

9

## 'The World Was Once All Miracle':

celebrating  
Anthony Burgess's  
centenary



19

## Celebrating City of Literature status



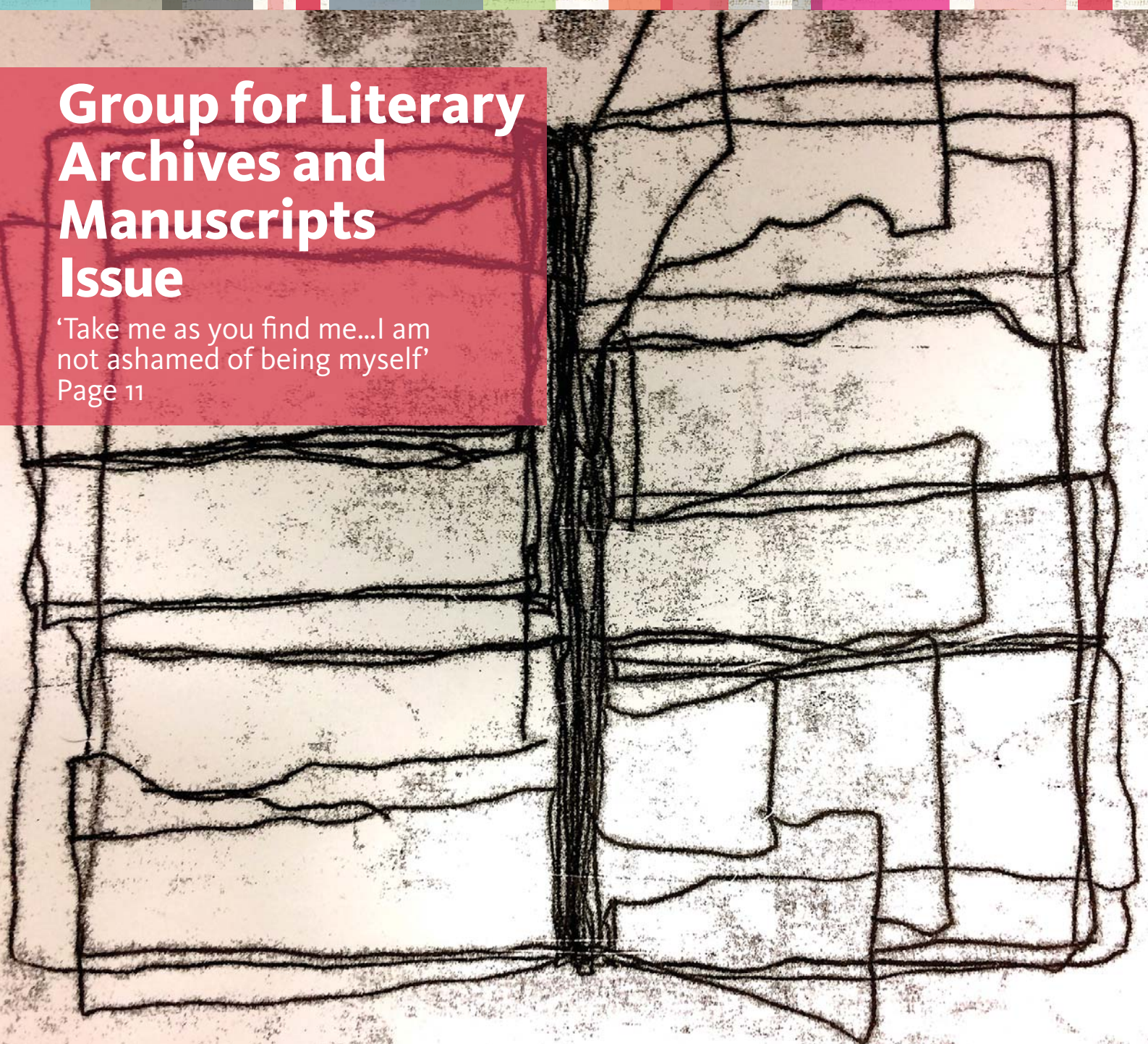
28

## Rediscovering Herbert Read



# Group for Literary Archives and Manuscripts Issue

'Take me as you find me...I am  
not ashamed of being myself'  
Page 11







**Archives & Records  
Association**  
UK & Ireland



**International Council on Archives**  
Conseil International des Archives

# **International Conference 2019**



**Edinburgh International Conference Centre**  
**21 - 23 October 2019**

## Welcome to ARC Magazine May 2018

Welcome to the May edition of ARC, which features the activities of the Group for Literary Archives and Manuscripts (GLAM). GLAM brings together archivists, librarians, curators, writers, researchers and anyone else with an interest in collecting, preserving and promoting literary archives and manuscripts in the UK and Ireland. You can find out more about their events by visiting their website: [glam-archives.org.uk](http://glam-archives.org.uk)

What is most striking about the articles in this edition is the sheer range of outreach activities undertaken using literary collections. Organisations are working with artists, as well organising lectures, conferences, exhibitions, film commissions, creative writing workshops, cataloguing blogs, videos, and song performances. A key example is the Institute of Modern Languages Research archive at Senate House Library, University of London collections, which includes the creation of a YouTube video combining the audio recording of the anti-Nazi propaganda Hitler parody in German, and a live performance of songs from the collection at the Bloomsbury Festival.

This is my last month as ARC editor, as I am standing down after 6 years as editor. I would like to thank all my editorial colleagues past and present, and everyone at the ARA who have been so supportive over the years.



**Ellie Pridgeon**  
ARC Editor

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'The Pieces of Me' by Mandy Lane. A response to the deliberate self-excision of sections from Amy Dillwyn's diaries. Photograph copyright Mandy Lane.

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### Association News

- 3 Editorial
- 4 Opening lines
- 5 Professional development news
- 6 The ARA Conference 2018 – Glasgow
- 7 Collecting matters
- 8 Business Archives Council launches its 2018 Business Arts Cataloguing Grant

### Film, Sound and Photography

- 9 'The World Was Once All Miracle': celebrating Anthony Burgess's centenary
- 11 'Take me as you find me...I am not ashamed of being myself'
- 14 Literary papers of German-speaking exiles at the Institute of Modern Languages Research archive, Senate House Library, University of London



- 17 'A Ghost in the Rylands Library': exploring the breadth of the Elaine Feinstein papers
- 19 Celebrating City of Literature status
- 22 Gwyneth Lewis papers at the National Library of Wales
- 24 The Evolution of 'Man'



- 28 Rediscovering Herbert Read



# opening lines



For our Spring meeting GDPR was the obvious choice: the fact that this new Regulation is bringing changes to the existing legislation in less than thirty days that will impact on all of our members, regardless of size or mission, meant that the meeting was very well attended by over forty delegates.

Our first speaker of the morning was Dr Tom Mansfield, Information Governance and Data Protection Officer for Buckinghamshire County Council. Tom walked us through the current state of Data Protection Law: what it covers and why we do it. He then outlined the nature of the changes that GDPR will bring, including a wider definition of what personal data is and greater rights for individuals over how their data is managed. This means there will be increased obligations to organisations that hold people's data.

Who would have thought that something as dry as data protection could bring together professionals, volunteers and supporters across the GLAM sector? Yet, on a Monday morning in April, a crowd of archivists, curators, information professionals, and committee members of many professional and voluntary heritage bodies descended upon the Betty Boothroyd Library of the Open University, in Milton Keynes, eager to learn about the imminent changes in Data Protection Legislation, known alternatively as GDPR, that are due to come into force on 25 May.

The Buckinghamshire Archives and Heritage Network (BAHN), a free-to-join, member-led group that aims to provide access to the latest expertise to organisations in the county that play a role in caring for aspects of our heritage, convened the meeting. BAHN itself includes museums, archives, stately homes, archaeological sites, and local history societies, among others. We meet every six months, and each meeting focuses on a particular theme.

Tom also introduced us to the new slim-lined Six Data Protection Principles: lawfulness, fairness and transparency; processing personal data for specified purposes; data minimisation; keeping personal data accurate and up to date; storage limitation; and integrity and confidentiality.

Second up was Jon Elliott, Head of Public Affairs at ARA. Jon outlined practical tools such as Privacy Statements, Take-Down Policies, Privacy Statements, that organisations can use to implement a more pro-active approach to managing data protection. Jon also discussed the "Right to be Forgotten", another issue tied up with GDPR that has received a lot of coverage in the press recently, and outlined ARA's position that archival records should not be altered, even if they are incorrect.

Questions from members were wide ranging and included a number of topics of common interest to many of us, including how we need to adapt our management of mailing lists;

digitisation and on-line hosting of archive photographs; taking photos of under-16s at public events; content and connections from social media, and many more.

What I took away from the session was the reassuring idea put forward by both speakers that no-one should be panicking about GDPR; on May 25 no officers from the Information Commissioner's Office (ICO) will be arriving at my office door to deliver a fine. The key will be showing progress towards addressing the demands of the new regulation - there are online sources of help such as the ICO's "Help for Small Organisations" web pages: <https://ico.org.uk/for-organisations/business/> - reviewing current data-handling practices, and starting to make the necessary changes.

**Katherine Gwyn**

Buckinghamshire County Council

## Correction



In David Baldwin's Opening Lines piece in the April edition of ARC, we edited David's draft to read as follows:

"...we plan a number of exciting projects to support access to film and sound collections through partnership and collaboration, one of the most significant being 'Unlocking our Sound Heritage'. Led by the British Library, this UK-wide project..."

