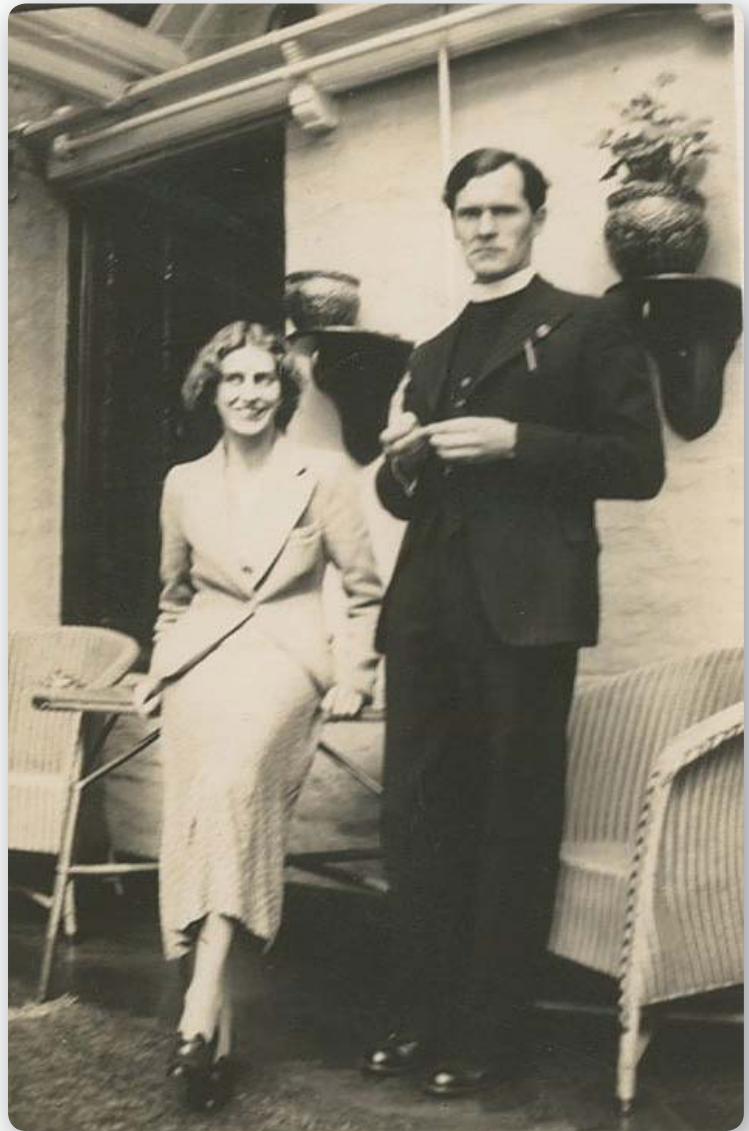
As an archive service that houses mostly institutional records and the papers of landed estates, cataloguing a literary collection of such kudos was an immense challenge. We needed to develop specific, bespoke cataloguing guidelines for the collection and implement them, based on ISAD(G)v2 and the GLAM Cataloguing Guidelines. Our guidelines state the level and depth of cataloguing appropriate to the collection and stress the importance of being very specific in relation to the extent and medium of the unit of description. They also contain specific examples on how to describe untitled poems to ensure conformity throughout the process.

Other responsibilities which form an important part of our work with the collection are administering data protection and copyright legislation, creating and managing access procedures for the Research Centre and archival collection, writing privacy declarations and collaborating with the university librarians and collections officer to make the whole collection more accessible.

As the collection continues to grow, the cataloguing work is ongoing and, as ever, the work of R.S.Thomas and his wife continues to inspire and attract the interest of visiting scholars. Substantial challenges and sensitive issues continue to crop up in relation to the archival material, but with the assistance and knowledge of the directors of the R.S.Thomas Research Centre we have the confidence that within a few years this special collection will be fully listed and accessible.

