

# AMARC Newsletter

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Newsletter of the Association for Manuscripts and Archives in Research Collections

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## ARCHIVES AND SLAVERY



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Published in April 1791 following a parliamentary debate on Wilberforce's motion for the abolition of the slave trade, this anti-slavery cartoon shows a white overseer stirring a vat of boiling sugar juice in which a slave is immersed.

See Dorothy Johnston's article on p.11.

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### NEXT AMARC MEETINGS

*Note the dates now!*

**7 August 2008, University of Durham**

The meeting will be devoted to the manuscripts of Bede and will include opportunities to view an exhibition of manuscripts and books in the Cathedral Library.

**15 December 2008, London, British Library Conference Centre.** The theme will be digitisation, focusing on large-scale digitisation projects, interoperability issues and user-generated content.

Further details of both conferences will be circulated to members **by email** nearer the time. **Please** make sure that the Membership Secretary ([clare.brown@c-of-e.org.uk](mailto:clare.brown@c-of-e.org.uk)) has your **current e-mail address**. Members without e-mail, please confirm this and your current postal address.

### AMARC MEMBERSHIP

Membership can be personal or institutional. Institutional members receive two copies of mailings, have triple voting rights, and may send staff to meetings at the members' rate. Details and application forms are available from [www.manuscripts.org.uk/amarc/](http://www.manuscripts.org.uk/amarc/)

Enquiries about membership should be addressed to the Membership Secretary:

Mrs Clare Brown  
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Dr Michael Stansfield

AMARC Treasurer

c/o Durham University Library

Palace Green

Durham DH1 3RN

### AMARC GRANTS

#### and how to apply for them

The Association can currently offer modest funding to enterprises that both:

- bring AMARC and its activities to a wider audience and
- support the stated aim of AMARC: to promote the accessibility, preservation and archives of all periods in libraries and other research

collections in Great Britain and Ireland.

AMARC therefore invites applications from fully paid-up individual or institutional members for sterling grants in areas such as the following:

- Help in defraying the costs of holding conferences and workshops.
- Support for small projects such as the web-publication of unpublished catalogues of manuscripts.
- Assistance to scholars in obtaining reproductions or undertaking essential travel as part of projects whose aims are in line with those of AMARC.
- The provision of equipment, such as perhaps book supports, to facilitate access to manuscripts.
- Assistance with the necessary purchase of manuscripts and archives to benefit the AMARC community.
- Carrying out conservation work on manuscripts and archives.

**NB** Funds will NOT be made available towards the cost of commercial publication but will be allocated where they can be expected to provide the greatest benefit to the greatest number of people. Often this will be achieved by making several small awards rather than a few larger awards. Funding levels may vary from year to year, but it is anticipated that the Committee will make awards of not more than £1000 each, and of not more than £3000 in total each year.

Applications should comprise: a brief outline of the project, conference or work; its overall cost; the grant being sought; the names and addresses of two referees; details of the addressee for the cheque. Applications should be submitted to Dr Michael Stansfield, AMARC Treasurer, c/o Durham University Library, Palace Green, Durham DH1 3RN or [m.m.n.stansfield@durham.ac.uk](mailto:m.m.n.stansfield@durham.ac.uk) at any time during the year. They will usually be considered at the next Committee meeting (usually held in April and October) and successful applicants will be informed soon thereafter.

Successful applicants will be required to submit for publication in this newsletter a brief report (300-500 words) of the use to which the grant was put. Full details appear on the AMARC website.

### **ACKNOWLEDGEMENTS**

Many thanks to all contributors to this issue, including the following who are not named elsewhere: Maredudd ap Huw, Claire Breay, Clare Brown, Peter Kidd, Loretta Pamment, Pamela Robinson, Patricia Stirnemann, Roderic Vassie and Bettina Wagner.

Thanks are also due to the University of Nottingham, The British Library, and Museum Meermanno, The Hague for kind permission to use the illustrations.

The views expressed herein are those of the Editor and other named contributors. Submissions may be edited or cut if space is short. In addition to contributions from named individuals, information has been taken from a variety of

sources, the accuracy of which cannot be guaranteed. You are advised to confirm details, especially if travelling to events or exhibitions.

**DEADLINE** for publication in **Issue no. 51** is **1 September 2008**.

Please send your articles or any news of interest to AMARC members to the editor:

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Rhos Fach, Brynafan, Llanafan, Aberystwyth SY23 4BG, Wales.  
[c.lloydmorgan@btopenworld.com](mailto:c.lloydmorgan@btopenworld.com)

Images submitted should be at least 300 dpi and delivered on CD or via e-mail.

## **ARCHIVES & SLAVERY**

*Reports from the AMARC winter meeting, held at St William's College, York, 10 December 2007.*

The main focus of discussion was archives relating to slavery and its abolition, as we marked the bicentenary of the legislation which formally outlawed the slave trade in the British Empire. This provided the context for a discussion of the significance of manuscripts and archives for culture and learning and problems raised for curators and users. We thank the contributors for the following summaries of the proceedings.

### **LOST, STOLEN OR STRAYED: ARCHIVES AS SYMBOL**

*Patrick Cadell (Formerly Keeper of the Archives of Scotland)*

Scotland had a very particular experience of archives. Having lost them twice, once to Edward I of England in 1290 and again to Cromwell in 1651, it made sure that

they were properly considered under the Treaty of Union in 1707. It may well be that the Treaty is the first document to specify formally the future location of a national archive, and by associating them with the crown, sceptre and sword of state, to give them a symbolic status. The Scottish experience illustrates just how archives can be lost, or stolen or can stray from the place where they ought to be. It also illustrates generally the importance of their status as national or regional symbol.

Archives can be lost. Sometimes they can reappear. The 'dossier secret' of the Dreyfus affair turned up when all hope of finding it had gone. More often unfortunately they are destroyed, sometimes accidentally, as in the fire at the Hôtel de Ville in Paris in 1871, sometimes as a consequence of 'collateral damage' as in the Four Courts building in Dublin in 1923, sometimes as an act of policy as in the French Foreign Office at the outbreak of World War II, sometimes as a deliberate act of revenge as with the medieval records of Naples in 1943 and sometimes of necessity as with the Paris police records used to stoke the fires in the cold winter of 1944.

Archives can be stolen. The Russians took huge amounts of archive material back to Russia at the end of World War II, partly as reparations in kind, and partly as 'trophies of war', an expression which they were still using fifty years later. Napoleon wished to centralise in Paris all the records of the countries he had conquered; he was to a large extent, if only

temporarily, successful. Other materials can in effect be stolen by being made inaccessible, the classic example being the records of the Occupation period in France.

Archives can stray. They can be broken up and sold; they can be broken up and distributed to different repositories as happens distressingly often with private records which come on the market in the UK.

How can one set things right? Under an act of 1996, Russia has nationalised all the foreign cultural materials it holds, and while there is archival justification for a considerable amount of redistribution, remarkably little has happened since the repatriations which took place after the Napoleonic Wars. The political aspect of the question gives an added level of sensitivity to what is already difficult enough. The countries of the former Yugoslavia have drawn up a formal agreement for archival cooperation. Signed in 1999 after years of sometimes deliberate archival destruction, the agreement may be difficult to implement in practice, but at least it is a start in principle. The microfilming programmes run most notably by Canada, but also by other Commonwealth countries such as Kenya, may not do everything that the more nationalist researcher might wish, but are a great deal better than nothing. Just occasionally things go right. When relations began to thaw between Russia and the West, an agreement was reached whereby the archives of Lübeck, which had got to Moscow, were returned to their city

of origin, and those of Tallinn which had ended up in Coblenz were also repatriated. In the end it is access which is important, and with all its numerous weaknesses and drawbacks, it is the production and ready availability of surrogate copies, based on the archival virtues of good arrangement, good cataloguing and access regardless of a researcher's nationality, or political or social affiliation, which will get over the main problems of archives which have been displaced. But the desire to hold what has been won and the desire to regain what has been lost are irreconcilable. In the words of one commentator, 'When passion opposes passion, rational arguments...can hardly prevail'.

#### **MEDIEVAL SLAVERY: PROBLEMS & POSSIBILITIES**

*David A. E. Pelteret (Formerly  
Senior Research Fellow at King's  
College, London)*

In general, slavery is a form of social organisation characterised by the extreme use of power by some human beings over others. That power is exercised by the threat (and often the employment) of violence and the imposition of a sense of dishonour on those holding the status of slave. In some slave systems the slave was legally conceived of as a thing rather than a person, denied (in theory at least) the right of ownership of property and even the right of sexual procreation. It is not surprising, therefore, that slavery as a subject of investigation elicits strong – and often conflicting – emotional responses. Librarians and archivists

need to be aware when assembling materials for dissemination on the topic of slavery that this is both a politically and emotionally charged topic – even (and perhaps especially) medieval slavery.

As a topic, medieval slavery is an historical construct (as opposed to one, say, driven by a specific category of document). Archivists and librarians are, therefore, rather heavily dependent on how historians have handled the topic. A brief review of the labours of the latter reveals some problems. Classical historians have tended to regard agricultural slavery in the late Roman empire as less significant than labour provided by *coloni*, who were legally free peasant workers. Yet slaves appear to be widely present in the early middle ages in western Europe.

Medievalists on the whole have not, however, been much drawn to the topic of slavery. Historians of British origin have perhaps found it easier to examine slavery where their forebears were the enslavers rather than the enslaved. Much medieval historiography is rather conservative, drawn to issues of power, royalty and aristocracy, and the rise of the nation state. On the other hand, the Marxist strain that runs through some British, French and German historiography has tended to downplay the presence of slavery in the early middle ages: it does not fit comfortably into Marx's threefold classification of Classical, Feudal and Bourgeois modes of production, largely because his work was not concerned with the early middle ages.