The edited version may have given the (inadvertent) impression that the section was leading or driving the programme for 'Unlocking our Sound Heritage'. This is not the case: the project is 100% led by the British Library. Apologies to David and/or the British Library for any concern that may have been caused.

**Jon Elliott**

Public Affairs  
ARA

# Professional development news

Mentoring provides support to candidates looking to qualify as a Foundation or Registered member via the ARA's professional development programme. But mentoring also supports the mentor with their own professional development.

The ARA has published its revised mentor guidance:

[www.archives.org.uk/cpd/professional-development-programme.html](http://www.archives.org.uk/cpd/professional-development-programme.html)

This is essential reading for new and existing mentors, as well as those interested in becoming a mentor. This article features some of the key points, and we hope more members will be inspired to become a mentor!

## What is mentoring?

Mentoring is a relationship in which a more experienced or knowledgeable person helps guide the learning and development of a less experienced or knowledgeable person. Mentors are a critical friend, helping their mentees get the most out of their experiential learning.

Mentoring is just one of the many vital voluntary roles that members undertake to support the work of the ARA. By becoming a mentor, you actively help shape the next generation of archive, records management and conservator professionals as they progress towards Foundation and Registered membership.

## Getting started

Members enrolling onto the ARA's professional development programme are encouraged to identify their own mentor. This can help them develop their own network by connecting with more experienced professionals. Candidates might approach a colleague whom they know professionally, or via an ARA Nation, Region or Section. So if you are interested in mentoring, one option for would-be mentors is to make your interests known at your place of work and through your own professional contacts. We recommend that where possible candidates look beyond their own line manager.

For those keen to mentor but unable to find a mentee, you have the option of joining the ARA's list of mentors. The list is sent to enrolling candidates who do not have a mentor in place. No prior experience is required to join the list,

but we ask that you familiarise yourself with the ARA's mentoring guide, competency framework and professional development programme.

## The mentoring process

The first meeting is a key part of the mentoring relationship. Mentors and mentees do not need to be based in the same location, as mentoring can be provided via Skype and phone. However, some mentors prefer actual meetings, so it is a matter for you and your mentee to decide. The first meeting should discuss the outcomes of the candidate's self-assessment using the competency framework. Your mentee's choice of competencies will determine the length and scope of any development required. "You might also want to discuss the role of mentoring, how often you want to meet, the best ways to communicate and levels of confidentiality," explained ARA mentor Janice Tullock RMARA. "Work and family commitments mean timetabling meetings in advance is vital. I also find it useful to be very clear about your level of time commitment to the relationship from the start." Once you have agreed a timetable with your candidate, you both have an agreed way forward.

## The benefits to you

Mentoring is also beneficial to the mentor as it offers you an opportunity to further develop your supervisory, motivational, advisory and problem-solving skills. You will also gain new insights from your mentee, and learn new initiatives and practices which help broaden your own perspectives. "The experience needs not be onerous at all, just so long as you remember that your role is to guide and oversee and not to undertake the work yourself!" advises Penny Hutchins RMARA. "Mentoring can definitely be a focus for your passion in the profession".

For further information on becoming a mentor please contact me:

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

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### Chris Sheridan

CPD Programme Manager

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# The 2018 ARA Conference 29-31 August - Glasgow

**Second keynote speaker announced – Professor Gus John**

**Early-bird discounts close on 30 April – last chance!**

**Special tour of Glasgow School of Art temporary repository: spaces limited**

It is your last chance to take advantage of the special 'early-bird' discounted rates for Conference – the deadline is midnight on 30 April. If you register by then, you will have until 31 May to pay.

## **Second keynote speaker announced**

We are delighted to announce the second confirmed keynote speaker at Conference: Professor Augustine (Gus) John. Gus will deliver the opening keynote address on the morning of Wednesday 29 August.



Gus was born in Grenada, Eastern Caribbean, in 1945. He moved to the UK in 1964 and lives in Cardiff. He is an award-winning writer, education campaigner, consultant, lecturer and researcher. He is best known for his work in education policy, management and international development, along with social audits, change management, policy formulation and review, and programme evaluation and development. Since the 1960s he has been active in issues of education and schooling in Britain's inner cities such as Manchester, Birmingham and London, and he was the first black Director of Education and Leisure Services in Britain. He has also worked in a number of universities, including (very appropriately for this year's Conference) as visiting Professor of Education at the University of Strathclyde in Glasgow. He has also been an associate professor of education and honorary fellow of the London Centre for Leadership in

Learning at the UCL Institute of Education and visiting professor at Coventry University.

Gus is passionate about the importance of people and records, notably the key role of archives and records in shaping and defining modern Britain and their significant contribution to the recording and conservation of post-war British social history, even as it is being made.

Gus will focus in his keynote on what he calls 'cultural enclaves' within society that continue to be insulated from changes in the demographic, social, political and economic landscape (what the George Padmore Institute has called *Changing Britannia*) and this includes the relative invisibility of such enclaves and the people who live in them in our archives and public record offices. So, for anyone concerned with diversity, effective outreach, responding to social change and improving community relevance, Gus's keynote is an unmissable opportunity. Prepare to be challenged and to hear new perspectives and new ideas.

## **Update on our first keynote speaker, Michelle Caswell**

We announced in last month's ARC Magazine that Michelle Caswell, Assistant Professor of Archival Studies at the University of California Los Angeles, will be our first keynote speaker at Conference. Michelle's keynote will address the theme: *Now More Than Ever: Community Archives and the Political Urgency of Memory Work*. She will focus on data from focus groups of users of five different community archives sites and explore how members of marginalised communities view archives as potential means of restorative identity and justice.

Across communities and identities, Michelle's research has revealed that users of community archives see them as potential spaces to connect past injustice with contemporary activism and future opportunities and see their own involvement in archives as a way of building confidence and challenging their own sense of oppression. Caswell will argue that archivists should support individuals and groups in these communities pro-actively, go beyond the standard archival practice of diverse collecting and inclusive description and become more active agents of change



Details on our third and final keynote speaker will appear in the next edition of ARC Magazine. So please continue to watch this space!

### **Bursaries**

We are taking applications for bursaries for this year's Conference. For more details on the range of options and how to apply, see the Conference website (details below). Thanks to the generosity of around 40 people, we have already hit the target for one crowd-funded bursary for a new professional to attend Conference this year. Sincere thanks to each and every person who made a donation. We are hoping now to attract sufficient funds to be able to offer a second bursary. So, if you were thinking about donating but have not done so yet, we would be grateful for any amount, however small, that you might be able to spare. As ARC goes to press, we are already around 25% of the way to a second bursary. It's simple to donate: just visit our mydonate webpage at: <https://mydonate.bt.com/donation/v4/chooseAmount.html?event=456848> and follow the instructions.

### **A special GLAM side event planned – Glasgow School of Art**

As this is the GLAM edition of ARC Magazine, it is the appropriate time to announce a special optional tour we plan for Conference. We are working with the internationally-renowned Glasgow School of Art (GSA) to organise a bespoke tour on the afternoon of 30 August of the school's archives and collections. These are currently housed in a temporary facility in the Whisky Bond while the school's renowned Rennie Mackintosh building in central Glasgow is gradually restored following the devastating fire in 2014, that destroyed (among other things) the school's iconic library, but not its archive.

So, for anyone interested in rescue and recovery and the practical challenges of emergency evacuation and service restoration, this would be a most valuable visit, hosted by GSA's outstanding archives and collections team. Space limitations mean that we can accommodate a maximum of 15 people on this tour. We will announce details shortly to ARA members and on social media. Those who register to attend Conference by the 'early-bird' deadline will be given priority.

### **Reminder**

Visit <http://conference.archives.org.uk/> for full details of this year's programme, venue, how to register to attend, and much more.

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### **John Chambers**

CEO, ARA

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# Collecting matters

One of the great achievements of the Group for Literary Archives and Manuscripts (GLAM) has been to provide clear, evidence-based analysis of the collecting mechanisms available to UK literary collecting institutions, and to identify gaps in support. This fed the advocacy of the UK Literary Heritage Working Group, and led to the establishment of the Cultural Giving Scheme.

For the first time, contemporary authors did not need to die to benefit from the value of their archives through the tax system.

The Scheme's first case, Hunter Davies's Beatles lyrics at the British Library, seemed to herald a significant new avenue for securing modern literary manuscripts in this country. That stream of cases has not yet materialised, and GLAM members will have their own ideas as to why this is.

The Art Fund, along with its partners, are currently exploring barriers to the use of the Scheme for contemporary artists' archives in a series of workshops, which I am attending on behalf of The National Archives (TNA). There may be outcomes and advocacy from this work, which could also apply to the archives of contemporary writers.

The Cultural Giving Scheme felt like a breakthrough for archives because they were at its heart from its inception. In the past, archives tended to be added late to schemes devised with other forms of cultural property in mind.

Maintaining the hard-won status of archives as cultural property may face a challenge in the digital future. Digital literary manuscripts have already begun to demonstrate their ability to retain their cultural value. The magical quality survives the change in format intact.

The picture is less clear for most other types of archive. We are keen to explore ways of preparing the mechanisms in place for the change to digital.

We would all wish to ensure that the benefits through tax incentives, grant awards and export protection, which archives currently enjoy alongside other forms of cultural property, are retained for archives in the future.

