



Archives & Records
Association
UK & Ireland

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Specialist Repositories' Special Issue

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Dowager Marchioness
of Salisbury



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

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WELCOME **ARC**

EDITORIAL

Welcome to the October issue of ARC.

Whether we like it or not, October is all about Halloween. Retailers try to make us stock up on sweets and fake cobwebs at least a month in advance. There are 'fright night' film seasons on every channel, and trick-or-treaters knock on our doors for about a week. Let's be honest, it is tempting to turn off all the lights and pretend you are out.

And there's no escape from it here, as the Section for Specialist Repositories chooses 'death' as its theme this year. However, there isn't a witch, pumpkin or bat in sight. Instead we have a fantastic set of articles, each with a slightly different take on the subject. We cover most of the main causes of death (murder, suicide, execution, disease and mishap), and look at the way death affects us, and the way we remember those gone before.

It is easy to scoff at the commercial side of Halloween, but most of our traditions stem from the ancient idea that the souls of the departed can visit on this one night each year. And what are archives if not the voices of the departed? We spend our working lives trying to make these voices heard and to ensure that the dead are remembered and celebrated. So let's make Halloween the official holiday of the archive. Embrace it! No more turning off the lights and pretending you are out.

As a final note, the fantastic Susan Scott, who has done an amazing job of rounding up articles for the last ten years, is relinquishing her post as ARC's SSR co-ordinator. Many thanks to Susan for all her hard work - you will be missed!

Ceri Foster, Sarah Norman, Ellie Pridgeon, Rose Roberto and Richard Wragg.

Correction for September 2013 Issue of ARC

In the article on page 20 by Jenny Shaw, *The Human Genome Archive Project*, an image showing the internal structure of DNA from the collections of Imperial College was mistakenly placed next to her article, rather than the images she submitted. We would like to apologize to her for this error.

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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Specialist Repositories Cover images:

Left: William Cecil, Lord Burghley (by John de Critz the Elder, ca. 1590).

© The Marquess of Salisbury, Hatfield House.

James May, Thomas Williams and John Bishop in the dock at Bow Street, 1831, for the murder of Carlo Ferrari, an Italian boy. Wellcome Library, London.

'Amy Louise' cot & patient, as used as 'Carte de Visite'. Great Ormond Street Hospital Archive.

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Opening Lines



Vicki Wilkinson is a Records Manager at the Royal Bank of Scotland Group. She is a former Chair of the Records Management Section and has been recently elected to the ARA Board helping to ensure all areas of the membership are represented at the highest level.

When I was first asked to write this piece I thought I needed something quirky, alternative, erudite even to grab your attention. Shakespeare obviously came to mind as did Mark Twain but then a song came on the radio and I knew I'd got it - Reach for the Stars. So hopefully you are all humming or tapping your feet and I can tell you about why I, a Records Manager, wanted to join the Board and reach for those stars.

As the former chair of the Records Management Section I had felt for ages that records management was sometimes a bit of an after thought in ARA. Far from being the central part, the R in the middle of ARA, one of the largest sections with over 500 members, we were sometimes overlooked or forgotten. Most things were written for archivists or about archive issues. I have often mused about why? When I was trained archives and records management were part of the same course (cue my next article on the relationship

between the two!). I still don't have an answer but its time to stop wondering and start fixing it. And the only way to truly change it is to influence from the top - the Board.

Martin Taylor and John Chambers will remind me that I am not wearing any particular hat on the Board and that is true. But make no mistake, I see it as part of my responsibility to you all to get records managers and records management properly represented. And I need to remind my fellow Board members that they also don't wear any particular hat (and I will).

The danger if we don't improve the situation is that we will lose our records management members to alternative bodies and also that we won't equip those who move from archive to records management jobs with the tools, information and support they need. That would be a crime and the Board would be accountable.

So there you have it. I am reaching for the stars to get a systemic change in our Association. But I also want to bring my enthusiasm, experience and passion for archives, records management and conservation to the high table. Wish me luck!

And to finish off - another good song - The Times they are a-changing!

.....
Vicki Wilkinson
 Group Records Management

Explore Your Archive

In November, the archive sector in the UK and Ireland will collectively launch the *Explore Your Archive* campaign.

Archives collections are as many and varied as the organisations that hold them. *Explore Your Archive* will help us, as a profession, to demonstrate this to new audiences, and to show the public that archives contain something for everyone, no matter what their interests or background. *Explore Your Archive* is an exciting new way to showcase the richness of your collections. I hope by now you will have looked at the toolkit, available at: www.nationalarchives.gov.uk/archives-sector/archive-awareness-campaign.htm. It has everything you could need to take part, from ideas and downloadable artwork, to tips about working with local media and templates for posters.

What happens next?

We are gearing up for the November launch, and the campaign team would love to hear your ideas for taking part in advance so we can help publicise your events and activities. If you'd like to join in, there's still time, and if you are in need of a bit more inspiration, please get in touch and we'll be happy to help make connections or come up with ideas.

The countdown has begun...

Emma Markiewicz

Principal Programmes Manager
The National Archives

exploreyourarchive@nationalarchives.gsi.gov.uk

Collecting Matters

Over the past few months there have been various conferences and fora exploring different aspects of connecting collections, however specialist: with other collections, with new and existing users, with the wider cultural and creative sectors.

Archivists from across Europe gathered in Dublin to discuss *Building infrastructures for archives in a digital world* through the Archives Portal Europe Network of Excellence (APEX): www.apex-project.eu/index.php/events/dublin-conference

For the Collections Trust's *OpenCulture 2013*, the question was how far good collections management could support participation and engagement: www.collectionslink.org.uk/openculture2013

And at the Community Archives and Heritage Group (CAHG) Annual Conference, our *Industrial Heritage*, included the historical remains of South-East Essex: <http://beyondthepoint.co.uk/> and the archaeological history of the Thames: www.thamesdiscovery.org/

There has been a recent focus too on recognising the value and significance of collections. Arts Council England is reviewing its *Designation Scheme*: www.artscouncil.org.uk/news/arts-council-news/designation-scheme-now-closed-review/ and the *2013 UK Memory of the World Inscriptions* were announced, including the Domesday Book, Hitchcock's silent movies and London County Council bomb damage maps: www.unesco.org.uk/2013_uk_memory_of_the_world_register

We know how to celebrate our collections and we have established communities for sharing our specialisms. The Archives and Records Association (ARA) offers professional support through its Sections and Interest Groups: www.archives.org.uk/about/sectionsinterest-groups.html And the Collections Trust links to a whole range of Subject Specialist Networks (SSNs): www.collectionslink.org.uk/collaborate/subject-specialist-networks

But what aren't we collecting? What new collections should we be building?

At The National Archives we prioritise our activities to support strategic collection development, to map collecting, and to work with the sector to identify gaps: www.nationalarchives.gov.uk/archives-sector/collections-strategies.htm

And you can help us. Tell us where you think collecting isn't happening, and together we can ensure that there are no future archival black holes, specialist or otherwise.

Cathy Williams

Head of Collections Knowledge, The National Archives

asd@nationalarchives.gsi.gov.uk
nationalarchives.gov.uk/archives-sector/collections-strategies.htm

Registration Scheme News

New Enrolments

We welcome the following new candidates to the Registration Scheme and wish them good luck with their progress:

Robert Athol

College Archivist, Clare, Trinity Hall, Jesus and St. Edmund's Colleges, Cambridge

Barbara Vesey

Archivist, Society of the Sacred Heart, Roehampton and Library and Archives Assistant, Bishopsgate Institute

Hannah Raeburn

Collection Access Officer & Cataloguing Project Archivist, Lincolnshire Archives

Forthcoming Workshop

We are pleased to confirm details of a Registration Scheme Workshop in London:

Registration Scheme Workshop, Tuesday 26 November at London Metropolitan Archives, 1 pm - 4.30 pm

This FREE half-day workshop is suitable for candidates, referees, mentors and anyone interested in enrolling on the scheme or becoming a mentor.

It will provide the opportunity to:

- Find out about the Registration Scheme: Why do it? Personal and professional benefits? What does it involve?
- Work through the four development areas: Formal training courses; Private study/ professional research; Work achievements; Contributions to the profession
- Work through Learning Outcome Forms: Motivation; Achievement; Evidence
- View successful portfolios
- Ask questions

Programme Structure:

13:00 - 13:10 - Arrival & registration

13:10 - 13:50 - Overview of the ARA Registration Scheme; Role of the candidate & mentor; Personal Development Planning

13:50 - 15:15 - Getting to grips with the four areas of development; Learning Outcome Forms

15:15 - 15:45 - Tea/coffee; View binders from some of the successful candidates; individual queries

15:45 - 16:30 - Support; Frequently asked questions; Discussion and round-up

Maximum attendance: 24. Book early to avoid disappointment (no later than one week prior to the date of the workshop)

To register for the workshop, please contact regschemeevents@archives.org.uk

CONTACTS:

General Registration Scheme Enquiries:

registrar@archives.org.uk

Registration Scheme Events Enquiries:

regschemeevents@archives.org.uk

Registration Scheme Admin and Bursaries:

regschemeadmin@archives.org.uk

Registration Scheme Communications Officer:

regschemecomms@archives.org.uk

Registration Scheme Mentor Queries and Advice:

regscheme Mentors@archives.org.uk

Richard Wragg

Communications Officer,

Registration Sub-committee

Our Town

Kristina Broughton tells us about a project exploring the development of Bournemouth through the Cooper Dean Estate archive and the eyes of young people.

Summary

Our Town was part of a broader project to catalogue and make accessible the important Cooper Dean Estate archive held at Dorset History Centre, and was delivered with Year Eight and Nine students at St Peter's School, Bournemouth over six weeks. The project aimed to develop young people's creative, technical, heritage and citizenship skills by engaging them in the history of development of their local area. The project provided a unique opportunity for young people to have a meaningful and creative input into development plans for Bournemouth, framed by current development proposals for the town centre, and original archive material from the Cooper Dean Estate collection.

Background

The Cooper Dean family were major landowner/developers in Bournemouth from the time of the Enclosure Act in 1805, up until the 1980s. The archive collection is a rich and extensive record of the development of Bournemouth through the Cooper Dean Estate's property transactions, development and redevelopment proposals, architectural drawings and correspondence.

The Cooper Dean Estate archive came to Dorset History Centre in 2000. In 2012, the Centre secured

funding from the A.E. Cooper Dean Charitable Foundation and JP Morgan (Littledown), to catalogue the collection and make it accessible through learning and outreach work. *Our Town* also received funding from the Cultural Hub, a partnership of cultural/heritage organisations and schools in Bournemouth and Poole.

Our Town Project Aims

- To develop young people as active citizens by engaging them in the development of their local area.
- To provide opportunities for young people to engage with archives.
- To develop young people's technical skills across creative disciplines.
- To provide young people with opportunities to gain professional skills and experience in development related fields.

Outputs

- Six-week Geography unit of work on the development of Bournemouth.
- Exhibition of archive material and students' work.
- Education Resource Pack.

Approach

Our Town was planned by Dorset History Centre, in partnership with the Head of Geography at St Peter's School, Richard Eastham of

Feria Urbanism (Lead Facilitator), Bournemouth Libraries and Arts University Bournemouth (AUB) as a six-week unit of work. The project was planned to replace the standard Geography scheme of work for Year Nine over a half term.

Successes

Students commented on the new knowledge they had gained about the history of Bournemouth and said it was important to "have their say" about the development of the town through this project. The 'real life' context for the project encouraged students to look at their local area in new ways and understand the challenges of town planning. Students felt that working with professionals raised the standard of their work, with many stating that presenting to the Panel of Experts was the highlight of the project.