Another curious break in the history of slavery occurs at what is often taken as the transition from the late medieval to the early modern periods of history. Studies of slavery in the modern period tend to start at the end of the fifteenth century with the Portuguese exploration of the West African coastline and the opening up of the Americas to European exploration.

Yet the Iberian peninsula fell to the Islamic Moorish forces in the early eighth century; the Moors themselves were not finally expelled until 1492. It remains to be explored how far the slavery of the Roman world carried on into Arabic realms and the question of the extent to which slavery was part of the cultural milieu of the Portuguese explorers of Africa seems not to have been posed. A Eurocentric perspective on slavery has masked the possibility that slavery has had a continuous history from ancient times into the modern world.

A comprehensive study of medieval slavery would require a thorough investigation of the role of slavery in polities that owed allegiance to the Islamic faith, especially those round the Mediterranean. As one scholar observed as recently as 1990, 'The documentation for a study of Islamic slavery is almost endless; its exploration has hardly begun.' The analysis and dissemination of this material is likely to elicit debate.

Any attempt to assemble the primary sources on medieval slavery contained within archives

and libraries will reveal other problems: the information tends to be incidental; frequently it is recorded only when of interest to the more powerful (such as the perceived virtue in manumitting slaves); and the material is scattered in many depositories. The custodians of such depositories have an incentive to assemble these materials because the increasing wear and tear on manuscripts can now be mitigated by providing texts and images on the internet. Some material on medieval English slavery is already available imbedded within larger projects such as the digitised Domesday Book and the Prosopography of Anglo-Saxon England database (which is seeking to record the evidence from primary sources on the people of Anglo-Saxon England).

British manuscript repositories provide examples of where the internet could be used to further the study of medieval slavery. For example, there are about 120 manumissions and quittances in English sources dating from before 1140. Digital facsimiles with transcriptions, translations and a discussion of their codicological contexts would be most useful. Another possible project that might fruitfully advance the study of slavery in Islamic realms would be to collect images of slaves appearing in Arab, Turkish and Persian manuscripts, together with an explanatory commentary. In planning and seeking funding for such projects one must bear in mind current technological limitations. It is essential also to allocate time for

checking and testing the material that has been assembled. Provision for addressing future hardware and software obsolescence should not be overlooked. And one should be prepared potentially to face controversy.

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London, British Library, MS Cotton Domitian vii ('Durham *Liber Vitae*').

Oxford, Bodleian Library, MS Bodley 579 (*S.C.* 2675) ('Leofric Missal')

*An example of an Islamic manuscript in a British collection illustrating a slave:*

London, British Library, Additional MS 25900, f. 173r [Bahram Gur with the Indian princess in the Black Pavilion. Watercolour of AD 1492 x 1493, illustrating the *Haft Paykar* ('Seven Beauties'), originally composed in 1197 as part of the *Khamsa* ('Five Beauties') by Nizami. Note the black eunuch in the left foreground.]

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### CONSERVING THE RECORDS OF SLAVERY: HAREWOOD HOUSE

*Chris Webb* (Keeper of Archives, Borthwick Institute for Archives, University of York)

The purpose of the Borthwick Institute's current HLF-funded project, in partnership with the Harewood House Trust, is to conserve, preserve and make available a startling discovery of manuscripts detailing the Lascelles family's involvement with slavery from the first half of the 18th century to the mid 19th. The family's fortune was based on its estates in the West Indies, but most of records concerning their Caribbean activities were believed destroyed in the London offices of the family's agents in the 1940 blitz. Recently, however, a metal deed-box at Harewood House was found to contain West India papers, and further documents found in a locked bureau. These discoveries, coupled with general social changes, led the Trust to adopt a policy of openness about Harewood's past links with slavery, and to investigate its slave-owning past.

The Borthwick Institute and Harewood House Trust, were committed to making publicly available these primary sources for

the history of slave-owning by the Lascelles family. The Trust transferred the slavery archive, of several thousand documents, to the Borthwick, where remedial conservation work became a priority. When the documents, mostly written in the Caribbean, on locally-manufactured materials, came to Harewood House is unclear, but most were kept in a very hot, dry cupboard next to a coke boiler. That poor storage environment was compounded by poor materials, for documents that would in England have been written on parchment, such as title deeds, were written on paper in the Caribbean. Damage may be along folds, and not always visible from outside. Some documents have suffered from 'drop-out', i.e. the ink, paper and environment have reacted together so that the individual letters fall out of the document. Many paper documents are dry, brittle, and highly acidic, now brown rather than their original creamy colour and in such a poor condition that no-one can open them. Some parchment documents have been attacked by mice or by surface grazers, such as silverfish. Lacunae and mechanical damage must be repaired and the process of decay arrested.

Part of the HLF grant pays for a conservation assistant to work with the Borthwick conservator, learning paper conservation skills. As documents are repaired, they are scanned, and made available via the Borthwick website. Paper documents are first opened, then washed to remove the acidity and some of the staining. After washing,

for added strength, fragile documents may be sandwiched between layers of Reemay, an acid free, inert material. Otherwise the next step is re-sizing, then repair if necessary. Sandwiching between layers of lens tissue is a quick method which strengthens the whole of the document, useful where a document has been written on both sides of the paper, as the tissue does not obscure the writing on either side. Otherwise traditional paper repair is used.

This conservation work, taking about two years to complete, will enable us to provide full access to the slavery documents in our public search-room. But in order that the slavery archive receive as wide a public audience as possible, part of the grant will be applied to imaging the most significant documents, and publishing them on the Borthwick's website.

A section of our website is devoted to research sources for topics as race, sexuality, disability, and women's history, each with introductory text, but focusing on the documents themselves. The race history section has five main themes, each document with a commentary on its significance and historical context, and a complete transcription. A complete finding aid for the Lascelles archive will be available, including items not imaged. The commentary will rely heavily on the work of Simon Smith, now at the Wilberforce Institute in Hull, whose book will inform the study of British interests in the Caribbean for some years to come.

The work on this project can be disturbing, but not solely because of the distressing images and the endless personal tragedies contained in the documents, such as the note that one slave is of no value because his back is broken. For me, the most telling aspect of this archive is the fact that almost all the documents employ the legal forms used for inventorying, valuing, auctioning, and conveyancing property when referring to the transfer of people from one owner to another. These dry, formulaic references are much more vivid in their evocation of slavery as a settled and accepted institution than those documents telling of obvious personal tragedy. A portrait of Edwin Lascelles, painted by Joshua Reynolds in 1768, and showing the sitter's new house being built from the proceeds of the family's Caribbean estates, reinforces this point. Lascelles shows off his wealth and social position, which were dependant on the complex social, political, economic and religious interactions that characterise the history of Plantation ownership. So this project is concerned not only with conservation, preservation and access, but also with society and its institutions, and the way in which inhuman practices can be hidden in accepted social, political, legal or religious norms. What started as a group of papers in locked boxes and drawers, belonging to a family the details of whose close involvement with slavery was largely hidden, will become, with the support and encouragement of that very family, a web-site giving unfettered international access to authentic and

authoritative primary sources of information about one of the most evil practices imposed by powerful men and women on their less powerful fellows – and which still goes on today.

<http://www.york.ac.uk/inst/bihr/projects/Slavery/slaveryhome.htm>;

<http://www.york.ac.uk/inst/bihr/Guidesandfindingaids.htm>.

***EmSOURCE: An East Midlands Resource for Teachers and Learners, drawn from archives in the region***

<http://www.emsource.org.uk/>

*Dorothy Johnston (Head of Special Collections, The University of Nottingham)*

*See front cover illustration.*

Recent contributions made by Nottinghamshire Archives to the East Midlands regional e-learning website provide an example both of archival sources for the study of slavery and the challenge of making archives accessible online.

*emSource* was the result of a collaborative project by the main archive offices in the East Midlands Region, acting through EMRAC (East Midlands Regional Archives Council). The project investigated the local provision of archive services for learning and educational communities. Project partners worked together to identify material for online resources specifically aimed at current curriculum requirements. The Education Officer's experience as a school teacher and the direction provided by a member of the University of Nottingham's Faculty of Education enabled the successful delivery in 2003 of a resource on

World War II. This included both images and texts, together with transcriptions; the material was related to questions which enabled its easy use by teachers and pupils.

In its later stages, *emSource* has been developed by MLA EM (Museums Libraries and Archives Council East Midlands). The outcomes of a number of different educational projects can now be accessed through its web pages.

The material of particular relevance to AMARC's meeting came from Nottinghamshire Archives which has used an MLA Learning Links grant to work with a local school on the subject of black history in Nottinghamshire. The resulting digital files were added to *emSource* and their content is accessed through questions defined by the teacher partners: 'What was the attitude of the people of Nottinghamshire to slavery?'

([http://www.emsource.org.uk/topics/2007\\_notts\\_slavery/index.html](http://www.emsource.org.uk/topics/2007_notts_slavery/index.html))

and 'Why is it difficult to know who George Africanus was?' (George Africanus, a freed slave, settled in Nottingham, married a local woman, acquired property and exercised his voting rights.

([http://www.emsource.org.uk/topics/2007\\_george\\_africanus/index.html](http://www.emsource.org.uk/topics/2007_george_africanus/index.html))

Although the *emSource* site is known to be visited by users who are attracted by the documents and images it provides, experienced users of archives can quickly see the pedagogic drivers behind the structure of the resource. The pages providing teachers' notes identify the expected learning outcomes.

Points which are made about the selected documents relate their interpretation to current curriculum priorities, such as citizenship and community. From a relatively small body of material, pupils are introduced to the historical context of the evidence and invited to challenge opinions which were expressed at a different date.

The strength of *emSource* in relating archives to current classroom demands provides one example of the variety of ways in which original sources can be delivered in digital form. It is a characteristic of many – perhaps most – bodies of archives online that they concern a subject area rather than a collection. For the classroom users, relatively little explanation is offered about the provenance of the material which has been drawn from different collections to illustrate a common theme. The extent of selection and interpretation involved in such sources does have the effect of distancing the end user from the complexity of archival arrangement and does not attempt to develop skills in navigating archival hierarchies.