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### **James Travers**

The National Archives (UK)

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Email: [asd@nationalarchives.gsi.gov.uk](mailto:asd@nationalarchives.gsi.gov.uk)

# The Business Archives Council launches its 2018 Business Arts Cataloguing Grant



The Business Archives Council (BAC) is delighted to announce that once again it is offering a cataloguing grant specifically for business archives related to the arts – this year, the award has increased to £4,000. This grant is in addition to the BAC's main cataloguing grant for business collections.

## Timings

The grant opens on 26 April 2018, and the deadline for applications is 26 July 2018. For more information on how to apply, see the BAC's website:

[www.businessarchivescouncil.org.uk/activitiesobjectives/catgrantarts](http://www.businessarchivescouncil.org.uk/activitiesobjectives/catgrantarts)

## Aims

The aims of the grant are to support an under-represented area of business archives and to complement wider initiatives for archiving the arts by The National Archives (TNA) and the Campaign for Voluntary Sector Archives. In addition, it aims to:

- Provide financial support for institutions / businesses that manage business archives related to the arts

- Reach collections that have not yet been prioritised but have potential academic or socio-historical value
- Create opportunities for archivists or para-professionals / volunteers to gain experience in listing business collections
- Make more arts-related business collections accessible.

## Details of the grant

We envisage that the £4,000 grant will be used over the equivalent of a six-week period to fund an archive intern or temporary staff member (under professional supervision) to catalogue a discrete collection of business records. This work should produce either a detailed catalogue of a small collection, or a top-level catalogue of a more substantial collection. Grant recipients should provide the BAC with an article for its newsletter, and the catalogue should be made available on TNA's Discovery database.

We welcome applications from a range of organisations, including (but not limited to) businesses, local record offices, universities, museums, charities, specialised

repositories and other organisations that hold business archives of, for example: theatre, film, dance, music, animation, companies, art galleries, publishing houses, production companies, photographic or sound recording studios, festivals, heritage companies, tourist attractions etc.

Applicants who have previously applied to the arts grant or the main cataloguing grant for business archives are welcome to apply. Please note that the BAC would not normally award a grant to the same institution within three years.

## Questions?

Information about the grant can be found here:

[www.businessarchivescouncil.org.uk/activitiesobjectives/catgrantarts](http://www.businessarchivescouncil.org.uk/activitiesobjectives/catgrantarts)

If you have any questions about the grant, please contact Anne Archer, BAC Arts Cataloguing Grant:

[Anne.Archer@bt.com](mailto:Anne.Archer@bt.com)

Falmouth University won the 2017 BAC arts grant for the Kneehigh Theatre Archive. Photograph copyright Steve Tanner / Kneehigh / Wildworks.







Anthony Burgess seated on his mother's knee, with his sister Muriel. C.1918. AB/ARCH/F/2/2/8. Photograph copyright International Anthony Burgess Foundation.

# ‘The World Was Once All Miracle’: celebrating Anthony Burgess’s centenary

25 February 2017 marked the centenary of Anthony Burgess’s birth and the beginning of a year-long programme of events to celebrate this anniversary at the International Anthony Burgess Foundation in Manchester.

**T**he Foundation was established by Burgess’s widow, Liana, in 2003 as an independent charity to encourage and support engagement with all aspects of Burgess’s life and work. As well as appointing the Foundation as Burgess’s literary executor, Liana endowed it with an extensive library and archive of correspondence, photos, drafts of novels and screenplays, audio-recordings, music, furniture, musical

instruments and other objects from their homes in London, Bracciano and Monaco.

The collection underpins much of the Foundation’s work, and reflects the breadth of Burgess’s creative output and his eclectic tastes and interests. Although perhaps best known as the author of *A Clockwork Orange* (1962), Burgess was a prolific author, journalist, broadcaster, composer, poet, and teacher who wrote 33 novels, 25 works of non-fiction, two volumes of autobiography, numerous articles, screenplays for film and television, and over 250 musical works. His centenary offered new and exciting opportunities to bring the richness and range of his work to the fore.

Planning for the centenary began in early 2015, with a view to developing a compelling programme of events and activities which would serve as a fitting celebration of Burgess’s life, work and influence, and enthuse new

audiences with his cultural and creative legacy. New partnerships and collaborations would be developed to support and facilitate such events – the aim being to highlight Burgess’s legacy not only through the literature, drama and music that he created, but also through the new work and ideas that it inspires. These offered contemporary artists, film-makers, writers and musicians the opportunity to showcase their own creative responses to Burgess. One event which embodied this aim was a new commission by the composer Raymond Yiu.

Raymond was first approached with the prospect of writing a work to celebrate Burgess’s centenary, following the premiere of his ‘Symphony’ at the BBC Proms. Like Burgess, Raymond was – initially at least – a self-taught composer. He had been a fan of Burgess since first encountering him, unusually through his music, in the late 1990s. Fairly early on in the project, Raymond decided that he wanted to compose a piece that would include Burgess’s words and serve as a “portrait of the man himself”. The Foundation’s collection became an essential source of inspiration to Raymond, allowing him to engage with diverse elements of Burgess’s life, including not only his music, poetry and literature, but also his life in general and the places, people, and ideas which were significant to him.

Raymond made several visits to the Foundation, exploring Burgess’s autobiographical writing through his published autobiographies and journalism. He browsed Burgess’s private library to identify those who had particularly inspired and influenced him, listening to home-recordings of Burgess playing the piano, and lectures and interviews



Anthony Burgess conducting a small ensemble at the Whitney Museum in New York. 1973. AB/ARCH/F/1/19. Photograph copyright International Anthony Burgess Foundation.

Sketch by Anthony Burgess, showing his experimentation with serialism. AB/ARCH/A/MUS/79. Photograph copyright International Anthony Burgess Foundation.





in which he discussed his life and musical influences – reading his poetry, examining surviving photographs, and exploring recordings and scores of Burgess’s musical compositions. Raymond worked with both catalogued and uncatalogued music, and his discoveries during this process brought further benefits to the project by adding to our understanding of the collection and of Burgess’s development as a composer. His close study of previously uncatalogued fragments of scores was particularly informative, revealing unknown links between compositions and Burgess’ experimentation with serialism.

Raymond’s final composition set six of Burgess’s poems to music, and takes its title, ‘The World Was Once All Miracle’, from Burgess’s novel *Earthly Powers* (1980). It was premiered at the Bridgewater Hall in July 2017 as part of Manchester International Festival, and performed alongside Burgess’s own ‘Symphony in C’ by the BBC Symphony Orchestra and Roderick Williams. Describing the piece, Raymond explained that the poems “were chosen around the three topics that fascinated Burgess most – language, music and the conflict of good and evil. Burgess’s own music makes its way into the songs...However, it takes inspiration from Burgess’s life as much as from his compositions.”

‘The World Was Once All Miracle’ was just one of many events – large and small, international and local – which took place during the centenary year and offered new ways to engage with the collection. Other activities included specially commissioned lectures, conferences and exhibitions, a new short film inspired by two of Burgess’s Enderby novels, and the launch of the Anthony Burgess Memories project, which seeks to gather and share reminiscences of Burgess. The range and popularity of these events has added new momentum to the work of the Foundation and brought greater prominence to its collection. As Burgess moves into his second century, it would no doubt have pleased him to know that new generations are engaging with his work in ever-greater numbers, and that his ability to inspire and provoke remains undiminished.

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**Anna Edwards**

International Anthony Burgess Foundation

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‘Take me  
as you find  
me...I am not  
ashamed of  
being myself’

‘One of the most remarkable women in Great Britain’ was how Amy Dillwyn was described in the *Pall Mall Gazette* (1902), and the life and impact of this individual is revealed in a collection of archival material in the Richard Burton Archives.

**E**lizabeth Amy Dillwyn (1845-1935) was born into privilege; her concerns and actions were very much outside expected class and gender norms. Now her archive is being used to stimulate artistic and academic work focusing on her iconoclastic feminism and her queer life and writing.

Following the death of her father in 1892, Dillwyn was catapulted from ailing lady of the house to a lodger of limited means, as it became apparent that the family spelter business in Swansea was nearly bankrupt. Amy Dillwyn transformed herself into a ‘man of business’ and rescued the company, saving hundreds of jobs, as well as the family name. She quickly caught the media’s attention for her mannish dress and the large cigar she smoked at public events. She used her celebrity, her formidable intellect and witty determination to champion a host of social causes – concerns which may have stemmed from her family’s Quaker and radical liberal background.

Women’s causes were of special interest. In a case that was debated in Parliament in 1911, Dillwyn supported striking seamstresses protesting against sweated labour and poor pay. She



Amy Dillwyn at Ty Glyn. Photograph by Richard Morris.

hosted the women's Labour and Trade Union activists who came to support the strike and made her own speech, calling on customers to boycott the department store at which the women worked until they were paid a living wage.

In addition to her career as industrialist, Amy Dillwyn was an accomplished author and a regular reviewer for *The Spectator*. Through her novels we see her character and concerns through a different lens. As well as exploring social injustice, class, and sexual inequality, she wrote repeatedly about love between women. Although Amy Dillwyn had once been engaged – her fiancé dying before the marriage could take place – it is her passion for Olive Talbot, whom she referred to as her 'wife', that is the clearer and deeper influence. Through her unusually frank private diaries, kept in the archives, it is possible to explore not only Amy Dillwyn as an individual, her life and times, but also lesbian history, literature and women's writing.