**Elen Wyn Simpson**

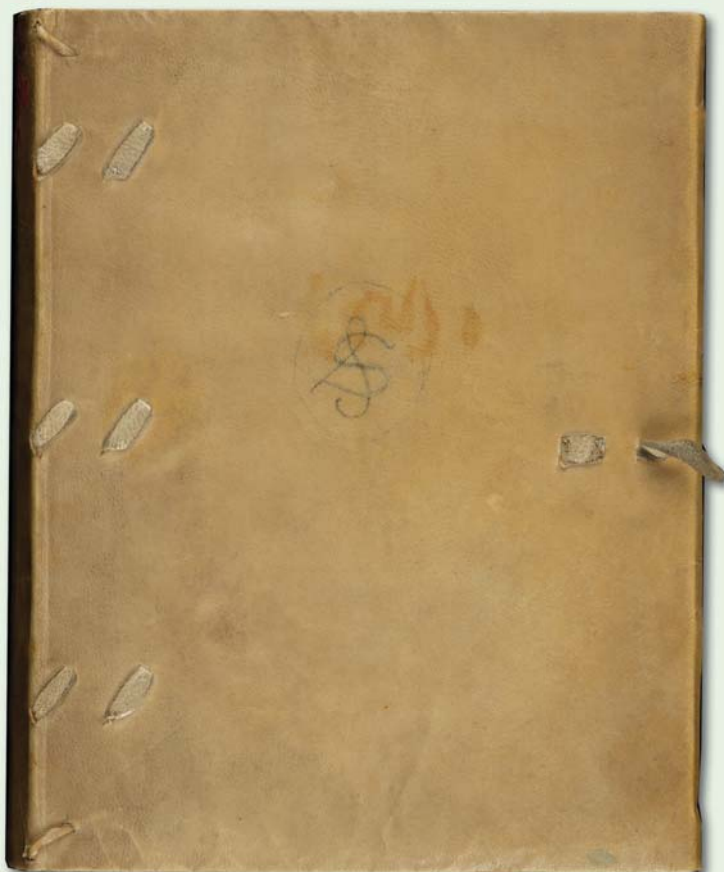
Bangor University



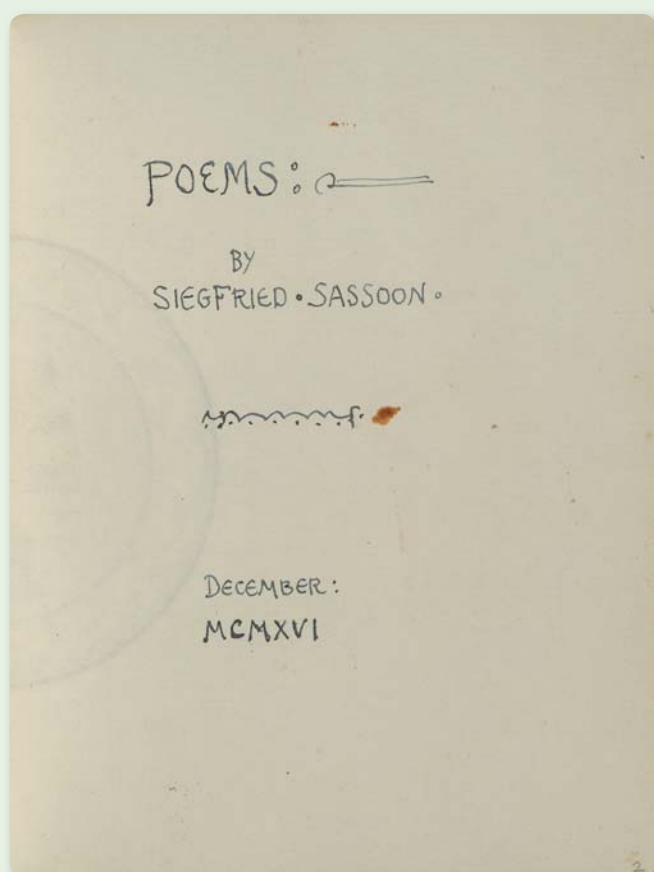
Photograph of R.S.Thomas and Elsi Eldridge taken on their wedding day at Bala, north Wales, 4 July 1940. Copyright Elodie Thomas.



Painting by Elsi Eldridge, Italy 1934. Copyright Elodie Thomas.



Poems: by Siegfried Sassoon. CUL Ms Add 10193, cover. Acknowledgement, Cambridge University Library.



Poems: by Siegfried Sassoon. CUL Ms Add 10193, title page. Acknowledgement, Cambridge University Library.

# Poems: by Siegfried Sassoon

John Wells describes two notable volumes of Sassoon's poetry acquired by Cambridge University Library

**I**n the summer of 1916, whilst recuperating in England from an illness contracted on active service, Siegfried Sassoon commenced a friendship with the literary hostess Lady Ottoline Morrell. Around the same time, he began

to select those of his poems that he thought suitable for inclusion in a published collection, and he transcribed fair copies of them into a blank notebook presented to him by Morrell.

Sassoon described the volume in his book 'Siegfried's Journey': 'Beautifully bound in orange-vermillion vellum, with end papers of a brocade-like Italian pattern of blue and marigold entwined on a dim-gilt background, its hundred leaves of hand-made paper seemed almost too exquisite even for my most careful handwriting.'

*“The volume as first presented to Ottoline Morrell had many leaves left blank at the end. Over the next few years, Sassoon filled most of these with additional poems and drawings.”*



Cambridge University Library acquired the volume as part of its major accession of Sassoon manuscripts in 2009. The first of its two title pages reads ‘POEMS: by Siegfried Sassoon/1916.’

Perhaps as a gesture of gratitude, Sassoon began to compile a further selection of his poems with a similar title, intended as a return gift to Morrell. The notebook he chose was less flamboyant in outward appearance than the one he had received from Morrell, but was nevertheless a handsome production in its more austere fashion. It has a limp, laced-case natural vellum binding, and the front cover is inked with Sassoon’s double-S monogram. Cambridge University Library has recently purchased this book with the support of the Friends of the Library.

On the front free endpaper is pinned a cutting of Sassoon’s poem ‘To Victory’, printed in *The Times* of 15 January 1916. This poem had been the germ of the friendship between Sassoon and Morrell: she described in her memoirs of the war years, published as ‘Ottoline at Garsington’ in 1974, how she made enquiries to *The Times* about the poem’s author, and contacted him by letter. Opposite the title page is pinned a feather, white with a possibly natural pink shading at the tip. Its significance is obscure. The use of a white feather as a charge of cowardice is well known, but it is not clear how it would have applied to Sassoon in December 1916, after the award of his Military Cross but before his celebrated protest against the continuation of the War in the summer of 1917. On the reverse of the title page the volume is dated ‘Litherland’ (Sassoon’s regimental depot near Liverpool), ‘Dec. 31st 1916’.