The inclusion in *emSource* of another issue raised by local archives of slavery illustrates the power of collaborative and subject based resources to bring together sources from more than one office. Northamptonshire Record Office's collections were used by a student teacher to create the topic 'How important was William Dolben to the abolition of slavery?', referring to the role of a local politician who from the 1780s campaigned against

the operation of the slave trade. (<http://www.emsource.org.uk/topics/itt/itt1/index.html>).

The demonstration of *emSource* stimulated discussion of the different pressures on archivists to give online access to collections. Many offices have started their digital programmes with material which is defined by format (e.g. photographs, maps) rather than archival context. These can relate to a variety of subjects, as is illustrated through a few images relating to slavery which appear on the University of Nottingham website's series of political cartoons.

(<http://www.nottingham.ac.uk/mss/online/visual-resources/subcategory-cartoon.php>).

In recent years there have, however, been a number of pressures prompting the creation of digital archives related to particular themes – and the 2012 Olympics in the UK promise more. Such pressure can be very temporary, related for instance to an immediate anniversary opportunity. Or they can be associated with government programmes; e.g. the commitment to help communities understand cultural difference and tackle social exclusion. Such pressures can determine priorities for digitisation projects by an institution, particularly when the opportunity or pressure is accompanied by funding. The key question, in determining whether this pattern is a good or bad thing for archivists and users, was agreed to be the re-usability of any digital files, so that the investment in their creation was not lost should they be selected for

inclusion in another theme with a different interpretative context.

#### **PRESERVING 2007 SLAVE TRADE ONLINE EXHIBITIONS AND WEBSITES**

*Rose Roberto, Internet Archive Project Representative, Brotherton Library, University of Leeds, reported on this project.*

Over 100 websites related to the British Slave Trade Act Bicentenary have already been collected for preservation on the Internet Archive (IA). IA is a non-profit organization based in California, founded in 1996 with the aim of building collections of internet sites and other cultural artefacts in digital form. As a founding member of the International Internet Preservation Consortium, IA's mission is to archive the entire web. Like a paper repository, IA provides free access to researchers, historian, scholars and the general public. Its collections include texts, audio, moving images and software, in addition to archived web pages. Capturing online exhibitions such as this abolition bicentennial will give future generations an insight into actual collections held and the audiences various institutions are serving.

The Abolition of the Slave Trade collection is telling on many levels. The ubiquity of the online exhibitions, education resources, and programmes demonstrate this piece of history profoundly affects the British sense of identity. Sometimes with the help of heritage funding, sometimes by sheer effort of individual or group initiative, imaginative online exhibitions

featuring archival and museum material have emerged.

But what will happen to unique, rich, and valuable websites after 2007? Some of them will persist for a few years more and then either be captured on an individual institution's archive, accessible if migrated on to new software; though most will only be available locally. Some of them will go offline and lost forever. Some of them will be saved in detail on one of the Internet Archive's (IA) servers.

The Internet Archive uses an open source web crawler called Heritrix (which it has developed and is used internationally) which does large scale, archival-quality web harvesting. The IA Heritrix is currently crawling the entire WWW and taking snapshots of every website it finds which does not prohibit it and other search tools in their metadata. However, since this processing is entirely automated to provide very wide coverage, it is likely that although an online exhibition is at a high level on the institutional website hierarchy, it will not be captured, or will be captured incompletely.

Because the online resources created this year for the abolition bicentennial are so valuable on many levels, IA has established a project to ensure as many websites and exhibitions dealing with the abolition of slavery are found, collected, and catalogued. However, there must be more online material produced that we don't yet know of. So, if you have created an online exhibition in 2007 commemorating the 200th anniversary of the

abolition of slavery, you are invited to preserve them with IA. Any UK online exhibition by libraries, archives, museums, local studies centres, city or county councils, universities (HE/FE) are welcome **before June 2008**. To ensure that your site is completely archived, contact: [R.V.Roberto@leeds.ac.uk](mailto:R.V.Roberto@leeds.ac.uk). For a preview of the collection so far see: <http://archive-it.org/files/slavery-exhibit/>.

### PERSONAL NEWS

Dr Murray Simpson retired in November 2007 as Head of Manuscripts at the National Library of Scotland and was succeeded in that post by Robin Smith. Kenneth Dunn succeeds Dr Simpson as the NLS's representative on the AMARC Committee.

### GRANTS

#### Heritage Lottery Fund

The HLF recently published *Valuing our heritage. Investing in our future. Our Strategy 2008-13*. Total funding available for 2008-9 is £220 million, but thereafter, until 2013, the annual budget will be reduced to £180 million. For details of funding programmes and decision times, see [www.hlf.org.uk](http://www.hlf.org.uk).

#### National Manuscripts Conservation Trust

The NMCT, administered by The National Archives in Kew, can advise applicants on matters relating to potential applications, including specific preservation policies and strategies and to best practice in preservation.

**Grants** will be made towards the cost of repair, binding and other

preservation measures, including preservation microfilming. Subject to funds being available, grants will normally match the applicant's contribution, and will not normally exceed 50% of the total estimated cost.

**Who can apply?**

1. Record offices, libraries and other similar publicly funded institutions, including local authority, university and specialist record repositories,
2. Owners of manuscript material which is conditionally exempt from capital taxation or owned by a charitable trust, provided that (1) reasonable access is allowed to members of the public, (2) suitable storage conditions are available, and (3) there is a firm commitment to continuing good preservation practice.

**NB:** The following are **not** eligible for grants:

Public Records, printed material, photographs, audio-visual material.

**Application forms** can be downloaded from

[www.nationalarchives.gov.uk/documents/application-form.rtf](http://www.nationalarchives.gov.uk/documents/application-form.rtf)

**Closing dates** for applications each year are **1 April** and **1 October**, and trustees' meetings will normally take place two or three months later.

Application forms and free copies of the most recent annual report are also available from: The Secretary, National Manuscripts Conservation Trust, c/o The National Archives, Kew, Richmond, Surrey TW9 4DU. Tel: 0208 392 5218, Fax: 0208 487 9201.

[nmct@nationalarchives.gov.uk](mailto:nmct@nationalarchives.gov.uk).

For all further information see [www.nationalarchives.gov.uk/preservation/trust/](http://www.nationalarchives.gov.uk/preservation/trust/)

**CONFERENCES**

*As well as announcements of future conferences, this section will include, space permitting, reports on recent events.*

**International Society of Anglo-Saxonists: Anglo-Saxon traces: Her mon mæg giet gesion hiora swæð**

30 July-4 August 2007

*Report by Jane Roberts, King's College, London.*

This interdisciplinary conference on England's Anglo-Saxon past addressed wealth and status; sense of place; buildings (their uses and their relationship to the material remains of the pre-Anglo-Saxon past); rural and urban settlement, and trade; writing and manuscripts; liturgy and worship, in a fully conference with a strong evidential focus. There were contributions from literary and linguistic specialists, historians, art historians, archaeologists, and liturgists. On two evenings the conference members visited the British Museum and Lambeth Palace and on a Wednesday day out Sutton Hoo, and after the conference a group visited Brixworth, Breedon-on-the-Hill, Repton and Lichfield. For the success of this conference I must thank my fellow organizers (Alan Thacker (Institute of Historical Research), Michelle Brown (Institute of English Studies) and Leslie Webster (British Museum), the Events Officer of IES (Jon Millington), and many other

colleagues both in London and further afield.

ISAS members also took part in a special showing of Anglo-Saxon ivories arranged at the Victoria and Albert Museum, and a reception celebrating the Festschrift being presented to Éamonn Ó Carragáin. Throughout the week examples of the holdings of the University of London palaeography collection, curated by Mura Ghosh, were on display towards the front of the Beveridge Hall. At the British Library there was a special display case in the Treasures Gallery to coincide with the conference, among its contents the recently purchased *Liber de Hyda*. Those who joined the post-conference trip were fortunate to see the Lichfield Gospels, with discussion led by Michelle Brown and Pat Bancroft.

Papers relating to manuscripts included the major lecture given by Julia Crick on 'Script and the Sense of the Past in pre-Conquest England'; and the session which focussed on Cambridge, University Library MS li. 1. 33. Individual papers included: Joshua Westgard, 'Traces of Bede? The Moore Continuations and the Transmission of Bede's *Historia Ecclesiastica*', Peter A. Stokes, 'A Previously Unnoticed Version of the Pershore Orthodoxorum Charter (S 786)', Carol Farr, 'Irish Pocket Gospels in Anglo-Saxon England', Catherine Karkov, 'Tracing the Anglo-Saxons in the Epistles of Paul: the case of Würzburg, Universitätsbibliothek, M.p.th.f.69', Samantha Zacher, 'Locating *Andreas*: its Place in the Book, and the Book in its Place',

and Karen Jolly, 'Scribal Tracks: Aldred's Bilingual Colophons'. The conference also visited Lambeth Palace and its library. (For details of the exhibition catalogue, see p. 31).

**SECOND LIFE FOR  
COLLECTIONS: National  
Preservation Office Annual  
Conference, 29 October 2007**

*Report provided by Sheila Hingley,  
University of Durham.*

This conference at the British Library was intended to showcase the latest developments in the creation of surrogates for collections. The speakers were a mix of collection curators and representatives of the commercial side, with a paper also from MLA. Government-funded projects was represented by Dennis Schouten of the Koninklijke Bibliotheek, the national library of the Netherlands, which has run *Metamorfoze*, a mass paper preservation project since 1997. It concentrated first on 19th acidic paper books and has now moved on to acidic and ink-corroded paper works, including archives, of all periods. It hopes to complete the digitisation of all its national archives, and its printed and manuscript books damaged by ink and copper-corrosion, by 2016. Much government money has been pumped into this project but there are wider benefits from the vast amount of experience of digitisation it has created. There will be benchmarks for scanners and cameras and general guidelines for digitisation projects available on their website from January 2008.

