Literary Archives and Manuscripts

The Seamus Heaney literary papers in the National Library of Ireland

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Call for Core Training Co-ordinators

The ARA training group is looking for a number of new members to contribute to the Core Training offer for ARA members. We believe that the provision of quality, inexpensive, accessible training is one of the key roles for ARA. As a group we oversee training across the Association, designing and delivering regional and specialist training events. In the last two years we have developed the new Core Training events.

Can you help us to further develop our training provision? Are you looking to spread your wings and broaden your horizons from your current job? Do you have something to offer?

We are particularly looking for people to take on the roles of Core Training Co-ordinators. These are people who look after specific Core Training courses and take responsibility for their structure and administration. This is an excellent opportunity to develop your skills and show a commitment to your continuing professional development.

We are looking for enthusiastic people who can make a minimum two-year commitment to the role. We meet three times a year with discussions in between by teleconference and email. Travelling, telephone and other expenses are met by ARA. For an informal discussion or to express an interest contact the chair of the training group.

Lizzy Baker, ARA Training Group Chair

Email: lizzy.aratraining@outlook.com

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

Archives & Records Association
UK & Ireland

ARCmagazine

Contents

Welcome to **ARC Magazine** October 2014

This month's issue highlights the work of GLAM, that is, the Group for Literary Archives and Manuscripts. As ever, our thanks go to everybody who has contributed articles to the issue. I'm particularly grateful to Fran Baker for coordinating the GLAM content. Fran's introductory text wonderfully demonstrates the varied activities of the Group. Although many of the articles take as their starting point a specific issue, for example working with a writer to produce a catalogue of their archive, they also offer examples and advice that can be applied to a wide variety of situations.

Of a less literary nature, but no less fascinating, Charlotte Anstis reports on a conservation project at the National Archives of Ireland to safeguard documents relating to the 1916 Easter Rising. Elsewhere, Jessamy Carlson writes about the activities of the ARA's CPD Pilot Group. Jessamy's article includes a call for volunteers to assist with the next stage of the Group's work and I would urge eligible readers to think about whether they can help.

The final article in the issue sees Greg Buzwell highlighting a fascinating discovery recently made at the British Library - Bram Stoker's play-text for *Dracula.* By the time you read this, the last stages of preparing for the Library's new exhibition, *Terror and Wonder,* will be in progress. In the meantime, readers can sink their teeth into Greg's text...

Enjoy the issue!

Richard Wragg
Editor

opening lines

Andrew Nichol is the new Chair of the ARA's Conference Organising Committee and the first Conference under his leadership will be Dublin in 2015. He is Development Manager for Scran at the Royal Commission on the Ancient and Historical Monuments of Scotland.

The ARA 2014 conference in Newcastle Gateshead is now over and those who were in attendance are no doubt galvanized by the papers and presentations they heard and saw while there. Those in our 'virtual conference constituency' were also keeping abreast of the goings on, with tweeting and reports being posted to the website, being avidly followed and read. We will no doubt see further write-ups and reports in ARC in the coming months, and all in all, the conference as a means of bringing people together and disseminating knowledge about our work was a success.

I have attended a number of archival conferences over the years, from my first in 2004 in Glasgow with the Society of Archivists, to the International Congress in Brisbane in 2012. All of these conferences have one thing in common - record keepers coming together and getting excited about what they do. ARA 2014 in Newcastle Gateshead was quite the same - many colleagues and friends in one place to present their papers, challenge, question and in a number of cases, congratulate and offer support.

Early one morning a number of months ago my phone rang. I was crossing the lagoon on the train entering Venice. John Chambers' first words were 'you're not in the country are you?' and I muttered something about having to maintain my international man of mystery status. During the course of the conversation he made

me an offer I couldn't refuse - chair of the Conference Organising Committee. Caroline Brown has stepped down from the role after a number of years during which time our conference has become an obvious success both domestically and internationally. A reputation for attracting high profile speakers from home and abroad has contributed to increasing numbers attending, which is testament to the value that it has.

Our next conference will be in Dublin and the organisation has already begun. We have many challenges facing us in the coming months and years, but I look forward to engaging professionally with you all.

Please look out for the call for papers and the conference theme - we have a hard act to follow in terms of making it appealing, relevant and useful and please do consider your part in making that happen. We will be keeping you all posted with further arrangements, but for now - think about Dublin!

Registration Scheme **news**

New Enrolments

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

Rebecca Bradley
Project Archivist, Newcastle University
Louise Clarke
Cataloguing Archivist, Chatsworth House Trust
Hannah Dale
Project Archivist, Staffordshire Record Office
Vera Orschel
Irish Jesuits, 1814 Committee, Gonzaga College, Dublin

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:
regschememmentors@archives.org.uk

Richard Wragg
Communications Officer, Registration Sub-committee

Collecting **matters**

The National Archives' Sales Monitoring Service and Collecting Cultures

Heritage Lottery Fund (HLF) is now making its awards under the latest round of the *Collecting Cultures* Programme, the first to include archive services. We know of a number of exciting archival applications including some for literary papers, and hope that there will be a range of successful projects. The services involved, though they may have identified relevant collections as part of their research, will be keen to ensure they spot further material when it comes on to the market.

The National Archives' sales monitoring service supports such collecting by notifying repositories of lots for sale within their collecting remit. In the current sales year we monitored around 400 catalogues from over 100 sources resulting in nearly 600 lots being notified to more than 150 repositories. We would welcome services successful under *Collecting Cultures* telling us about the focus of their project so that we can ensure that we notify them of relevant lots for sale as they appear.

Using our sales database, we can also offer advice on recent prices realised for comparative collections against the asking price or estimate at auction for relevant material, if services would like reassurance about their fairness against current market values.

James Travers
Collections Knowledge Manager (Casework)
The National Archives

sales@nationalarchives.gsi.gov.uk
http://www.nationalarchives.gov.uk/archives-sector/cultural-property.htm

CPD: an update

Jessamy Carlson provides an update on the ARA's CPD Pilot Group.

By the time that you are reading this, the second meeting of the ARA Continuous Professional Development Pilot Group will have been and gone in the splendid city of Liverpool. The group is composed of around 20 members at present, who represent a variety of roles, experience and institutions. Most are piloting how registration and revalidation of registration will work when the CPD scheme is brought in fully in 2017, and some are testing out our plans to bring in a fellowship level to the scheme.

The group is thoughtful, enquiring and opinionated - exactly as it should be. We want to be able to bring a scheme to the wider membership which has been thoroughly worked through and tested to its limits. In addition to the current members, there are two areas of the pilot group that we need to develop to truly push it to its limits and ensure the scheme is appropriate across the membership:

- Recently qualified professionals, specifically those who have been qualified for fewer than five years in archives, records or information management or conservation, and who are thinking about next steps in their career, routes they might wish to pursue and skills they could acquire

- Individuals who do not currently have a professional qualification, but work in a records institution on a regular basis and are interested in documenting and developing skills they are acquiring in that work.

If you'd like to be involved in testing out the framework of competencies, and fit into either of these categories then I'd be delighted to hear from you. It's really important to all of us involved in this project that it is rigorous and thorough in its approach. I am confident we'll be able to say we have achieved this in three years' time.

> **"***The group is thoughtful, enquiring and opinionated - exactly as it should be* **"**

As part of this pilot, we have identified and commissioned an ePortfolio system which will allow members to document and record their CPD learning. More details about this will be released over the course of the pilot, and in due course we will make this more widely available to the membership. Further details about all of this will be forthcoming in due course, so keep an eye on ARC and ARA Today for updates. I'm happy to answer questions too, if anyone wishes to get in touch.

Jessamy Carlson
Professional Development Portfolio Holder
ARA Board

Email: jessamy.carlson@nationalarchives.gsi.gov.uk
Twitter: @rjc_archives

CPD and the Registration Scheme

As work on the ARA's CPD offer continues, Melinda Haunton interviews Richard Wragg about his involvement with the Registration Scheme and the CPD Pilot.

MH: Tell us a bit about your background.

RW: I qualified as an archivist from UCL in 2006 and have worked in a few archives since, most recently at the National Maritime Museum. I'm currently taking a career break in order to complete a PhD in the history of the book - in my case the book is a manuscript which once belonged to the barbers' and surgeons' guild of York.

MH: What's your role with Registration Scheme Sub-committee?

RW: I'm the communications officer so I'm responsible for the regular column in ARC magazine, the E-Zine and for updating the Registration Scheme section of the ARA's website. I also help with the delivery of Registration Scheme workshops and act as one of the candidates' representatives.

MH: Why were you interested in being part of the CPD pilot? What are you bringing to the mix?

RW: I suppose my interest in taking part in the pilot stems from a commitment to CPD, both my own and that within the wider profession. I'm convinced that developing and improving ARA's CPD offer is a step in the right direction but it's a difficult task. Some areas, such as the revalidation of registered status, are going to be contentious and require careful handling. I'm pleased to say that everybody involved with the pilot understands the necessity of getting things right which is why the pilot is taking place over such a long period of time. I wanted to be part of that process so that I could contribute in a productive way rather than observing things from the sidelines.

The pilot group membership is varied; there are some people at the beginning of their careers and others who are very senior with a lot of experience. The group comprises archivists, records managers and conservators. It's important that the group has a broad membership so that we can represent the full spectrum of members' interests. I suppose what I bring to the mix is to represent professionals who, for whatever reason, are re-entering the workplace. I currently use my CPD activities to remain in-touch with the profession and up-to-date with developments in the archive sector. I want to help to ensure that the pilot and the developing CPD structure will support professionals in a similar situation.

MH: What do you think are the most important things CPD should offer?

RW: I think CPD should offer a structure to the professional activities that a person might undertake. It should also allow an individual the ability to identify development needs and opportunities. I believe that there are many career paths available within our profession. Some people will aspire to high-level management roles; some will enjoy developing policy whilst others will not want to climb the career ladder at all and seek to become experts in other ways, perhaps by developing in-depth collection knowledge. Of course, other professionals will be unsure about where their careers might lead them. The ARA's CPD offer needs to be able to support all members at all stages of their career whatever their aspirations may be. Any scheme for CPD needs to be flexible enough to accommodate many career paths whilst offering some sort of consistency, an ability to measure professional skills and recognise them. I'm pleased to say that this is what the CPD pilot is aiming to ensure will happen.

MH: How are the first stages of the pilot going?

RW: It's early days yet but I think things are going well. The members of the pilot scheme are all committed to ensuring that the transition to the new system is as smooth as possible. I've been very impressed by the enthusiasm that everybody is showing and there have been some very interesting discussions about how we can best represent all professionals. As a group we're still getting to know each other and we are just beginning to explore how the proposed CPD system might map to our existing work and experiences.

MH: How do you think your working life will change over the course of the pilot? What's next for you?

RW: I'm going to complete my thesis and return to work as a full-time archivist. It will be interesting to see how the pilot scheme and my approach to CPD more generally will assist me as I do this.

MH: What stage are you at with the Registration Scheme?

RW: I'm a candidate on the Scheme and have been for about five years. I'm currently working to finish off my portfolio and submit it.

MH: How easy do you think it is going to be to switch to the new format for Registration?

RW: It's certainly going to take a lot of work and as a committee and as a professional organisation we're aware of this and anxious that the transition should not disrupt anybody's CPD activities. New guidelines will need to be written and that's always a time-consuming task. We'll also have to communicate the changes to everybody involved with the Registration Scheme, from candidates submitting a new style of portfolio to mentors who have not had personal experience of the new system. Certainly the pilot scheme has been designed to allow us to successfully manage the transition from one system to another.

Melinda Haunton and Richard Wragg
Registration Sub-committee

Registration Scheme workshop on Monday 24 November at Senate House, London, 1pm - 4.30pm

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

The workshop 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. Please note that places are allocated in the order in which requests are received, please book early to avoid disappointment (no later than one week prior to the date of the workshop).

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

The letters of 1916: a developed approach to conservation treatment

Charlotte Anstis reports on a conservation project at the National Archives of Ireland.

The *Letters of 1916: Creating History* is a project led by Trinity College Dublin and National University of Ireland Maynooth which focuses on the time period surrounding the Easter Rising of 1916 in which exceptional events and prominent figures greatly affected Ireland's course of modern history. The project directly calls upon the involvement of the public to share their own family letters from this time and volunteers have been aiding the project through transcribing letters. The letters offer great insight into events, opinions, and generally capture the everyday lives of people during this period.[1]

Cultural institutions are contributing to the project, with material photographed, transcribed and uploaded onto a digital collection (to be launched in 2016). The collaborative input of researchers, members of the public and institutions make this an exceptional project.