The diaries have been used by Masters students studying

research skills to show how archival research can transform the reading of *The Rebecca Rioter* (1880) – a novel purportedly about a Welsh labourer involved in the Rebecca Riots – into a lesbian romance. Comments from the students confirm how important an opportunity this is, giving them confidence to use records in the future and the 'wow' factor:

"It's quite mind-blowing to engage with an author's diaries."

"Seeing the original real documents was really fascinating...I've never been around something this old, or this important."

The collection has also proved to be an inspiration to artists, bringing a new, challenging and physical perspective on and response to Amy Dillwyn. Working with Professor Bohata as part of her residency with the Welsh Arts Review, the sculptor Mandy Lane researched 'one of Wales' most interesting and queer women'. The form of the diaries – one of which has passages excised –

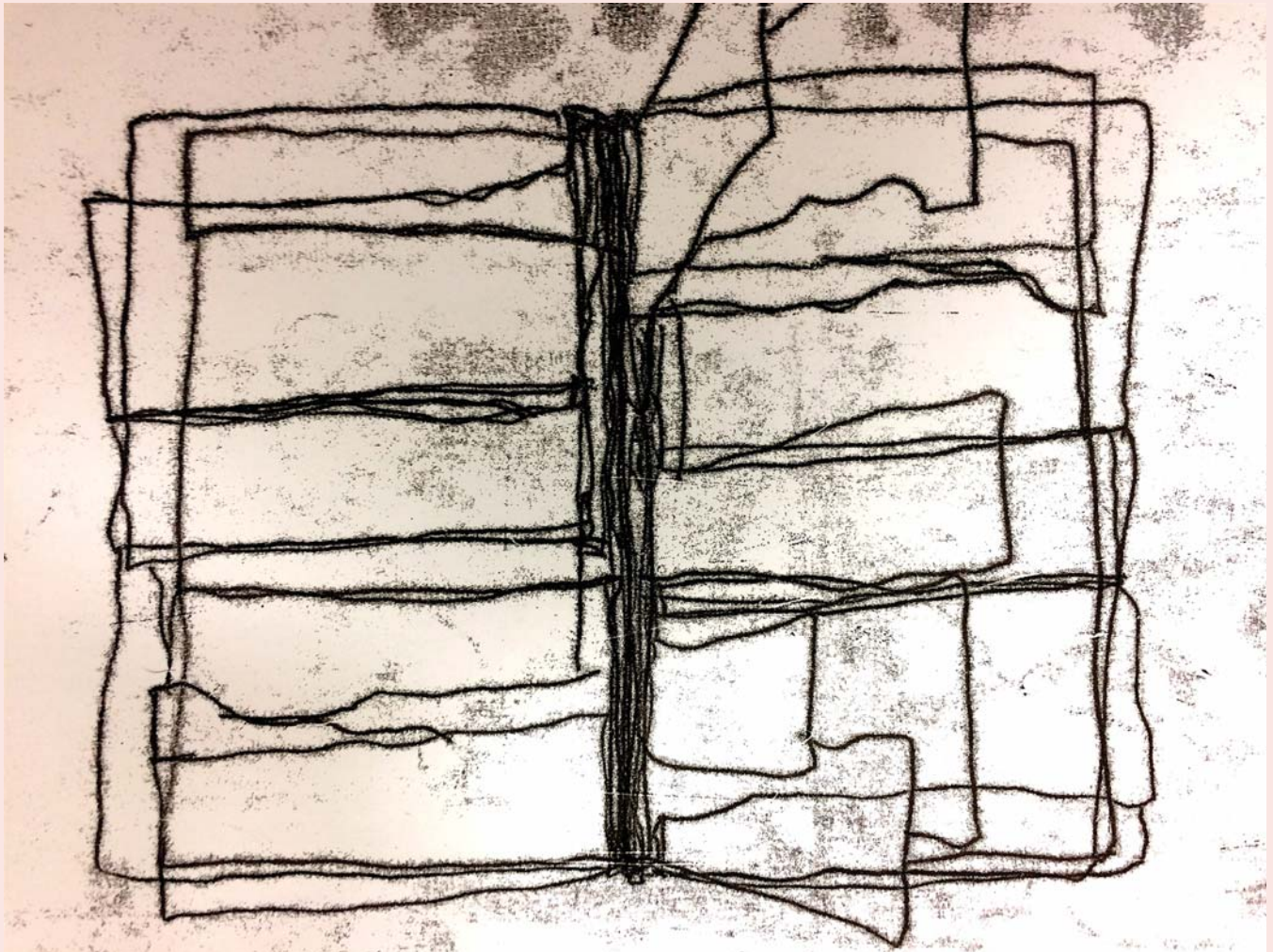




Detail of 'The Iron on the Dress' by Mandy Lane. Photograph copyright Mandy Lane.



'The Pieces of Me' by Mandy Lane. A response to the deliberate self-excision of sections from Amy Dillwyn's diaries. Photograph copyright Mandy Lane.



'The Pieces of Me' by Mandy Lane. A response to the deliberate self-excision of sections from Amy Dillwyn's diaries. Photograph copyright Mandy Lane.



“Comments from the students confirm how important an opportunity this is, giving them confidence to use records in the future and the ‘wow’ factor”

is directly represented in one work ‘The Pieces of Me’, while Dillwyn’s unconventional novel *Jill* (1884) and her life story provided inspiration for a number of other pieces.

Sculptor Mandy Lane’s title piece ‘The Iron on the Dress’ won an award in the 2017 Research as Art competition held at Swansea University. The competition gives researchers a platform to explore their creativity and convey the emotion and humanity in their research. The following text accompanied Mandy Lane’s striking image:

"Amy Dillwyn was one of the first British female industrialists. She has been painted as a woman whose bright future was dashed by the death of her fiancé when she was just 18. In reality, she was already in love with the woman who would dominate her life and fiction for the next 30 years. Her radical novels – some of the earliest lesbian fiction in print – bend gender and reject romantic endings".

‘The Iron on the Dress’ was created by Mandy Lane, who poured molten iron over a century-old wedding dress. One observer remarked of the image: ‘It is like a crime scene, and it is a crime, the crime is the fact that we need to retell the story of this clearly influential woman’.

This research, and the artwork, is about uncovering and correcting the historical and literary record.

It has been a privilege to see the collection used in such a broad way, with academic and creative challenges emerging and stimulating responses about such an intriguing and inspirational character.

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#### Kirsti Bohata

Centre for Research into the English Literature and Language of Wales, Swansea University

#### Katrina Legg

Swansea University

#### Mandy Lane

Sculptor

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# Literary papers of German-speaking exiles at the Institute of Modern Languages Research archive, Senate House Library, University of London

In 1955 the University of London’s new cross-federal Institute of German Studies, now the Institute of Modern Languages Research, must have seemed the obvious place to store the records of the oldest learned society in the UK dedicated to things German – the English Goethe Society. This was to be the first of many archives of German-language writers, literary critics and other cultural figures deposited at the Institute over the following decades, although acquisition was largely reactive and little cataloguing was undertaken before the 1990s.

With the establishment of the Research Centre for German and Austrian Studies at the Institute in 1995, a more proactive approach to collecting was taken. The Centre’s work focuses on the history of German-speaking émigrés who found refuge in the UK, their



Scene from a production of  
Arthur Schnitzler's 'Literatur'  
by the Austrian exile theatre  
company the Laterndl, June  
1942. Archive copyright  
Peter Bunyard. Photograph  
by Annaliese Bunyard.





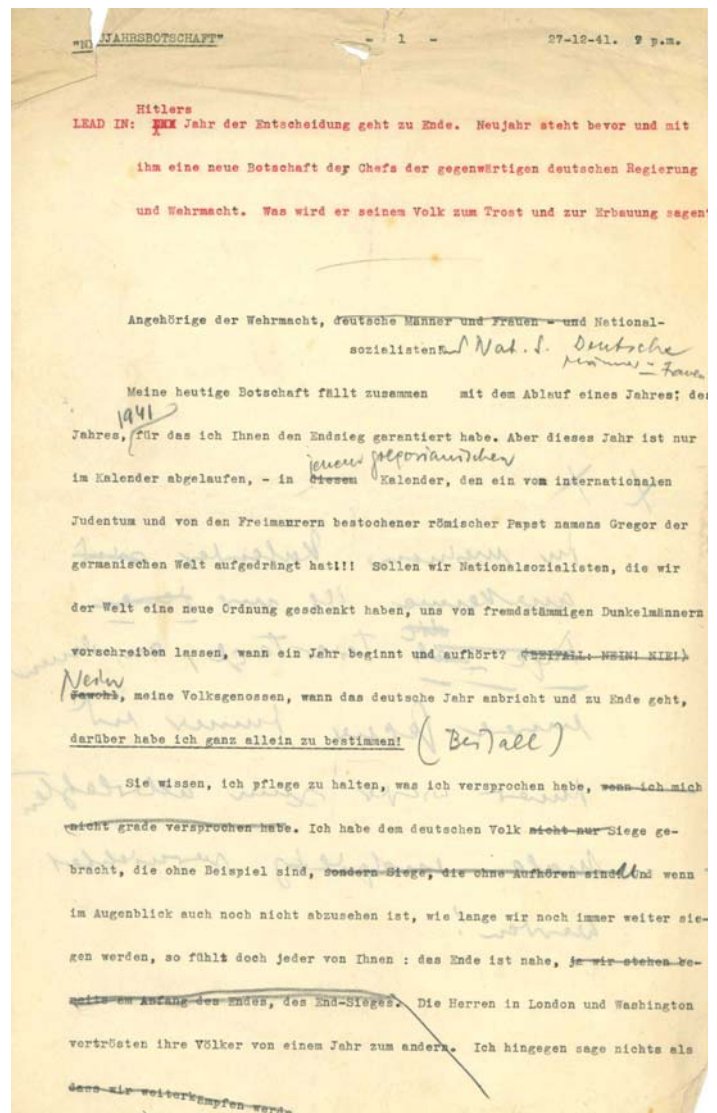
personal recollections and experiences, reception in British society, and enrichment of UK life in such spheres as the arts and culture. As a result of the Centre's contacts within the exile community, the Institute now holds a range of archives of refugees from Nazi Europe who had previously worked in the creative, literary and academic sectors.