David Dawson (Museums, Libraries and Archives Council) described the EC-funded European Digital Library initiated by the French government and now adopted as a major European initiative to provide a 'common multilingual access point to Europe's distributed digital cultural heritage'. TEL will provide a gateway to all Europe's national libraries and MICHAEL will give links to websites and digitised collections of books, documents and objects.

By contrast, The National Archives (TNA) and the Bodleian Library are involved in joint projects with commercial bodies. TNA has a series of projects, called Project Motorway, to digitise their most popular documents, in partnership with commercial partners described as Licensed Internet Associates. Michael Popham described the Googlebooks project based at the Bodleian Library. Like the BL's newspaper project this concentrates on 19th century material which is out of copyright. Over 1 million volumes are being digitised, at an average of 323 pages per volume. Initially Google will store this massive number of images.

The common points that came out of these papers were:

- although these projects were driven by commercial imperatives not preservation concerns, preservation copies and surrogates for reader use were being created
- the need for meticulous planning and tracking of items being digitised
- the vast amount of digital storage needed for the images, hence the commercial partner was doing the

initial storage but the institutions hoped to have final copies of the data themselves

- in both institutions conservators were involved in the assessment of the fitness of material for digitisation
- the whole digitisation process once set up was out of the hands of the institutions, and the web interface, apart from added institutional logos, was the work of the commercial partner
- Jess Ahmon of TNA said that the conservators have had 'to learn to let go'. They accept that there may be collateral damage to their documents but they can minimise risk and at least there will be surrogates created to be used in future.

Other papers described externally-funded major digitisation projects. Ed King spoke about projects to digitise 19th-century English newspapers from the BL collections, funded by JISC mainly for the use of the HE sector; Simon Caunt described the digitisation of the Coal Authority's maps and plans creating 50 terabytes of images with a massive set-up of 6 x 132 mega pixel cameras over a stand capable of photographing maps 3 metres in width; Sue Wood and Keith Gilroy described the HLF-funded digitisation unit set up at Woodhorn for the Northumberland archives and their ambitions for this to become the North East regional digitisation centre.

The final papers were given by Paul Negus of the Microfilm Shop, which sells microform equipment, and Roderic Vassie of Microform Academic Publishers. Both

discussed the alleged demise of microfilm as a preservation and a publishing medium in the face of competition from digitisation. The conclusions they came to, which were supported by the other speakers were that:

- digital preservation does not yet exist so microfilms are still needed for preservation
- digital repositories are not properly developed for satisfactory storage of digital images (with a few exceptions including the Netherlands Metamorfoze repository)
- conventional microfilming is in decline while the scanning of older microfilm to create digital images is booming (but institutions still retain the microfilms after scanning)
- the future lies with a hybrid where digital images of heritage material will be created for online access but will be written to microfilm for preservation
- colour microfilm has now developed into a medium with a life expectancy of 500 years removing one obstacle to its use For the present at least microfilm remains the preferred medium for preservation while digital images are the preferred medium for access. But a digital preservation solution cannot be far away.

**Sixth International La3amon Conference: 'La3amon in his context'**

**Gregynog, Powys, 1-6 July 2008**

Contact: Raluca Radulescu ([r.radulescu@bangor.ac.uk](mailto:r.radulescu@bangor.ac.uk)) or Rosamund Allen ([r.s.allen@qmul.ac.uk](mailto:r.s.allen@qmul.ac.uk))

**Multilingualism in Medieval Britain, 1100-1500**

**Bristol University, 11-13 July 2008**

Contacts: Dr Ad Putter ([a.d.putter@bristol.ac.uk](mailto:a.d.putter@bristol.ac.uk)) or Dr. Judith Jefferson ([j.jefferson@bristol.ac.uk](mailto:j.jefferson@bristol.ac.uk))

**74th IFLA Conference**

**Quebec, Canada, 10-15 August 2008**

Theme: 'Expanding frontiers of Knowledge: documents of exploration, discovery, and travel.' See website of IFLA Rare Books and Manuscripts Section (<http://www.ifla.org/VII/s18/index.htm>). Contact: Dr. Bettina Wagner, Bayerische Staatsbibliothek, München ([bettina.wagner@bsb-muenchen.de](mailto:bettina.wagner@bsb-muenchen.de)).

**Comité International de Paléographie Latine.**

**16th Colloquium, 2-5 September 2008**

**Institute of English Studies, Senate House, University of London**

For provisional programme see <http://ies.sas.ac.uk/cmpps/events/conferences/CIPLXVI.htm>.

Registration will open shortly.

**Arbeitskreis Einbandforschung (AEB)**

**Herzogin Anna Amalia Bibliothek Weimar, 25-27 September 2008**

The programme of the AEB annual conference, on the theme of bookbindings, is now available at <http://aeb.sbb.spk-berlin.de>.

**Art, Academia, and the Trade: Sir Sydney Cockerell (1867-1962).**

**The Fitzwilliam Museum,  
Cambridge, 7–9 December 2008**

The conference's main theme is the complex relationship between scholarship, the public display of art, private collecting, and the auction room in the early 20th century. Sir Sydney Cockerell is one of the very few figures in the twentieth-century academic and art world who fully represents all of these spheres of activity. He was instrumental in the formation of some of the greatest 20th-century collections of medieval and Renaissance manuscripts, both private and institutional, in England, North America, and Australia. A leading manuscript scholar, he also organised the largest manuscript exhibition ever, at the Burlington Fine Arts Club, 1908. This experience, combined with his scholarship, knowledge of the trade, and contact with leading intellectuals and collectors, won him the Directorship of the Fitzwilliam Museum (1908-37). His vast knowledge and acquisition policy extended from medieval manuscripts and fine printed books to ancient Greek vases, Renaissance paintings, and literary autographs. His ambitious building campaigns and passion for public access had an enormous impact on the display and interpretation of art in museums and galleries in the early 20th century.

Speakers will be: Dr Christopher de Hamel, The Parker Library; Dr William Stoneman, The Houghton Library, Harvard University; Dr Richard Linenthal, Bernard Quaritch, London; Dr Stella Panayotova, The Fitzwilliam Museum, Cambridge; Dr Shane

Carmody, The State Library of Victoria, Melbourne. The programme also includes a private view of the related exhibition (see p.22) and viewing of manuscripts and fine printed books at The Fitzwilliam Museum, The Parker Library, Corpus Christi College, The Wren Library, Trinity College, The Pepys Library, Magdalene College, and St John's College.

For further information contact Anna Lloyd-Griffiths, Fitzwilliam Museum ([ak132@cam.ac.uk](mailto:ak132@cam.ac.uk)).

*The conference is supported by AMARC and a discount on the registration fee will be offered to members.*

**After Arundel: Religious Writing  
in Fifteenth-Century England  
University of Oxford, 16–18 April  
2009**

Contact: Vincent Gillespie, Lady Margaret Hall, Oxford OX2 6QA ([vincent.gillespie@ell.ox.ac.uk](mailto:vincent.gillespie@ell.ox.ac.uk)).

**'Divers Manuscripts both Antient  
& Curious':  
Illuminated Treasures from the  
Harley Collection  
British Library, London, 29-30  
June 2009**

The Medieval and Renaissance illuminated manuscripts from the Harley collection are currently being catalogued at the British Library and the entries together with images are being made available online as part of the Catalogue of Illuminated Manuscripts (see p.33). By the end of June 2009, over 2000 Harley manuscript entries will be accessible online. The conference will celebrate the Harley collection

and the completion of the project. Scholars from all disciplines are invited to submit proposals for twenty-minute papers, but historians of visual culture are particularly encouraged to apply and preference will be given to presentations that include images. Papers that treat renowned Harleian holdings and those focusing on lesser known manuscripts are equally welcome. Those wishing to take part, should send a one-page abstract and a concise CV as soon as possible to Deirdre Jackson at The British Library, 6 Euston Road, London, NW1 2DB ([deirdre.jackson@bl.uk](mailto:deirdre.jackson@bl.uk)). Further information is also available from Dr Catherine Yvard ([Catherine.Yvard@bl.uk](mailto:Catherine.Yvard@bl.uk)).

All potential contributors are encouraged to consult the British Library's online Catalogue of Illuminated Manuscripts, which is rapidly expanding and currently supplies information relating to over 700 Harley manuscripts. (See <http://www.bl.uk/catalogues/illuminatedmanuscripts/welcome.html>).

## **COURSES**

### **Bangor continues Palaeography tradition**

Dr Raluca Radulescu (Bangor University) has been organising training courses in medieval palaeography and codicology for postgraduate students annually since 2005. On 14 March 2008, those involved in the teaching in this area met to discuss the challenges posed by 21st-century teaching methods – at student level, in terms of material to be used, and approaches. This took the form of a

day event hosted by the Bangor Centre for Medieval Studies in collaboration with the Higher Education English and History Subject Centres, and organised by Dr Radulescu and Dr Sue Niebrzydowski, with support from Dr Jonathan Gibson (ESC). Participants/speakers included: Professor David Ganz (King's College, London: the history of, and context in which palaeography has been taught over the years); Prof. Julia Boffey (Queen Mary, University of London: editing texts, and problems posed by teaching the necessary skills), Dr Oliver Pickering (Brotherton Library and Institute for Medieval Studies, Leeds: electronic resources and the future of palaeography teaching), Prof. Tom Davies (Birmingham: the identification of script in early modern manuscripts), Dr James Willoughby (Oxford University: traditional approaches), Dr Ceridwen Lloyd-Morgan (formerly National Library of Wales: dealing with images and decoration in manuscripts), Prof. Thomas Schmidt-Beste (Bangor University: music in manuscripts), together with Mr E. W. Thomas (Bangor University Archives), Dr Susan Davies (Aberystwyth University) and others. Fruitful discussions took place around these topics during the event, and an on-line forum has been set up on the ESC website; access to this forum is not restricted to those who participated, and further involvement is sought from anyone who maintains an active interest in teaching palaeography and manuscript studies.