Since September 2013, researchers from Trinity College have been utilising the great volume of material relating to this period at the National Archives of Ireland. There are 50 boxes of correspondence from the Chief Secretary's Office of Registered Papers relating to this period. Each box contains approximately 100 files and 860 individual sheets, which is in total around 5000 files and 43,000 individual sheets.

Condition of the Collection

The poor quality of wood pulp used for 20th Century papers means that the letters are often brittle and prone to mechanical damage. When folded the paper fibres are weakened and often torn. Copy papers are very thin and particularly vulnerable to handling.

Papers were attached using brass clips which can cause degradation. The inks present within this collection (often including aniline dyes) are generally very sensitive to moisture and sometimes pressure.

Due to their condition, the volume of letters selected for photography, the short time frame to complete treatment and necessity to balance this project alongside others, there were concerns that standard treatment was taking too long. Initially each box was

Box of correspondence awaiting treatment, reproduced with kind permission of the Director of the National Archives of Ireland

Removal of brass butterfly clip, reproduced with kind permission of the Director of the National Archives of Ireland
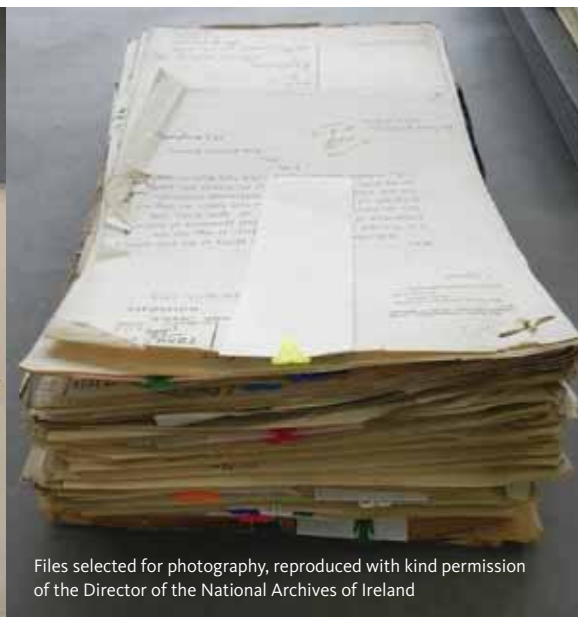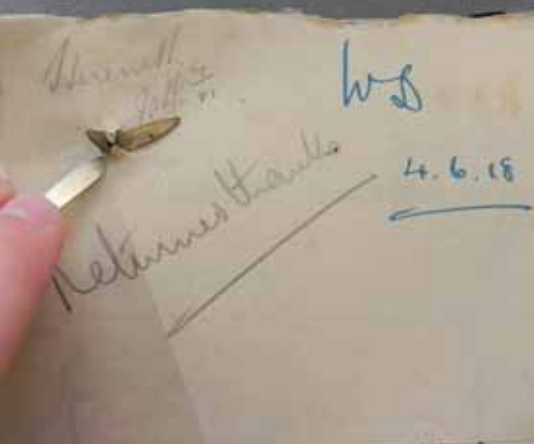
Files selected for photography, reproduced with kind permission of the Director of the National Archives of Ireland

Recess accommodating treasury tag, reproduced with kind permission of the Director of the National Archives of Ireland

Selected file before treatment, reproduced with kind permission of the Director of the National Archives of Ireland

Selected file after treatment, reproduced with kind permission of the Director of the National Archives of Ireland

treated within approximately two weeks. Once researchers had selected letters for photography, these were identified using archival clips. Only files selected for photography were to receive treatment. Tasks that were particularly time consuming were numbering and filing of letters and the specific humidification required with fugitive inks. An aim was to find a suitable material for treating tears that would not cause media to offset.

Treatment methods developed

With inspiration from other large scale projects, methods were chosen, tested, and applied to this treatment. Instead of numbering letters, brass clips were removed and immediately replaced with a 102mm treasury tag. The letters were treated in-situ while secured with the tag. Blotter and Silicone release paper was trimmed to size and used as supports including a cut recess to accommodate the treasury tag. Creases and folds were treated using a heated spatula to minimise creases with water applied to more stubborn folds before its application. Wheat starch paste re-moistenable tissue was used for repairs, chosen for its suitability with fugitive media. The letters were treated in order within the box allowing for a good treatment pace. The 102mm treasury tags provide enough space to photograph the letters individually with ease.

Conclusions

Conserving the letters in-situ greatly increased treatment speed. Approximately 25 files per box (215 individual pages) are conserved. A box is now treated within two working days (15 hours); all 50 boxes could be treated within 20 weeks as opposed to the originally predicted 100. This is a dramatic difference and means that conservation of the letters now comfortably meets the pace of the researchers alongside the requirements of other projects. The re-moistenable tissue repairs have been a success, allowing for a safe method of support and, in conjunction with the heated spatula, have had a great impact on efficiency. Once the items have been photographed, they can now be returned immediately to storage rather than going through conservation once more.
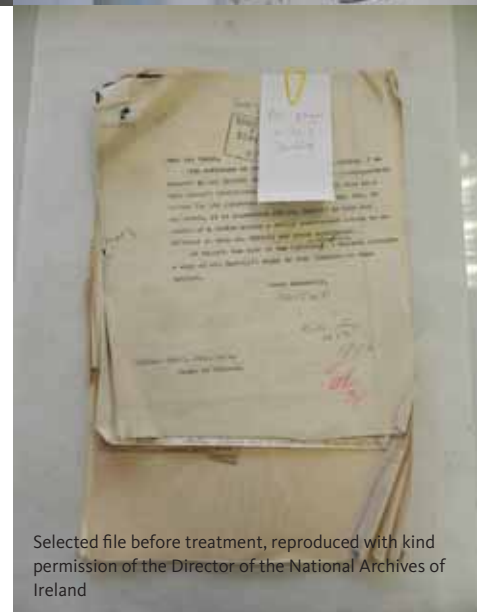
www.archives.org.uk
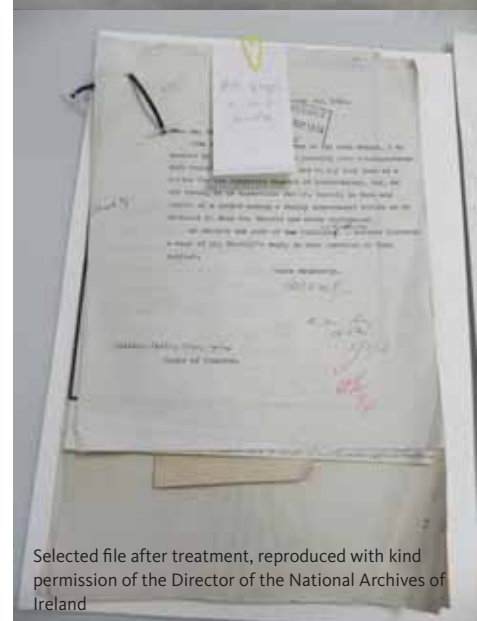
> *"The Letters of 1916 project is the first public humanities project in Ireland. Its goal is to create a crowd-sourced digital collection of letters written around the time of the Easter Rising (1 November 1915-31 October 1916)[2]"*

Treatment has been recorded digitally and a procedure sheet has been established that details each stage of treatment thoroughly. This means that other members of the conservation team can continue the work using the same methods for this or similar projects in the future. Although at present only selected files are being treated, a project to list the 1916 collection will be undertaken in the near future alongside further conservation and re-housing.

It has been extremely rewarding to contribute to this project. I've gained experience in treating material that has not been listed and value the importance of developing treatment, particularly within an archive environment, where good management in balancing projects is vital.

[1] http://www.tcd.ie/Communications/news/pressreleases/pressRelease.php?headerID=3248&pressReleaseArchive=2014
[2] http://discoverresearchdublin.com/events/1916-letters-project/

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Charlotte Anstis
National Archives of Ireland

The ARA now runs two campaigns

Explore Your Archive and Don't Risk It! Know Your Records.
It is currently lobbying British MEPs about the European Parliament's Data Protection Regulation; there are significant implications for the sector if changes are not made.

The All Party Parliamentary Group on Archives and History has elected long-time archives champion Lord Clark of Windermere as its new Co-Chair; in June the Group honoured George Mackenzie for his lifetime achievement in the archives sector.

The Isle of Jura, which has only 200 inhabitants, won this year's Community Archive and Heritage Group of the Year for its Oral History project 'Jura Lives'.

A new report from the ARA's Careers Working Group, which identified a number of career progression actions, has been shared widely with the sector after the ARA Board accepted all its recommendations.

If you didn't know any of this, then you haven't read ARA Today in recent weeks. ARA Today is the Association's newsletter that arrives in your email inbox every second Monday at 3pm.

If you're not receiving ARA TODAY please let us know at membership@archives.org.uk

If you are…you might like to read it.

Creativity and collaboration

A welcome to the GLAM issue from Fran Baker.

This year's GLAM issue of ARC takes the broad theme of working with literary manuscripts as its starting point. A common message which emerged as articles began to arrive is that creative and collaborative working are at the heart of caring for literary collections - and this is something which is also reflected in GLAM's activities over the past year.

In last year's issue we reported on plans for the Cataloguing Creativity Symposium which celebrated the work of GLAM's Cataloguing Working Party. This event was a great success, attracting over 80 delegates, and justifying our belief that there is a wealth of issues to be explored which are specific to the documentation of literary papers. Zoë Wilcox provides an overview of the event in this issue, and four of the speakers from the symposium have contributed articles based on the papers they gave.

Since then, a second small GLAM working group has been set up to address the thorny subject of rights in relation to literary collections. A major focus is on orphan works, but there is also a survey in the pipeline aimed at gathering information on how GLAM members deal with rights more widely - in particular at the stage of negotiating acquisitions. Other issues around acquisition and working with living writers or their heirs are also currently on the GLAM agenda.

GLAM has continued to participate in various national and international initiatives, including TNA's Archiving the Arts, the UK Literary Heritage Working Group, and the Diasporic Literary Archives Network. The theme of working together also formed the basis of GLAM's two-day event at the National Library of Wales in September, which focused on collaborative approaches and partnerships in literary archives.
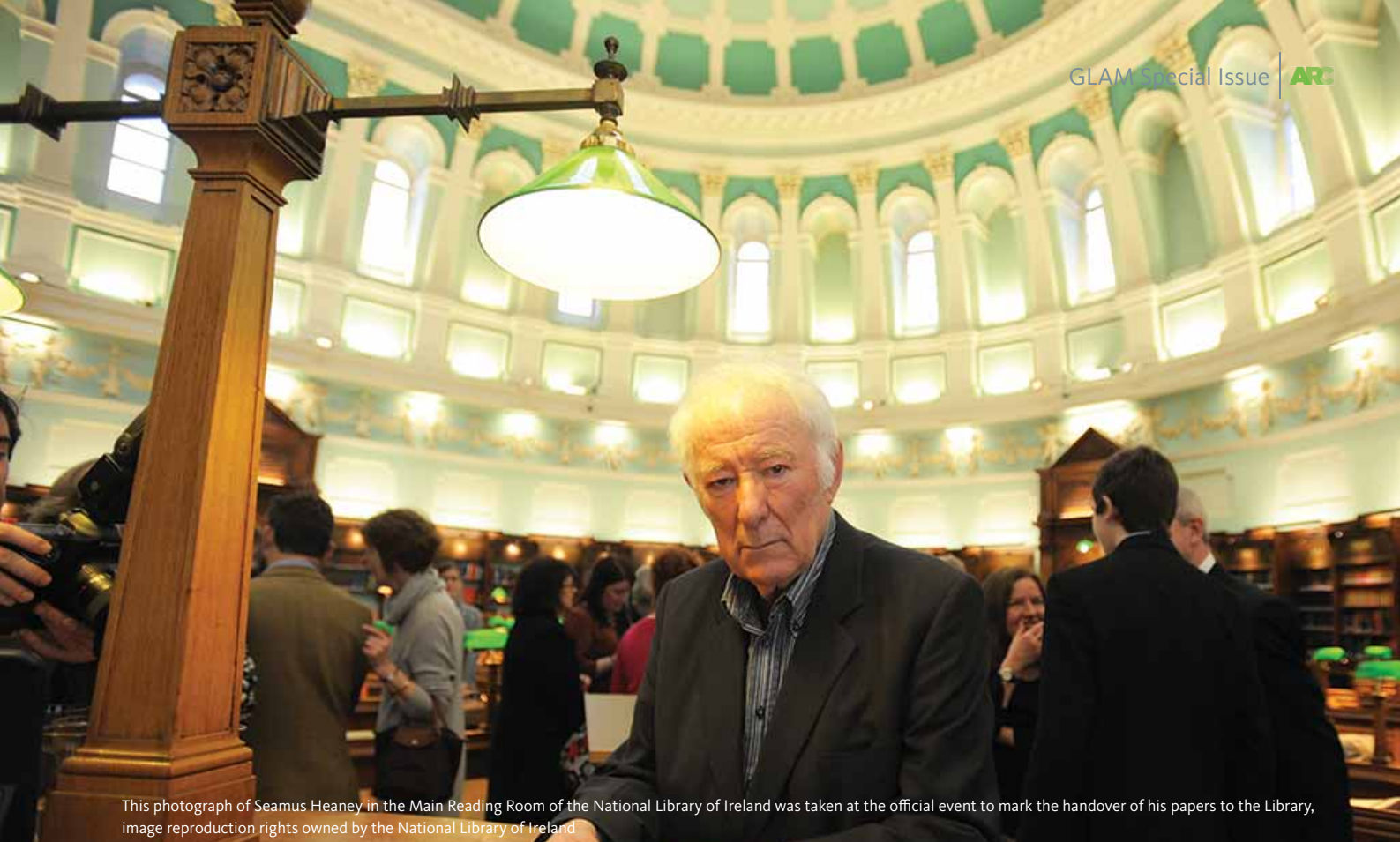
Collaboration and creativity are evident in many of the contributions here, and there are also some fascinating synergies between articles. The involvement of writers in interpreting their own