Lessons Learned

Some students' struggled to see how the archive material linked to the project tasks. Reasons for this included a mismatch between the focal point for the students work and the archive material, a low foundation of historic knowledge of Bournemouth, and the challenges of working with primary sources.

Planning *Our Town* to sit within curriculum time made it challenging to deliver continuity

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The 'real life' context for the project encouraged students to look at their local area in new ways

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of learning and achieve the intended outputs within a six-week programme. Different groups of students had different amounts of contact time, so it was difficult for groups to reach a similar point in their learning at the end of each week.

The programme proved to be too ambitious in terms of the number of visits out of school, which could not be accommodated within curriculum time. Importantly, there was not enough time set aside for everyone to present to the Panel of Experts at the end of the project, leaving some students disappointed.

Setting aside adequate time to involve all of the teachers in planning would have supported continuity of learning and helped to define what was achievable in terms of time and students' ability, thus improving outcomes for students.

Next Steps

Dorset History Centre, with St Peter's School and FERIA Urbanism, is developing an *Our Town* learning resource pack aimed at secondary schools. The pack will be made available on the Dorset History Centre website and promoted by Wave Arts Education Agency to all Bournemouth and Poole schools.

For further information contact Kristina Broughton at Dorset History Centre (k.broughton@gmail.com) or Richard Eastham at FERIA Urbanism (info@feria-urbanism.eu)

Kristina Broughton

Dorset History Centre



Unlock the true potential of your collections

Adlib Archive is the professional solution for the management of archival collections. Adlib Archive supports multi-level archival descriptions with on-screen hierarchical display, and includes comprehensive indexing capability to build a solid base for successful data retrieval. Multimedia and document files link easily to catalogue records, meaning Adlib Archive is equally at home in digital archives.



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Business History Explorer

Retired archivists John Orbell and Richard Storey introduce a new resource in researching UK business history.

Business History Explorer (BHE) - a bibliography of publications relating to the history of UK businesses and industries - was launched at the end of 2012. It comes in hard copy and as an online resource, and has been compiled by two retired archivists - John Orbell, formerly of Baring Brothers, and Richard Storey, formerly of the Modern Records Centre of Warwick University. It has been supported by the Business Archives Council (BAC) which has funded the development of the online application and has hosted it on its website.

BHE is very much a work in progress. Thus far it contains some 24,000 monographs, chapters in multi-author works, unpublished works and dissertations. Selected periodical articles will be added before long and, in the more distant future, also house journals, trade periodicals and selected trade catalogues. A steady stream of newly published items and other publications that have so far not been captured are being added on a continuous basis.

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BHE is very much a work in progress.
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How does BHE differ from existing bibliographies or catalogues? Perhaps the most distinguishing feature is its very structured database. It is possible to search for items by business sector or subsector or by town/city, current local authority, county as defined in 1974 and country (eg Scotland, Wales and Northern Ireland) or by a combination of the two. The primary search is, of course, by name of business or industry, which is the arrangement of entries in the hard copy.

Another important feature is its focus on hard-to-find publications. When it comes to business there are many of these, as so many of their publications were narrowly circulated to customers, shareholders and staff and did not automatically find their way to libraries. A final distinguishing feature is BHE's inclusion of very many works that, while not histories, give a snapshot of a business or industry at a moment

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Another important feature is its focus on hard-to-find publications.
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in its history. These include selected marketing documents; visitor guides; brochures describing offices, factories, etc; product brochures; and accounts of industries at a point in time.

In identifying obscure publications, archives and local history libraries have been of vital importance. Online catalogues have been searched and many libraries and archives have been visited; it is intended that this should continue as resources permit.

BHE's compilers can be contacted at enquiries@businesshistoryexplorer.co.uk. They are very pleased to receive comments and answer questions. They would be particularly pleased to have information about archive collections that are especially relevant to their project, about any obscure item worthy of inclusion, etc.

For further details of BHE, go to www.businesshistoryexplorer.co.uk or to www.businessarchivescouncil.org.uk where, inter alia, an application form can be found. The subscription to BHE for BAC members is £50 (for individuals) and £100 (for institutions/businesses). For this, subscribers receive three years access to the online bibliography plus the hard copy publication (295pp). For others the subscription is £200.

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John Orbell and Richard Storey
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Unexplored Riches in Medical History at The Children's Society



Four boys giving themselves an injection at St George's Home for Diabetic Boys, Kersal, Lancashire, c1950s. © The Children's Society.

Here at The Children's Society, we've been working on a project called *Unexplored Riches in Medical History*, which aims to improve access to records within our collection that can be used to study the history of childhood diseases, treatments, medical care and social health in the 19th and 20th centuries.

This project is funded by the Wellcome Trust and we have just received a second grant of £102,309 from the Wellcome Trust's Research Resources scheme to allow the project to continue.

Our project team consists of an archivist, two conservators, and a team of volunteers. Together, we have been cataloguing and conserving the records of the residential homes that The Children's Society ran for almost 100 years up until the 1970s, and the case files of the children who stayed in them.

The records of the residential homes contain a lot of information about medical history, from medical books to dietary logs and correspondence with medical officers. The case files, meanwhile, contain medical

information for each individual child that was taken into The Children's Society's care and often contain information about their family's health and living conditions as well.

Now in its second year, the project has unearthed a lot of interesting information. In particular, we can see the burden of medical costs on families before the establishment of the NHS. Many families had to seek help from charities such as The Children's Society as they couldn't give their children vital medical treatment, and some families were pushed into poverty directly because of medical costs.

Historically, The Children's Society helped to provide medical treatment for these families, and the records shed light on the experiences of children with diseases such as tuberculosis, rickets, pneumonia and heart conditions among others.

Thanks to the recent grant from the Wellcome Trust, which takes the current total funding from the Trust to £211,124, we can build on what has already been completed in the first year of the project. The finished catalogues are due to go online

at the end of the project, and along with the conservation work, this will make the records widely accessible to medical, social and academic researchers, the post-care community and the general public among others.

By making a large part of The Children's Society's records available for research, the *Unexplored Riches in Medical History* project will help to promote important research into medical history, social history, and the history of childhood poverty and neglect.

For more information, including a blog showcasing items found within the collection, please visit the project's web pages: www.hiddenlives.org.uk/unexplored_riches

Janine Stanford

The Children's Society

13

LIST OF DISEASES AND OPERATIONS

from which Patients were certified to
be convalescent before entry.

Acidosis	1	Influenza	3
Adenitis, Cervical	3	Lymphadenitis	1
Anaemia	34	Malnutrition	13
Ascaris	1	Meningitis	4
Asplenia	0	Nephritis	4
Autism	1	Osteomyelitis	1
Bronchiectasis	2	Otitis Media	5
Bronchitis	1	Peritonitis	1
Cataract, Bronchial	9	Pleurisy	2
Cataract, Gastric	1	Pneumonia	28
Cataract, Pulmonary	3	Poliomyelitis	1
Chorea	21	Purpura	1
Congestion of Lungs	2	Pyelitis	4
Conjunctivitis	1	Rheumatism	42
Cystitis	1	Rickets	1
Cystitis	2	Taken Malignant	1
Debility, General	54	Tussis	8
Debility, Nervous	13	Accidents	1
Dermatitis	1	Burns	1
Dysentery	2	Fractured Arm	1
Dyspepsia	2	Fractured Tibia	1
Empyema	2	Operations	1
Eosinophilia	2	Adenitis	1
Erysipelas	1	Appendicitis	1
Fibrosis, Pulmonary	6	Bornia, Unilateral	1
Gastritis	1	Measles	4
Gastro-Enteritis	1	Tonsillitis	9
Glands, Enlarged	4	Tumors and Abscesses	4
Gout	2		
Habit Spasms	2		
Heart, Diseases of	14		

List of diseases and operations treated at St John's Home for Convalescent Children, Kemp Town, Brighton, 1937. © The Children's Society.

Catholic Archives Society Annual Conference 20-22 May 2013

In late May, 45 members of the Catholic Archives Society from across the United Kingdom and Republic of Ireland met in Derbyshire for their annual conference. Delegates included archivists from religious congregations, diocesan archivists, academics and historians.

The conference opened with accounts of moving and downsizing archives from three members of the society - Catherine Widdecombe, the Grail archivist; Sister Magdalene Roskell, archivist for the Canonesses of the Holy Sepulchre; and Paul Shaw, archivist for the Poor Servants of the Mother of God. Experiences of moving varied widely and the panellists were willing to share both the good and bad in order that others could benefit from what they had learned.

The evening session was devoted to three special interest groups - diocesan archivists, archivists for religious congregations and a group for those new to the conference. These groups provided the opportunity to discuss issues and share knowledge and good practice.

The second day began with an insight into the work of Dr Jonathan Bush at the Ushaw College Archive. The Roman Catholic seminary was founded in 1808 and expanded rapidly during the 19th century. A decline in vocations to the priesthood during the latter half of the 20th century led to the closure of the seminary in 2010. In June 2011, an agreement was made with the University of Durham to develop a facility for the study of Catholicism and in December 2011, Dr Jonathan Bush was employed to catalogue the archives of the college. Jonathan described how, although much of the archive was already catalogued, stored well and had a card index, there were challenges. Jonathan decided to try to simplify the arrangement into five sections -

- Papers e.g. the papers of John Henry Newman
- Administration
- Manuscripts
- History collection
- Presidents' archive

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Topics included the transfer of data from obsolete media, the preservation of oral history recordings and the use of listserves to share information.

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These collections are important to both the history of the college itself and the history of the Catholic Church in England. The catalogue is available online at www.dur.ac.uk/library/asc/localother/ushaw.htm/collection.catalogues/

The second presentation of the morning was from Sophie Andreae DSG, FSA from the Patrimony Committee. It gave an insight into the work of the committee which advises bishops and dioceses and encourages the patrimony and care of the Church's buildings, artefacts and records. Sophie described three specific projects the committee has been involved in recently, helping to secure HLF grants to restore buildings. These grants require programmes of continued public engagement as part of the funding, and the use of archives is invaluable in putting together leaflets, guides and exhibitions.

Delegates also heard how the earliest example of recusant silver was mistakenly being sold as a salt cellar at auction. Having seen the item in the catalogue, Sophie and a colleague contacted the convent who had offered the item for sale believing it to be a secular item. The item was withdrawn and the convent archivist found evidence that it was indeed a reliquary which had been disguised so that it would not be recognised as a Catholic devotional item when it was hallmarked. The item is now on loan to the Victoria and Albert museum.

Tuesday afternoon was spent visiting Padley Manor, the residence of the recusant Fitzherbert family. Delegates heard how, in July 1588, the manor was

raided and two Roman Catholic priests were arrested and subsequently executed. After a short visit to the chapel, which has been a place of pilgrimage since the 19th century, delegates went on to Tissington Hall, home to the FitzHerberts (the protestant branch of the Fitzherbert family).

The final day of the conference began with an open forum. Topics included the transfer of data from obsolete media, the preservation of oral history recordings and the use of listserves to share information. A powerpoint of the exhibition created to celebrate 370 years of the Canonesses of the Holy Sepulchre was shown, demonstrating once again the richness of Catholic archives.

The final presentation was given by Lien Gyles, senior conservator at Derbyshire Record Office Conservation Studio. Lien gave a detailed, illustrated description of their recent major move, providing an overview of general preservation principles; how to plan a move; and how to undertake cleaning, packing and the move itself. It was an extremely informative, practical and useful presentation with which to end the conference sending delegates away with much food for thought.

Next year's conference will take place at High Leigh conference centre on 19 to 21 May. There are also training days planned including 'Digital Imaging Made Easy'. For more information, please visit www.catholicarchivesociety.org.

.....
Clare Walsh

Independent Archive Consultant
.....