There are two epigraphs in the volume. One is a stanza of Emily Brontë’s poem ‘The Prisoner: A Fragment’. Morrell had written of ‘dark prison-like days’, and of poetry as a means of escape, in her first letter to Sassoon. Also included is an extract from a meditation from Thomas Traherne’s ‘Centuries’. Sassoon used a slightly longer extract from this meditation as an epigraph for the volume that Morrell had given him earlier in the year. It is easy to see how Traherne’s account of childish innocence and delight in existence turning to corruption and knowledge of ‘the dirty devices of this world’ might have chimed with Sassoon’s journey from an idyllic pre-war existence to the grim conditions of the Western Front.

The subsequent 27 leaves apparently complete the volume as it was first presented to Morrell. They contain eight poems, and four ‘unique illustrations’. All but one of the

“*Cambridge University Library acquired the volume as part of its major accession of Sassoon manuscripts in 2009*”

poems in this section are among those later classed as ‘war poems’ in Sassoon’s published collections, but many of the pieces he transcribed for Morrell eschew close description of the particularities of life at the Front. He included none of the scathing epigrammatic poems which, by the end of 1916, he had already been writing for several months. The four illustrations, executed predominantly in blue-black ink, have stylistic affinities to the illustrations found in Sassoon’s journals of the period.

The volume as first presented to Ottoline Morrell had many leaves left blank at the end. Over the next few years, Sassoon filled most of these with additional poems and drawings. Changes in ink colour and page orientation, and a general although uneven progression of datings, from February 1918 to September 1925, suggest that the additional poems were added intermittently, some of them in batches, over a period of years. There are two additional full-page images.

The last three poems in the volume, written in cartouches within brightly decorative water-coloured backgrounds, were first collected in ‘Vigils’, published in 1934, indicating that the contents of the volume were still being added to until quite close to the end of Morrell’s life (she died in 1938). At the back of the book is a mimeographed typescript copy of Sassoon’s ‘statement’ against the war, dated July 1917, a reminder of the role played by Ottoline Morrell and her friends in the encouragement and formulation of Sassoon’s protest.

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**John Wells**

Cambridge University Library

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# A writer in residence at the John Rylands Library

*'Somebody out there loves your work. Maybe they just haven't seen it yet' - Rosie Garland, 2018*

In the autumn of 2018, the John Rylands Library was delighted to welcome Rosie Garland as its inaugural writer in residence. An award-winning author and performer of novels, poems and short stories, Rosie is also singer with post-punk band The March Violets. Her first novel, *The Palace of Curiosities*, was published in 2013, and has been followed by *Vixen* in 2015, and *The Night Brother* in 2017. She also feels an affinity with libraries, and has chosen to set her latest novel at the Rylands in the 1980s, following the fortunes of a student with a summer job at the library. This new work led Rosie to approach the Rylands and propose a residency.

As this is our first foray into an official collaboration, we have had open discussions with Rosie on what the residency might include, and we have the freedom to experiment with mutually beneficial activities. As location plays a significant role in the inspiration for this new creative work, an obvious early step was to provide Rosie with an alcove on the gallery of our historic reading room in which to write. It will be fascinating to observe the effect that unfettered access and immersion in our building will have on the creative process of representing and experiencing the space through literature. The residency also offers us an opportunity to enhance the



Rosie Garland at the John Rylands Library. Copyright: Jill Jennings

interpretation of our space and its distinctive identity, and to explore the opportunities it offers for inspiring other creative works.

Another easy decision was to introduce Rosie to staff at the Rylands who remember it in the 1980s, and who can provide invaluable information in their reminiscences about the changes that have occurred, both in the physical makeup of the building and its various extensions, and in the procedures formerly followed by library staff. Rosie has also met the conservation and digitisation specialists who work at the library. The techniques that they use in areas such as spectral imaging and consolidation quite literally provide additional layers through which to view the collections held at the Rylands. Rosie will also be making use of the Rylands' institutional archive, which offers valuable insights into the activities of the library at the time at which the novel is set.

During Rosie's time with us, we plan to run seminars for students in Manchester, to hold readings of excerpts of the novel whilst it is a work in progress, and to publicise and document the project through our Special Collections blog. I am confident that further avenues for audience engagement will present themselves. Rosie is very keen to engage with local and more eclectic public audiences.

Although we are just beginning Rosie's residency, the atmosphere of creativity it has generated is already evident. Dr Sarah May, manager of the John Rylands





*Bedford Lemere & Co., Phot. to the Queen, 1877, Strand, London.*

The historic reading room at the John Rylands Library, 1900. Credit: Bedford Lemere and Co. Copyright: the University of Manchester Library

Research Institute, was inspired to develop the Institute's first artist in residence grants. These short-term residencies are designed to support early career researchers in the production of creative outputs inspired by the collections held at the Rylands. They also come at an apposite time, as they coincide with Creative Manchester, a multi-million-pound project at the University of Manchester intended to support its work in the arts, and with cultural and creative industries.

I'm thrilled to be working with Rosie and look forward to the opportunities provided by this residency to develop new ways to communicate with our audiences and to enrich the experience of a visit to the John Rylands Library.