Many of the literary writers who fled Germany in 1933 had been successful authors with an established reputation in the German-speaking world. However, very few were known outside it, and in the UK most struggled to adapt to using English. One of the organisations that was keen to put their skills to good use was the BBC, which employed many refugees to write wartime propaganda programmes for the German Service.

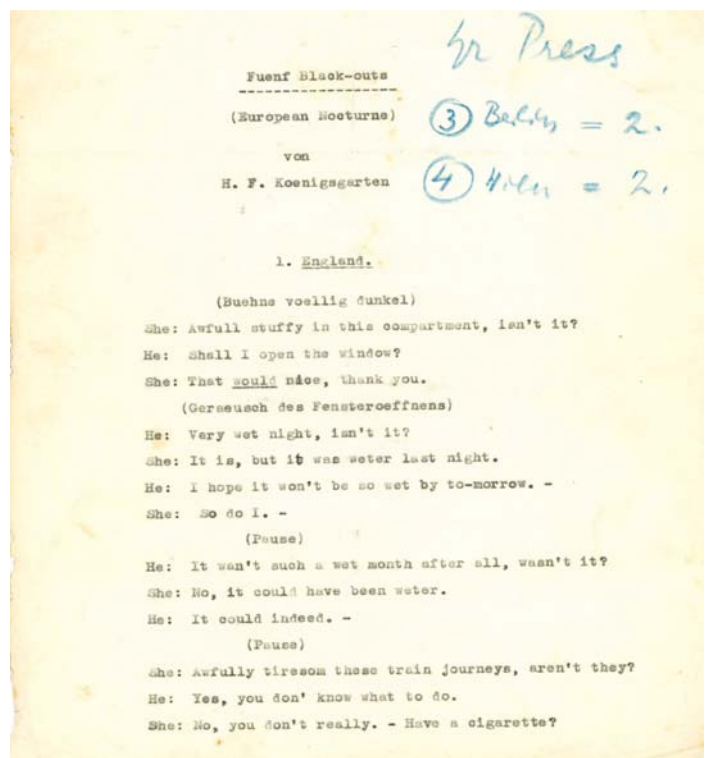
Writer and journalist Robert Lucas was one such refugee whose archive is held by the Institute. He edited the Austrian Social Democratic Party newspaper *Die Arbeiterzeitung*, and wrote political cabaret for a socialist theatre group in Austria in the early 1930s. He left Vienna for London after the Austrofascist takeover in 1934, and in 1938 he was employed by the BBC to translate Neville Chamberlain's Sudeten crisis speech in the first ever German Service broadcast. His archive contains the scripts for his series 'The Letters of Private Hirnschal', one of the most effective anti-Nazi satires broadcast to Germany during the war. This is according to the many post-war letters in the archive from Germans claiming to have secretly listened to the BBC during the war.

Anti-Nazi propaganda for the BBC was also behind a series of radio scripts in the archive of Austrian Jewish actor Martin Miller. Miller's Hitler speech parodies, which he himself performed for broadcast by the German Service, were so realistic that the first one created panic in the United States when it was broadcast on 1 April 1940. CBS Radio hurriedly contacted the BBC to ask after the source of the broadcast in which the Führer set out his demand that the United States become a protectorate of the German Reich, and that the White House be renamed the 'Brown House'.

Miller's first Hitler parody was in fact first written not for radio, but for the Austrian exile community's theatre the *Laterndl*, where Miller was more active as a director and actor than as a writer. In the Miller archive there are many unpublished poems and playscripts by other refugee writers that he gathered for performances and recitation during the course of his directorship, some



Typescript of 'Neujahrsbotschaft (New Year's Message) by the Führer, 1941. Script by Martin Miller. Archive copyright Daniel Miller.



Typescript of 'Fünf Black-outs: European Nocturne'. c.1940. Script by Hugo F. Königsarten. Archive copyright Anne Garten.



of which have not survived outside his archive. A set of 11 play scripts written and performed by the Laterndl between 1939 and 1942 provide a sad reflection on events taking place in Nazi-occupied Europe, and on the experience of ordinary refugee life in London at that time.

These and other records of exile literary writing have been made accessible to researchers as the result of a programme to catalogue and promote the archives, funded by the Miller Trust. The catalogue is managed by Senate House Library, which has held the collections on behalf of the Institute since 2009. Promotional activities have included a cataloguing blog, the creation of a video uploaded to YouTube combining an audio recording of the Hitler parody in German, photographs from the Miller archive, and a live performance of songs from the collection at the Bloomsbury Festival. Further outreach activities are planned to promote use of more of the collections once they are all catalogued. In the meantime, full access to the archive is possible via Senate House Library's Special Collections team.

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**Clare George**

Institute of Modern Languages Research, University of London

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# ‘A Ghost in the Rylands Library’: exploring the breadth of the Elaine Feinstein papers

The archive of Elaine Feinstein (b.1930) is one of The University of Manchester Library's most important modern literary collections. In July 2017, with the aid of a grant from the Strachey Trust, work started on cataloguing the archive. After an intensive three-month period, in December 2017, the catalogue went live on the Archives Hub. This article explores the extraordinary breadth of Elaine Feinstein's literary output as seen through her collected papers.

Feinstein is a prolific novelist, biographer and playwright, and the author of 15 novels and even more poetry collections. The UK's former Poet Laureate Ted Hughes described her as:

“An extremely fine poet. She has a sinewy, tenacious way of exploring her subject that seems to me unique. Her simple, clean language follows the track of the nerves. There is nothing hit or miss, nothing for effect, nothing false. Reading her poems one feels cleansed and sharpened”.

An expert on Russian literature, it was only later in life that Feinstein began to learn Russian herself. She has since received three Arts Council Awards for her translations of



A portrait of Elaine Feinstein by Gwen Riley Jones and Jamie Robinson, two of the Library's photographers. 2013. Some of the box files containing Feinstein's working papers are visible in the background. Photograph copyright Gwen Riley Jones and Jamie Robinson.

the Russian poet Marina Tsvetayeva (1892-1941), whom she describes as “the most important single influence on my poetry”. Feinstein first read the poems of Marina Tsvetayeva in the 1960s, and the encounter transformed her. “What drew me to her initially was the intensity of her emotions, and the honesty with which she exposed them.” Feinstein’s translations of Tsvetayeva’s work, first published to great acclaim in 1971, introduced Tsvetayeva to English readers, and in 1987 Feinstein’s biography, *A Captive Lion: The Life of Marina Tsvetayeva*, was published. Feinstein’s enduring relationship with the work of Tsvetayeva culminated in 2009 with the publication of *Bride of Ice: New Selected Poems* (Carcenet), an enlarged edition to which Feinstein added five major pieces, including ‘Girlfriend’, a sequence of lyrics, written by Tsvetayeva for her lover, the poet and journalist, Sofia Parnok (1885-1931).

Feinstein has translated a host of other Russian writers, including Margarita Aliger (1915-92), Yunna Moritz (b.1937) and Bella Akhmadulina (1937-2010). In addition, she is the biographer of literary giants Anna Akhmatova (1889-1966) and Alexander Pushkin (1799-1837).

Feinstein’s other biographical studies include two further writers with turbulent lives – the English novelist D. H. Lawrence (1885-1930) and Ted Hughes (1930-98). The papers relating to all of these biographies are included in her archive.

The collection is now housed in over 150 archive boxes, and whilst the material is physically ordered and contained, the contents are bursting with life – narratives and partial narratives, drafts and redrafts, translations from Russian into English (literal and poetic), detailed notes from research visits to Russia, and correspondence with major literary figures from around the world.

Feinstein’s novels often feature Jewish characters. The tense, poignant action of *The Border* (1984) concerns a couple forced to flee Austria following the Anschluss. *Loving Brecht* (1992) follows the life and times of Frieda Bloom, a Jewish cabaret singer. *Children of the Rose* (1975) deals with the lives of European Jews and World War Two. Jewish identity in England is explicated in *The Survivors* (1982), a novel set in Feinstein’s native Lancashire where issues of assimilation, acculturation



Elaine Feinstein

A Ghost in the Rylands Library

The other members of the Conference  
are scholars of after-lives  
but since my papers lie in this archive  
I am visiting the story  
of dead friends, old conflicts, silly disappointments  
now once again exposed:

I am the ghost

of all the messy drafts which here survive  
---and so much energy went into them  
I might have managed a more sensible life.  
Instead, I chose to register  
all that I felt with so much urgency  
it could not be forgiven.