> *"A common message which emerges is that creative and collaborative working are at the heart of caring for literary collections"*

archives is explored by Laura Outterside and Sarah Prescott, in relation to cataloguing and exhibition curation respectively. Jonathan Smith writes on the cognitive processes which leave their traces in writers' drafts, and the importance of identifying and representing these stages of the creative process; Frances Clarke's discussion of Seamus Heaney's notebooks provides an example of just how complex such material traces can be. Heaney is one of two recently deceased writers whose archival legacy is considered here - the other being Sue Townsend, the subject of an entertaining piece by Simon Dixon. Finally, literary networks provide the connection between Bill Stockting's article on innovative uses of authority files, and a piece on working with archival email at the University of Manchester.

Fran Baker
University of Manchester and GLAM Committee member

This photograph of Seamus Heaney in the Main Reading Room of the National Library of Ireland was taken at the official event to mark the handover of his papers to the Library, image reproduction rights owned by the National Library of Ireland

The Seamus Heaney literary papers in the National Library of Ireland

Frances Clarke highlights how the important Heaney archive sheds light on the poet's work.

In November 2011 the National Library of Ireland acquired one of its most significant donations - the literary papers of Nobel Laureate Seamus Heaney. Now fully catalogued, these papers are accessible to researchers in the Library's Department of Manuscripts. Their core component is undoubtedly the manuscript drafts of Heaney's poetry - an extensive collection of typescript and autograph worksheets, notebooks and proofs, spanning Heaney's literary career from his contributions to the Belfast Group in the early 1960s, to the publication of his first major collection *Death of a Naturalist* (1966), right through to *Human Chain* (2010).

There is a similarly extensive collection of draft lectures, essays, plays and reviews which shed light on Heaney's career as an academic, literary critic and public man of letters. These include drafts of essays published in *Preoccupations* (1980) and *The Government of the Tongue* (1988) and early drafts of the lectures, delivered as Oxford Professor of Poetry, which were subsequently collected in *The Redress of Poetry* (1995). Also represented in the archive is Heaney's work as a translator - including his collaborations with Stanislaw Baranczak on translating work by Polish poet Jan Kochanowski, and his translation from the Irish of Brian Merriman's poem *Cuirt an Mheán Oíche*.

A particularly intriguing component of the archive is its series of bound notebooks. In contrast to the highly focussed worksheets, the notebooks include an unpredictable and broad range of subject matter: a mixture of poetry drafts, reviews, occasional yet significant diary entries, doodles and jottings in which Heaney reflects on his ideas and the progress of his writing. Many of the notebooks were in use for long periods of time, sometimes set aside and returned to after lengthy gaps, and contain just about any element of his literary output.

An early notebook dating from 1966, containing an assortment of draft poems, the text for a radio broadcast, reviews, notes and a single diary entry, is a case in point. Some of the poems drafted here were subsequently published in several different collections, from *Door into the Dark* (1969) to *Seeing Things* (1991). The diary entry, dated 19 August 1966, relates to Heaney's visit to Dingle, Co. Kerry. He describes Gallarus Oratory, near Dingle, which was packed with tourists - "all cameras and loud talk". His concluding remarks record his disappointment in the visit - "It was the kind of place where one could have sat alone, just in the presence of the past. But not to-day". Nevertheless, Gallarus was clearly a source of inspiration for him as is evident from his published poem 'In Gallarus Oratory'.

There is a definite sense that Heaney used his notebooks to document significant, standout moments in his life and career. He records the news of his appointment to the post of Oxford Professor of Poetry in June 1989 in a notebook that for the most part contains drafts of poems later collected in *Seeing Things* (MS 49,493/91). Later, on 12 September, in a different notebook he records his plans to "make a first stab at the writing of the Oxford inaugural". This statement of intent is followed by a vivid and eloquent analysis of the writing process, of his strategy for working and teasing out ideas for his lecture, and later by a draft of the inaugural lecture itself, *The Redress of Poetry.*

Heaney also used the notebooks to log new or challenging literary undertakings. A notebook containing drafts of the poem sequence 'Mycenae Lookout' (published in *The Spirit Level* in 1996) includes a diary entry for 31 October 1994 in which he outlines his intention to "Break through the concrete. Unbreak my nerve" and "get started with the figure of the watchman in the Agamemnon" (MS 49,493/110). Similarly, in another notebook, he records his plans to start writing the 'Station Island' sequence of poems, later published in the collection of the same name in 1984. His diary entry on 4 September 1979 states "On Saturday … I began what I hope will be a large undertaking, the poem I have been thinking about set on Lough Derg - a big open form that will turn like a wheel" (MS 49,493/57). A subsequent entry records his frustration at his stalled progress with the "Lough

> *There is a definite sense that Heaney used his notebooks to document significant, standout moments in his life and career*

Derg poem" which he describes as "a building site, abandoned in November. Cold. Mucky. Puddled". However, the notebook records Heaney's return to the 'Station Island' sequence and, in a subsequent progress note dated 16 January 1981, he writes of his having achieved "some grip" on the sequence.

Since receiving this outstanding collection in 2011, the Library has acquired several further collections of Heaney manuscripts (donations from his friends Mrs. Jane McCabe and Prof. Adolphe Haberer), which are complemented by the Library's comprehensive holdings of published works by Seamus Heaney.

Frances Clarke
Department of Manuscripts, National Library of Ireland

Simon Wilson of University of Hull Archives shares his experiences of managing hybrid literary archives, photograph by Zoë Wilcox

Cataloguing creativity: GLAM looks at the issues surrounding archival description for literary archives

Zoë Wilcox looks back to GLAM's last symposium and introduces a series of papers from the event.

Last November GLAM held a symposium called Cataloguing Creativity, open to everyone with an interest in cataloguing literary archives. This event marked a major milestone in GLAM's existence. Since its inception in 2005, it had been GLAM's aim to provide advice and guidance on the cataloguing of literary archives for all those who wanted it, be they professional archivists or not. This was achieved in 2013 with the publication of a set of guidelines, a thesaurus and a glossary of terms compiled specifically to aid literary cataloguers (see glam-archives.org.uk for details). In the course of this work, undertaken by GLAM's Cataloguing Working Party, all sorts of interesting questions arose. Are literary archives distinct from other types of archive? To what level of detail should they be catalogued? How neutral can a cataloguer really be? We wanted to continue the discussion with the profession more widely, so we set about organizing an event to do just that. Shortened versions of four of the papers from Cataloguing

Creativity are printed here and more can be found on the GLAM website.

We began our four panel sessions with 'Preserving the Writer's Trace', which looked at the many types of evidence to be found in a literary archive. In this session Jonathan Smith's paper on the cognitive processes of writing made a strong case for cataloguers to spend more time identifying the stages of the creative process. This paper set up an interesting dialogue with the speakers in our second panel, who looked at the practical challenges of getting the job done and asked whether the 'More Product Less Process' methodology could be helpful. In this panel Dr Bethany Sinclair-Giardini discussed the archivist's role as interpreter, a theme which was further developed by Laura Outterside in the third panel of the day, 'Cataloguing and Collaboration'. Her paper's main focus was the potential for writers to be involved in the description of their own archives. Finally, our

> *Are literary archives distinct from other types of archive? To what level of detail should they be catalogued? How neutral can a cataloguer really be?*

last session on opportunities in the digital age allowed Bill Stockting to explore how authority records can help us to map literary networks.

If your interest is piqued by these thought-provoking subjects, do consider joining the Cataloguing Working Party. We are currently looking for new members to build on the work we have done so far, particularly to produce guidance on subject indexing and to organize future events. We meet twice a year and you don't necessarily need to have experience of cataloguing literary archives and manuscripts to join. If you're interested, please contact our current Chair, Karen Sayers, on k.sayers@ leeds.ac.uk.

Zoë Wilcox
GLAM Cataloguing Working Party

Records of writing

Jonathan Smith highlights the importance of understanding what is recorded in literary archives.

We are fortunate that the archive profession offers a good deal of variety, with different types of archives presenting different challenges. One area that presents some particularly interesting issues is that of the archival material produced by authors in the development of a published work (henceforth, though it may not be unproblematic, I shall adopt the phrase avant-texte, first because it is concise and second because it carries with it a notion of order and context). These materials may comprise loose notes and notebooks, manuscript and typescript drafts, cuttings and annotated proofs, which together form a record of a process of which they themselves are an essential part. The survival and the recognition of the importance of well-preserved avant-textes has helped bring about an increased focus on process in literary as well as editorial scholarship. However, as each author's process is in some ways unique, an intimate knowledge of it must be developed from the avante-texte by employing a type of hermeneutic cycle, whereby an understanding of a single instance adds to our knowledge of the process as a whole, which in turn informs our understanding of further single instances. The employment of such method resonates with an archivist's understanding of the organic nature of archives.

It may seem redundant to say so here, but it is vital to the understanding of archives to be aware of just what they record, as misunderstanding their nature and purpose may lead to erroneous conclusions from the data therein. So it is reasonable to inquire just what process it is that the avant-texte records.

First plan your epic. Part of Milton's scenario draft for 'British Troy'. Such drafts play the part of "extended memory" which is drawn on when writing a more detailed narrative. Section of page 37 from the Trinity Milton Manuscript, R.3.4, image courtesy of the Master and Fellows of Trinity College Cambridge

Does it form a record of the literary process or some other related one that might make our interpretation of the avant-texte subtly different? Since the 1980s cognitive theorists have developed increasingly more nuanced models of the writing process and identified a number of nested, iterative sub-processes within. I believe that these shed some light on the true nature of avant-texte. Central to these models is working memory, which, though vital to the formulation, execution and monitoring of the writing process, is limited in capacity. Here, as ideas are translated into words, fragments of text are constructed and then noted down to create space to produce the succeeding fragment of text. Subsequent iterations of this process gradually produce a longer text that is continuously reviewed by the monitoring process, which makes amendments where necessary. As working memory and the monitor demand, words, phrases and sentences are constructed, deleted, replaced and moved within the text; additions are squeezed between the lines and in the margins; new drafts are made on the basis of

> *As each author's process is in some ways unique, an intimate knowledge of that process must be developed*

old ones and an organic avant-texte is gradually created. From this point of view, the avant-texte is not a record of a conceptual literary process (though ideas-made-word are embedded in it), but of the process of translating those ideas into a text.