**Jessica Smith**

John Rylands Library, University of Manchester

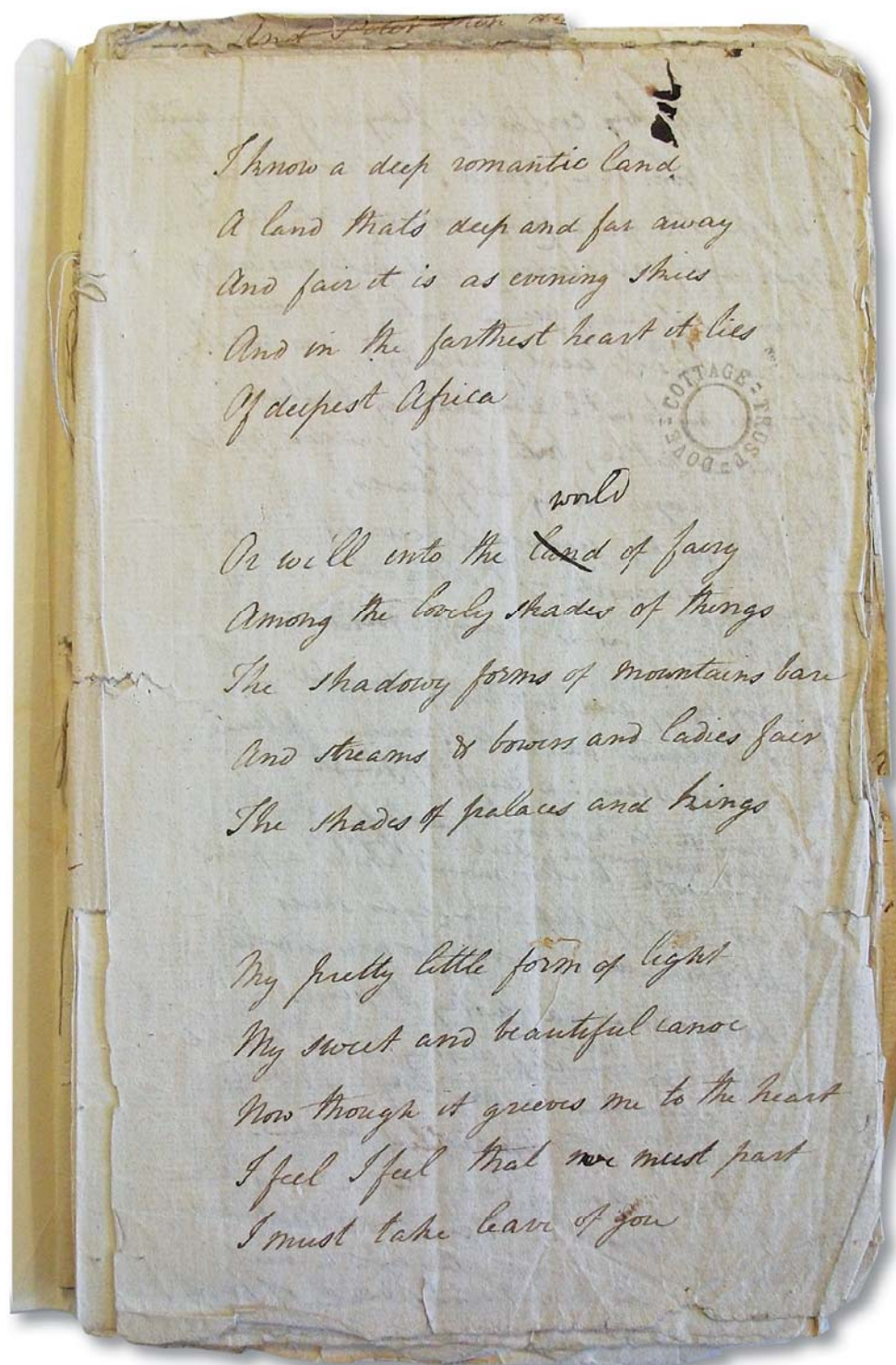


# Reflecting the life and times of the Wordsworths: the recent conservation of two manuscripts in the Wordsworth Trust collections

The written heritage collections held by the Wordsworth Trust represent an incredible physical cross-section of the literary output of the Romantic era. At the core of the collections are the personal and literary manuscripts of the Wordsworth family. These contain the majority of William Wordsworth's original verse manuscripts, as well as the extensive correspondence archives and journal collections of his sister, Dorothy Wordsworth, and other family members. What is additionally significant is the background to the Wordsworths' personal stories that the material composition of some of these provide, giving additional contextual and interpretative tools for the understanding of the written words themselves.

The ongoing project to conserve the manuscript collections aims to stabilise and maintain as much of the original structure, character and composition as possible whilst balancing the need for their use as display and research materials. Two notable examples were recently conserved: DCMS 18 and DCMS 19. Although the conservation method for each item was different, the overall aims of the conservation treatments were similar. Moreover, they are great examples of material evidence contributing to the story they have to tell.