**The London Palaeography Summer School**

23-26 June 2008

A series of intensive day- or half-day classes in Palaeography and Diplomatic given by experts in their respective fields from a wide range of institutions. This year's programme includes: **Introduction to Latin Palaeography** (Dr Marigold Norbye, University College London); **Books of Hours** (Dr Jenny Stratford Institute of Historical Research and Royal Holloway, University of London); **Anglo-Saxon Palaeography** (Dr Debby Banham, Birkbeck College and Cambridge); **Electronic Resources for Manuscript Studies** (Ms Mura Ghosh, Senate House Library); **Western Scientific Manuscripts** (Professor Charles Burnett, Warburg Institute); **Papal Diplomatic** (Professor David d'Avray, University College London) **How Manuscripts Were Made** (Ms Patricia Lovett, Calligraphy and Lettering Arts Society); **German Palaeography** (Dr Dorothea McEwan and Dr des Claudia Wedepohl, Warburg Institute); **Manuscript Book making in Ethiopia: the survival of ancient techniques** (John Mellors and Anne Parsons). See <http://ies.sas.ac.uk/cmpps/events/courses/SummerSchool/index.htm> for information and application forms.

**EXHIBITIONS**

*Please check opening dates and other details before travelling as these may vary from those given here.*

**Aberystwyth, National Library of Wales**

**Kyffin: A celebration**

14 June-2 August 2008

Celebrating a new, illustrated book of essays on the artist Kyffin Williams (1918-2006), edited by Derec Llwyd Morgan and published by Gregynog Press (see [www.gregynogpress.co.uk](http://www.gregynogpress.co.uk)), this exhibition displays 50 specially-commissioned fine bindings by the Gregynog Press and Designer Bookbinders.

**Welsh Traditional Costume 1780-1980**

21 June-4 October 2008

A major exhibition on the history of Welsh costume, and a rare chance to see items from private and public collections from around the UK.

**The National Monuments Record of Wales: Collecting our Past**

9 August-22 November 2008

An exhibition celebrating the centenary of the Royal Commission on the Ancient and Historical Monuments of Wales.

**Bern, Historisches Museum, 25 April-24 August 2008**

([www.bhm.ch](http://www.bhm.ch)) **Brugge/Bruges, Groeningemuseum, 27 March-2008-21 July 2009**

([www.museabrugge.be](http://www.museabrugge.be))

**Charles the Bold (1433-1477)**

The exhibition displays important works of art from the Burgundian court, bringing together valuable loans from the major collections around the world. (<http://www.karlder kuehne.org/en/index.html>).

**Cambridge, Fitzwilliam Museum**

**'I turned it into a palace': Sydney Cockerell and the Fitzwilliam Museum.**

4 November 2008–17 March 2009

This exhibition, celebrating Sir Sydney Cockerell's Directorship of the Fitzwilliam (1908-37), will examine his close relationship with leading artists, writers and collectors, including John Ruskin, William Morris, the Pre-Raphaelites, Thomas Hardy, George Bernard Shaw, Charles Fairfax Murray, and Henry Yates Thompson. The exhibition will include works of William Blake, William Morris's Kelmscott Press books, Keats's autograph manuscript of *Ode to the Nightingale*, and medieval illuminated manuscripts, including the Macclesfield Psalter. (For details of the associated conference, see p.19).

**Dublin, Trinity College Library**

Long Room Trinity College Library, Dublin, late May-October 2008

**A Window on the Middle Ages: medieval manuscripts at Trinity College Library.** The focus will be on accessions over the past 15 years or so.

**Edinburgh, National Library of Scotland** (George IV Bridge Building)

**Imprint: 500 years of the Scottish Printed Word**

27 June-mid-October 2008

This exhibition is to mark 2008 as the 500th anniversary of the first books printed in Scotland. The National Library of Scotland is marking the anniversary with an

exhibition which explores what the printed word has meant to Scots over the last 500 years. It will show the role of books in Scotland and the books that have mattered to Scots and celebrate the achievements of 500 years of printing and publishing in Scotland. There will be a wide range of publications on display from treasures and key texts such as the Chepman and Myllar Prints and the Kilmarnock Burns to printed ephemera, covering diverse themes such as religion, politics, education, children's books and Scottish publishers.

**The Hague, Museum Meermanno**

**De magie van de Maerlant-bijbel. Middeleeuws meesterschap in tekst en beeld** (The Magic of the Maerlant-Bible: Medieval Mastery in text and image).

10 October 2008-11 January 2009

*Martine Meuwese, curator of the exhibition, writes:*

In the *Rijmbijbel*, written in 1270, the Flemish author Jacob van Maerlant translated and adapted Peter Comestor's *Historia Scholastica* and Flavius Josephus' *De bello judaico* into Middle Dutch verse. The Meermanno manuscript is one of the most elaborately illustrated copies of this text. (See *illustration on the back cover*). According to a colophon it was illuminated by Michiel van der Borch in 1332. There is additional evidence to show that Van der Borch was working in Utrecht at the time, making the Meermanno manuscript one of the earliest

illuminated manuscripts from the Northern Netherlands.

As the early eighteenth-century binding of the *Rijmbijbel* codex was damaging the parchment, it had to be removed. The current unbound state of this manuscript offers the ideal opportunity for digitisation and technological research of the manuscript and its illustration. It also offers a unique chance to exhibit some twenty illuminated quires, showing an overview of highlights of biblical history in text and image, before the manuscript receives a new binding. Other Maerlant manuscripts and fragments, as well as thematically and stylistically related codices, will also be on display. The exhibition presents an overview of Maerlant's work, the *Rijmbijbel* reception, the Middle-Dutch bible tradition in manuscripts and early prints, and illumination in Utrecht in the fourteenth century. For further info see: [www.meermann.nl](http://www.meermann.nl). The *Rijmbijbel* miniatures can be consulted now at: [www.kb.nl/manuscripts/search/index.html](http://www.kb.nl/manuscripts/search/index.html) (type in Shelfmark: 10 B 21).

**London, Lambeth Palace Library**

**'A Subject of Joy': Medieval Monastic Manuscripts in Lambeth Palace Library**

Spring & September 2008

Coinciding with the publication in April of Richard Gameson's *The Earliest Books of Canterbury Cathedral*, this exhibition showcases the range of monastic books held at Lambeth, from liturgical texts to chronicles and

cartularies. The exhibition will reopen for a visit by delegates attending the Sixteenth Colloquium of the Comité International de Paléographie Latine, 2-5 September 2008 at the Institute of English Studies, University of London (see p. 18).

**Melbourne, State Library of Victoria**

**The Medieval Imagination: Illuminated Manuscripts from Cambridge, Australia and New Zealand**

Until 15 June 2008

[http://www.slv.vic.gov.au/programs/exhibitions/kmg/2008/medieval\\_imagination/index.html](http://www.slv.vic.gov.au/programs/exhibitions/kmg/2008/medieval_imagination/index.html)

**München, Bayerische Staatsbibliothek**

In 2008 the Bavarian State Library celebrates the 450th anniversary of its foundation with many events and exhibitions, including:

Kulturkosmos der Renaissance (until 1 June); Musikschätze der Wittelsbacher. Illuminierte Pracht-Chorbücher aus dem 16. Jahrhundert (9 June-6 July); Karten, Kriege, Kurfürsten. Atlanten der Mannheimer Palatina in der Bayerischen Staatsbibliothek (9 July-10 August); 'Alles muss man selber machen!' - Neuerwerbungen für die Sammlung der Maler- und Künstlerbücher (18 August-14 September); Illustrierte Künstler-Autographen der Bayerischen Staatsbibliothek (18 September-19 October). For further details, including catalogues and other related publications, see <http://www.450jahre-bsb.de/>.

**Troyes, Médiathèque du Centre  
Culturel de Saint Germain**

7-28 June, 2008

**Très riches heures de Champagne**

An exhibition tracing the history of illumination in 15th-century Champagne.

**NEW ARRIVALS**

*Librarians, archivists and users are invited to inform the Editor of any notable new accessions to institutional collections.*

**Aberystwyth, Llyfrgell  
Genedlaethol Cymru/National  
Library of Wales**

*Submitted by Dafydd Ifans, Head of  
Accessions.*

William Baxter (1650-1723) manuscripts from the Shirburn Castle collection, including a transcript by Moses Williams 1685-1742) of Baxter's commentary on Juvenal (Sotheby's, 13 March 2008, lot 3879). (*NLW MSS 23973-5*).

Journal of an anonymous tour in Wales, July-August 1791, witnessing the Priestley Riots at Birmingham en route (Bonham's, 18 March 2008, lot 263). (*NLW MS 23976*).

Autograph manuscript, c. 1880, of a short novel 'The White Violet' by Alan James Stepney Gulston (1813-86) (*NLW MS 23972*).

Music manuscript entitled 'Willow Pattern Plate' bearing the autograph of 'Ivor Novello' (David Ivor Davies, 1893-1951) (Sotheby's Music Sale, 4 December 2007, lot 100). (*NLW MS 23971*).

Dylan Thomas letters to the journalist Charles Fisher, and letters from Caitlin Thomas, and from his parents.

A large collection of television, theatre and radio scripts of the playwright Ewart Alexander, with related posters and photographs.

**Dublin, Trinity College**

Armenian gospels, 1692. Christie's London sale 6 June 2007 lot 43. (MS 11280).

Samuel Beckett (1906-1989), letters to his uncle James Beckett and aunt Peggy. Sotheby's London sale 12 June 2007, lot 119. MS 11284).