Seeing this aspect of the material can be quite liberating, but it also has some profound consequences for the archivist. The first is that it allows us more easily to distinguish the record, with all its evidential aspects, from the subjective aspects of the narrative interwoven with it. Second, by placing greater stress on the record of process it moves the archivist centre-stage, confirming the
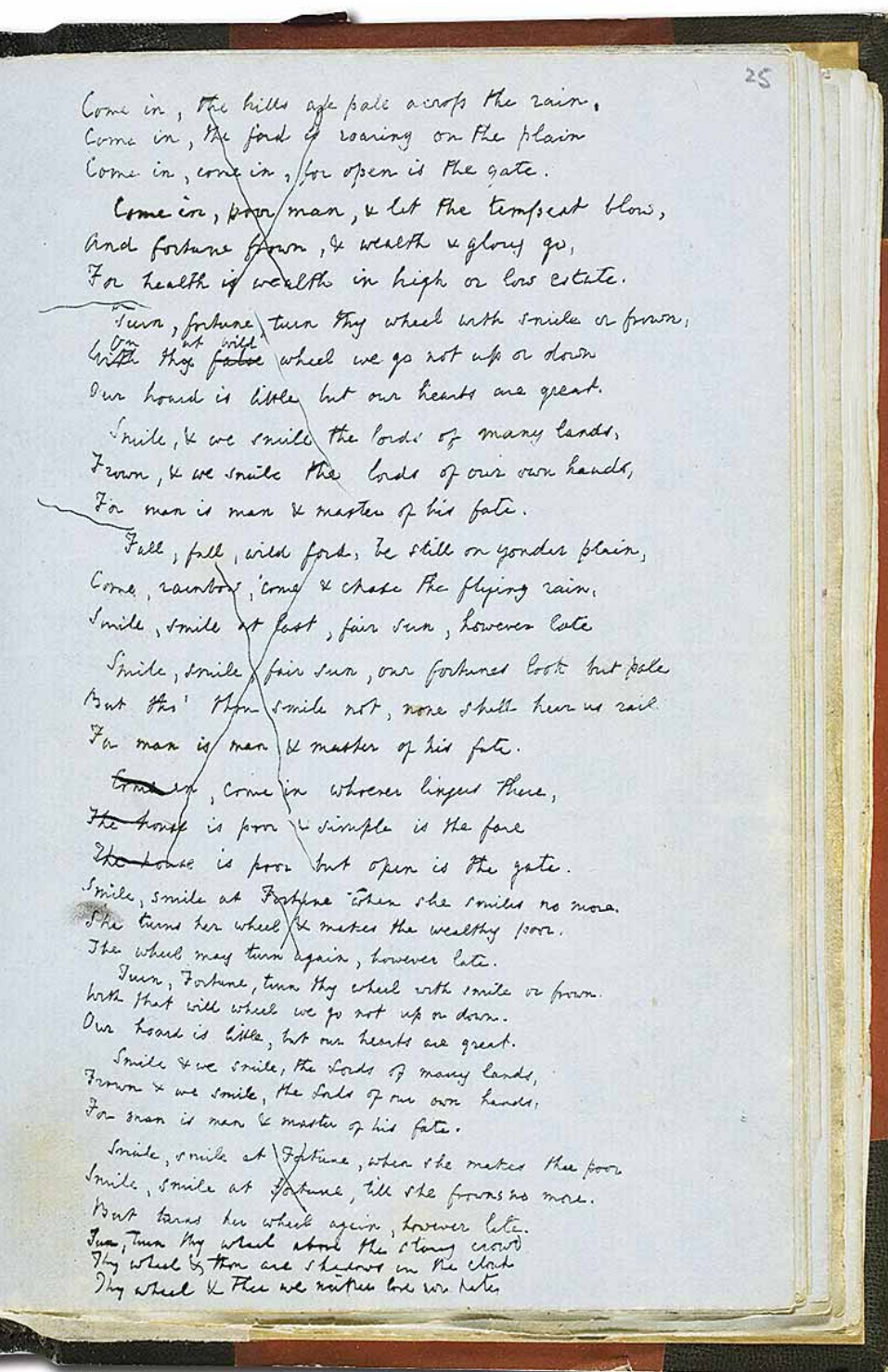
A manuscript of 'Enid's Song' by Tennyson. The record shows us that he made considerable changes to the text. It does not tell us to any extent why he did so. Folio 25r from Tennyson notebook, O.15.30, image courtesy of the Master and Fellows of Trinity College Cambridge

> 66 *Archivists should regard the archives of a literary work as a record of the cognitive process of writing* 99

importance not only of choosing someone with archival rather than literary skills for the cataloguing of the materials but also in having a role in their interpretation: someone who speaks, in effect, for the archive. Third, given the importance of the avant-texte in documenting the writing process, it is essential that archivists do their utmost to preserve any evidence of this in cataloguing it, either by making it a basis for arrangement or by using cross-references. Fourth, it facilitates comparison with other literary archives and with archives of factual genres such as philosophy or scientific literature, opening up common ground and facilitating general theories for their interpretation and cataloguing. Finally, for the preceding points to be fully implemented, appropriate research and training specifically for this type of archive needs to be developed.

I have tried to make the case that archivists should regard the archives of a literary work as a record of the cognitive process of writing. I believe that in doing so it not only allows the archivist to more effectively execute his or her professional duty, but allows the archive to be preserved and represented in a way that researchers can best understand it. It does not disqualify the material from use in other approaches to literary study. It does, however, make it much easier for our users to decide what, on the basis of analysis of the archive, can be known with a fair deal of certainty and what we can only infer. This seems to me a fundamentally archival endeavour.

Jonathan Smith
Trinity College Library Cambridge
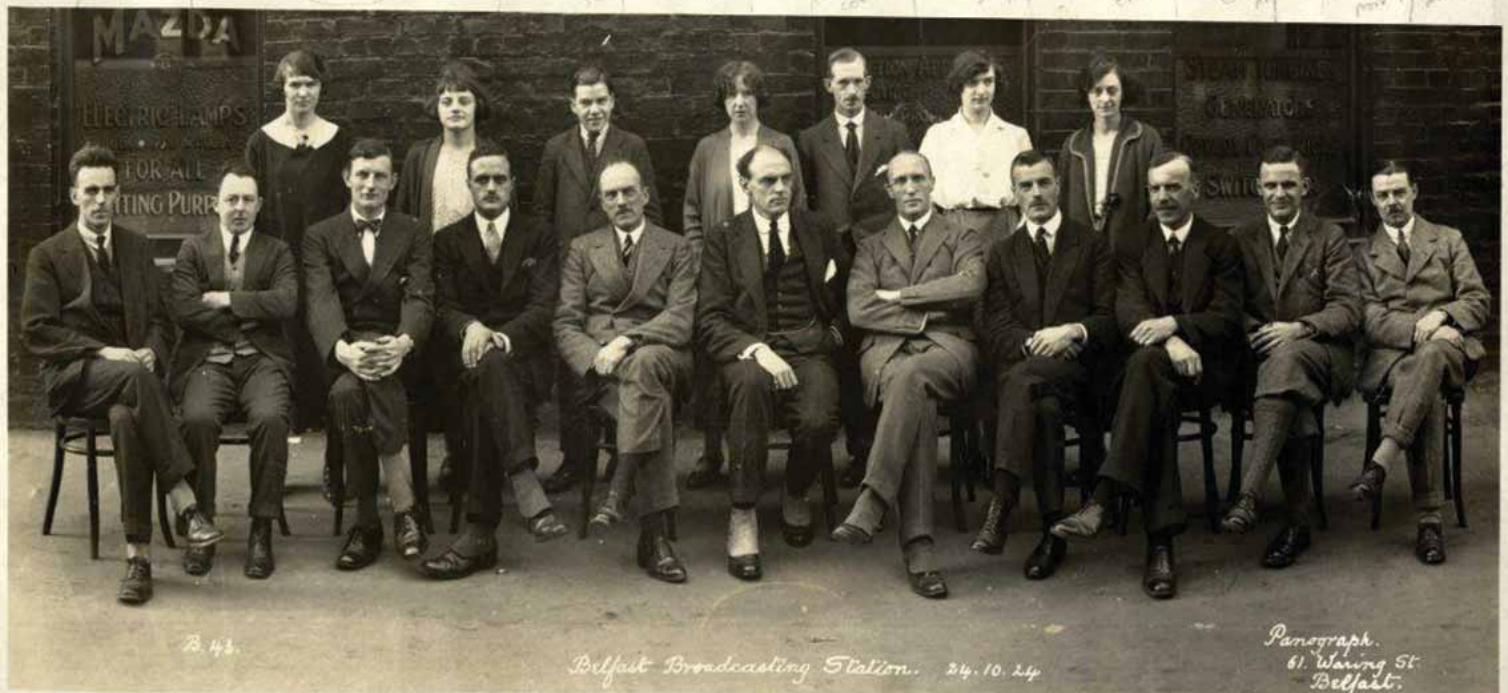
PRONI D3585/F/4/67, Tyrone Guthrie front row third from left, reproduced with kind permission from the Deputy Keeper of the Records, PRONI and the Tyrone Guthrie Centre, Annaghmakerrig.

The challenges of cataloguing an archive: the Tyrone Guthrie case study[1]

Bethany Sinclair-Giardini reflects on the cataloguing process in relation to literary archives.

In an office at the end of the corridor, on the ground floor of the old PRONI premises in the leafy suburbs of south Belfast, an archivist opened a box of D3585/ Add. It was the twentieth box, so about a third of the way through the collection which would ultimately feed into a complex narrative that was slowly forming and evolving in the mind of the archivist. It was at that point, when the archivist began to consider how such records might be described and arranged, that she felt as though she was an unofficial novelist, creating a story that might appeal to researchers. She was thinking of writing a story. This bothered her. She was an archivist, a supposedly neutral custodian of records. And therein lay the issue.

And that was me, wondering whether I would be telling the right 'story' that would best reflect this complex yet fascinating archive. Our seminal father of English archive studies, Hilary Jenkinson, would surely be horrified at my choice of word: 'story'. But a story it was, particularly when applying description and order onto private record collections, which do not come to an archival repository as part of a records management system, complete with retention and disposal schedules. The Public Record Office of Northern Ireland (PRONI) is not a literary archive, but resting place for the documentary heritage of what is now Northern Ireland.

Whilst PRONI is not a literary archive per se, it acts as custodian to some excellent literary archives including the rich documentary heritage of Sir Tyrone Guthrie, playwright, director and theatre man extraordinaire of the 20th century. Guthrie is often considered the pioneer of the radio play, clocking up many scriptwriting successes. His career was successful, long and often controversial and it was his love for theatre that took him all over the world, directing many famous players including Sir Laurence Olivier, James Mason and Vivienne Leigh.

When beginning to think about cataloguing an archival record, I know that I am - as an archivist - engaging in an act of creative writing, by adding what might be classed as a historiographical layer onto the records, summed up by my favourite archival theorist Eric Ketelaar as "the archive reflects realities as perceived by the archivers" and the archivist "leaves fingerprints which are attributed to the archive's infinite meaning".

The authorial creative process associated with literary archives however is a differentiating factor, which surely requires archivists to capture this process, it being a central and integral component within the cultural identity of such archive collections. Indeed some archivists assert that it is imperative to capture the author's creative process within the arrangement and description of the records. The question is how does an archivist set out to achieve this?

The cataloguing guidelines produced by the GLAM working party are a definitive stop on the literary cataloguing itinerary but these were made somewhat redundant as they have been mapped onto 22 of the 26 descriptive elements which underpin ISAD-G, and the PRONI in-house cataloguing system at that time only allowed compliance with six ISAD-G elements. Thus it is down to the archivist to make sure things like 'Administrative/Archival History,' 'Extent,' 'System of Arrangement,' etc. are included somewhere within the description. This has a knock on effect for the cultural utility of the archives, as part of structured research programmes since it falls to the capabilities of the archivist to include some of these missing elements within the description fields at PRONI, in a way to aid researchers.