Esprit de Corpse

Welcome to the Section for Specialist Repositories' 10th annual offering. This year we present the October issue, and looking towards Halloween, we take death as our theme. One might argue that death is practically the archivist's stock-in-trade, as many of us make our livings picking over the papers of dead people. The archive is the final resting place for material deemed worthy of permanent preservation. It is also, given the time and resources, a place of resurrection, where these records of the past can be meaningfully revisited in the present and (in theory) for all eternity.

As usual we've hunted out a variety of intriguing stories, ranging from the final words of a dying man, to the fight against death, spearheaded by 19th century paediatricians. There's murder, mishap, poetry, and art; one nun, two queens, three burkers, and some actual dead bodies. We end with voices from beyond the grave, as Victorian workmen leave their mark for posterity to discover, and offer to drink our health in the hereafter.

So raise a glass in remembrance of those five men, and all the other subjects of our articles this year. We hope you'll find these stories poignant, sad, shocking, or affirmative: at some times entertaining, at all times thought-provoking.

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Susan Scott

Section for Specialist Repositories
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Posthumous Services Rendered

I often feel that we as archivists serve donors in ways priests once guided Egyptian Pharaohs towards the afterlife. I was therefore pretty unfazed when John Chambers suggested death as the theme for the SSR's edition of ARC this year. Thankfully, our redoubtable editor, Susan Scott, was equally sanguine that remarkable stories would surface from specialist repositories across the country, and so it has justly proved.

Death is never far away in our working lives. After all, listing archive collections of the departed is far more common than cataloguing archives of fellow-travellers. And so the subject naturally arose in June last year, during a training day on Data Protection and Freedom of Information, held at the Phoenix Centre in London. Rosamund Cummings (ARA) and Sue Markey (ICO) helped the 35 delegates identify, explore and explain their responsibilities according to the two Acts: the data subject being alive or dead a salient point. The day was a great success, and we hope to run similar events elsewhere in the UK.

A seemingly dying economic sector in Britain and a potential research backwater was brought to life during our first general meeting, also in June, at the Mills Archive in Reading. We had a fascinating tour beforehand around the Museum for English Rural Life at the University of Reading. In both institutions, we learned just what a contribution volunteers can make in breathing life into neglected archives and areas of study. However, there was recognition, amongst staff at the Mills Archive, of the importance of employing professional archivists: so a two-way learning process was achieved over copious cups of tea and homemade sandwiches and cake.

As the archive sector discovered with the news that the Women's Library might expire, funding cuts have the potential to destroy this nation's archival heritage just as much as lack of care and attention. Our concerns about the future of this internationally important collection were relayed to John Chambers, who was already on the case, and the LSE came to the rescue. This issue highlights the need to react quickly, so we are intending to survey our members to provide John with facts and figures about archives in danger to lobby politicians and funding organisations.

In August 2012 we visited Exeter, where our good friends at the cathedral gave us a fascinating tour of their newly refurbished (in this context one might say resurrected) offices and searchroom. Here, there was a general discussion on the

professional issue of qualifications being linked to job title with a consensus that a survey of the SSR membership would be helpful particularly in helping us assess training provision. The committee's next stop-over in October 2012 was hosted by our ever-efficient training officer Nichola Court at the West Sussex Record Office in Chichester. It was announced that we had two new regional reps: Nichola for her region and Ellie Jones for the South West. The hunt is now on for reps to cover the whole of the UK, so do contact us if you would like to join our merry band. There was also welcome news from one of our affiliates, Vicky Rea, that the Historic Houses Archives Group website was about to go live and that a new leaflet had been produced, part-funded by the ARA and SSR. On the downside, Daniel Scott-Davies reported that the Girl-guiding archives could be mothballed due to lack of resources.

In contrast, Daniel and fellow committee members visited the Bauhaus Archiv in Dessau and surrounding areas on 20 June 2013, as a first foray to engage some of our international members. On the first day they were treated to a tour of the archives of the Bauhaus by Herr Thoner, which included photographs, plans, models, posters, textiles and even a handbag. The following day they visited the University of Leipzig Archive, hosted by Dr Jens Blecher, who introduced them to the novel use of an hourglass to reduce the time of meetings! Before the sand ebbed away, vintage computer equipment, photographic collections and medieval documents were viewed and admired. Everyone appreciated the pressures and financial constraints that Dr Blecher faces, which are very similar to those in British archives, so a freundschaftlichen verständigung was duly fostered.

Thanks again to all members of the committee, who serve voluntarily within their busy working lives, and thanks to all ARA/SSR members who forward ideas for future events, answer questionnaires and attend our UK-wide meetings. We really appreciate your feedback and more importantly your participation. There's still time to join us this year at PRONI, Belfast on 24 October.

I leave you with this thought: if the Automobile Association can market itself - after the police, fire and ambulance - as the fourth emergency service, then perhaps the ARA could advertise itself - after doctors, priests and undertakers - as the fourth posthumous service ...

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Adrian Glew

Head of Tate Archive. Chair of SSR
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"In death, they were not divided...."

Vicky Holmes finds one of the more unusual items in the Port of London Authority archive collection.

I recently started as Port and River Archivist at the Museum of London Docklands, so I am looking forward to becoming familiar with its amazing collections. These include minute books, papers and plans of the private dock companies from the 1790s onwards; minute books of the Corporation of London's River Committee (1770-1857) and the Thames Conservancy (1857-1909); as well as the largest group, the Port of London Authority (PLA) business records from 1909 onwards. There are also several collections which reflect the cargo handling side of the Port.

From the early 1980s, staff started collecting London Docklands Development Corporation reports and publications; developers' plans, proposals, and reports; material relating to the Docklands Forum, London City Airport and the Limehouse Link; papers, reports and publications from Docklands community action groups; and contemporary photographs, to reflect and record the major changes happening in the area.

We receive enquiries of all sorts, from family historians asking whether we have records of their dock worker ancestors (unfortunately, records were not kept of casual dock workers, who made up the majority of the work force, so often the answer is no); academics wanting to trace the development of a particular company or type of commodity; and developers or archaeologists looking for plans of an area that is being redeveloped.

On one of my early trips to the store, I was intrigued by a box which read 'Mummified cat and rat', and feeling

slightly nervous, opened the lid. Inside, as well as the eponymous creatures, was a copy of an article from the 'PLA Monthly' magazine of July 1932, which read as follows:

"In death, they were not divided - the cat and the rat pictured on this page. Just about 40 years ago the mummified bodies of hunter and victim were found behind some bottles of quicksilver in the vaults at London Docks. The cat, faithfully performing her duties on behalf of the London & St Katharine Dock company, chased the rat and just succeeded in laying a claw upon him. But the heat of the chase had led them to a one-way position between the bottles of quicksilver; they were wedged tight; and died."

A colleague at the museum thinks that natural mummification might have occurred through either very hot and dry or very cold conditions in the dock vaults. If the animals starved and became very dehydrated, there would be less water content to aid in decomposition and the vault's conditions may have aided a slow and constant rate of decay to desiccate and eventually mummify the bodies. Although the museum holds around 17,000 skeletal human remains from archaeological digs, the cat and rat are the only such specimens in the PLA archive, and along with the magazine article, tell of an ordinary event in the docks in an extraordinary way!

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Vicky Holmes

Port & River Archivist: Museum of London Docklands
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Mummified cat and rat in the Port of London Authority Collection.
Photograph by Vicky Holmes © Museum of London



Death and the Doctors

Dr Christopher Hilton describes some of the Wellcome Library's tales of murder and mystery.

At the root of medicine is a battle against death; a battle that everyone, eventually, loses. Death, however, is not just a mark of failure in medicine: it can also be its foundation. Generations of doctors have learned their trade in part through dissection of cadavers. Understandably, medicine prefers to talk about keeping people alive, but a medical repository such as the Wellcome Library has many stories about death in its holdings too. Come with us, then, as we swing open the cobwebbed door of the crypt and explore a few of those.

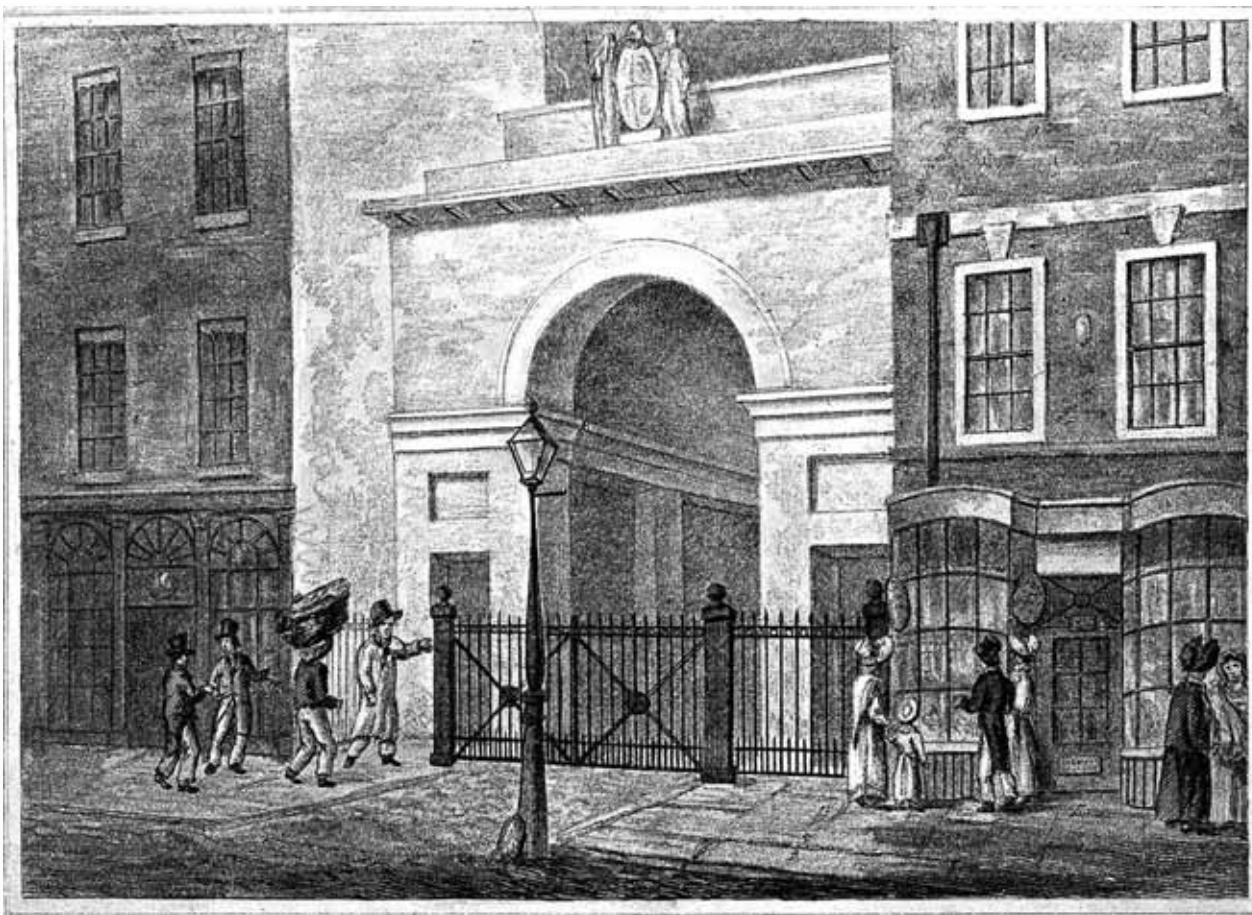
Over Christmas 1858, a young man named James Patterson came down from Manchester to spend the holiday season with relatives in London. His day job was as a teacher at a school for the deaf, which is how two volumes of his diary have found their way to the Wellcome Library. On 27 December he and his uncle undertook a marathon walk around London, covering all the sights a Victorian tourist should see. Most of these are familiar points on the tourist trail today, but one reference is more puzzling: *"Waterloo Bridge ... where the man was picked up some time ago cut to pieces."* Back issues of the *British Medical Journal* shed light on this cryptic aside, reproducing the report of Alfred Taylor, the surgeon appointed by the police to investigate. In 1857, a bag was found on the bridge containing 23 separate body parts. Initially the theory was that these were body parts produced by dissection at an anatomy school - left perhaps as a prank by medical students, who had the same reputation then for drink and brutal practical joking as they do now. However, Taylor soon found that what he had came from one body only. Head, hands, feet and most of the genital area - the identifying features - were missing, but Taylor was able to establish that the victim was male, middle-aged, dark-haired and of medium height. Whilst curled up and rigid, the body had been cut to pieces inexpertly - huge effort expended on sawing through joints that even a new medical student could have separated in no time with a scalpel.