My generous hosts,

it is an honour to be in your possession.  
I was always driven  
to find the human voice within a song  
and set out thoughts as clear  
as spoken words could make them---  
but for all my dedication

it was the living mattered most.

'A Ghost in the  
Rylands Library' by  
Elaine Feinstein.  
Photograph  
copyright Elaine  
Feinstein.

and tradition are portrayed. Feinstein's most recent book *The Russian Jerusalem* (2008) is a fascinating mix of fiction, autobiography and poetry, in which the author reconstructs the fates of the great Russian writers during Stalin's Terror.

The Terror and its aftermath is also a dominant subject in her biography of Akhmatova, *Anna of All the Russias: The Life of a Poet under Stalin* (2005).

Feinstein came from a Jewish background herself, and one of the themes of her fiction is religion and spirituality, although not of the orthodox type. Feinstein's novels *The Ecstasy of Dr. Miriam Garner* (1976) and *The Shadow Master* (1979), and her radio play 'The Temptation of Dr William Fosters' (1991), display a unique blend of religious morality and social awareness. Papers relating to these plays as well as to Feinstein's other work for radio, television and theatre are included in the archive.

Feinstein continues to write, and one of her most recent poems has an archival theme. She attended 'Archival Afterlives', the John Rylands Research Institute annual conference in June 2017. The event focused on archives relating to post-war poetry. Reflecting on her own archival afterlife, Feinstein was prompted to write a poem on the subject: 'A Ghost in the Rylands Library', published by the *Spectator* in September.

### Jane Speller

Freelance archivist, researcher and photographer

# Celebrating City of Literature status

In 2015, Nottingham became the 18th UNESCO City of Literature – a reflection of the city's unique literary heritage and creativity. In celebration of this, staff from Manuscripts and Special Collections curated an exhibition of material from the literary archives and collections of printed books held by the University of Nottingham.

The exhibition, entitled 'Collected Words', was intended to highlight the work of Nottinghamshire writers and the treasures to be found in the historic collections of local literature lovers. It also examined the University's role in shaping the reputations and inspiring the early careers of local poets and authors.

The exhibition offered the opportunity to view a range of literary material, including a masterpiece of medieval poetry, and a recently acquired, previously unknown typescript of *Pansies* – a late collection of poems by D. H. Lawrence which



Sandeep Mahal, Director of Nottingham UNESCO City of Literature, opening the 'Collected Words' exhibition. Photograph copyright Manuscripts and Special Collections, University of Nottingham.



The 'Collected Words' exhibition at Lakeside Arts Centre. Photograph copyright Manuscripts and Special Collections, University of Nottingham.

attracted the attention of the Home Office on grounds of indecency. The exhibition examined how authors down the centuries have been inspired by different aspects of Nottinghamshire, ranging from the beauty of the countryside to the frequently harsh realities of industrial working life.

The importance of local aristocratic families as early book collectors and authors was also examined, drawing on the literary papers from the Library of the Dukes of Portland at Welbeck Abbey, which contains collections of the manuscripts of poets, including the Duchess of Newcastle – known to some as Mad Madge but celebrated by others as one of the earliest writers of science fiction. Visitors also had the opportunity to see a

curious manuscript describing the antics of 'Restoration rock star' poet the Earl of Rochester.

The exhibition programme included readings by writers Alison Moore and Clare Harvey, and a talk by Andrew Harrison of the University's D. H. Lawrence Research Centre on the Lawrence archive and printed book collections, which have been awarded designated status by the Museums Libraries and Archives Council. Also included were a talk by publisher Tony Simpson of Spokesman Books on the republication of a forgotten work of literature set in Nottingham, and a sold-out film screening of 'Saturday Night and Sunday Morning' based on the 1958 novel of the same name by Nottingham author Alan Sillitoe.





A selection from our printed book collections. Photograph copyright Manuscripts and Special Collections, University of Nottingham.



21

“*The children were fascinated to see the messy handwriting and the thought processes laid out on the page by writers such as D. H. Lawrence.*”

Part of the remit of the Nottingham City of Literature team is to raise literacy levels. Therefore we also offered a placement for English students at the University to work with us to develop an editing workshop based on the exhibition, and aimed at encouraging primary school children to feel more confident in their creative writing. The workshop drew on examples from the archives of writers, showing their crossings out, revisions and re-revisions. The children were fascinated to see the messy handwriting and the thought processes laid out on the page by writers such as D. H. Lawrence. The feedback from the schools was very positive, as editing is a priority for them – along with the mantra repeated in the session at some volume by the children – ‘mistakes are good, it’s how we learn’.

The exhibition has also provided us with an opportunity to approach local writers to urge them to consider their own archives. This has resulted in some new offers of material, allowing us to build on our collections to make them more representative of Nottingham’s current literary scene. After all, we cannot afford to rest on our D. H. Lawrences! The exhibition also prompted us to produce a printed guide to our literary holdings, and we hope to develop an online resource for our website in the near future.

A version of the exhibition is now available online:  
<http://nottingham.ac.uk/manuscriptsandspecialcollections/exhibitions/online/collected-words/index.aspx>

More information about the work of the Nottingham UNESCO City of Literature team is available on their website:

<https://nottinghamcityofliterature.com>

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**Sarah Colborne,**  
 University of Nottingham

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# Gwyneth Lewis papers at the National Library of Wales

The Cardiff poet and writer Gwyneth Lewis is one of a rare breed who are equally comfortable composing their work in more than one language, and whose work earns equally high respect in each language – in this case English and Welsh. Brought up in a Welsh-speaking family, she went on to study English Literature at Cambridge, Harvard and Oxford, and has worked for the BBC and as a freelance writer and editor in Wales, England and the United States. In 2005 she was made the first National Poet of Wales, having also been commissioned to compose the bilingual inscription above the Wales Millennium Centre in Cardiff the previous year. Her poetry in both languages has won many awards, notably the prestigious Crown at the National Eisteddfod in 2012.

Much of Lewis’ work is concerned with the relationship between language, the self and its environment, and her poems in English sometimes employ the techniques of Welsh-language composition. It is fitting, therefore, that the National Library of Wales in Aberystwyth has purchased 24 boxes of her papers, in two groups, including much of her literary work, correspondence and other material from the period 1966-2011. The archive contains digital and





Published volumes of poetry and prose by Gwyneth Lewis. 1990-2011. Photograph copyright Llyfrgell Genedlaethol Cymru / National Library of Wales.

photographic material, as well as documents in more traditional formats, and it is currently in the process of being catalogued. The Library hopes to acquire more of it in the future.

The core of the archive is the collection of manuscript and typescript copies of Lewis's literary work, together with reviews, correspondence, research notes and financial papers relating to these. All of her published volumes of poetry are well represented, including *Sonedau Redsa a Cherddi Eraill* (1990), *Parables and Faxes* (1995), *Cyfrif Un ac Un yn Dri* (1996), *Zero Gravity* (1998), *Y Llofrudd Iaith* (1999), *Tair Mewn Un: Cerddi Detholedig* (2005), *A Hospital Odyssey* (2010) and *Sparrow Tree* (2011). There is also a sizeable amount of material that has been published in journals and through broadcast media, as well as poetry and prose that Lewis has marked as 'discarded'.

Imagination and factual realism are both essential to her writing. She describes her direct style as 'telling things as they are', and nowhere is this better demonstrated than in *A Hospital Odyssey*, which is a robust, imaginative and epic exploration of health, illness and caring, much of it based on personal experience and the latest scientific research. The same is true of Lewis's prose volumes as well, which also feature strongly in the archive. She addresses her problems with depression and alcoholism in *Sunbathing in the Rain: A Cheerful Book about Depression* (2002), while *Two in a Boat: A Marital Voyage* (2005) is an account of sailing the yacht

'Jameeleh' with her husband Leighton Denver Davies – a former bosun in the Merchant Navy – across the Atlantic to Africa. Research notes on mental health and documents relating to the purchase and maintenance of the yacht also form part of the archive.

Much of the archive consists of extensive and often revealing correspondence that covers many aspects of Lewis's life, from the personal to the artistic and academic. Correspondents include family, friends, poets, writers and academics such as Dannie Abse, Joseph P. Clancy, Gillian Clarke, Gabriel Gbadamosi, Jenny Joseph, P. J. Kavanagh, Jill Mann, Andrew Motion, Les Murray, Zadie Smith, R. S. Thomas and many others, including the psychologist Jerome Bruner, the theologian Maggie Ross, and the rugby coach Graham Henry. There are also academic papers from her numerous fellowships in Britain and the United States, as well as from her school and student days, and papers accumulated in the course of numerous projects – including translation, plays and musical collaborations – workshops, festivals, broadcasts and interviews. Together with personal papers such as diaries and personal ephemera, these make up an impressive and valuable research resource for anyone interested in Welsh or English literature at the turn of the twenty-first century.