To me, as cataloguer of the Guthrie papers, my own PhD in historical literature was exceedingly useful, but I still felt as though something between archivist and reader

> *Hilary Jenkinson would surely be horrified at my choice of word: 'story'*

would get lost in translation and so I felt compelled to add this paragraph to the catalogue description:

Unlike an official collection of perhaps government records or those of an institution, akin to other private collections, the Tyrone Guthrie archive had no apparent internal structure upon accession into PRONI, and so order and structure has been imposed onto the collection.... in the same way that an editor of a text might provide some editorial conventions for guidance to readers, I feel compelled to say that the collection has been split by document type.

The literary scholar, Robert McGill, writes that: "the archive arranges a chaotic and disparate range of materials into a single, homogenous text under the auspices of a single authorial name". But will the researchers of the Tyrone Guthrie archive appreciate the extent of the creative role that I have played, as the archivist, in the formation of the catalogue? What is clear is that the archive is but a patchwork quilt of records which the archivists weave into some kind of sense and order. But in that sense and order, they create a narrative, their own narrative, an archival story, a story that implicitly is never really told.

Bethany Sinclair-Giardini
Department of Culture, Arts and Leisure, Belfast

Ambiguous input: archivists and writers

Laura Outterside explores how collaboration between archivists and writers can benefit researchers.

My paper for the Cataloguing Creativity symposium explored the possibility of writers participating in the archival description of their own papers.

For many archivists there is some hesitation about inviting a depositing writer too closely into the archival process, but there is precedent for such an approach. Catherine Hobbs proposes that archivists should talk to the depositing writer, documenting these conversations in order to capture "creative intention".[1] In this vision of writer-archivist collaboration, these early conversations feed into catalogue descriptions.

The risk of this approach is that subsuming the depositing writer's voice into the archivist's voice creates extra layers of description and narrative. Archival description can be seen as a creative act, as Jennifer Douglas and Heather MacNeil point out: "the archivists' reconstruction and representation of a writer's archive inevitably [introduce] new layers of narrative".[2] Careful referencing of sources flags up direct quoting, but influence through anecdote and storytelling is harder to reference.

In light of this, handing over description of their own records directly to the depositor can strip away a layer of narrative. It is possible to see archivists' and writers' descriptions co-existing, with something like an 'author's note' added to the catalogue as a clear space for the author to comment. This could be a way of including the depositor, while simultaneously flagging up the descriptive role of the archivist in the catalogue. By clearly stating where the depositor has written (or influenced) description, ambiguities in the descriptive process are clarified. And by handing over description, any interpretation on the part of the archivist is stripped back and returned to the record creator. This benefits the researcher, who may find new insight in the writer's own description.

> A spirit of collaboration between archivist and depositing writer should enhance the research value of a collection

There are practical advantages, too, to this approach. Delegation of description can allow for speedier processing, in the spirit of 'More Product, Less Process'. At Yale University Library, for instance, inventory level records are supplemented by descriptions written by "the donors who created the materials [who] often have excellent insight into what the materials document and how they can and should be used".[3] The motivation here is primarily practical, but there are benefits beyond this. A self-written description can reveal details about the creative process, offering enhanced understanding and insight to the researcher.

If carefully managed, a spirit of collaboration between archivist and depositing writer should enhance the research value of a collection, with the catalogue coming to reflect the intent and meaning of the depositor. This, in turn, would be transmitted to the researcher.

[1] C. Hobbs, "New Approaches to Canadian Literary Archives", Journal of Canadian Studies, vol. 40, issue 2 (2006), pp.109-119 (p.113).
[2] J. Douglas and H. MacNeil, "Arranging the Self: Literary and Archival Perspectives on Writers' Archives", Archivaria, vol. 67 (Spring 2009), pp.25-39 (p.31).
[3] C. Weideman, "Accessioning as Processing", The American Archivist, vol. 69, (2006), pp.274-283 (p.277).

Laura Outterside
The Sainsbury Archive, Museum of London Docklands

Archival authority records and the representation of literary networks

Bill Stockting examines the British Library's approach to authority files.

Archival Authority Records

It has long been argued that it is necessary to describe the context of the creation and use of archival material in order to effectively preserve it and the information it contains as well as provide access to it. In particular this is seen to mean providing users with contextual descriptions of those creating and using the material over time. With ever increasing pressure on cataloguing resources, however, it can also be argued that such description is a luxury we can't afford.

At the British Library our in-house developed catalogue system has separate records for persons, families and corporate bodies with a data model based on the International Standard Archival Authority Records - ISAAR(CPF). These records are then related to the material described with a note of the role a particular agent played in its creation and use, such as creator, author, owner or subject.

When introducing the system, concern was expressed that this 'extra' work would have a negative effect on productivity. In practice, though, this has not been the case and it is arguable that the issue here is one of workflow rather than resource. After all, the research necessary to develop archival authority records is done anyway as part of arrangement and cataloguing,
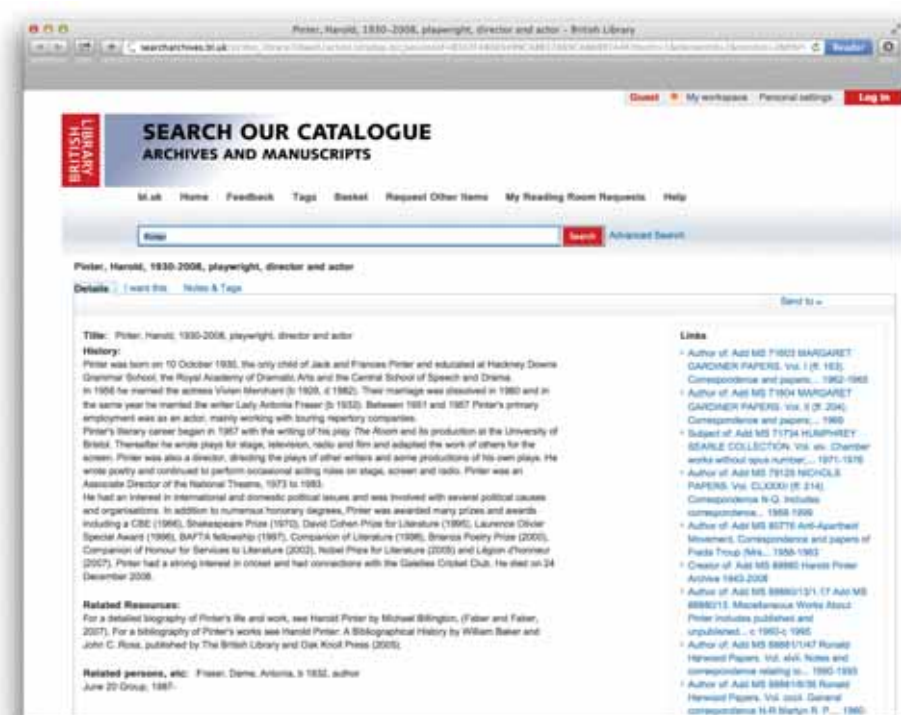

Figure 1. British Library Authority Record for Harold Pinter

and the Library's system allows this to be captured once for each agent rather than potentially many times in the Administrative/Biographical History element of traditional ISAD(G)-only based descriptions. The extent of the work done should also be confined to that giving context to the holdings of the particular repository; it is neither necessary nor desirable to provide a full biography in all cases. Working in this way then does not necessarily mean 'extra' effort, but capturing what we already do in a more structured, consistent and efficient manner.

This does, though, beg the question: are authority files of benefit to our users?

Searching and Navigating

To begin to find an answer to this question we are making these records available in the results of searches in 'Search our Catalogue Archives and Manuscripts' (http://searcharchives.bl.uk).
A record for Harold Pinter, for example, provides users with a biography and notes of related secondary sources (see figure 1). There are also clickable links to the

related archives we hold with a note of the role he played, as well as to other people or organisations with whom he was associated with a note of their relationship, such as that to his wife Antonia Fraser. Users then have the option to navigate between records as well as simply search and view them. While not as clear as it might be, they can also navigate to the personal and professional networks of a creative like Pinter. Any such networks of course are limited to those represented by the collections we have at the Library. As resources, archival or otherwise, relating to an individual's professional or personal network will be spread across many repositories, we also need to bring our data together with that of others.

Sharing Data and Visualising Networks

We have already shared our data with the Social Network and Archival Context (SNAC) project (http://socialarchive.iath.virginia. edu/), which is looking at the problem of finding distributed resources from the point of view of individuals by making descriptions from a large number of repositories in the US and beyond searchable in a single interface (see figure 2). In a similar way to the Library's catalogue, a record for an individual can be found but this time with the names and biographies from the records of each contributing repository (see figure 3). Archival resources are listed with links back to the repository but also included are links to secondary sources in WorldCat. Again there are links to the records of associated individuals, but SNAC has gone one better by providing a link to a graphical representation of the

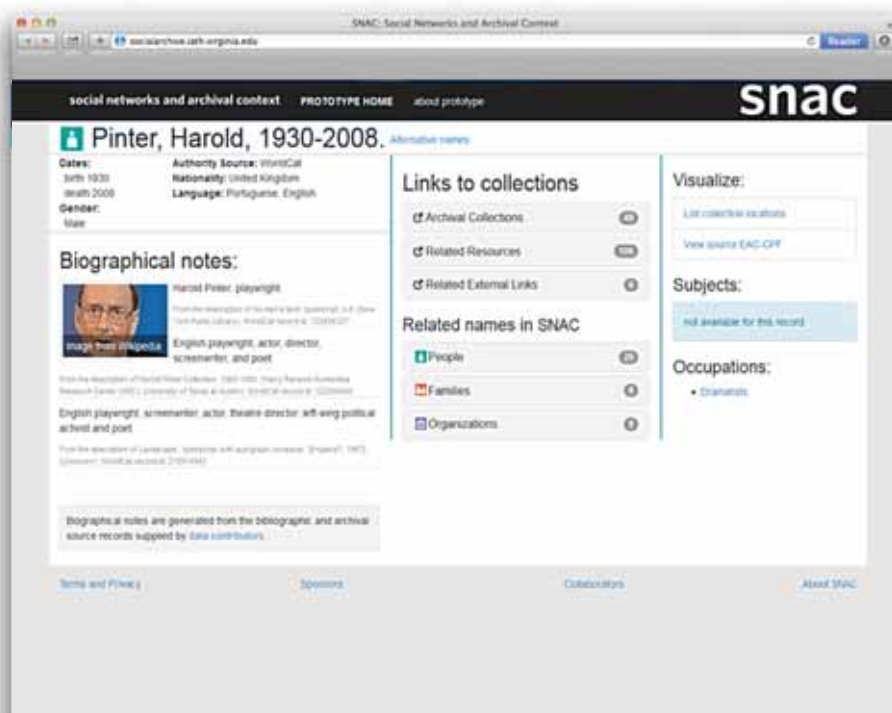Figure 2. Social Networks and Archival Context

Figure 3. SNAC Authority Record for Harold Pinter

personal and professional network, which users can also navigate.

We are monitoring the SNAC prototype to see what users make of it and as more services are developed utilising authority files, such as TNA's proposed new Discovery service which (by the time you read this) will be providing access to the records of the National Register of Archives linked to catalogues held in repositories across the UK, we will be sharing our data and experience with them.

Bill Stockting
British Library

The email explosion: exploring access to email archives

Fran Baker discusses innovative ways of visualising email correspondence.

The archive of Carcanet Press is one of the most outstanding modern collections held at the University of Manchester Library. Filling around 1,300 boxes, it contains manuscripts, proofs and letters of poets, editors, critics, translators and many others from across the globe, dating from 1969 to the present. It provides a unique research resource for those interested in recent and contemporary literature.

Mark Fisher, in his 1989 publication *Letters to an Editor*, observed that the fledgling Carcanet Press (lacking the benefit of a telephone) was "entirely the fruit of the epistolary art". The typewriter was such a familiar sound at Pin Farm, the Press's first home near Oxford, that a local starling learned to imitate it. Today, at Carcanet's office in the centre of Manchester, the typing may be quieter, but correspondence - in digital form - is still at the heart of the Press's operation. However, in recent years the correspondence files making their way into the archive have been dwindling in size as an ever smaller proportion of emails are printed off. The rest of them remained on hard drives and local networks at the office - safe for the time being, but potentially at risk with the passing of time and developments in technology.

Realising that urgent action was needed, we succeeded in obtaining a small pot of project funding from JISC which enabled us to acquire our first accession of the Press's email in 2012, with a second accession being added in 2013. This constituted a body of material dating from 2001 to the present, and extending to approximately 225,000 individual messages.