Two men placing the shrouded corpse which they have just disinterred into a sack while Death, as a nightwatchman holding a lantern, grabs one of the grave-robbers from behind. Coloured drawing by T. Rowlandson, 1775. Wellcome Library, London



James May, Thomas Williams and John Bishop in the dock at Bow Street, 1831, for the murder of Carlo Ferrari, an Italian boy. Wellcome Library, London



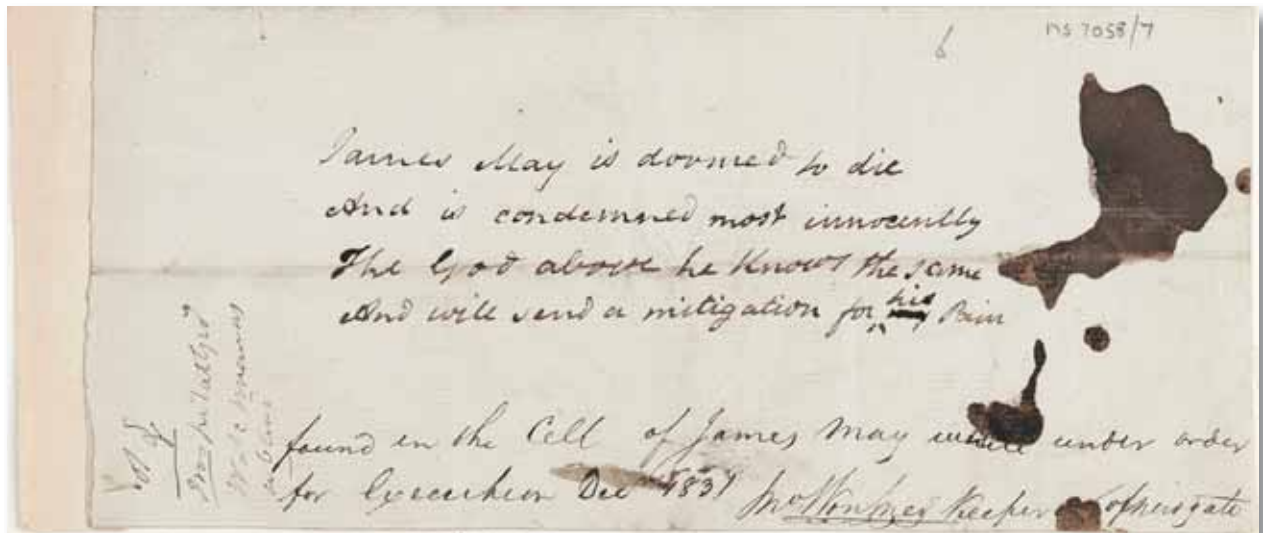
Bishop, Williams, May, and Shields at the entrance of King's College, for which they procured bodies. Illustration from T. Kelly, *The History of the London Burkers* (1832). Wellcome Library, London

“ Messages from the dead are an interesting cataloguing problem ”

Clearly, this was no bag of anatomy school offcuts, but a murder victim. The body had also, strangely, been soaked in brine for some days, presumably to arrest putrefaction and enable the killer to store it undetected.

Even with modern DNA fingerprinting, identifying the victim and building a case in a crime like this would be tricky: in the mid-nineteenth century it was impossible, and the case remains a mystery to this day. Other cases did come to court and to conviction. In 1831, John Bishop, Thomas Williams and James May were tried at the Old Bailey for the murder of the teenager Carlo Ferrari, and the sale of his body for dissection. This was ironically precisely while a House of Commons Committee was discussing the difficulty of getting an adequate supply of bodies for dissection by medical students, the normal supply of hanged felons falling far short

of demand. Wellcome MS.7058 brings together material on the three murderers, who were known as Burkers after Edinburgh's notorious Burke and Hare. The papers include the confessions of Bishop and Williams, dictated to the keeper of Newgate as they awaited execution. Here they describe a chilling journey through London, preying on the homeless and friendless. Typically, someone poor and vulnerable would be befriended, bought drinks, and eventually lured back to a slum house. There they would be drugged with laudanum in rum and, once unconscious, put head first into the well. An hour later the body - showing no marks of trauma - would be pulled out again, held up to let the water drain out, and carted off for sale. Bodies obtained in this way, fresh and undamaged, were far better to work with than the partially decayed cadavers robbed from graves that were common in anatomy schools. There was therefore a motivation for medical men to keep quiet; however, the better the condition of the body, the harder it was to wink at what was going on and eventually, at Kings College, a porter began to ask awkward questions. In the case of Carlo Ferrari, the burkers were also undone by greed and a desire to maximise profits: the best way to make a set of



Poem ("James May is doomed to die...") found in James May's cell, December 1831, and endorsed by John Wontner, keeper of Newgate Prison. Wellcome Library, London

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a medical repository such as the
Wellcome Library has many stories
about death in its holdings.
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false teeth at this time was to use the teeth of a dead person, so the third member of the team, James May, had removed the teeth with a bradawl. However, when they tried to sell these to a dentist, the would-be buyer noticed that there were still fragments of fresh gum sticking to them, and raised the alarm. May in fact escaped with his life, claiming that he never knew these bodies were those of murder victims: he had not been present at the killings, and stated that he believed the bodies to have come from grave-robbing. Bishop and Williams were hanged, and doubtless found their ways, in turn, back to the dissecting rooms again, this time as subjects.

These are among many cases of death in the subject matter of our archives. Perhaps the strangest dead thing in our collection is found in Wellcome MS.1046, which purports to be written by the Italian occultist Giuseppe Balsamo (1743-1795), who operated under the pseudonym Count Alessandro di Cagliostro. The difficulty arises from the fact that it dates from 1874, nearly a century after Cagliostro's death, and is a message claimed to have been 'dictated' by him at a séance in Bristol. Messages from the dead are an interesting cataloguing problem, but when we came to draw up content for the ISAD(G) Creator Name field, it turned out that the Anglo-American Cataloguing Rules (AACR2) that the Wellcome Library

uses for personal names had already encountered the problem, and prescribed the form "Cagliostro, Count Alessandro di, 1743-1795, spirit." Cataloguing standards do matter, after all, even beyond the grave.

.....
Dr Christopher Hilton

Senior Archivist (Digital Discovery & Delivery),
Wellcome Library
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Death Masks

Death masks are an odd historical niche, usually made hours after death by taking a cast of the face in wax or plaster, and are truthful representations of the departed. Such masks have been found in ancient Egyptian tombs, archaeological sites in the near east and in Roman portrait sculptures. The best known mask is that of Tutankhamun, placed on the body to guard the soul from evil, and was part of the mummification rite. In Rome, a wax mask was worn by someone who closely resembled the deceased, while other funeral attendees wore the masks kept of his forbears. In the medieval period it was common for the death mask to be used as part of the effigy of the deceased, and an aid to portrait sculptures for tomb effigies. Then there were those used for art and representations of famous events; the best known being Madame Tussaud, who learnt the art from her uncle Philippe Curtius, a Swiss physician who turned his hobby into a lucrative trade.

The Royal Society holds two death masks of erstwhile members. The oldest is a wax mask of Isaac Newton PRS, made by sculptor Louis-Francois Roubiliac after Newton's death, and was used for the memorial in Westminster Abbey. It was presented to the Society in 1839 by Samuel Hunter Christie FRS.

The second is a plaster mask of mathematician James Jeans FRS. Joy Adamson, in her autobiography, describes visiting Jeans in 1946, and being present when he collapsed and died of coronary thrombosis, seeing his face "transformed by a spiritual radiance which I felt... expressed his genius". She was so impressed she suggested that a death mask should be made, which was kept by Jeans' wife, a concert organist, in her music room until it was deposited with the Society by her son in 1993.

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Joanna Corden

Royal Society
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Death mask of Sir James Jeans FRS. ©The Royal Society



Death mask of Sir Isaac Newton PRS, by Louis-Francois Roubiliac, 1727.
©The Royal Society



Engraving of original Hospital ward with Drs West & Jenner, from 'The Illustrated' 1858. Great Ormond Street Hospital Archive.

A Lasting Response to Victorian Child Mortality

Nick Baldwin outlines the wealth of information held in the Great Ormond Street Hospital Archive.

Publicising the recently-opened Hospital for Sick Children at Great Ormond Street in his journal *Household Words* on 3 April 1852, Charles Dickens wrote: *"Of this great city of London--- which, until a few weeks ago contained no hospital wherein to treat and study the diseases of children--- more than a third of the whole population perishes in infancy and childhood. Twenty four in a hundred die, during the first two years of life; and, during the next eight years, eleven die out of the remaining seventy six."*

The explosive post-Industrial Revolution growth of London's population had not been matched by its healthcare provision. Following the establishment of the Hôpital des Enfants Malades in Paris in 1802, most other major European capitals already had specialist children's hospitals by 1850. In London - the greatest city in the developed world - there were just a few beds for children in the general hospitals, and a few Children's Dispensaries where children of the poor could be given medical advice and basic medicines. The foundation of the Hospital in Great Ormond Street by Dr. Charles West was the start of a serious movement to address the child health crisis,

by providing a dedicated centre for in-patient treatment of the children of the poor, specialist children's nurse training, and medical research into children's diseases. By the end of the 19th Century, the original 20-bed hospital in a converted house had grown to 200 beds in three clinical blocks, and was already well established as the leading specialist centre of its kind in Britain.

The Hospital's archives provide a uniquely comprehensive record of the development of modern Paediatrics. In-Patient Admission Registers from 1852 onwards give the name, address, length of stay, and a basic diagnosis and note of results for all the patients; and record which doctor or surgeon was treating them. In conjunction with Kingston University, and with funding from the Wellcome Trust and other bodies, a unique publicly-available database of all the admissions up to 1914 has been created, which now also includes historical background and parallel data for other children's hospitals in London and Glasgow. Known as the *Historic Hospitals Admission Registers Project*, this can be found at www.hharp.org. Registration is necessary to access the full content, but it is free of charge. The patient data can be searched by

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The Hospital had been famous for its fundraising from day one
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name, place and diagnosis, so is of value to genealogists, demographers, and social historians, as well as purely clinical and epidemiological researchers.