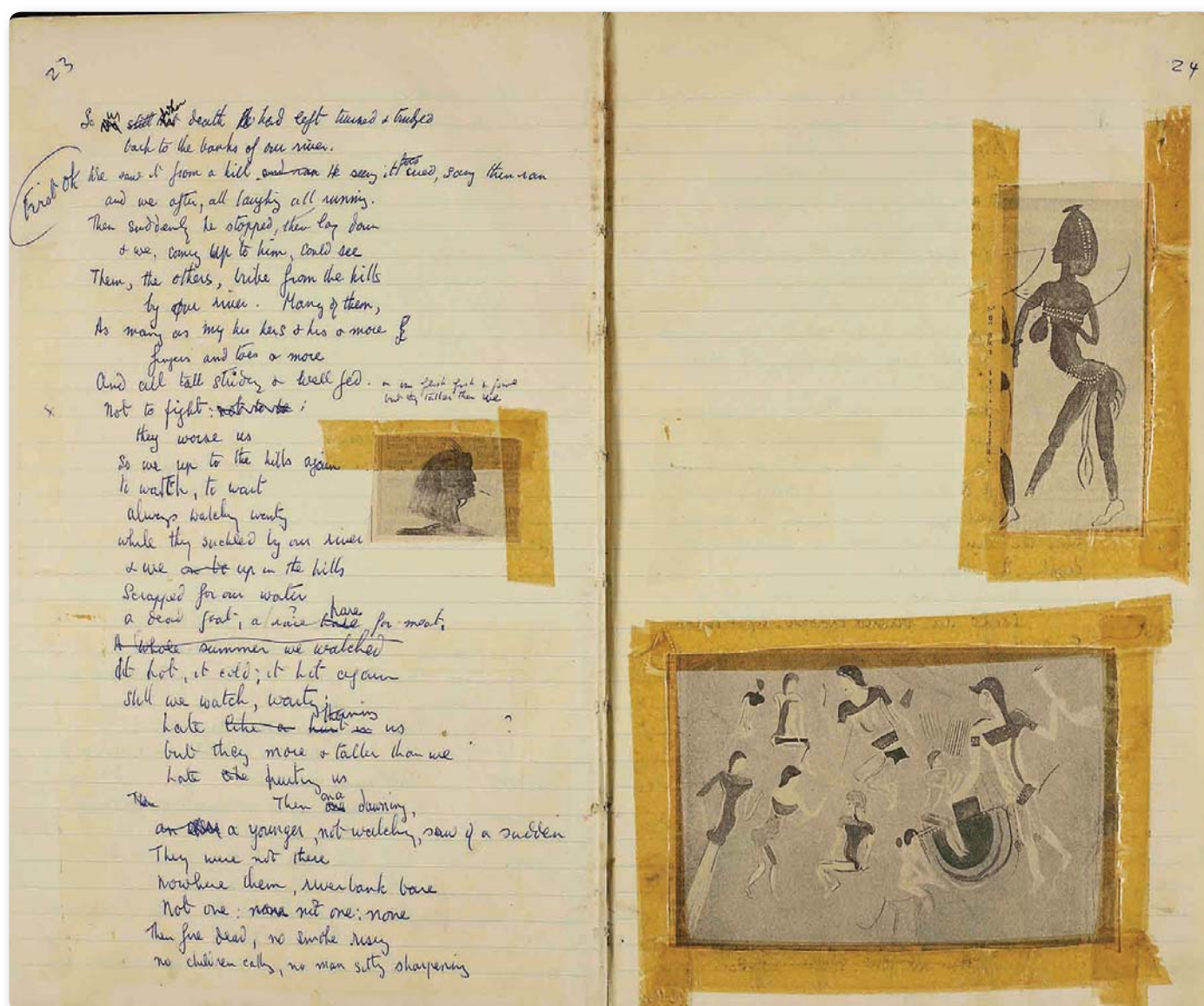
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**David Moore**

National Library of Wales

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Workbook showing an early draft of 'Man'. Photograph copyright Ronald Duncan's estate.

# The evolution of 'Man'

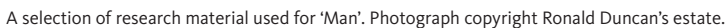
Early last year I embarked on a cataloguing project to shed light on the archive of the south-west of England writer Ronald Duncan, which was gifted to University of Exeter Special Collections by the Ronald Duncan Literary Foundation.

Born in 1914 in Salisbury, Rhodesia, Ronald Duncan spent his early life in London before reading English at Cambridge under F. R. Leavis. An interest in pacifism led him to write a manifesto for the Peace Pledge Union, and sparked an invitation to visit Gandhi at his Wardha Ashram in 1937. Settling in Devon, Duncan ran a community farm near Bideford during World War Two, and entertained notable figures of the day, including Benjamin Britten, Virginia Maskell, and Lord Harewood.

Duncan's career spanned stage and screen, helping found the Royal Court Theatre in 1956, and penning more than 25 plays, including 'This Way to the Tomb' and 'The Catalyst'. He also had a prolific literary career, publishing several volumes of poetry and short stories, in addition to three rather controversial autobiographies. He is perhaps best known for the libretto in Benjamin Britten's 'The Rape of Lucretia', and for the poem 'The Horse', written for the National Horse Show.

Diverse as the Ronald Duncan Collection is, it is Duncan's epic scientific poem 'Man' that has most captured my attention. A wealth of material has survived relating to this largely unknown poem, comprising manuscript and typescript drafts, research materials, early notes,





Published in five parts (1970-74), Duncan's composition of 'Man' began in 1961 – at a particularly troubled time in his personal life – and entailed years of dedicated research. This was an ambitious work, charting the emergence of human consciousness in an effort to bridge the divide between science and poetry – or according to 'Man' (part one), to provide 'a plank over the abyss which now yawns between them'. All four volumes of 'Man' were published through Duncan's own Rebel Press, many with beautiful woodblock illustrations.

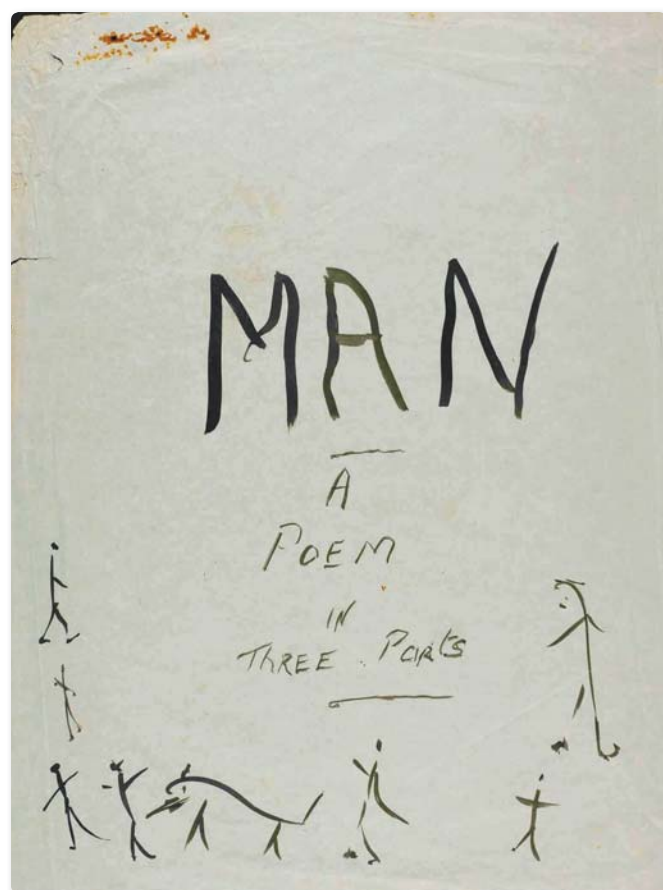
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[www.archives.org.uk](http://www.archives.org.uk)





Wooden block print of an illustration used in 'Man'. Photograph copyright Ronald Duncan's estate.



Title page from an early draft of 'Man'. Photograph copyright Ronald Duncan's estate.

Parts one and two of 'Man' cover the emergence of the universe, through the evolution of life to the appearance of man. These are the most complex sections for the unfamiliar reader, the verse scattered with scientific formulae and terms. *Man* (part one), canto 8: Helios reads:

*"But like any seasoned poet,  
Pickpocket or pirate, I will lift anybody's wallet  
If it contains a word I want, or board Einstein's barge  
To borrow his lyric of meaning:  
E = mc<sup>2</sup>.  
For if poetry fails, as it is failing,  
To carry the charge of mathematics; the evocative,  
The concise formulae of physics, then poetry will become  
A red dwarf, burned out, provincial,  
Merely amatory"*

Parts three and four of 'Man' chart the early human experiences leading to consciousness – and eventually language – and posit events in modern history that have moved consciousness forward. These events cover many dark periods of history, taking in the French Revolution, wars in the Middle East, and the Third Reich. Duncan's poignant 'Auschwitz Canto' was additionally published



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Dear Professor Crick.  
I enclose  
a Canto, from my poem Man,  
which I've taken the liberty  
of dedicating to you. My  
purpose in this poem is to  
try to bring science & literature  
nearer together... As you will  
see from these pages, your  
own work has stimulated, even  
if it has not, inspired me.  
Sincerely  
Ronald Duncan  
Aug 68

separately, with illustrations by official war artist Feliks Topolski. Part five of 'Man' muses on the nature of consciousness and its future potential.

In writing 'Man', Duncan pursued one of the oldest poetic forms – the epic – often casting himself as a Homer or Dante-like figure pursuing his journey with science, or sometimes Hermann Bondi in particular, as his guide. He also attempted to rectify what he saw as an unnecessary quarrel between science and poetry, blaming this primarily on the Romantic poets, and claiming that though "Imagists did much to break down the limitations of poetic diction. More remains to be done in freeing literature from 'poetic' subjects."