Bifolia from German liturgical manuscripts, 12th c. Sotheby's London sale 4 Dec 2007, lot 3. (MS 11295).

Volume of sermons, Italy, 14th c. Same sale lot 62. (MS 11296).

St Antoninus, confessionale, Italy, mid 15th c. Same sale, lot 63. (MS 112987).

**Edinburgh, National Library of  
Scotland**

Three letters, 1656, in English & German, concerning Alexander Bruce, brother of the Earl of Kincardine, and his involvement in the salt trade between Fife and Bremen.

Letter from Colin Campbell, in Caledonia [i.e. Darien], 1698, to Patrick Campbell of Monzie, with another related letter, 1699, on Darien Scheme matters.

Two volumes, early 19th cent., of pipe and – possibly – fiddle tunes.

Journal by Mary Russell of expeditions, 1852-3, to locations mostly on the coast of Shetland & Caithness.

Group of letters & some literary manuscripts of Andrew Lang, [1903], [1907], & n.d., to publishers, collaborators, etc., on

various topics including Homer, and research papers on his collaborative work with Alice Shield, *The King over the Water*.

**Papers, 1904-86, of Robert John Graham, Baron Boothby, KBE (1900-86).**

**Book files & ledgers, c. 1920-c. 1950, of John Murray Publishers. Papers, c. 1938-60, of Peter White (1921-85), including sketch-books, specimens of commercial art-work, his illustrated diary, 1938-44, and material for, & typescript of, his memoir of wartime service as an officer of the King's Own Scottish Borderers in north-west Europe 1944-5, published as *With the Jocks*.**

**Literary papers and correspondence, 1939-2005, of Gavin Ewart.**

MS, c.1947, by Archibald Campbell, of 'The Kilberry Book of Ceol Mor'.

**Further papers, c. 1961-2001, of John McGrath, mainly relating to his career outside the 7:84 theatre companies.**

**Letters, 1963 & 1990-2005, of Muriel Spark to Frances Cowell, with related correspondence and photographs.**

Working papers, 1963-2005, of Margery Clinton, relating to pottery.

**Literary papers, 1967-2006, of Ron Butlin (b.1949).**

**Art-work, manuscripts, typescripts, proofs and correspondence, 1975-2007, for Alasdair Gray's novel *Old Men in Love*.**

**Letters, 1976-88, of George Mackay Brown, to Dr Michael Curtis.**

Further papers, 1970s, of Sydney Goodsir Smith, with some papers of his wife, Hazel.

Letters and cards, 1992-2000 & n.d., of Ian Hamilton Finlay to Christine Shaw, with copies of Wild Hawthorn Press books, miscellaneous art-works & objects, private view cards, and other papers relating to Finlay.

### **London, British Library**

*(submitted by Michael St. John McAlister of the Department of Manuscripts):*

Add. 83260: Letters of Ted Hughes to Rosemarie Rowley; 1993-8.

Add. 83261-83314: Papers of H. A. Manhood; 1928-71.

Add. 83316-83332: 'The Charleston Bulletin'; 1923-7.

Add. 83333-83355: Supplementary Sir John Stanier Waller papers; 1939-93.

Add. 83356: Letters of Kathleen Raine to George Every; 1945-70.

Add. 83357-83382: Supplementary Harold Monro/Poetry Bookshop papers; 1900-70.

Add. 83383-83681: Lord Chamberlain's Theatre Files (series one); 1902-36.

Add. 83682: Letters of Angela Carter to Simon Watney; 1983-91.

Add. 83683: Supplementary Herbert family (Earls of Carnarvon) papers; 1827-58

Add. 83684-83698: Ted Hughes/Leonard Baskin papers; 1958-2000.

Add. 83699: Entry book of Brigade Major Alexander Money Penny; 1759.

Add. 83700-83728: Angus Wilson photographs; 1883-1999.

- Add. 83729-83829: Beryl Bainbridge archive; 1925-2004.  
Add. 83830-83989: Anne McLaren papers; 1950-2005.  
Add. 83999: Cataloguing notebook of T. C. Skeat; 1960s.  
Add. 84000-84006: Episcopi Vagantes (Douglas Brown) papers; 1953-75.  
Add. 84008-84019: Papers of William Wyndham Grenville (Dropmore Papers (series IV); 1700-1829.  
Add. 84023-84028: Letters of Walter de la Mare; 1881-1956.  
Add. 84029: Papers of the British Yugoslav Society; 1949-93.  
Add. 84047-84070: Diaries and annotated rehearsal scripts of Max Stafford-Clark; 1999-2004.  
Add. 84071-84077: 'Michael Field' correspondence of Alice Trusted; 1884-1944.  
Add. 84078-84114: Sir Reginald James Bowker papers; 1898-1984.  
Add. 84115-84126: George R. Price papers; 1950s-1970s.  
Add. 84127-84857: Cockerell Bindery archive; 1745-1989.  
Add. 84858-84975: Hayter family papers; 1899-2004.  
Add. 84976-85264: Michael Holroyd's G. B. Shaw papers; 19th cent.-2004.  
Add. 85267-85311: Angela Burdett-Coutts papers; 1792-1917.  
Add. 85312-85320: Papers of Richard Assheston Cross, 1st Viscount; 1875-1901.  
Add. 85321-85322: Charlotte Malkin travel journals; 1814, 1816.  
Add. 85323-85395: Hugh Kingsmill papers; 1910-1950s.

**Cooke's Ordinary and the Balliol Roll**

Sotheby's London sale, 4 December 2007, lot 47. The roll, which consists of seven parchment membranes, was produced in England *c.* 1340. This exceptionally important heraldic manuscript preserves both the earliest surviving ordinary of arms for England on the recto and the oldest roll of arms for Scotland on the dorse.

The ordinary of arms on the recto, known as Cooke's Ordinary, after the herald Robert Cooke who owned it in the 16th century, is the oldest known ordinary of arms in existence, not only for England but for medieval Europe as a whole. It contains 589 shields arranged by charge in eighty-eight rows, with accompanying names.

On the dorse of the seventh membrane is the Balliol Roll, the oldest roll of arms for Scotland. It contains the arms of Sir Edward Balliol (d. 1364), King of Scots, followed by the shields of thirty-five of his chief supporters, together with the name of each bearer of arms. It appears to have been copied by an English herald, *c.* 1340, from a Scottish manuscript made in the 1330s, but no longer extant.

The roll, which has an inscription in Welsh on the dorse, was apparently owned by Franciscan friars of Carmarthen in the 16th century. It was subsequently owned by: Robert Cooke, Clarenceaux King of Arms (d. 1592); Sir Thomas Phillipps (d. 1872), MS. 26463 in his collection; and Sir Anthony Wagner, Garter King of Arms (d. 1995). The roll had been on loan to the British Library as part of Loan MS. 120 from 2001 until 2007 when it was withdrawn for sale. The Library is

delighted to acquire this outstanding roll, with the help of the Friends of the National Libraries. (Additional Roll 77,242).

### **The Dering Roll**

The BL is also seeking to acquire the Dering Roll, which was sold at Sotheby's, 4 December 2007, lot 46. Like Cooke's Ordinary, the Dering Roll had been on loan to the British Library as part of Loan MS. 120. This roll is now the subject of a temporary export bar, and the Library is holding a fundraising campaign to raise the £192,500, excluding VAT, needed to keep the roll in the UK.

The Dering Roll, *c.* 1280, is the oldest surviving English roll of arms, and depicts the coats of arms of approximately a quarter of the English baronage, with particular emphasis on knights from the counties of Kent and Sussex. Probably produced for Stephen of Penchester, Constable of Dover Castle (1268-99), the roll was later owned by Sir Edward Dering (1598-1644).

The BL has until 19 July 2008 to raise the purchase money. It has already received grants from the Friends of the National Libraries and the Friends of the British Library, but needs further help. To donate, please contact Gabrielle Filmer-Pasco ([gabrielle.filmer-pasco@bl.uk](mailto:gabrielle.filmer-pasco@bl.uk); tel. 020 7412 7120).

### **London, Lambeth Palace Library Mary Queen of Scots Execution Warrant**

The Lambeth Palace library and record office has acquired a copy of the warrant for the execution of

Mary Queen of Scots. Benefactors of the Library have provided funds to keep this historic document in the UK.

In November 2007 a temporary export bar was placed on the document, and Lambeth Palace Library has now purchased the document for £72,485.50, thanks to the generosity of the Friends of the National Libraries, the Friends and Trustees of Lambeth Palace Library, the MLA/V&A Purchase Grant Fund, and the National Heritage Memorial Fund.

Mary Queen of Scots, with her claims to the crowns of England and Scotland, disastrous marriages and love affairs, and her imprisonment, has long been a heroine in the popular imagination. Her execution in 1587 is one of the best known events in British history.

Robert Beale, principal clerk to the Privy Council, was responsible for bearing the warrant to the commissioners who were instructed to 'repair to our Castell of Fotheringhaye where the said queene of Scottes is in custodie and cause by your commaundement execution to be don upon her person'. After great agonizing, Mary's cousin, Elizabeth I signed the warrant, but claimed afterwards that she had given no instruction for its enactment. The original warrant disappeared in the recriminations which followed. Beale delivered this copy to Henry Grey, 6th Earl of Kent, one of the two commissioners tasked with organising the execution. It was accompanied by a covering letter to the Earl from the Privy Council which has long been

part of the collections of Lambeth Palace Library. These two documents are now reunited in the Library's care. The copy of the warrant is now available for research and exhibition, including loans for exhibitions on both sides of the Scottish border.

An illustrated subject guide to the Library's archives relating to Mary Queen of Scots is available at: [www.Lambethpalacelibrary.org](http://www.Lambethpalacelibrary.org).

**London, Senate House Library, Palaeography Room**

Tim Padfield, *Copyright for archivists and records managers* (London, 2007).