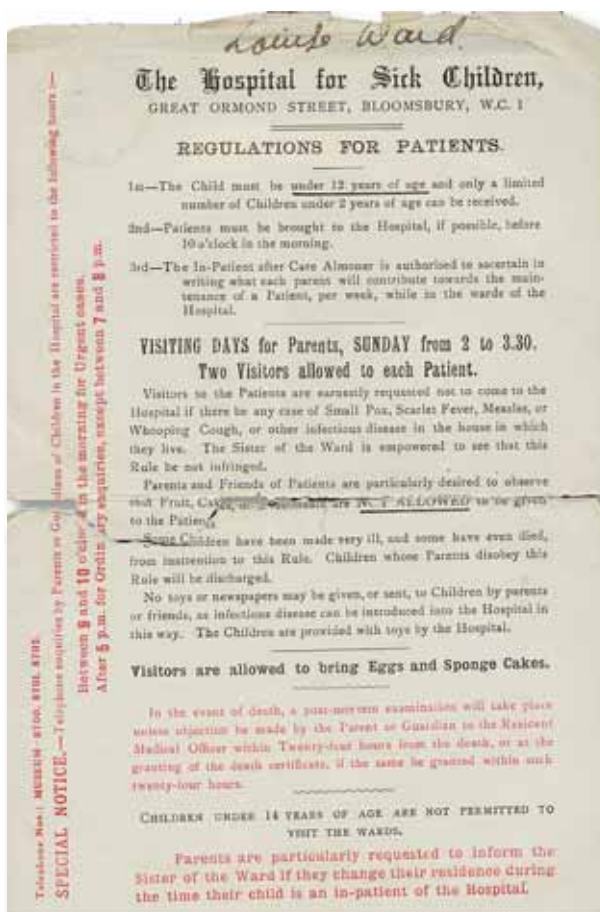
The archives themselves also contain 400 volumes of clinical case-notes, with medical series from the founder Charles West's first volume in 1852 through to the 1930s, and a more limited surgical series from 1886-1913. The case-notes of Dr. West and distinguished early 20th Century physician (and founder of modern Genetics) Sir Archibald Garrod are also now digitised as part of the HHARP project. Among the volumes of notes are the cases of many of the leading forebears of modern Paediatrics, including F.E. Batten, Samuel Gee (the identifier of Coeliac Disease), Frederic Still - arguably the first full-time Paediatrician - and, on the surgical side, medical knights of the realm Sir William Arbuthnot Lane and Sir Charles Ballance.

In the early decades, the range of treatments was very limited, and, although as a private Voluntary Hospital, Great Ormond Street was able to limit its admissions to patients with some chance of improvement, the fact was that many still died. The record of mortality can be found in the sizeable series of Post-Mortem books from the 1860s onwards. Parallel comprehensive Committee records link the management side with the patient records, notably the Minute Books of the 'House Committee', which dealt with day-to-day ward management, supplies and so on. Early Drug Registers and Pharmacopoeias reveal the usage, at times alarming to modern eyes, of Arsenic, Belladonna and the like, and there is also a series of 'Beer & Wine Books', which indicate the administration of sizeable quantities of alcohol as both sedative (also as an anaesthetic prior to the introduction of Ether and Chloroform from the 1870s) and stimulant to patients.

Evidence of the patients' family history of illness is often given in the case-notes, where occasionally parental occupations can also be found, as well as in applications for admission and patients' Baptism Registers. Here can be found, all too frequently, details on the premature death, through disease or accident, of one or both parents. Unlike today, when the Hospital is a regional and (inter)national specialist centre, most of the 19th century



'Amy Louise' cot & patient, as used as 'Carte de Visite'. Great Ormond Street Hospital Archive



'Rules for Patients' c.1910. Great Ormond Street Hospital Archive



Nursing and medical staff at Cromwell House, c.1890. Great Ormond Street Hospital Archive

“ The foundation of the Hospital in Great Ormond Street by Dr. Charles West was the start of a serious movement to address the child health crisis ”

patients came from within Greater London, with those from elsewhere often nominated by subscribers and donors. In the pre-NHS era, supporters were allowed to nominate a certain number of patients for treatment each year, depending on how much they gave.

From 1869, the Hospital had a 'Country Branch' for long-stay convalescence at Cromwell House, a 17th Century mansion in Highgate (today the Ghanaian Consulate on Archway Road), which has its own interesting sub-series of records. Early nursing records include nurses' wage books, and bound reports by the Lady Superintendent (Matron) on the nursing staff and ward management.

Some of the clinical records contain drawings and annotated diagrams of patients, but the earliest photographs are from the 1870s, when they start to appear in some of the case-notes and were also utilised to

illustrate fundraising 'Cartes de Visite' for which superior photographers used by the Royal Family were employed, such as the London Stereoscopic & Photographic Company. The Hospital had been famous for its fundraising from day one, with Charles Dickens setting a trend for celebrity support, and there is a variety of 19th Century fundraising literature, ranging from leaflets advertising Temperance Parades, Dancing Matinees and Doll Shows, to 'Collecting Scrolls', and promotional material for the annual 'Anniversary Dinners'. These well illustrate what has been called the 'Sentimental Hard Sell' necessary for survival as a private charitable hospital. The 1888 Dinner featured the unlikely double bill of the Bishop of Peterborough and Oscar Wilde as guest speakers.

One of Dr. West's principal ambitions was to encourage good practice in children's nursing, and he wrote a pioneering textbook on the subject in 1854, of which there is a draft copy, with manuscript amendments, in the archives. His own extensive and heavily annotated clinical library complements the main archive.

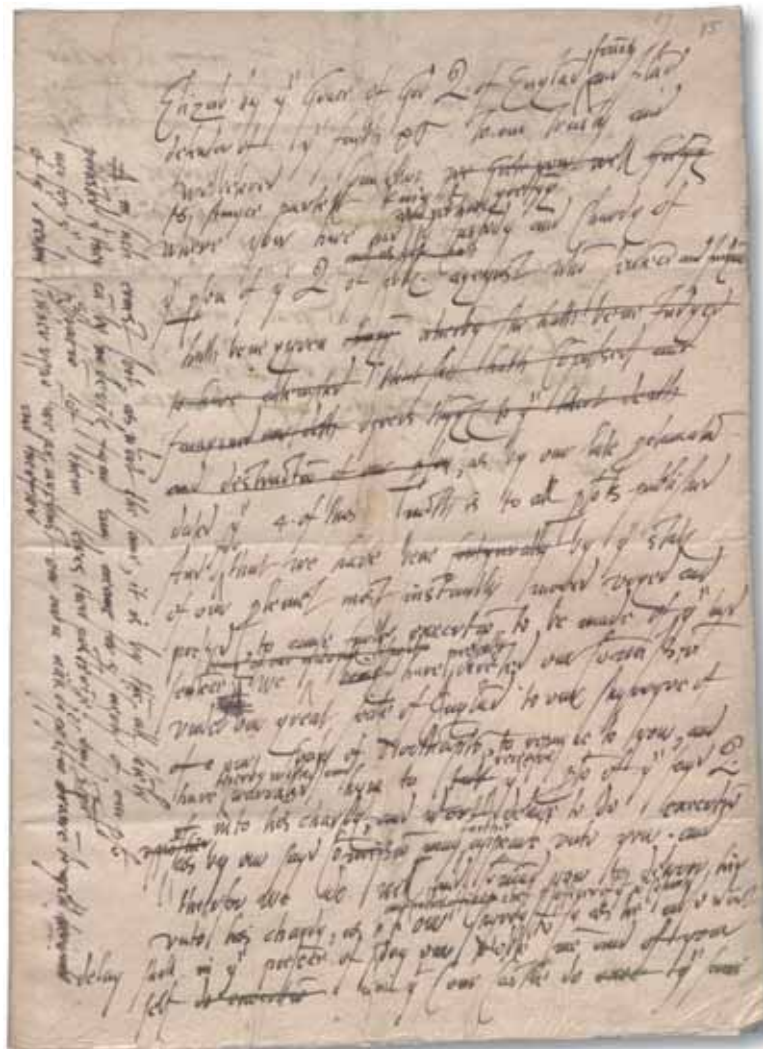
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Nick Baldwin

Great Ormond Street Hospital Archive
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The Draft Execution Warrant of Mary Queen of Scots

The Cecil Papers, held in the Archives at Hatfield House, principally consist of the correspondence, political memoranda and state papers of William Cecil, Lord Burghley and his son, Robert Cecil, 1st Earl of Salisbury, two men who dominated Elizabethan and early Jacobean politics. They were both intrinsically involved in some of the key events of the age, including the Spanish Armada, the succession of James I, and the Gunpowder Plot. Their papers document these events and many more.

Lord Burghley was instrumental in the trial and execution of Mary, Queen of Scots. He had long held her very existence to be a threat to Elizabeth I, and stated in a letter written shortly before her execution, *"that every hour did grow daily more and*



Draft warrant for the execution of Mary Queen of Scots, written by Lord Burghley, December 1586.
© The Marquess of Salisbury, Hatfield House

more dangerous to her Majesty whilst the Queen of Scots was suffered to live". Elizabeth agonised over Mary's fate; she worried about the precedent of one anointed monarch condemning another to death, the reaction of James VI of Scotland, and the damage to her reputation. It took Burghley several years to convince her that it was necessary for Mary to die. He wrote in the above letter that he was *"most sorry to understand that her Majesty is so greatly grieved with this kind of proceeding"*, but that she should *"weigh this matter according to her princely wisdom"*. Mary was the focus of numerous plots to murder Elizabeth and replace her on the throne of England. In 1586, she replied to a letter from the conspirator Anthony Babington, which



Mary Queen of Scots (English School, early 17th century).
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Lord Burghley was instrumental in the trial and execution of Mary, Queen of Scots... his original draft of Mary's execution warrant survives in the Cecil Papers

was intercepted by Sir Francis Walsingham. Mary's trial followed and she was convicted of treason and sentenced to death.

Burghley set to work creating the document that would lead to the sentence being carried out, and his original draft of Mary's execution warrant survives in the Cecil Papers. Written in Burghley's own distinctive hand to Sir Amias Paulet (Mary's gaoler at Fotheringhay), it gives a sense of how Burghley strived to find the right words to authorise her execution. Some of the text is struck through and edited and it appears somewhat toned down; the judgement that she *"hath compassed and imagined our death, divers*

things to the hurt, death, and destruction of our person" has been crossed through. He didn't want to risk Elizabeth refusing to sign the warrant by using poorly chosen words, and even despite this careful consideration, it took Elizabeth six weeks to put her signature to Burghley's document. Mary was beheaded at Fotheringhay on 8 February 1587.

.....
Vicki Perry

Head of Archives and Historic Collections,
Hatfield House
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More Than One Way to Achieve Immortality

Jeremy Bentham (1748-1832) was one of the world's great thinkers. His ideas have had a profound historical impact, and many are still relevant today. He is best known as the founder of the modern doctrine of utilitarianism: that the right and proper end of all action and legislation is to promote the greatest happiness. He laid out a systematic theory of punishment - emphasising proportionality of punishment and reformation of prisoners - and his *'Nonsense Upon Stilts'* is an important critique of the doctrine of natural rights, the forerunner of human rights theory. He was a theorist of representative democracy, and wrote on topics as varied as political economy, religion, law, and convict transportation. From recent research, Bentham emerges as an early defender of sexual liberty. He also gave us words such as 'maximise', 'minimise' and 'international', amongst others, and may have invented jogging, which he called 'circumgyration'.

UCL's Bentham Papers run to some 60,000 manuscript folios (an estimated 30 million words), while the British Library holds a further 12,500 folios (c.6 million words). The Bentham Project has been working since 1959 to publish his collected works and make them available to the wider world. In order to speed up the process, *Transcribe Bentham* - the award-winning crowd-sourced transcription project - was launched in September 2010. The initiative recruits volunteers from around the world to help explore and transcribe, via a specially designed transcription website, the tens of thousands of unpublished Bentham manuscripts. As of July 2013 *Transcribe Bentham* volunteers have transcribed 5,832 complex manuscripts, or about 2.9 million words. In Bentham's own words "*Many hands make light work, but many hands together make merry work*".

To date, only about 25,000 of these folios have been transcribed, so the majority of the Bentham Papers have yet



The auto-icon with Bentham's real head between its feet. UCL Creative Media Services

“we have only a partial understanding of the true extent of Bentham's thought and opinions, as well as their historical significance”

to be transcribed, and their contents are largely unknown. As a result we have only a partial understanding of the true extent of Bentham's thought and opinions, as well as their historical significance.