DCMS 18 is a collection of verse by William Wordsworth, written in the hands of both William and Dorothy Wordsworth. It is a very personal collection, with the thought processes



DCMS 18, page 1, before treatment, courtesy of Victoria Stevens, with kind permission of The Wordsworth Trust



I know a deep romantic land  
A land that's deep and far away  
And fair it is as evening skies  
And in the farthest heart it lies  
Of deepest Africa

Or will into the <sup>world</sup> land of fairy  
Among the lovely shades of things  
The shadowy forms of mountains bare  
And streams & bowers and ladies fair  
The shades of palaces and things

My pretty little form of light  
My sweet and beautiful canoe  
Now though it grieves me to the heart  
I feel I feel that we must part  
I must take leave of you

of composition writ large in the many amendments and erasures. It consists of 27 extant unbound leaves roughly stabbed through with what is likely to be sewing thread. This homemade manuscript, almost certainly compiled and sewn in the Wordsworth household, clearly shows how the family business of poetry was collated and filed. Its condition, as an inherently fragile and possibly transient object when it was written and compiled in 1798, was poor, with creased and torn leaves and an unravelling sewing structure. Although damaged, removing that structure would have diminished the object materially and contextually. Instead, the conservation adopted a lighter touch, working to strengthen and support the paper around the sewing.

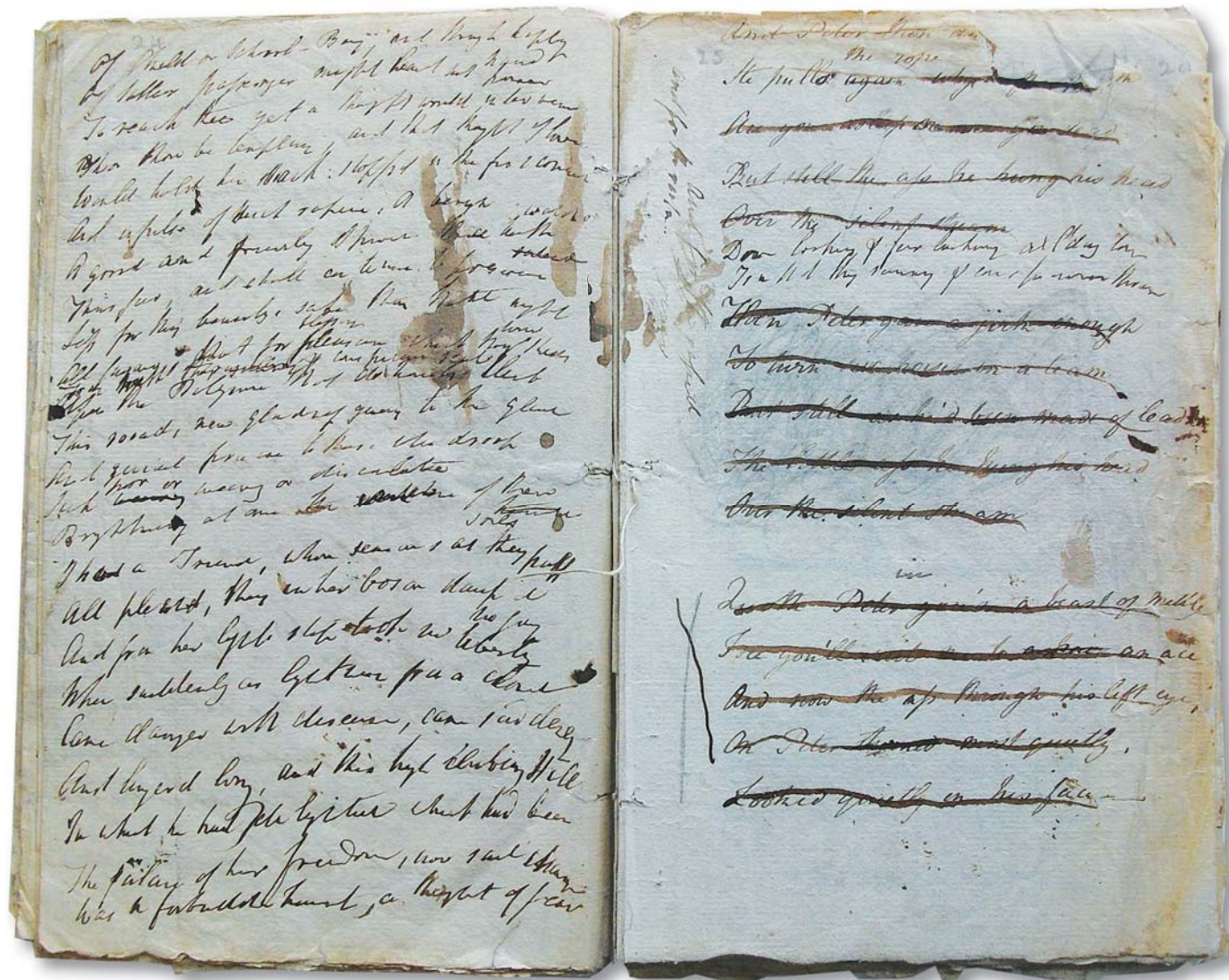
“Although the conservation method for each item was different the overall aims of the conservation treatments were similar”

DCMS 18, page 1, after treatment, courtesy of Victoria Stevens, with kind permission of The Wordsworth Trust