Since then, our focus has been on processing, ingesting and preserving this extensive archive.
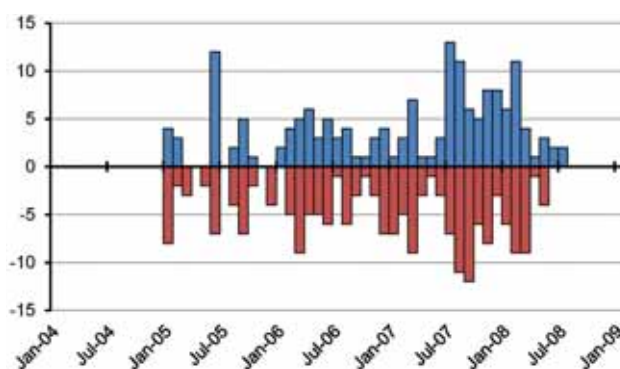

Figure 1. Quantitative representations of email exchanged with two different correspondents, © The University of Manchester
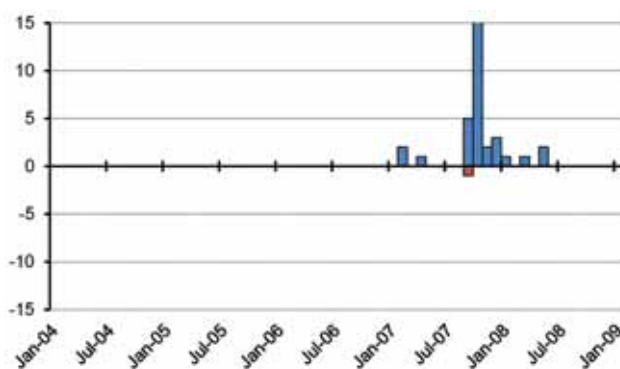

Figure 2. Quantitative representations of email exchanged with two different correspondents, © The University of Manchester

However, we recognize that decisions made at an early stage can affect how researchers will be able to access and use the material in years to come. To gain an insight into the requirements of our future users, we interviewed a number of academics and other researchers working across a range of disciplines.

The researchers we spoke to immediately identified the potential for Google-style full text searching and sophisticated filtering. We are taking this into account when developing a management interface for the email archive, but access is complicated by the inevitable issues of privacy, data protection and

copyright - and for many years to come it will have to be mediated by the archivist.

However, we have begun to consider how technologies like data visualisation and text-mining might enhance access to digital archives like this in new ways, whilst observing relevant legislation and ensuring confidentiality. At a basic level, we can depict the volume of email exchanged over a specific time period. The graphs reproduced here (figures 1-2) are based on email exchanges between Michael Schmidt (the Press's Editorial and Managing Director) and two different correspondents, the bars above the line representing his outgoing messages and those below the number of messages received. These provide a useful visual summary and reveal obvious peaks and troughs which may immediately be meaningful to a researcher working on a specific writer or publication. They also reveal degrees of mutuality (or otherwise) in correspondence.

Network graphs - another type of visualisation - are more complex, and altogether more beautiful. We have only begun to scratch the surface of these as yet. In the examples we generated (figures 3-4), the nodes are individual correspondents, with the lines representing both direct and indirect relationships between them. When interrogated closely, graphs like this reveal many simple one-to-one relationships, but there are also numerous small groupings where two or three individuals participate in the same ongoing thread of correspondence. Larger groupings represent distribution lists, and in some cases a single individual links two otherwise distinct groups.

Networks could be based around a single writer represented in the archive, or around a series of keywords; they could be mapped over time - perhaps to plot the progress of a specific publication. The possibilities are (almost) endless - and as Carcanet Press is the hub of a global literary network, this kind of mapping can be particularly illuminating.

Fran Baker
University of Manchester

> *The researchers we spoke to immediately identified the potential for Google-style full text searching and sophisticated filtering*

Figure 3. Network graph based on the 'sent items' folder of Michael Schmidt's email, containing 3,536 messages and dating from 2001-2003, © The University of Manchester
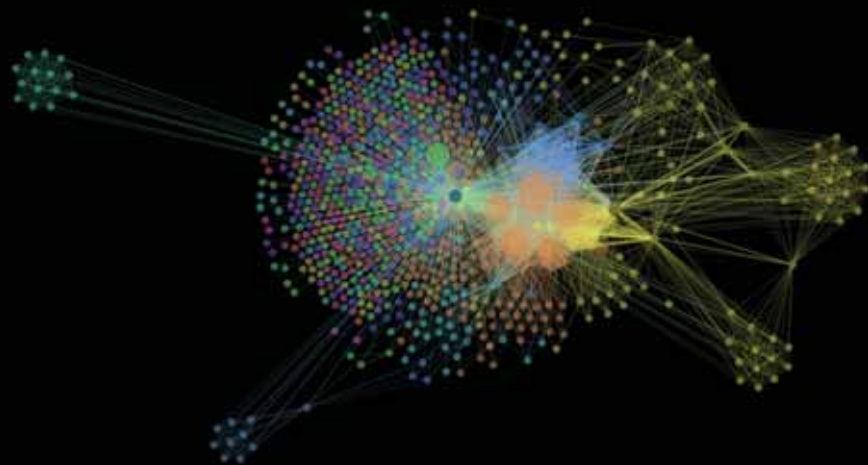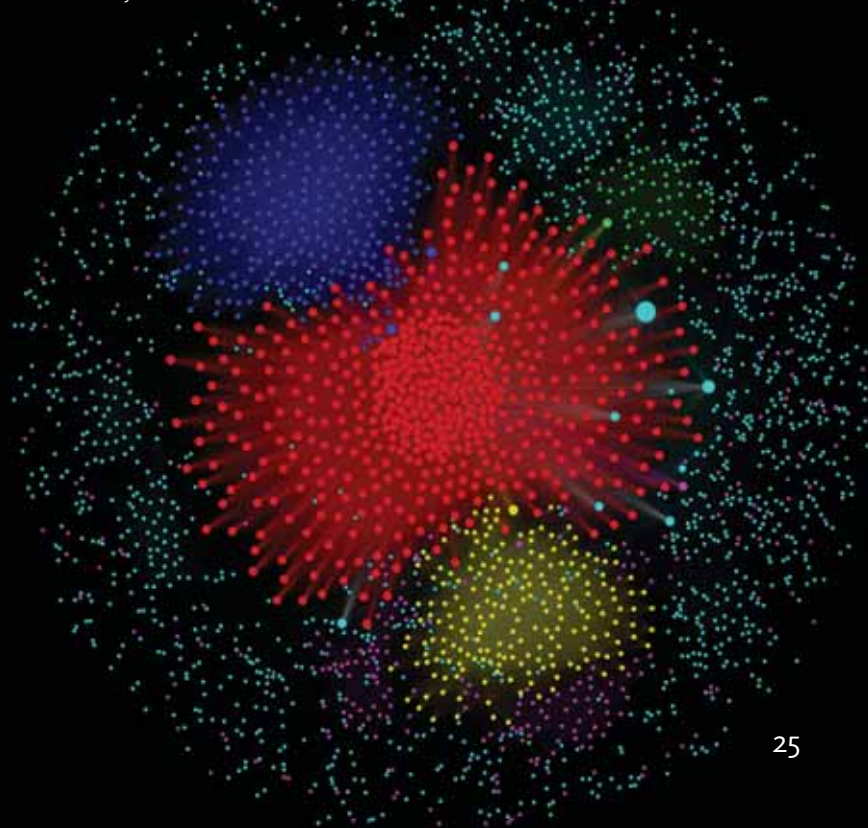

Figure 4. Network graph based on 8,275 messages dating from 2001-2004, © The University of Manchester

Translating Gawain and interpreting a collection: the Simon Armitage literary archive

Sarah Prescott shows how Special Collections at the University of Leeds involved the poet in the creation of an exhibition and online resource.

Special Collections at the University of Leeds is lucky to hold the literary archive of Simon Armitage amongst its designated literary collections. The archive is a fascinating research resource, documenting in great detail the wide variety of projects he has worked on. It is also a developing collection, with regular accruals received as Armitage continues his extraordinarily successful and prolific work.

Armitage recently agreed to work with Special Collections to curate an exhibition of material from his archive showing the creative process behind his translation of *Sir Gawain and the Green Knight.* The exhibition would be on display during the University's International Medieval Congress, at which he was to give a poetry reading.

This was a really exciting opportunity to develop an exhibition which would be guided by the archive creator, rather than pieced together retrospectively by a researcher or archivist. We felt the subject of the exhibition - the evolving drafts behind a published text - would be particularly interesting to explore digitally. Creating an online resource

alongside a physical exhibition would overcome the difficulties associated with physical display. We also wanted to explore the potential for developing academic engagement: we knew that these manuscripts had previously been used for research and teaching at the University, so we wanted to think about how we could enhance this online.

This project provided an excellent opportunity to use KE EMu functionality to create an integrated, updatable online resource. KE EMu is a recently adopted (operational since March 2013) comprehensive software system that has been configured with the help of in-house developers to perform a wide variety of tasks, from the full spectrum of archival processing and cataloguing to web presentation and customer service functions. It also has a 'narratives' module which enables us to store wider descriptive and discursive information (including multimedia) about objects in our collections, which can be published as an online resource. These resources are also easy to update and amend - and don't require advanced technical know-how.

Following initial discussions on the type and subject of the exhibition to be created, Simon was able to come into
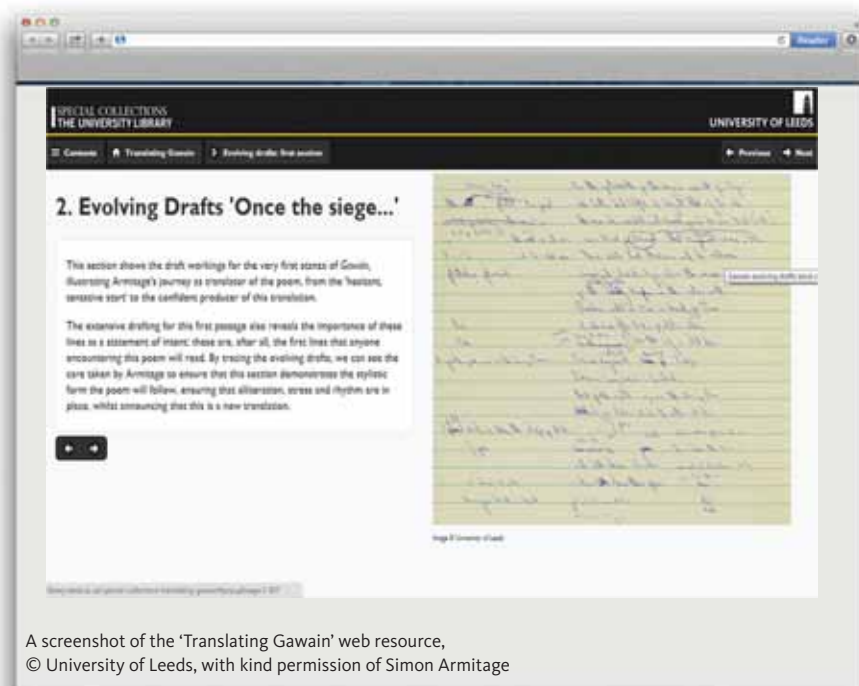
A screenshot of the 'Translating Gawain' web resource,
© University of Leeds, with kind permission of Simon Armitage
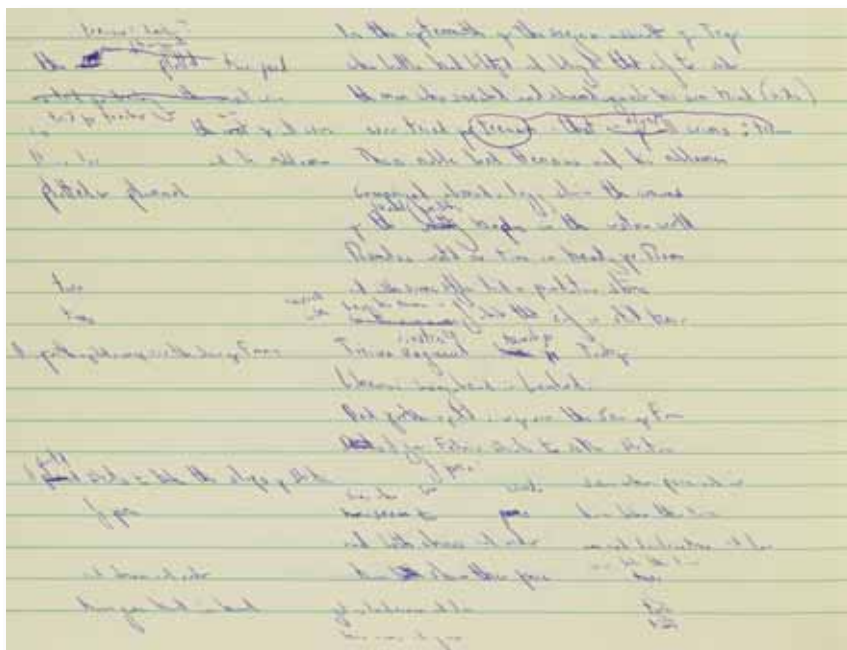
Simon Armitage's 'Gawain Notebook',
© University of Leeds, with kind permission of Simon Armitage

> *One of the most fascinating parts of Simon's visit was the insight into how the creator of an archive views their collection*

Special Collections for a day to select documents for the exhibition. Working with Special Collections staff and academic colleagues he highlighted areas of interest in the collection, and talked about his experiences translating *Gawain*.