The auto-icon of Jeremy Bentham has been resident at UCL since 1850, when Bentham's friend (and dissector) Dr Southwood-Smith, donated it to the university. It consists of the skeleton of Jeremy Bentham, articulated with copper wire and hinges at the joints. A pole, which runs up the skeleton's back, is bolted to the chair and holds the (wax) head on top. The body is 'stuffed' using conservation-grade padding and stockinet support, although originally hay and tow were used. It wears a set of Bentham's clothes.

Bentham originally envisaged that his head would be preserved and used for the auto-icon. After he died, it was

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The auto-icon of Jeremy Bentham has been resident at UCL since 1850

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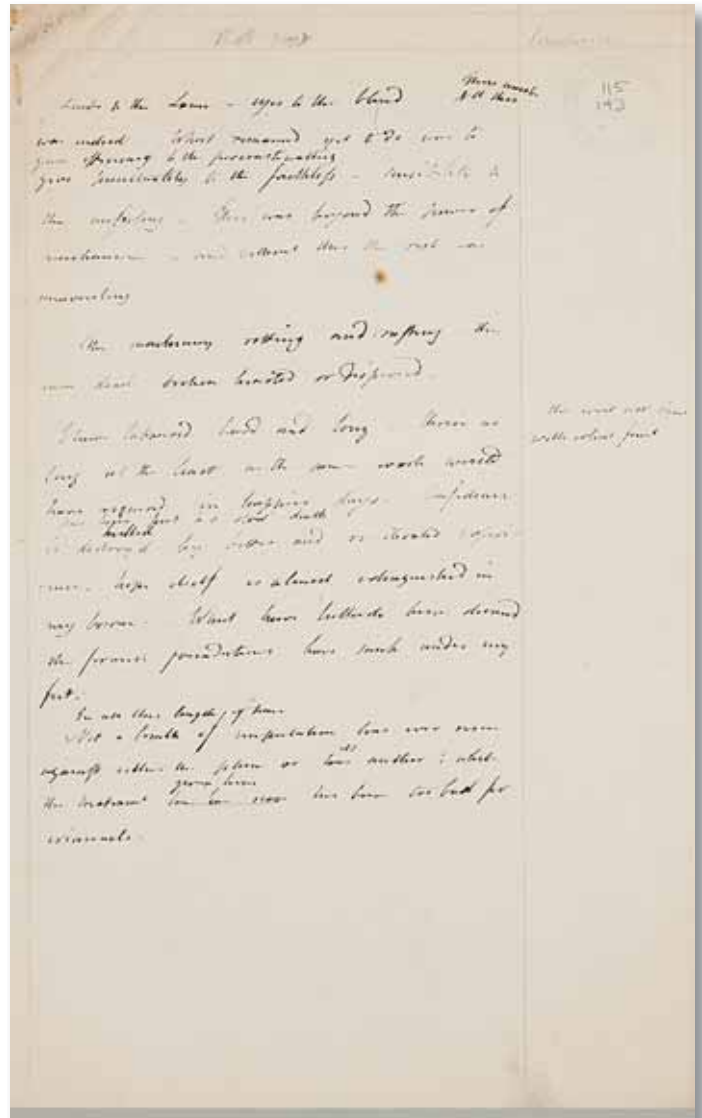
suspended over sulphuric acid to dry it out, ‘in the maori way’, and a pair of glass eyeballs (which he used to carry in his pocket and bring out at over dinner to show his guests) were installed in the eye sockets. The head was displayed in this way for a short period, and a hole made by the pole is visible through his skull. However, it must have quickly become apparent that the process had not gone according to plan. The face has no expression and the skin does not look life-like. Faced with this problem Dr Southwood-Smith, in whose waiting room the auto-icon sat from 1832-1850, had a wax version made by Jacques Talrich, which was apparently so lifelike that Bentham’s friends remarked that it was like having him back in the room.

After installation of the wax head, the real one appears to have been stored in the chest cavity of the auto-icon, where it was found during an inspection in 1898. Subsequently it was kept (according to reports) in a wooden casket at the feet of the auto-icon, and later in the Archive safe. It is now stored in the Institute of Archaeology’s conservation safe, and is in such a delicate condition that any movement can result in hair loss.

Caring for a composite object such as this has a number of challenges. Most of the material it is made of is attractive to some form of museum pest - straw, wood, bone, hair, wax and wool. The auto-icon has been treated a number of times, and previous infestations have led to items needing to be replaced. For example in 1939, a replacement shirt was donated by Dr G.R. Lomer, librarian at McGill University.

The auto-icon also has some interesting features that suggest that its makers went above and beyond what was strictly required of them. For instance the hinged joints allow the arms and legs to move in a way that would appear to mimic life. It also reportedly wears two sets of underpants, and two pairs of socks. As Bentham was an old man when he died, it is possible that he took to wearing two sets of each, perhaps to protect against the cold. The fact this has been done to a corpse could suggest a great deal of care and affection for the ‘old radical’ that goes well beyond what was required to make the auto-icon.

A number of legends have built up around the auto-icon, many of which seem to have an element of truth to them. For instance, Bentham is often credited as being the founder of UCL, but this is untrue. Bentham did purchase £100 worth of shares in UCL when it was being set up, and greatly influenced many



One of UCL's Bentham manuscripts. UCL Creative Media Services

of its founders, but he took no part himself. One of the most widely reported stories is that the auto-icon attends every meeting of the UCL Council, when Bentham is recorded as being ‘present but not voting’. While this is thankfully untrue (it wouldn’t survive the constant travel) this does appear to have happened three times in the past - once to mark the 100th anniversary of the founding of UCL; a second time to mark the 150th anniversary; and finally in July this year to mark the retirement of UCL Provost Sir Malcolm Grant. This time the event was recorded with numerous photos.

Nick Booth

Curator, UCL Museums

Tim Causier

Transcribe Bentham: <http://blogs.ucl.ac.uk/transcribe-bentham>

Keith Vaughan's Last Journal

One of the most enjoyable cataloguing projects that I have worked on at Tate Archive is the papers of the artist Keith Vaughan.

Keith Vaughan was a British painter whose work focused on the male form and its relationship within the landscape, or often with abstract shapes. Vaughan started his career in advertising, some examples of which we hold in the archive, but soon abandoned this path to pursue one as a painter. During the Second World War Vaughan registered as a conscientious objector, and in 1941 he was conscripted into the Non-Combatant Corps where he spent time in Codford, Wiltshire, and Eden Prisoner of War Camp, North Yorkshire. Through his work he entered the circle of the Neo-Romantics and was heavily influenced by meetings with the artist Graham Sutherland. After the war he travelled extensively, and was resident artist at Iowa State University in 1959. He taught in London at Camberwell School of Art (1946–48) and the Central School of Arts and Crafts (1948–57) and was a visiting teacher at the Slade School of Fine Art (1959–77).

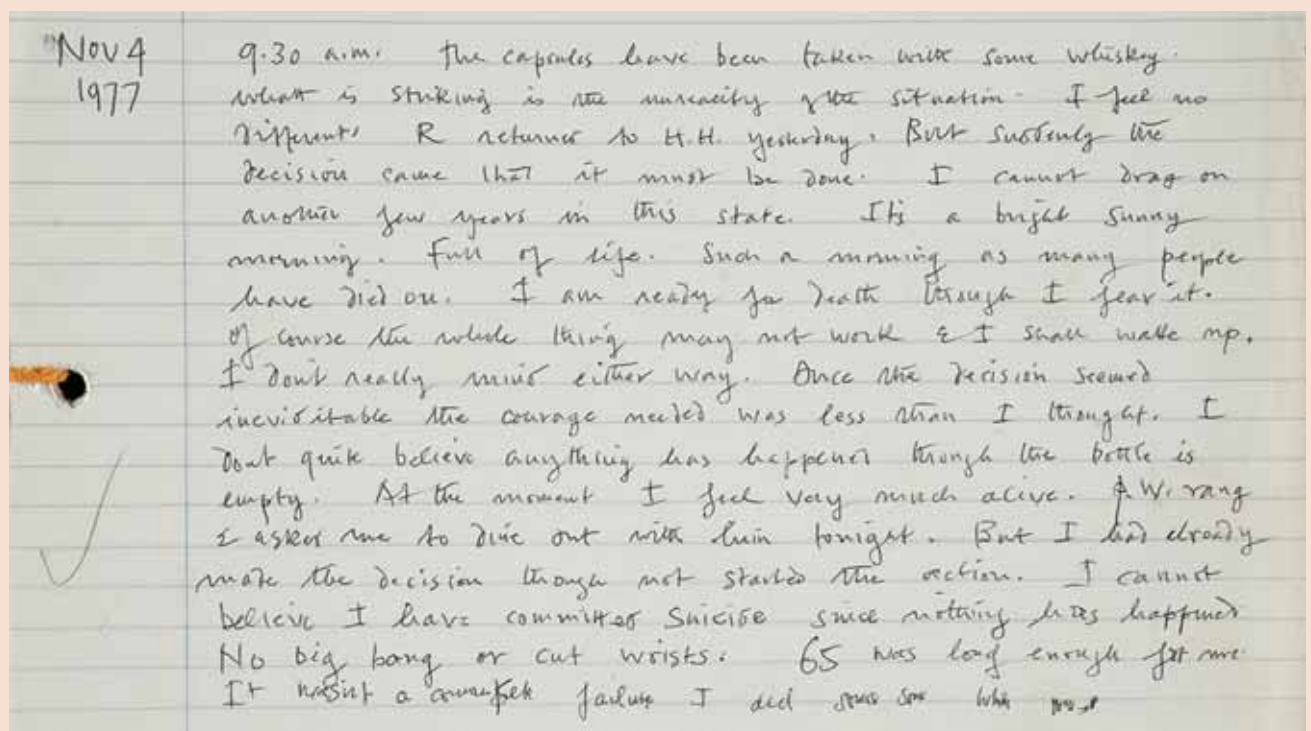
He is, however, as well known for his journals as he is for his painting and teaching. The set of 62 journals, which Vaughan started to write in 1939 at the age of 27, are undoubtedly the highlight of the collection.

During my cataloguing project, I devoted a large period of time to reading all of these journals. They are an incredibly



Self portrait by Keith Vaughan, Tate Gallery Archive. © DACS

Final page from Keith Vaughan's last journal, Tate Gallery Archive. © DACS



personal reaction to events that affected Vaughan for 38 years, containing his thoughts: not, as you would expect about his art work, but more about his mental state, his depression, and his sexual angst and desires.

In one volume, Vaughan writes *"Why do I go on. 12.0. Bath is ready. No one will ever read all this - but come to think of it they will - being who I am. And having executors... but I cannot write for them. I beg their pardon, but they need not read it."* However, as the Vaughan project archivist, I was in an odd position with regards to this statement. Unlike the people he refers to here, I did have to read it, every page. Over the ten months I spent working on this material, I became one of a handful of people to ever have read all of his words in depth. I met his friends and his fans and I lived his life with him through his journals.

Vaughan began writing his last journal in 1975, just after he had been diagnosed with cancer. It is the painful description of a man who is suffering, who feels he is no longer a complete person, and who eventually decides to commit suicide, which he writes as the last entry in the journals, on 4 November 1977. He had been given a bottle of pills by his friend 'P.W', who rang him up to see if he wanted to dine out with him, but Vaughan had already made the decision that the act must be carried out after his partner, Ramsey or 'R' had gone to their home in Harrow Hill. The finality of the note is shocking, and more so for me since I had spent the best part of a year reading how Vaughan had developed as an artist and as a person over the course of his life.