The archive material for 'Man' is a treasure trove, not only for its documentation of the process of composition, but also for the light it sheds on scientific theories of the time, and for the sheer ambition of the work itself. I have enjoyed delving into its depths and look forward to discovering what other treasures the collection holds.

**Caroline Walter**  
University of Exeter

# Rediscovering Herbert Read

Herbert Read is named on the Poets of the First World War memorial in Westminster Abbey, alongside Wilfred Owen and Siegfried Sassoon. Yet today he is less of a household name than many of his peers who fought in the war, or his friends and colleagues in the years that followed.

Read worked closely with T. S. Eliot on the 'Criterion', for example, and had several works published by the Woolfs' Hogarth Press. He counted Barbara Hepworth, Henry Moore and Ben Nicholson among his close friends.

Special Collections at the University of Leeds began to acquire the library and many of the personal papers of Read in 1996. The

archive arrived in several accessions, with tranches catalogued as resources permitted. This unfortunately meant that parts of the collection remained uncatalogued. However, in 2017 a generous grant from the Strachey Trust funded a project to re-house and box-list the final section of the archive.

The project revealed a wealth of exciting material. There was a bank note with Max



French banknote with an address for Max Ernst c/o Hans Richter. Kept with photographs and correspondence relating to Read's service in World War One. Photograph copyright University of Leeds.



Absent from thee, I languish still, 190  
 Accept thou Shrine of my dead Saint, 444  
 Adieu! farewell earth's bliss, 591  
 Advance your Choral motions now, 253

Ah Ben, 296  
 Ah, did you once see Shelley plain, 297  
 Ah, fading joy, how quickly art thou past, 108  
 Ah stay! ah turn! ah whither would you fly, 180  
 Ah what awaits the sceptres race, 296  
 Ah what is love? It is a pretty thing, 153

Alas! so all things do now do hold their peace, 213  
 A little child, a limber elf, 280

All my past life is mine no more, 190 ← All Nature seems at work. Slugs leave their lair.  
 All the flowers of the spring, 209 485

All thoughts, all passions, all delights, 199  
 And can the physician make sick men well? 72

And did those feet in ancient time, 236 ← And if I did, what then, 837  
 And now all nature seem'd in love, 381 ← And may my humble dwelling stand, 430  
 And wilt thou leave me thus, 142

All service ranks the same with God, 523

An evil spirit, your beauty haunts me still, 173  
 A quire of bright Beauties in Spring did appear, 303

Are they shadows that we see, 256

A rosy shield upon its back, 312

Arriv'd now at our ship, we launch'd, and set, 11

Art thou pale for weariness, 226

Art thou poor, yet hast thou golden slumbers, 79

Ask me no more, where Jove bestows, 295

A slumber did my spirit seal, 285

As doctors give physic by way of prevention, 306

As I in hoary winter's night stood shivering in the snow, 655

As one that for a weary space has lain, 211

As it fell upon a day, 87 ← As I ebb'd with the ocean of life, 505

As you came from the holy land, 134 ← A snake came to my water-bough, 372

A sweet disorder in the dress, 117 ← As Rochefoucault his maxims drew, 812

A touch of cold in the Autumn night, 313 ← At the round earth's imagin'd corners blow, 618

At length their long kiss severed, with sweet smart, 215

A widow bird sate mourning, 275 ← Autumn hath all the summer's fruitful treasure, 592

A wind sways the pines, 268 ← A Ward, and still in bonds, one day, 616

Awake! for Morning in the Bowl of Night, 519

Away the moon is dark beneath the moon, 227

Avenge O Lord thy slaughter'd Saints, whose bones, 418 ← A yellow leaf from the darkness, 580

Ernst's address scribbled on, a poem written by T. S. Eliot for Read on his birthday, and another hand-copied by Stephen Spender. A Hogarth Press contract signed by Leonard Woolf and postcards from E. M. Forster highlighted Read's relationship with Bloomsbury. More substantially, from a research perspective there was also correspondence with a number of prominent artists, writers, and scholars, including a letter from Hans Richter about DaDa, extensive correspondence from Ben Nicholson and Bonamy Dobree, and boxes of photographs and postcards of ancient and modern art.

The real revelation in the extensive and diverse archive is Read himself. As a shaper of literary and artistic sensibilities and a supporter of new work, Read was hugely influential in the UK and abroad. The Dictionary of National Biography suggests that, "it would be difficult to overestimate Read's importance as an interpreter of Continental art, and as a supporter of advanced British work in the inter-war period." However, the archive shows that the depth and breadth of his involvement with individual artists and cultural institutions reach well beyond this timeframe.

Read was a prolific writer and the archive includes many of his notebooks. He worked as a literary advisor for publishers in Britain and America, sat on the Gregory Fellowships Advisory Committee at the University of Leeds, and in 1965 became a Trustee of the Tate Gallery, in addition to many other roles and responsibilities.

Correspondence reveals Read's key roles in these capacities. Crucially however, even following his knighthood, this is not the story of an anarchist poet who settled into comfortable middle-age. Read's archive includes correspondence with Bertrand Russell and Graham Greene about possible resignations from the American Academy of Arts, letters in protest at the Vietnam War, and papers relating to CND and the Committee of 100. Moreover, he continued to foster younger generations of radical artists and poets. In 1966 he wrote with 'warmest support and sympathy' to an irate Iain Hamilton Finlay who demanded of the elder man: "Do you want to be used to defend Odes to Stalin or the lyrics of Satie?"

2018 marks 50 years since Read's death. Hopefully the newly catalogued sections of his archive will support and stimulate research into the work of this exceptionally influential figure in twentieth century arts and culture.

Details of the Herbert Read archive can be found on the Special Collections website:

<https://explore.library.leeds.ac.uk/special-collections-explore/8803>

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**Ruth Burton**

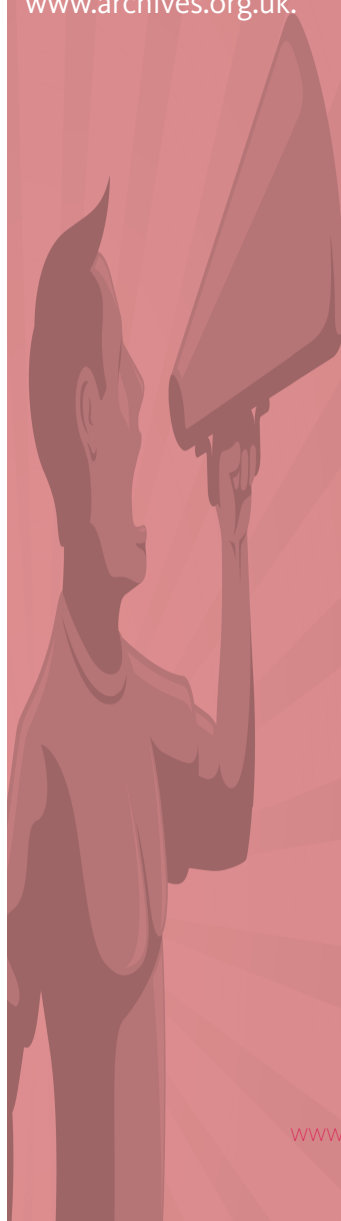
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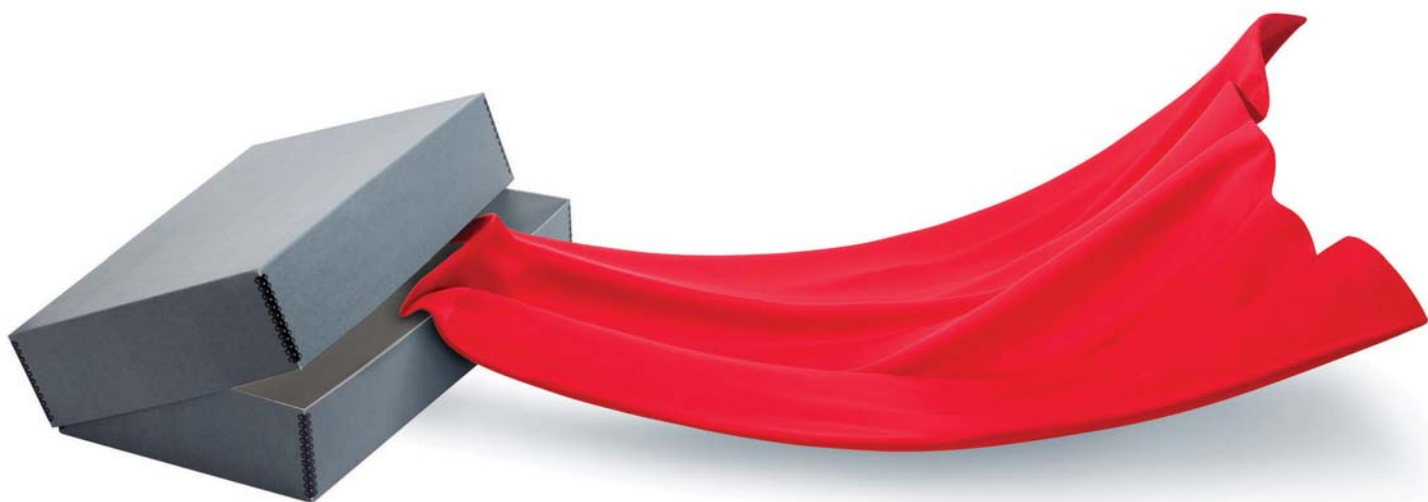
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