Simon decided early on that the best way to structure the online exhibition would be to trace the development of two different passages in the translation, enabling us to discuss the creative process, and his motivations and influences at each iteration of the text.

One of the most fascinating parts of this visit was the insight into how the creator of an archive views their collection, as opposed to a researcher. For example, Simon viewed the documents in terms of the amount of effort the translation had taken, as he states in the introduction to the online resource:

"Seeing all the archive laid out across a large desk in the Brotherton Library earlier this year, all the false starts and endless revisions, made me feel utterly exhausted; if someone had told me at the outset how much work would be involved, I don't think I would have gone anywhere near it."

The contradiction between the origins of these documents and their current context in Special Collections was not lost either:

"Odd, as well, that those scruffy, frenetic and spontaneous jottings should now be so painstakingly documented, so carefully ordered."

Once the documents had been selected, we were able to digitise them, and create interpretative content based on discussions during his visit.

A key part of the project was demonstrating the importance of Simon

Armitage's Literary Archive to academic research at the University of Leeds. As such, we were lucky enough to work with Dr Helen Price, who had used the archive for research for her PhD in the School of English. Helen provided invaluable help and subject specific knowledge throughout the project, and has created a bibliography which we have integrated into the resource. This aspect has added a new dimension to the project - highlighting the ways in which new researchers can begin to access this material, and helping them understand the literary theory supporting it. The project was also useful to Helen in terms of developing her own research, as she explains:

"This project provided me with a distinct approach for my ongoing research on medievalism and literary ecology, offering a unique perspective on Armitage's Gawain translation and the decisions and processes involved in its composition. It has also enabled me to develop diverse ways to convey this research to a wider audience."

The 'Translating Gawain' resource is now available from the Special Collections webpages. You can access it at: http://library.leeds.ac.uk/special-collections-translating-gawain.

Sarah Prescott
University of Leeds

Following the death of Sue Townsend earlier in the year Simon Dixon reflects on her archive at the University of Leicester.

On a Sunday afternoon in the summer of 1975 Sue Townsend, who died on 10 April, was at home with her three children in their Leicester council house. "It was one of those Sunday afternoons that [Tony] Hancock described as being so boring you start to fill in the 'O's of the *News of the World*", she told Radio 4's 'Bookclub' in 2006. Her eldest son asked her, "Why can't we go to safari parks like other families do?" It was at this moment that Adrian Mole, one of the most popular literary creations of the late twentieth century, was born.

'*That adolescent, self-pitying voice. Mole's voice. I just heard it. He descended with his family in the space of an afternoon.*'

As her archive at the University of Leicester demonstrates, there was much more to Sue Townsend's literary career than her most famous creation. For many years she wrote in secret, only confessing to Colin Broadway, who became her second husband, of her writing after the birth of their daughter in 1978. He encouraged her to join a writers' group at Leicester's Phoenix Theatre, where she wrote *Womberang*, a play set in a gynaecological waiting room. The script was entered for the Thames Television Playwright Award, winning a £2,000 bursary and a year's writing residency at Phoenix. Early unpublished work from this period is held in the archive, including manuscripts and typescripts for *In the Club and Up the Spout,* a play that follows the disastrous wedding day of a young couple named Marcus and Rosita who met through the personals column of the local newspaper. Works such as this and *The Ghost of Daniel Lambert,* which premiered in 1981, were firmly rooted in the city of Leicester and are invaluable for understanding Townsend's early development as a writer.

Sue Townsend visiting University of Leicester Special Collections in 2008, after being awarded the University's Distinguished Honorary fellowship, image courtesy of University of Leicester

"Are you absolutely dead set against 'Nigel Mole'?"

The character that would become Adrian Mole made his first public appearance in October 1980 in a Leicester literary arts magazine edited by local playwright David Campton. At this point 'Adrian' was named Nigel and aged 14 ¾, which remained the case when the early part of the diary was broadcast on BBC Radio 4 in January 1982. Material in the archive charts the publishing history of the first instalment of the diaries, which was published by Methuen in October. Townsend's editor at the publishing house was Geoffrey Strachan, who wrote to her in November 1981 urging her to avoid the name Nigel due to the similarity to Nigel Molesworth, a character from books written in the 1950s by Geoffrey Willans. A draft reply from Townsend survives asking Strachan to reconsider:

'Are you absolutely dead set against "Nigel Mole"? I am suffering severe withdrawal symptoms. I have lived closely with Nigel for a couple of years and Adrian can't take his place.'

Eventually she relented, swapping Nigel's name for that of his best friend, Adrian.

The archive sheds light on Townsend's working methods, which continued to draw on the people and places of Leicester. For *The Great Celestial Cow* (1984), a play following the lead character's migration from a Gujarat village to Leicester, she held a series of workshops in the city's Belgrave area with women from the local Asian community. The council house in which

> *Townsend took the company from the Royal Court Theatre to the Leicester council estate where she had once lived*
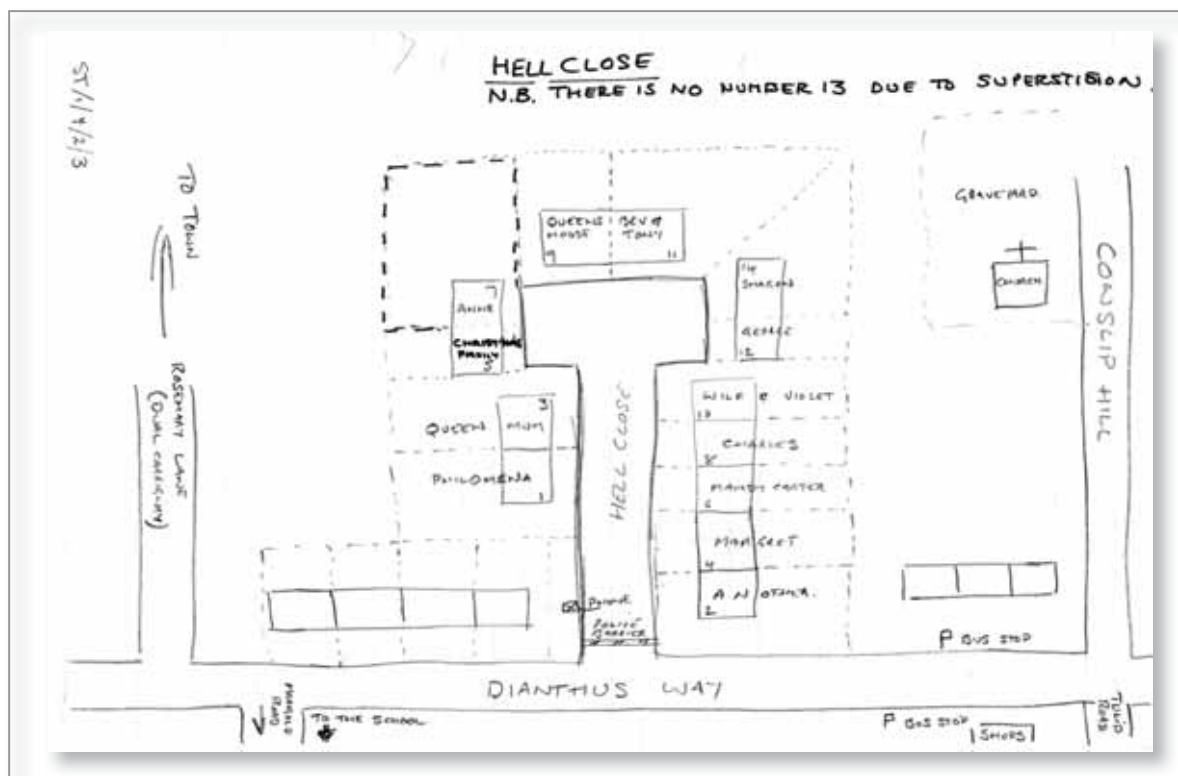
University of Leicester Special Collections, ST/1/7/2/3, Sue Townsend collection, hand drawn map of Hell Close, reproduced by permission of the Estate of Sue Townsend
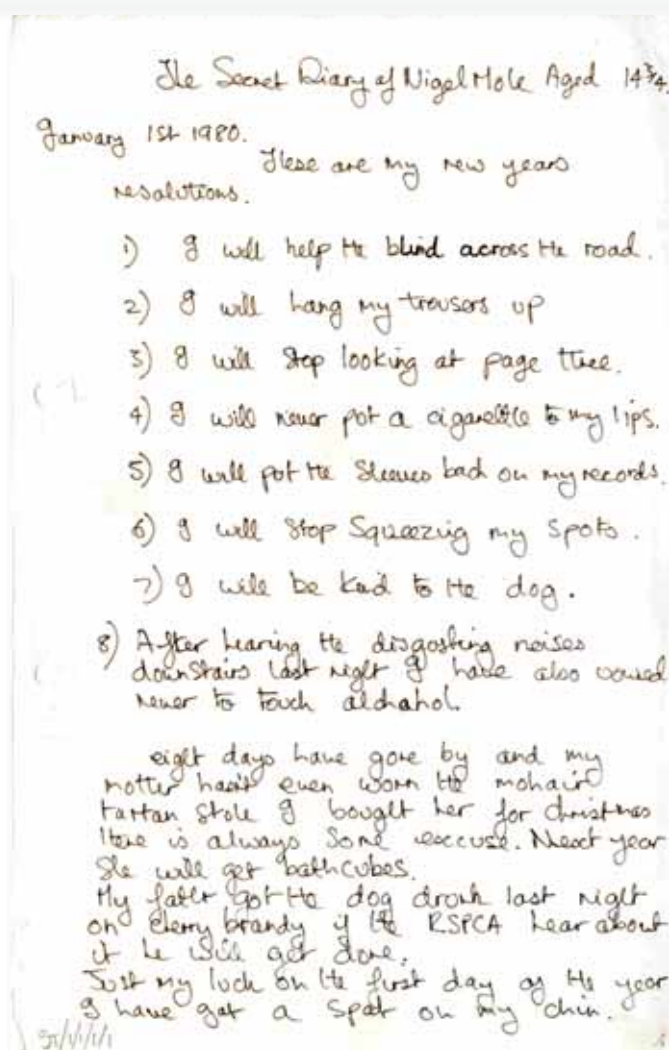
University of Leicester Special Collections, ST/1/1/1/1, Sue Townsend collection, holograph manuscript of the Secret Diary of Adrian Mole Aged 13 ¾, p.1, reproduced by permission of the Estate of Sue Townsend

the Queen and Prince Philip were forced to live in *The Queen and I* was based on an estate agent's details for a property in a Leicester suburb. These are preserved in a file with Townsend's sketch of Hellebore ('Hell') Close, the setting for much of the book. When *The Queen and I* was adapted for the stage in 1994, Townsend took the company from the Royal Court Theatre to the Leicester council estate where she had once lived and worked to spend a week meeting with residents and listening to their stories.