At the end of last year, Tate Archive started a £1.9 million, five year Heritage Lottery funded project called Archives and Access. The aim is to digitise 52,000 items housed in Tate Archive by and from artists around the UK. It was very difficult to select certain journals over others as it was not possible to digitise every page for this project. I decided to select some from the beginning of the collection, a number from the Second World War and the final journal. This would enable the reader to see how Vaughan developed, whilst at the same time concentrating on the periods that I found most interesting and which we are most frequently asked about. Digitising this selection will offer people the chance to see the unedited journals the way Vaughan wrote them, and hopefully give more people the chance to experience his archive the same way that I have.

.....
Allison Foster

Archivist, Tate Archive
.....

The Death of Lady Emily Mary Hill, Dowager Marchioness of Salisbury

Hatfield House has seen countless births and deaths in the 400 years that it has been the home of the Cecil family. Probably the most dramatic of these is the death of Lady Emily Mary Hill, wife of the 1st Marquess of Salisbury, who died tragically in a fire that also destroyed most of the west wing of the house in 1835.

Emily Mary, the daughter of the Marquess of Downshire, married Lord Cranborne (later the 1st Marquess of Salisbury) in 1773. As one of the leading Tory ladies of fashion, she entertained on a grand scale, both at Hatfield and at the family's London house. She danced, gambled and was an enthusiastic archer and hunter. She continued her lavish and eccentric lifestyle into her old age, when it is said that she had to be strapped onto her horse to prevent her falling off it. A financial crisis, caused by her overspending on gambling and entertaining was narrowly averted only by her death.

“
Newspaper articles show a morbid fascination with the possibility that the Dowager's body was too burnt in the fire to be recovered
”

It is the manner of her death which marks her out, and for which she is most remembered today. Copies of inquest papers, which include testimonies of some of the servants, survive in our archives. They record that on the evening that the fire started, on retiring to her room, she had requested an extra candle from her maid in order to write some letters. It is not known precisely what happened next, but it is thought that perhaps her elaborate head dress caught fire on one of the candles.

The diary of her daughter-in-law Frances, wife of the 2nd Marquess of Salisbury, records the events of the evening (*"this frightful day"*) and ensuing weeks. Frances was one of the first on the scene when the alarm was raised and she *"faced the fire: it was now bursting out of the windows of the west wing on all sides in tremendous grandeur, the showers of flame falling far and wide"*. Her husband made a heroic but failed effort to save his mother from the flames, and eventually the house confectioner had to physically prevent him from making any further attempts to gain access to the room, so as not to endanger the Marquess' own life.

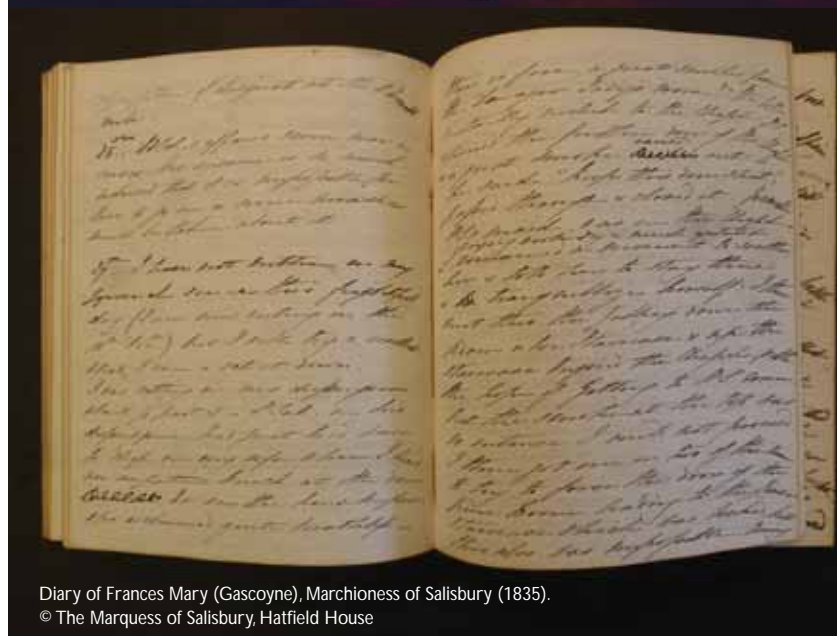
Lady Salisbury's diary and contemporary newspaper reports also record her attempts to salvage the historic collections at Hatfield, in particular the library and archives. She was responsible for moving most of the books and manuscripts out of the library, which was thought necessary as it looked likely that the fire would spread and that the whole house would be lost. She wrote, *"As I passed the gallery I gave it one last parting look, thought of its beauty & its grandeur & the many gay hours I have passed there & resigned myself to behold it no more"*. The salvage effort was a success, and *The Morning Chronicle* reported that *"The Cecil Papers [William Cecil, Lord Burghley and Robert Cecil, 1st Earl of Salisbury's political papers] ... are preserved without having sustained the slightest injury"*.

Ultimately, the attempts of the fire crews that attended from all over Hertfordshire, combined with a considerable amount of luck, ensured that the fire was confined only to the west wing.

Newspaper articles show a morbid fascination with the possibility that the Dowager's body was too burnt in the fire to be recovered. *"It is not at all impossible that the only means of ascertaining the precise spot in which the illustrious Lady became a heap of ashes are the rings which she was known to wear habitually on her fingers"* (*The Morning*



Emily Mary (Hill), Marchioness of Salisbury (by Joshua Reynolds, ca. 1780).
© The Marquess of Salisbury, Hatfield House



Diary of Frances Mary (Gascoyne), Marchioness of Salisbury (1835).
© The Marquess of Salisbury, Hatfield House



Hatfield House, the west wing after the fire (unknown artist, 1839). © The Marquess of Salisbury, Hatfield House

Post, 7 December 1835). This speculation only ended two weeks later, when charred fragments of bone were found, to the great relief of her family, who appear to have found the discussions distressing. *"It will put an end to the innumerable discussions & suggestions on the subject from all those people who have no other occupation but meddling in affairs that do not concern them"* wrote Lady Salisbury in her diary. The bones of the Dowager Lady Salisbury's dog were also recovered from the ruins.

Letters and diary entries written in the weeks after the fire show the esteem in which the Dowager was held by her family and friends, as well as the effect of her demise on the closest members of her family. Letters of condolence were received from the Marquess of Downshire, and Leopold, King of the Belgians, among others. The 2nd Marquess carefully drafted replies to these and filed copies with those he received. Writing to Lord De La Warr on 1 December 1835, he describes the loss of his mother as *"a most distressing blow"*. Lady Salisbury, writing

in her diary says that *"Lord S. was terribly exhausted: I think he feels his mother's death very much"*.

While the surviving archives and newspaper reports inform us in great detail of the events of the fire and its aftermath, it is the physical objects in the collection that are perhaps the most poignant reminder of the circumstances of her death. We have a small collection of her charred possessions, including her watch, some jewellery and the handle from her walking stick. These artefacts, along with the archives have ensured that the Dowager Lady Salisbury's life and death are still remembered at Hatfield today.

Vicki Perry

Head of Archives and Collections: Hatfield House



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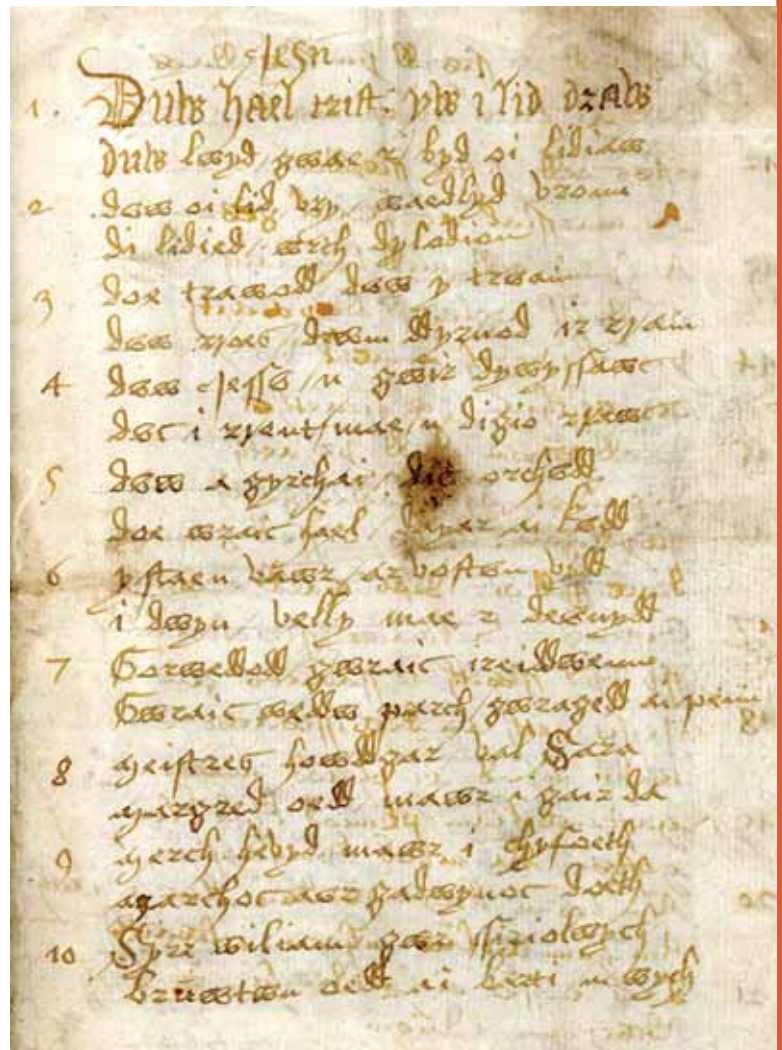
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The Welsh *Marwnadau*

With the loss of Welsh independence in 1282 following the death of Llywelyn ap Gruffudd the last Prince of Wales, the mantle of leading the Welsh nation fell on the gentry. It was they who, following on from the age of the Princes, became patrons to the bards. From about 1330 onwards, for nearly 300 years, a new class of poet flourished under these new landed families called the *Cywyddwyr*, named after the metrical form favoured by them. Probably the most famous of these *cywyddwyr* was Dafydd ap Gwilym [fl. 1340-1370] who integrated elements from the European concepts of courtly love into the bardic tradition, thus drawing Welsh poetry into the mainstream of European Literature.

A large body of the *cywyddwyr* poetry dealt with praising the patron, his lineage, wife, house, hearth and hospitality. With his death or the death of a close member of his family, one other poem would usually be written: the *marwnad* [elegy]. Like the praise poetry written when the subject was alive, the *marwnad* was very similar in that it praised the person but also added the grief felt due to their death. It often used analogies from nature to describe this grief; for example that the tears shed would cause all the rivers to flood, or that day would turn to night. Without doubt, some were formulaic and used well-known conventional images, but others could be heartfelt, such as the *marwnad* to Lleucu Llwyd by Llywelyn Goch ap Meurig Hen [fl.1360-1390]. Although a married woman, Lleucu seems to have had an affair with Llywelyn. In a poem full of irony he skilfully uses the convention of the love poetry of his day, that of the serenade, with himself as the lover outside her dwelling calling her to come out, but of course she cannot: her dwelling is now the grave and all she leaves him is a *hiraeth* [longing] for her.

*Gwae fi'r ferch wen o Bennal,
Breuddwyd oer, briddo dy dal!
Clo durdderw, galarchwerw gael.*



The first ten couplets of the *marwnad* of Margaret Mostyn, the second wife and widow of William Mostyn who died c.1594. By Simwnt Fychan (c.1530-1606). Archives and Special Collections, Bangor University, Mostyn Mss.1

*Woe's me the fair girl of Pennal,
A sad vision that your forehead is covered with soil!
A lock of steel-like oak, an acquisition of bitter
mourning.*

As the gentry became more Anglicised, the tradition of the praise poetry fell into disuse, and by the end of the 18th century it had virtually disappeared. Yet, even today, poetry is still composed in memory of a person. The favoured measure being the *englyn*, one of the oldest recorded Welsh metrical forms dating from at least the 9th century.