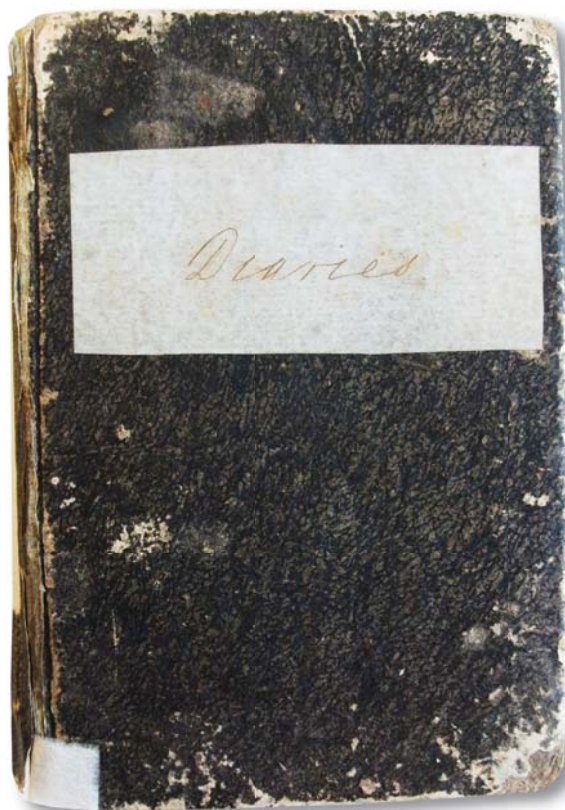


DCMS 18, pages 24 and 25 before treatment, courtesy of Victoria Stevens, with kind permission of The Wordsworth Trust





DCMS 18, pages 24 and 25 after treatment, courtesy of Victoria Stevens, with kind permission of The Wordsworth Trust



DCMS 19, strengthening Japanese paper splints, courtesy of Victoria Stevens, with kind permission of The Wordsworth Trust

After cleaning the surface, we resized the softened and curled edges locally to improve their strength and handling resistance. The writing medium was mainly in iron gall ink, some of it showing signs of degradation. So we interleaved the textblock with blotter and weighted it to encourage flattening, rather than relying on humidification. The end result is a stable object true to its original intention.

DCMS 19, Dorothy Wordsworth's 1802 Grasmere Journal, is a pivotal item in the collection. The entry for 15 April 1802 clearly references the scene that inspired one of the most famous and recognisable poems in the English language, 'I Wandered Lonely as a Cloud'. Its physical structure may also give insight into the life of its owner. It is a very specific type of case binding, known prosaically in English as a three-piece case, in Germany as a gebrochener rücken, or broken-back binding, and in France as a reliure bradel, after the binder who was reputed to have introduced this structure into the



DCMS 19, reinstating the case structure,  
courtesy of Victoria Stevens, with kind  
permission of The Wordsworth Trust



DCMS 19, spine before treatment, courtesy of Victoria Stevens, with kind permission of The Wordsworth Trust



DCMS 19, spine after treatment, courtesy of Victoria Stevens, with kind permission of The Wordsworth Trust





“The weakness of the paper cover and historical handling of the object had resulted in instability that carried the risk of more significant damage”

canon of French binding practice. It was a relatively unusual binding type in England at the time the journal was written but was much more commonplace in Europe. The black-brown paste paper covers are also typically middle European. Could it have been bought by Dorothy during her travels with her brother and Coleridge in Germany in 1798/9? It is tempting to think so, and its provenance may be corroborated by archive notes detailing blank notebook purchases all being bought at the same time during this period.

The weakness of the paper cover and historical handling of the object had resulted in instability that carried the risk of more significant damage if treatment did not take place. The need to balance minimal intervention, to ensure there was no change in the appearance of this very familiar collection object, with use for display and research required a similar strengthening approach to the treatment undertaken on DCMS 18.

We supported the accessible areas of the spine with Japanese paper splints. We then extended onto the outer face of the boards below the lifted cover to bring together gaps in the textblock and reinforce the spine and board attachment.

We used toned Japanese paper to blend in the repaired area with the original spine lining, which visible due to the damage. We did not try to infill the missing areas of brown outer cover, as this would have resulted in a radical change in appearance and character of the binding. The resulting repair was strong but coherent with the original structure and the pre-treatment appearance of the binding.

The Wordsworth Trust is entering a new and exciting phase with a major reinterpretation of the museum and its environment under the HLF-funded Reimagining Wordsworth project, due for completion in 2020. The ongoing conservation of the manuscript collections will allow these often fragile but evocative objects to continue to interest, educate and inspire.