Townsend deposited her archive with the University of Leicester in 2005. A full catalogue of the initial deposit is available on the University Library Catalogue. The collection is regularly used in teaching, particularly with the School of English, and has formed the basis for both general introductory sessions on literary archives and more focused topics, for example a special subject on authorship and editing. In the academic year 2014/15 a new undergraduate pathway in creative writing will include a visit to Special Collections to work with the collection. Papers relating to *The Secret Diary of Adrian Mole 13 ¾* and *The Growing Pains of Adrian Mole* have been used in collaboration with the School of Education to support the University's widening participation initiatives. A free exhibition of material from the archive telling the story of Sue Townsend's literary career will be on show in the basement of the David Wilson Library from 5 September 2014 to 4 January 2015.

Simon Dixon
University of Leicester

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Enter Dracula stage right

Greg Buzwell looks at Bram Stoker's adaptation of Dracula for the stage.

There seems to be no clear agreement upon the correct collective noun for vampires. There are plenty of suggestions, including a coven of vampires, a basement of vampires (a little odd that one), a clot of vampires and, my personal favourite, an immortality of vampires but no outright consensus. Whatever the collective noun it would have been a handy term back in 1897 - a year of wonders for the cape-fluttering, neck-troubling undead like no other. 1897 was the year in which Philip Burne-Jones' painting *The Vampire* was first displayed - its depiction of a predatory female figure leaning across a supine male causing outrage, sensation and excitement in equal measure. It was also the year of Rudyard Kipling's poem 'The Vampire'; Florence Marryat's novel of psychic vampirism *The Blood of the Vampire* and, most memorably, it was the year in which that most iconic of all fanged monsters, Count Dracula, made his first appearance.

The manuscript for Bram Stoker's novel, *Dracula*, is not known to exist, although Stoker's extensive notes for the book can be found in the Rosenbach Museum and Library, Philadelphia. What does survive, however, is Stoker's manuscript for a theatrical adaptation of the novel. Until 1968 it was necessary, under the terms of the Stage Licensing Act of 1737, and the Theatres Act of 1843, for all plays intended for public performance to be submitted to the Lord Chamberlain's Office for approval and licensing. The plays

submitted between 1824 and 1968 now reside in the British Library where they form the *Lord Chamberlain's Plays* collection. Within this collection Add. MS 53630F is Stoker's script for the theatre adaptation of his novel, originally titled *Dracula* or *The Un-Dead*. The play was hastily written by Stoker in order to protect

Artist Dave McKean's brand new artwork for Terror and Wonder: The Gothic Imagination

the dramatic rights to the book and a copyright reading took place at the Lyceum Theatre in London, of which Stoker was the business manager, on the morning of 18 May 1897. The role of Mina Murray was taken by Edith Craig, daughter of the actress Ellen Terry and a pioneer of the women's suffrage movement in England. The
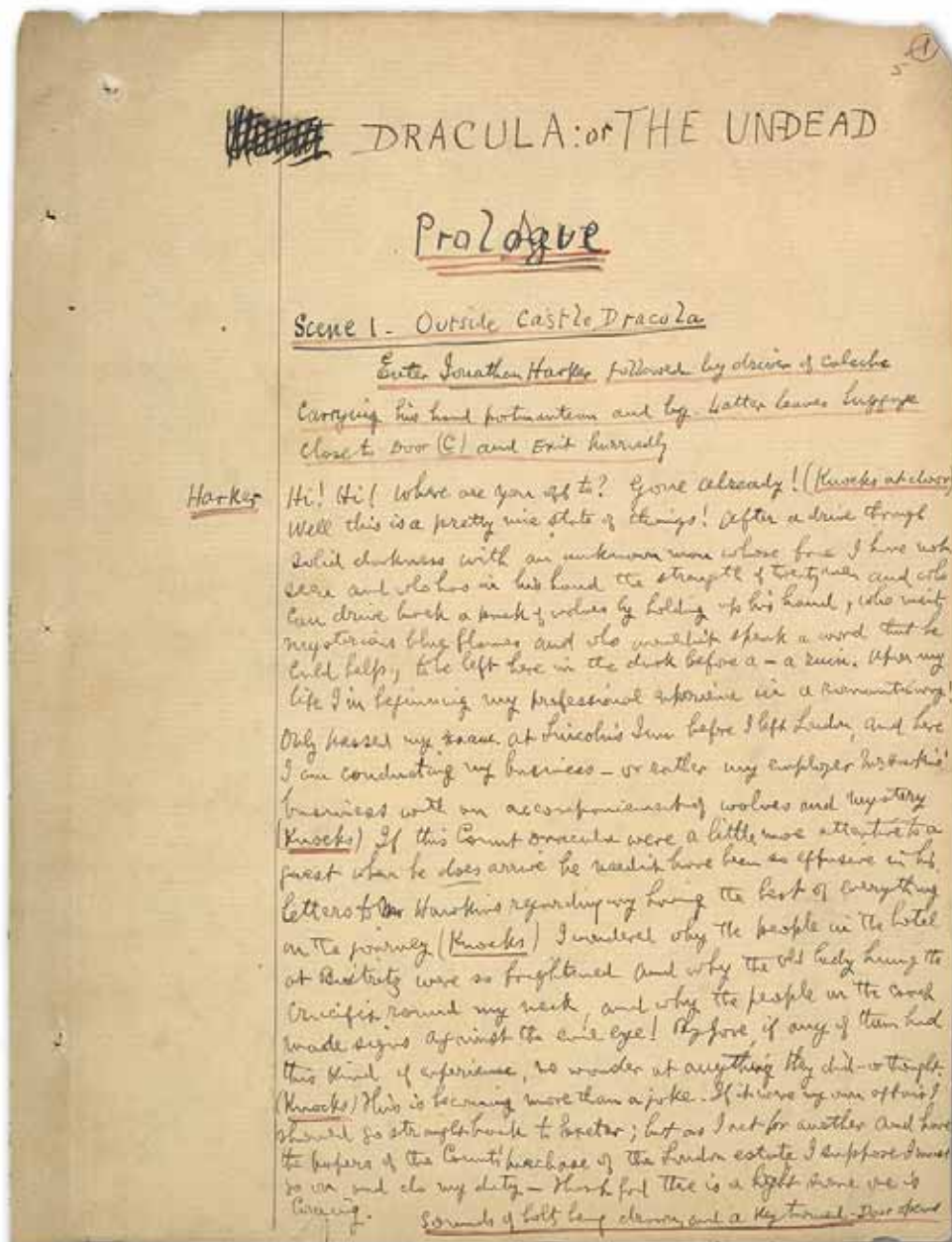
Bram Stoker's theatrical production of *Dracula* or *The Un-dead*, photography © British Library Board

> **"***Perhaps it is unfair to criticise Stoker too harshly, but all the same the script does make the reader return to the published novel with renewed appreciation***"**

actor Henry Irving allegedly dismissed the play as "dreadful", which must surely have disheartened Stoker who possibly had Irving in mind when he created the figure of the Transylvanian Count. After all, Stoker was Irving's manager and the actor was especially noted for his portrayal of supernatural figures such as Mephistopheles from *Faust.*

The script in the Library's collection consists of passages in Stoker's hand interspersed with extracts cut from a printed edition of the novel. As the play progresses the cut-and-pasted printed extracts become more numerous as the demands of writing out the dialogue by hand clearly took their toll. Although hastily assembled the manuscript does, albeit inadvertently, give an indication as to why the novel version (as opposed to the play adaptation) works so well. The novel is told largely through the use of diaries, letters and newspaper reports, a narrative technique that had been revived some years earlier with great success by Wilkie Collins in *The Woman in White* (1859-60). This approach allowed Stoker to concentrate upon what he was brilliant at, namely atmosphere, description, character and the ability to ground mysterious supernatural events within a recognisably 'everyday' context. The play version, by contrast, involves, as one would expect, plenty of dialogue - something at which Stoker was generally fairly terrible. In the play adaptation the leisurely atmospheric exposition of the novel is replaced by vast swathes of narrated backstory. Jonathan Harker's entire speech on the first page, consisting of some 24 lines, is a bizarrely wooden summary of his journey through Europe to the castle; his position as a solicitor; his business with the Count and details concerning how an old lady placed a crucifix around his neck - all delivered to a closed castle door. Perhaps it is unfair to criticise Stoker too harshly. He was, after all, writing his script in considerable haste, but all the same it does make the reader return to the published novel with renewed appreciation and enthusiasm.

The play adaptation is, in terms of plot, reasonably faithful to the book. In recognition of the emphasis placed upon spectacle on the Victorian stage Stoker retained the scene in which Harker gazes from his bedroom window and sees the Count scaling down the exterior castle walls - a moment that was to provide the cover for a 1901 edition of the novel, the first ever pictorial depiction of the Count. Interestingly the scene wasn't attempted on film until Hammer's *Scars of Dracula* in 1970, although the film's director Roy Ward Baker, while admittedly pleased the scene had finally made it onto film, damningly described the final result as "pretty crappy". Such is the sadly all too frequent distance between aspiration and reality.

Bram Stoker's manuscript for his theatre adaptation of *Dracula* will be on display at the British Library as part of the *Terror and Wonder: The Gothic Imagination* exhibition, which runs from 3 October 2014 to 20 January 2015. The first two pages of the play have been recorded for the Library by the actor David Robb who did a tremendous job of bringing Stoker's awkward script to life. *Terror and Wonder* will explore the influence of Gothic literature, from Horace Walpole's *The Castle of Otranto* (1764) right through to the present day, on art, music, fashion, film and architecture. *Dracula* occupies a central role in this story, and just seeing the words "Dracula: or The Un-dead" in Stoker's own hand provides not only a shiver of wonder but also a powerful link back to the beginnings of that most famous of all vampire tales.

Greg Buzwell
British Library
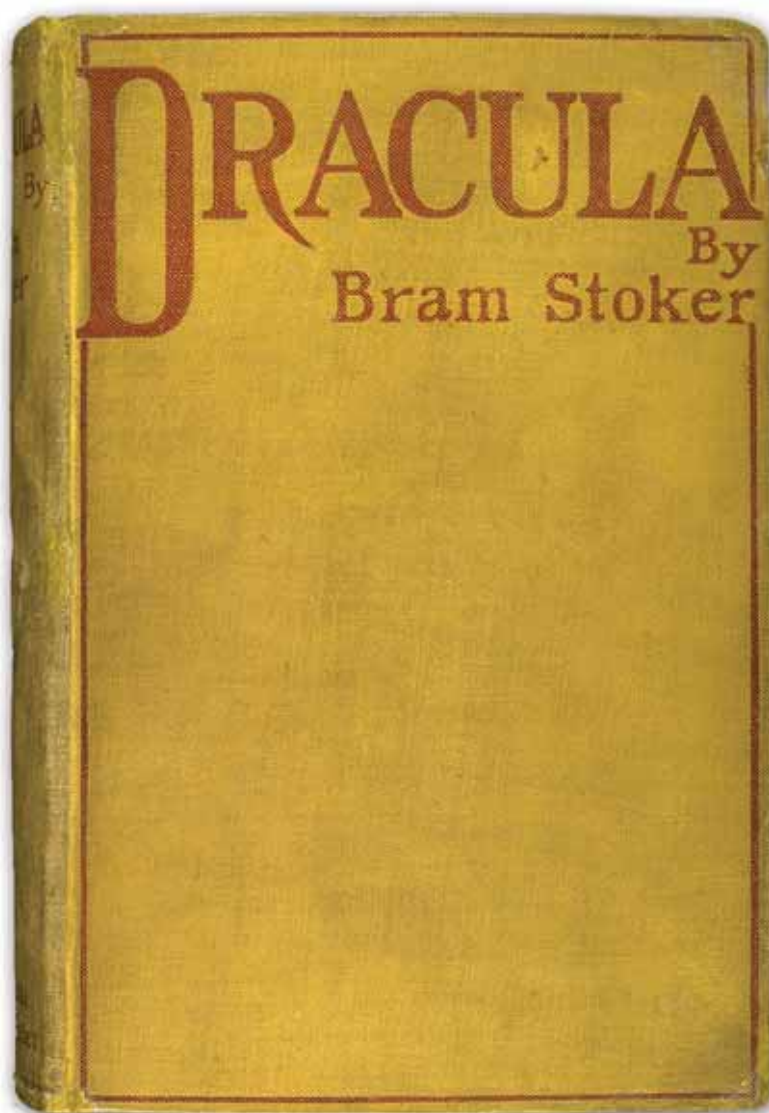
Dracula - First Edition (1897), photography © British Library

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