.....
Einion Wyn Thomas

Archivist and Welsh Librarian: Bangor University
.....



‘The difference between one person and another is a matter of inner life much more than of circumstances’ - Janet Erskine Stuart (1847-1914)

2013 sees the first commemorations of the centenary of the death of - and celebrations of the life and work of - the Reverend Mother Janet Erskine Stuart.

At the time of her death, Reverend Mother Janet Erskine Stuart was Superior General of the Society of the Sacred Heart; an order of nuns founded in France in 1800, and established in Britain with a convent and a school for Catholic girls in 1854. Mother Stuart was an influential writer and teacher, whose works on education remain the subject of study and debate today.

Born in what was then the county of Rutlandshire on 11 November 1857, Janet’s father Andrew Godfrey Stuart was rector of the Anglican church at Cottesmore. The youngest of 13 children, Janet was *“the favourite and constant companion of her father in all his work, whether in the church or school or on*

his estate”. A thoughtful child who was passionate about the natural world, she was also no stranger to grief and loss, even as a very young child. Her mother passed away when she was just two years old; her beloved eldest sister, Theodosia, who took on the role of her chief guardian after their mother’s death, died when Janet was 21. This led to greater communication with another branch of the family, the Catholic Noels of nearby Exton, and after a period of profound soul-searching she was moved, at the age of 22, to convert from her father’s and family’s Anglicanism to Catholicism. Three years later she entered the Order of the Society of the Sacred Heart, becoming an rscj (réligieuse du Sacré Coeur de Jésus) in 1882.

In the years that followed, Janet worked as a teacher in the Sacred Heart school for girls at Roehampton, and as a trusted assistant to the then Provincial Superior, Mother Mabel Digby. In 1892, Janet was made Mistress of Novices, helping to look after the welfare and training of young women hoping to enter the Order as nuns. During this time she had also already begun what was to be a prolific writing career, which included - among many works of a more serious tenor - a humorous book for the novices entitled 'Ye Olde Fashione Book', which featured advice on different ways of wearing their habit for different activities, including cricket.

In 1898, Janet became Vicar of the English Vicariate - what today would be called the Provincial Superior for the England and Wales province of the Society. She also undertook the first of her round-the-world journeys to other provinces of the Order, delivering, as she went, a series of influential conferences on education. These conferences she would later draw upon to write her seminal book, *The Education of Catholic Girls* (1911).

In 1911, she was elected to the position of the Society's Superior General - that is, Mother Superior of the entire Order, worldwide. Stuart took it upon herself to remind the Order of its foundress Madeleine Sophie Barat's edict that the government of the Society ought to be flexible and adapt to social and cultural evolution. In her essay *The Age of Transition*, she wrote:

"We must not fear the revelations of science: of all people Catholics



Reverend Mother Janet Erskine Stuart. Society of the Sacred Heart, England and Wales province



The Cricket XI at Sacred Heart School, Roehampton, 1910. Society of the Sacred Heart, England and Wales province

should be fearless of investigation; there can only be danger to the investigator on account of ignorance ... We must set ourselves and our children free from moral childishness and show in our whole bearing self-control ... It is an age of great possibilities, of freedom for interchange of thought, for religious inquiry."

As part of this determination to embrace change, Stuart embarked on another round-the-world trip to other provinces of the Society. During this three-year sojourn over land and sea, Stuart was able nonetheless to maintain a thoughtful - and impressively voluminous - correspondence with several friends, colleagues and fellow rscj. She was a funny, articulate, deeply introspective and openly intelligent writer, thinker and educator; in addition to this extensive correspondence (of which the archives in England and at the Society's Central Archives in Rome have over 1,100 examples), Stuart wrote poetry, plays, essays and writings on education. Her published works include, as mentioned, *The Education of Catholic Girls*, which has been translated into several

languages and is still in print. This and other of Mother Stuart's writings are still referred to by researchers, and exert an influence to this day.

Having spent the previous nine months travelling in America, Australia and Japan, the eve of the First World War saw Mother Stuart at Ixelles, near Brussels, then the site of the Order's 'Mother House'. Brussels was occupied by German forces, and Mother Stuart worked tirelessly to ensure that the young religious gathered there were helped to gain safe passage out of Belgium. Reluctantly, she eventually yielded to advice that she herself must leave. In the early hours of 3 September 1914, she made her escape and began the perilous journey back to England. By the time she reached Roehampton, she was worn out, not just from the exertions of travel, but as the result of a serious illness. Following an unsuccessful operation, she died on 21 October 1914, at Roehampton, aged just 57.

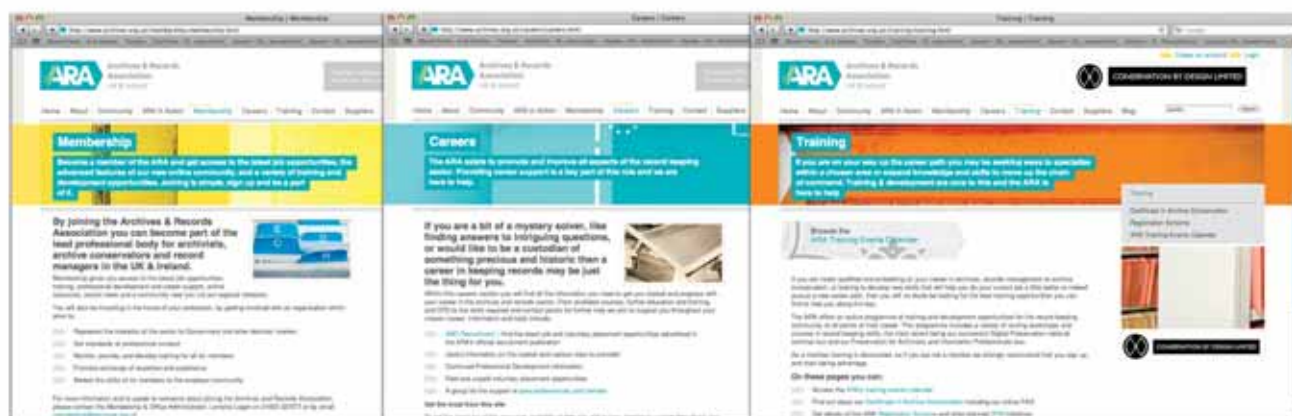
Mother Stuart is buried in the Chapel of the Sacred Heart at Roehampton, where she had



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been a major figure in the life of both the convent (which still exists on the site and where the archives for the England and Wales province are kept), and of the teacher training college established there, which evolved to become the present-day Digby Stuart College, one of the four constituent colleges of the University of Roehampton. The college's name honours Reverend Mother Janet Stuart and Reverend Mother Mabel Digby, and among the commemorative events marking the centenary of this influential educator is a conference being held at Digby Stuart in June 2014.

Special thanks to Sister Sue Acheson rscj for her help with this article.

Barbara Vesey

Archivist: Society of the Sacred Heart, England and Wales Province

A sketch for Janet's Ye Olde Fashione Book by her friend Helen Rumbold rscj. Society of the Sacred Heart, England and Wales province



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Other-Worldly Friends

In 1985, builders renovating the dome at what is now Tate Britain unfurled a sun-blind, originally fitted when the building was erected in 1897, to discover a hand-written message signed by a number of plasterers from that period. Now housed in Tate Archive, the copper-plate script was written on the back of a quarterly statement of accounts for the National Association of Operative Plasterers, London District Committee, 1 July to 30 September 1892. It reads:

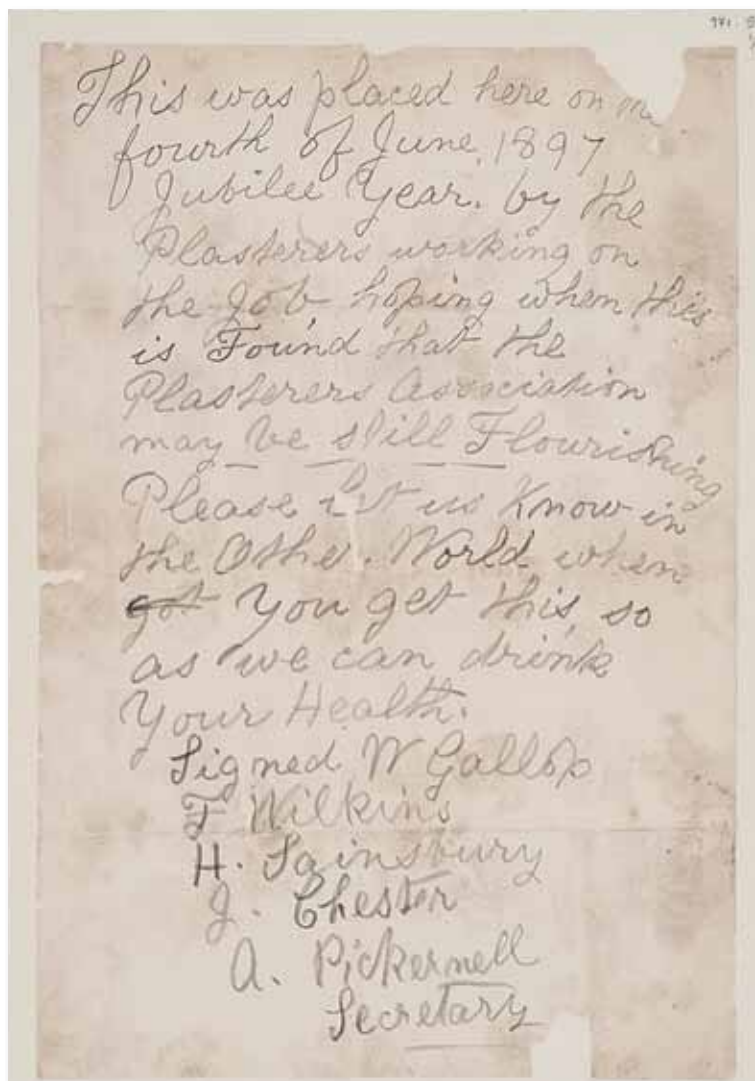
"This was placed here on the fourth of June, 1897 Jubilee Year, by the plasterers working on the job, hoping when this is found that the Plasterers Association may still be flourishing. Please let us know in the other world when you get this, so as we can drink your health. Signed W. Gallop, F. Wilkins, H. Sainsbury, J. Chester, A. Pinkernell, Secretary."

Fittingly, it was found by plasterers Edward Kiely and Israel Berry, who commented that "it was put right at the top of a 25ft long sun blind and put there so that it would not drop out when the blind was unfurled, because this part of the blind was always rolled up." The folded document - in addition to containing the quarterly statement of accounts - provides historical details such as a list of those on strike and their strike pay of 6d per day. A member of Tate's staff and one-time plasterer, Robert Collier, noted when asked by a reporter from the Evening Standard, "in years to come they will find the same sort of thing in buildings all over London signed by me when I was a plasterer. There's one at the Fairfield Halls [in Croydon], and others elsewhere. It is a sort of tradition with plasterers, although few would admit to it now, to leave their names in the wet plaster or a note under something."

To commemorate this find from beyond the grave, the newspaper took the modern-day plasterers outside to the top of the dome with a bottle of champagne to toast their departed workmates. But what happened to the Plasterers' Association, I hear you ask. Well, like many small trade groups and associations, it was amalgamated into the Transport and General Workers' Union, which in turn became Unite, now the largest union in the UK. I hope a plasterer has inserted a similar message somewhere within their HQ on Theobalds Road...

.....
Adrian Glew

Head of Tate Archive
.....



Builders' note found in sun-blind. Tate Archive, London

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From beetles to The Beatles



Entomology Products (pages 71-75)



Phonograph Record Storage Sleeves (Page 27)

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