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**Victoria Stevens**

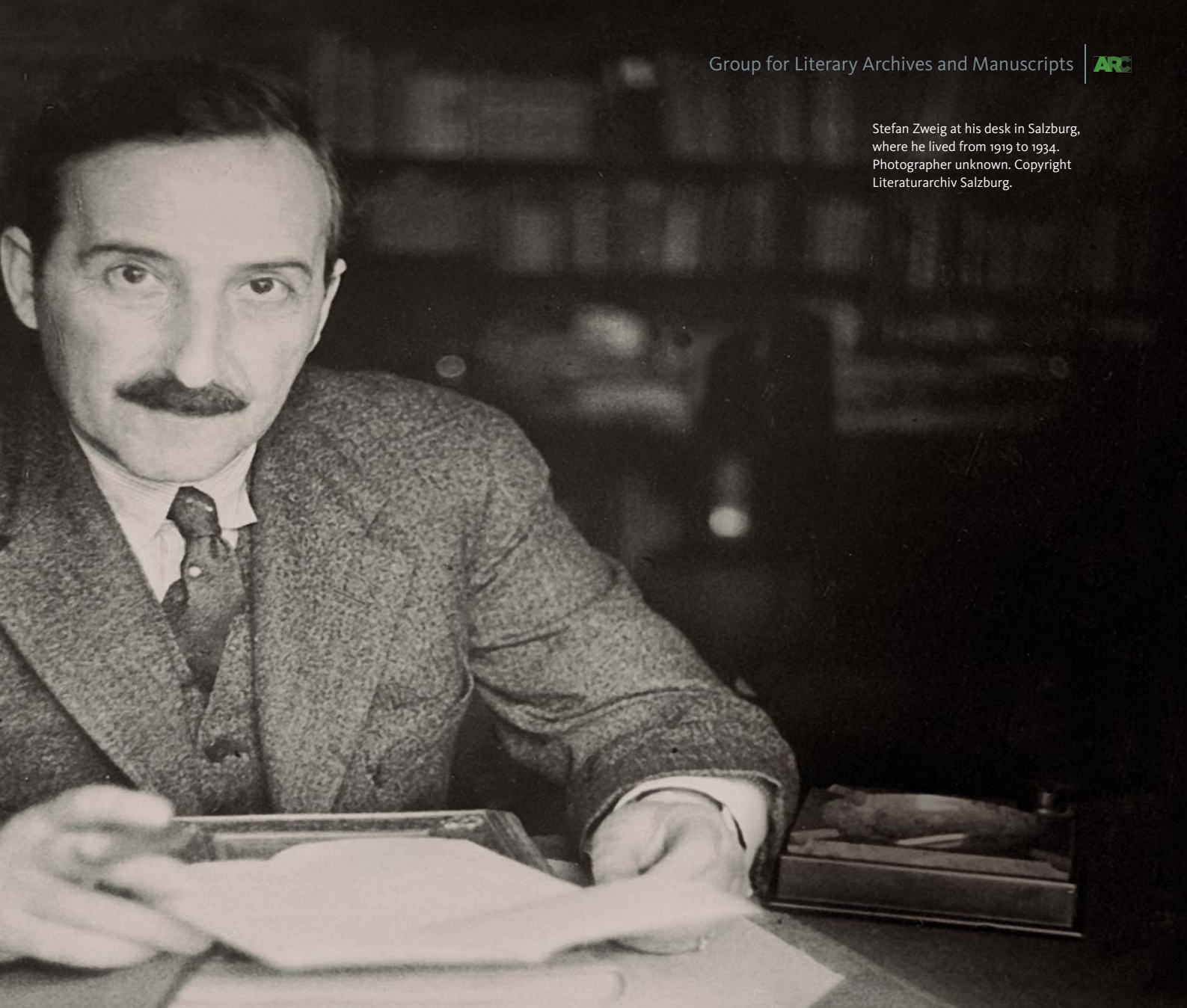
Victoria Stevens ACR Conservation and Preservation Ltd

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Making the archive whole: addressing the diaspora of the Stefan Zweig papers





Stefan Zweig at his desk in Salzburg, where he lived from 1919 to 1934. Photographer unknown. Copyright Literaturarchiv Salzburg.

Digitisation offers great potential for re-uniting divided collections, as shown by this exciting project

The extant literary archive of Stefan Zweig (1881-1942) can be said to have emigrated as much as the man himself, as the many documents which comprise it are held in both public and private collections on four continents. The noted Austrian Jewish author left his home in Salzburg in 1934, settling first in England (London and Bath), then America, and finally Pétropolis, Brazil, where he committed suicide in 1942 alongside his second wife, Elisabeth Charlotte (Lotte), née Altmann.

Literary scholars around the world will attest to the challenges such a diaspora of manuscripts creates in the research process. It was based partly on this challenge that Zweig biographer Oliver Matuschek pursued the creation of a comprehensive online database containing both digital

surrogates of Zweig's Nachlass and bibliographical data from the many repositories holding Zweig manuscripts. The result is the 'Stefan Zweig Digital' project ([www.stefanzweigdigital.com](http://www.stefanzweigdigital.com)), based at the Literaturarchiv Salzburg (LAS) in Austria. Part digital archive, part research portal, the project is a cooperative effort between the LAS and the Centre for Information Modelling (ZIM) at the University of Graz and represents the combined labours of Matuschek, LAS Archivist Lina Maria Zangerl, Christopher Pollin (ZIM), and a number of volunteers. Still a work-in-progress, the launch of the project in June 2018 heralded a significant step in promoting Zweig scholarship and not least the literary heritage of German-speaking émigrés who made their homes, at least temporarily, in the United Kingdom.





Zweig's library in his Salzburg home included around 10,000 volumes, of which 1,300 are still traceable today. Acknowledgement: Suse von Winternitz. Copyright Literaturarchiv Salzburg



dieser Tote hat und seinem Leben <sup>unvergessen</sup> gar  
 Mannesjahre hat ~~Sigmund Freud~~ erfüllt und uns  
 damit ein geistiges Glück ohne gleichen geschenkt. Hier  
 war er endlich inmitten einer stillen und vergessenen  
 Zeit: der Unbeirrten, der reine Wahrheitssucher, dem  
 nichts in dieser Welt wichtig war als das Absolute, das  
 Dauernde <sup>gütliche</sup> ~~gütliche~~. Hier war er endlich vor unseren  
 Augen, vor unseren ehrfurchtlichen Herzen, der edelste,  
 der vollendete Typus des Forschers mit seinem ewigen  
 Zwiespalt — vorsichtig einerseits, sorgsam prüfend,  
 sich selbst überlegend und mit selber befragend,  
 solange er einer Erkenntnis nicht sicher <sup>war</sup>, dann aber,  
 sobald er eine Überzeugung erlangte, sie verteidigend  
 wider den Widerstand einer ganzen Welt. An ihm haben  
 wir, hat die Zeit <sup>wieder</sup> endlich einmal vorbildlich erfahren,  
 dass geistige ~~geistige~~ <sup>geistige</sup> ~~geistige~~ sein kann alles wert-  
 vollste und es keinen herrlicheren Ort auf Erden  
 gibt als den freien, den unabhängigen des geistigen  
 Menschen; unvergesslich wird <sup>sein</sup> ~~sein~~ <sup>erinnert</sup> ~~erinnert~~  
 Erkenntnis zu finden; die andere wird entdecken  
 weil sie nicht wagten selbst es zu finden oder  
 gar auszusprechen und zu bekennen; wozu ein for-  
 cher hat er uns gegeben und dieser seiner geistigen