Michael Gullick (ed.), *Pen in hand: Medieval scribal portraits, colophons and tools* (Walkern, 2006).

Adriana Paolini, with Lorena Dal Poz, Leonardo Granata, Silvano Groff, *Manoscritti medievali della Biblioteca comunale di Trento* (Tavarnuzze, 2006).

Sandro Bertelli et al., with Francesca Sara D'Imperio, Lisa Fratini, *Manoscritti medievali delle province di Grosseto, Livorno, Massa Carrara* (Firenze, 2002).

Eberhard König, *Joseph in Ägypten: eine Bildfolge mit 22 illuminierten Blättern aus dem Nachlass des königlichen Buchmalers Jean Joubert am Hofe Ludwigs XIV* (Ramsen, Schweiz, 2005).

Gilda P. Mantovani, *La Maesta della lettera antica : L'Ercole Senofontio di Felice Feliciano* (Padova, Biblioteca Civica, B.P. 1099) (Padova, 2006).

Christopher Kitching, *Archive buildings in the United Kingdom, 1993-2005* (Chichester, 2007).

**London, Victoria & Albert Museum**

*Rowan Watson reports:*

Five works by the 'Spanish Forger', from the estate of Jean Preston, have been accepted by HM Government in lieu of inheritance tax and allocated to the V&A. This artist, once thought to have been operating in Spain, is now known to have been working in Paris in c.1900. He or she worked as an illuminator, producing an enormous quantity of medieval scenes on parchment cut from medieval manuscripts – an exhibition of the forger's work in 1978 at the Pierpont Morgan Library in New York brought together over 100 pieces (including those now allocated to the V&A). Illumination was a respectable pursuit in late 19th-century Paris – there were manuals explaining how to do it, both in medieval and Art Nouveau styles, a society that organised regular exhibitions, and journals that supported the activity. As an art form, it implied immediate solidarity with France's medieval and Catholic past, and was pursued in environments rabidly hostile to the reforming Third Republic. The work is highly revealing of French attitudes towards medieval art and to the growing prestige of the illuminated manuscript as an art form. The works will be held in the Word & Image Department, where there are other examples of 19<sup>th</sup>-century illumination (the Naives Hours of c.1840 and the Chambord Missal of 1844 among them) which

testify to the skill and artistic invention of their makers, as well as the contemporary literature that taught how to illuminate and how to recognise forgeries. Until now the work of the Spanish Forger has not been represented in the V&A, though it has other forgeries of the same date.

### BOOK REVIEW

By *Alixé Bovey*, School of History,  
University of Kent

**Martha W. Driver and Michael T. Orr, *An Index of Images in English Manuscripts from the time of Chaucer to Henry VIII, c. 1380-c. 1509: New York City, Columbia University-Union Theological, Kathleen L. Scott, gen. ed. London/Turnhout: Harvey Miller Publishers, 2007. 176 pp, 19 b&w figs. ISBN 978-1-905375-22-6. (pb)***

A volume dedicated to the collections of New York libraries is the fourth instalment of the envisioned mega-project that aims to index all of the images in English manuscripts produced ‘from the time of Chaucer’ (which, for the purposes of the index, begins c. 1380) ‘to Henry VIII’ (i.e., 1509). Conceived by Martha Driver, Ann Nicols, Michael Orr and Kathleen Scott, with Dr Scott serving as the general editor of the series, this ambitious endeavour has hitherto resulted in three fascicles that cover the Bodleian’s collections. The most recent contribution on New York City collections encompasses material in Columbia University, the Grolier Club, the Morgan Library, the New York Academy of Medicine Library, the New York

Public Library, and the Union Theological Seminary, and provides descriptions of some seventy manuscripts. In addition, an Appendix devoted to continental manuscripts produced for the English market provides information about a further ten manuscripts.

As in previous fascicles, the catalogue proper is prefaced by a detailed Users’ Manual, which sets out the criteria by which manuscripts were selected, and explains the methods of description. For the purposes of the project, English manuscripts are those which ‘were written by an English scribe and decorated with minor decoration ... in an English style and apparently by an English border and/or initial artist’ (p. 13). The volume thus includes work by Continental artists, provided that they were working in books to which identifiably English personnel contributed. The appendix detailing manuscripts made for -- but not by -- English men and women is a useful innovation in the New York volume, documenting the internationalism of late medieval book culture also articulated very well by the 2003 V&A exhibition (and accompanying catalogue) *Gothic: Art for England*.

Only books with images considered to be representational are included in the *Index of Images*, which potentially gives the project a curious twist: a manuscript with no images other than a couple of *nota bene* hands in its margins is included (e.g., Columbia University, Plimpton MS 255, a

fragmentary copy of Lydgate's *Fall of Princes*), but a hypothetical manuscript with fully painted foliage borders without a 'person, animal, imaginary figure or object' (p. 14) would be excluded.

The core of the publication is the catalogue of manuscripts, which is supported by a glossary and indices of authors, texts, pictorial subjects, and heraldry, and followed by nineteen black and white plates evidently chosen for their iconographic interest. The catalogue entries include a short account of the contents and date of each manuscript, followed lists of their iconographic contents. These lists, which sometimes run to several pages, are impressively detailed. The description of images in Morgan Library MS M.126 (cat. no. 32), a copy of John Gower's *Confessio Amantis* and surely one of the star items in the catalogue, fills more than 8 closely-printed columns of text. The lists of 'pictorial information' meticulously document iconographies without passing judgement on their interest or scholarly usefulness: for example, the description of the borders of Morgan Library MS M.487 (cat. no. 44), a Book of Hours, lists a sequence of strawberries, daisies, roses and pinks (and one blue!) for 42 lines, interrupted only by mention of the patron shown on f. 214.

The emphasis of the *Index of Images* unapologetically iconographic: no comment is made on style, technique, quality, scale, or attribution, nor is information about patronage, provenance, or bibliography provided. The black

and white figures suggest the interest of the material, and leave the reader hungry for more. It is thus extremely fortunate that most of the collections included in this fascicle are described in detailed illustrated online catalogues, notably the Morgan's CORSAIR (<http://corsair.morganlibrary.org/ICIntro/ICAintroshortdesc.htm>) and Digital Scriptorium (<http://www.scriptorium.columbia.edu/>), which includes Columbia's Rare Book and Manuscript Library, the Grolier Club (in progress), New York Public Library, and Union Theological Seminary. It is surprising that no mention is made of these resources in the volume itself, given that almost any conceivable application for the index would rely heavily on such tools.

The Users' Manual explains that the chronological limits of the project were determined 'to include images relevant to the study of Chaucer through the Gothic styles of book decoration in vogue to the death of Henry VII' (p. 14). It would be very interesting to know a little more about how those involved in this project consider that their work might be used by scholars. There can be no doubt that much of great interest has been unearthed by its dedicated contributors: the decision to eschew qualitative considerations together with the impressive commitment to leave no figural catchword cartouche uncatalogued make the fascicles a uniquely detailed account of the richness, inventiveness, and diversity of manuscript decoration in this period. Yet with the promise of

further fascicles, and therefore an increasing number of volumes for researchers to leaf through to catch all the representations of, say, 'legs, bloody and bandaged' or 'weapon(s), flaming', one wonders if this carefully structured and magnificently consistent catalogue would be of greater use as an online database, linked to relevant online manuscript catalogues. If for whatever reason this is not on the cards, then at least it might be worthwhile for the editors to consider a project webpage that could serve as a portal linking the *Index of Images* to relevant online catalogues. Martha Driver and Michael Orr are to be congratulated for the generosity in producing this volume, which will certainly be frequently consulted alongside the other *Index* fascicles and Kathleen L. Scott's contribution to the *Survey of Manuscripts Illuminated in the British Isles*.

#### RECENT PUBLICATIONS

*Bibliographical details are drawn from various sources and the amount of information is variable.*

*Annalen van Egmond. De Annales Egmundenses en het Chronicon Egmundanum*, ed. & Dutch translation by M. Gumbert-Hepp, J.P. Gumbert and J.W. Burgers. Hilversum, 2007). ISBN 13-9789087040000 49.

*La Bretagne carolingienne. Entre influences insulaires et continentale*. (Pecia 12 (2008): ISSN 1761-4961).

'The criteria for scribal attribution: Dublin, Trinity College, MS 244, some early copies of the works of

Geoffrey Chaucer, and the canon of Adam Pynkhurst manuscripts,' Alan J. Fletcher, *The Review of English Studies*, n.s. vol. 58, no. 237 (Nov. 2007), 597-632.

*The Earliest Books of Canterbury Cathedral*, Richard Gameson (The Bibliographical Society & the British Library in association with the Dean and Chapter of Canterbury, 2008). 416 pp., 60+ colour plates. The first catalogue and analysis of all the pre-thirteenth-century manuscripts deriving from Canterbury Cathedral, without doubt one of the most important libraries of medieval England. (*For the related exhibition, see p. 16*).

*Interactions. Artistic Interchange Between the Eastern and Eastern Worlds in the Medieval Period*, ed. Colum Hourihane. (Princeton and Philadelphia: Penn State University Press, 2007. Five of the 15 essays relate specifically to manuscripts: Jaroslav Folda, 'Crusader Artistic Interactions with the Mongols in the thirteenth Century: figural Imagery, Weapons, and the çintamani Design' (pp. 147-66); Anthony Cutler & William North, 'Word over Image: On the Making, Uses, and Destiny of the Marriage Charter of Otto II and Theophanu' (pp. 167-87); Alexander Saminskiy, 'Illuminated Manuscripts from Antioch' (pp. 188-208); Irma Karaulashvili, 'The Abgar Legend Illustrated: the Interrelationship of the Narrative Cycles and Iconography in the Byzantine, Georgian, and Latin Traditions' (pp. 220-44); Mati Meyer, "'The Window of Testimony": A Sign of

Physical or Spiritual Conception?' (pp. 245-60).

*Katalogisierung mittelalterlicher Handschriften in internationaler Perspektive. Vorträge der Handschriftenbearbeitertagung vom 4. bis 27. Oktober 2005 in München*, ed. Claudia Fabian & Bettina Wagner (Bayerische Staatsbibliothek, Beiträge zum Buch- und Bibliothekswesen 53, Wiesbaden: Harrassowitz, 2007). (Proceedings of the 2005 conference on cataloguing medieval manuscripts. Contributions in German, English and French, covering collections of libraries in various European countries. ISBN10: 3-447-05657-6, ISBN: 978-3-447-05657-1. Further details at: [http://www.harrassowitz-verlag.de/title\\_3529.ahtml](http://www.harrassowitz-verlag.de/title_3529.ahtml).

*Lambeth Palace Library and its Anglo-Saxon Manuscripts. Exhibition mounted for the biennial conference of the International Society of Anglo-Saxonists, 3rd August 2007*, ed. David Ganz & Jane Roberts with Richard Palmer (London, 2007), available from the Library (proceeds to the Library): <http://www.lambethpalacelibrary.org/Anglo-Saxon%20publication.htm>.

*Il libro d'ore di Bonaparte Ghislieri*, ed. Massimo Medica (Panini, Modena, 2008). A facsimile of British Library, Yates Thompson, MS 29.

*Il Messale Orsini per la chiesa di San Francesco a Guardiagrele, un libro liturgico tra pittura e miniatura dell'Italia centromeridionale*, Francesca Manzari (Pescara, 2007).

*Patrons, Authors and Workshops Books and Book Production in*

*Paris around 1400*, ed. G. Croenen & O. Ainsworth. (*Synthema* 4, Leuven, 2006). Includes articles on the role of the bookseller, the author as scribe or copyist (Christine de Pisan, Jean Lebègue), and the development of commercial production; bibliophiles and their commissions; texts and authors, the role of the scribe; the work of particular artists and illuminators. ISBN: 978-90-429-1707-1.

*A Repertorium of Middle English Prose Sermons*, Veronica O'Mara & Suzanne Paul (4 vols, Turnhout, Brepols, 2007). Contains details of over 1000 Middle English prose sermons in more than 150 manuscripts, mainly from the late 14th and 15th centuries; the current *Repertorium* incorporates sermons already published alongside those that remain unedited.. See [www.brepols.net](http://www.brepols.net).

*Vie de Christina de Markyate*, ed. Paulette L'Hermite-Leclercq & Anne-Marie Legras (2 vols, (Sources d'histoire médiévale, IRHT, n° 35, Paris: CNRS Editions, 2007).

*Tradition and Innovation in Later Medieval English Manuscripts*, Kathleen L. Scott, (London: British Library, 2007), ISBN:978 07123 4936 9.

*Le travail au Moyen Âge. 127e congrès national des sociétés historiques et scientifiques, Nancy, 2002*, ed. Henri Bresc (electronic edition, Paris: CTHS, available at <http://cths.fr/ed/edition.php?id=819>)

*Trinity College Library Dublin. Descriptive Catalogue of the Mediaeval and Renaissance Latin Manuscripts. Supplement One*, Marvin L. Colker (Dublin, Four

Courts Press, 2008). ISBN 9781846820953. For further details, including discount for AMARC members, see flyer enclosed with this *Newsletter*.

## PERIODICALS

*Archives* is the twice-yearly journal of the British Records Association whose aims and objectives it seeks to promote. It provides information about the whereabouts, interpretation and historical significance of records in all media, as well as articles on all aspects of the care, preservation, accessibility and use of archives. Submissions welcome, especially ones that: provide guidance about the use and meaning of archival resources and the linkages between them; provide case studies in the use of archival resources; provoke discussion of archival issues within the user community; promote scholarly analysis of the history of archives and the impact on users of recordkeeping practices, past, present and future; report projects and discoveries; communicate archival trends, theories and practices to a wider audience. It also includes short, edited documents, and reviews. It is peer refereed journal. For more information contact the Hon. Editor, Ruth Paley ([RPaley@histparl.ac.uk](mailto:RPaley@histparl.ac.uk)).

### *Bifolium*

Vol. 49 (Spring 2007) was the last paper edition, due to the early death of Jos Hermans, for many years was the main organizer of this news Bulletin. The current editors, Ed van der Vlist & Kate Rudy (both Royal Library, The Hague), Gerda

Huisman (UL Groningen), Lydia Wierda (Groningen) and Helen Wüstefeld (Bibliotheca Philosophica Hermetica, Amsterdam) announce the new, online *Bifolium* at: <http://www.bifolium.ub.rug.nl/> Suggestions and remarks, as well as news (in Dutch or English), are most welcome. Contact: Helen Wüstefeld ([hwustefeld@ritmanlibrary.nl](mailto:hwustefeld@ritmanlibrary.nl))

### *Library Hi-Tech News*

Dr Roderic Vassie, former editor of this *Newsletter*, is now a contributing editor to this journal ([rvassie@microform.co.uk](mailto:rvassie@microform.co.uk)). Articles from AMARC members relating to the use of information systems, the Internet, etc. and any aspect of MSS and archives would be welcomed by the publisher ([www.emeraldinsight.com](http://www.emeraldinsight.com)).

### *Scripta. An International Journal of Palaeography and Codicology*

*Scripta* welcomes studies of any type of text, Greek, Latin or vernacular, but especially relating those to the history of European/Mediterranean manuscripts culture of any period. It covers every aspect of writing, including libraries, schools, the care and restoration of books, as well as intellectual history and research methods, and will review relevant publications. See [www.libraweb.net](http://www.libraweb.net).

## WEBSITES & ONLINE RESOURCES

### **British Library Online Catalogue of Illuminated Manuscripts**

Now includes hundreds of new entries for Medieval and Renaissance manuscripts (with at

least one image per record) from the BL Harley Collection. See: (<http://www.bl.uk/catalogues/illuminatedmanuscripts/welcome.htm>).

Further uploads take place every six months. For the related conference on Harley MSS see p 19.

**Koninklijke Bibliotheek/The Royal Library, The Hague**, has made available online the recently-acquired Bout Psalter-Hours. The manuscript is the only known example of an illuminated Dutch Psalter-Hours. It is highly interesting not only for its textual content, but also for its visual content: gorgeous full-page miniatures, painted initials, and sensitive and often humorous pen-work. Above all it contains a number of the best examples of painting made by several different masters. These masters worked in different cities, and their contributions to this manuscript force us to reconsider work practices in Netherlandish workshops in the middle of the fifteenth century. See: <http://www.kb.nl/galerie/bout/index-en.html>

#### **CICweb.be**

The digital voice of the Centre International de Codicologie asbl, and the Ministère de la Communauté française de Belgique, hosting the 'Online Manuscript Guide / Wallonia-Brussels' website. CICweb.be offers a collective inventory of all medieval manuscripts held in Wallonia and Brussels. The 1,300 manuscript descriptions are now online, ready

for consultation. See: <http://www.cicweb.be/en/index.php>.

#### **Bayerische Staatsbibliothek Munich**

Cataloguing and digitising of the library's holdings of early modern Codices iconographici (pictorial manuscripts with little or no explanatory text) is now complete. This project includes 117 manuscripts dating from the 15th to mid-17th centuries, now catalogued and made available online. See [http://www.manuscripta-mediaevalia.de/hs/laufende\\_projekt\\_e.htm](http://www.manuscripta-mediaevalia.de/hs/laufende_projekt_e.htm). or <http://mdzx.bib-bvb.de/codicon/start.html>. Further information on the collection, which currently comprises c. 550 items, is provided from the inventory drawn up by Johann Andreas Schmeller in the early 19th century, which was converted into full electronic text. The core of the collections came from ducal and princely courts of Munich and Mannheim. Amongst the oldest items is the 'Kleinodienbuch' (depictions of jewellery owned by the dukes, Cod.icon. 429), now published in facsimile, with essays by Kurt Löcher, Marianne Reuter, Irmhild Schäfer, Lorenz Seelig und Stefanie Walker: *Das Kleinodienbuch der Herzogin Anna von Bayern. Handschrift Cod.icon. 429 der Bayerischen Staatsbibliothek München*. (Kindler Verlag Berlin 2008). See also p 23 above and <http://www.450jahre-bsb.de/>.

#### **Incunabulae**

The BSB has now secured funding for a large-scale digitization of one copy of each 15th-century edition from its vast collection of

incunabulae (9708 editions in 20,000 copies). First to be digitised will be some 1150 incunabula in German and some 680 editions of which the BSB holds the sole surviving copy in a German library. After that, books printed in the German-speaking countries and books printed abroad will be digitized. Illustrations (mainly woodcuts) will be indexed with an iconographic classification system. A list of digitised incunabula (by shelfmark only) is accessible via the Index Search: <http://mdzx.bib-bvb.de/bsbink/einzelindex.html>, and a printed catalogue of the collection is at <http://www.bsb-muenchen.de/Inkunabeln.181.0.html>.

**Millesimo** is a chronology software package developed by Denis Muzerelle which may be of interest to researchers working on patristic and medieval materials. Hosted by the IHRT, Paris, it provides tools for the dating of manuscripts and texts. Features include conversion of dates from different systems, historical chronology (people and events) and liturgical calendars, as well as an historical atlas. See: <http://millesimo.irht.cnrs.fr>.

**The Scottish Archive Network** ([www.scan.org.uk](http://www.scan.org.uk)) provides an on-line tutorial for Scots palaeography (<http://www.scottishhandwriting.com/>).



**Detail from Cooke's Ordinary (BL Additional Roll 77,242)**  
© By kind permission of the British Library. See report on p. 26.



**Building the Tower of Babel: miniature from Jacob van Maerlant, *Rijmbijbel*, Utrecht, 1332. See p. 22.**

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