Er lieber hat gewagt und gewagt,  
 immer wieder und allein gegen alle, gewagt und  
 hat vorausgewagt in das Unbekannte bis zum letzten Tag seines Lebens;

After Zweig's death, the manuscripts that represented the bulk of his written estate were returned to his heirs in London, where they remained for decades after the end of the war. Among these were handwritten and typescript drafts from Zweig's prolific output, as well as thousands of items of correspondence with some of the most prominent figures of his time, including Frans Masereel, Rainer Maria Rilke, Richard Strauss, and Virginia Woolf. Of particular interest are letters exchanged with the Ministry of Information in London when Zweig was pursuing British citizenship, which he finally received in 1940. Ultimately, these papers of shared provenance were separated from each other, sometimes resulting in the splitting of single documents, and the greater part of Zweig's literary estate was eventually divided between repositories on either side of the Atlantic – specifically, the Literaturarchiv Salzburg and the Daniel A. Reed Library of the State University of New York in Fredonia (USA).

One of the more poignant examples of this geographic dispersion can be seen in the manuscript for the eulogy Zweig wrote on the death of Sigmund Freud in 1939. The first page of the manuscript resides in the collection of Reed Library, with the remaining five pages in Salzburg. Such instances demonstrate the acute barriers to research when archives are unwittingly riven. Now, thanks to 'Stefan Zweig Digital', the eulogy and other parts of these collections, in collaboration with the former archivist at Reed Library, Kim Taylor, have been re-joined in the digital environment.

Users of the site can further explore Zweig's literary estate through a timeline of key life events and works, thematically arranged groupings of documents, and a full catalogue of nearly 1,300 volumes from Zweig's personal library. The majority of these books still reside with his heirs in London. Others can be found in institutions such as the London Library, to which

Zweig, as a member, donated 90 titles in 1938. As Matuschek and Stephan Matthias explain in their book 'Stefan Zweigs Bibliotheken', published by Sandstein Verlag in 2018, in England Zweig possessed only a portion of his library from Austria, thus he became quite dependent on public collections to support his research. Fortunately, the library of the British Museum, today the British Library, was barely 20 minutes' walk from his apartment on Hallam Street. His deep appreciation for these British institutions is revealed in a letter to Romain Rolland written years earlier: "Béni le British Museum, la plus belle bibliothèque du monde où on ne sent pas la stupidité politique et où on peut encore se concentrer" (The blessed British Museum, the most beautiful library in the world, where one senses no political stupidity and can still concentrate). Appropriately, in 1986 the British Library received from Zweig's heirs a considerable number of rare books, printed music, and nearly 200 items from his autograph collection.

The future goals of 'Stefan Zweig Digital' include the ability to link to the holdings of other repositories, such as the British Library, thus exposing relationships between the digital facsimiles on the website and Zweig archives around the world. Recently, the National Library of Israel partnered with the LAS in this effort. We hope that more partnerships will follow so that the project can sustain its efforts to promote the continued relevance of Zweig's literary output.

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#### Lina Maria Zangerl

Literaturarchiv Salzburg (Austria)

#### Kim Taylor

Freelance archivist and cataloguer, York

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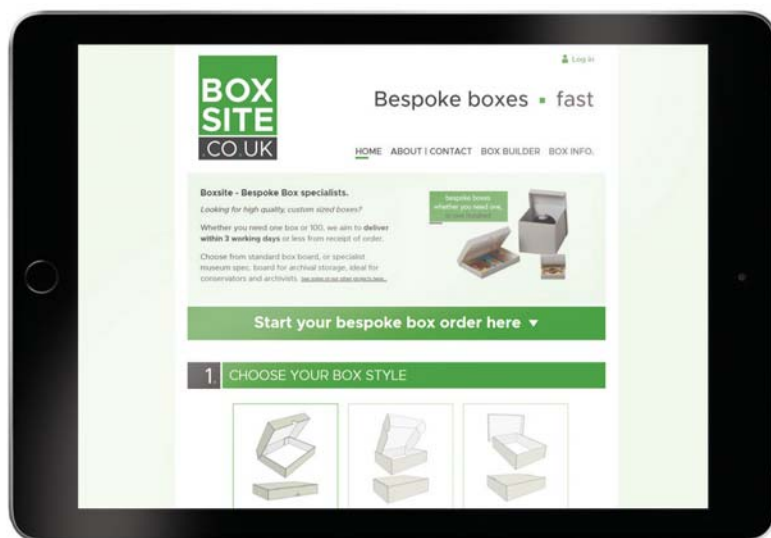
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