

Bodleian Library Friends' NEWSLETTER

Winter 2007/ 2008

MELVIL DEWEY MEDAL AWARDED TO BODLEY'S LIBRARIAN

Dr Sarah Thomas, the newly appointed Bodley's Librarian and Director of University Library Services, has been awarded the 2007 Melvil Dewey Medal. The prize is given every year by the American Library Association (ALA) and recognises distinguished service to the profession of librarianship. The award is presented to an individual or group for recent creative leadership of high order, particularly in the fields in which Melvil Dewey was actively interested: library management, library training, cataloguing and classification, and the tools and techniques of librarianship.

The Vice-Chancellor of Oxford University, Dr John Hood, said: 'Dr Thomas has just joined Oxford University as the first woman and first non-British person to hold the historic title of Bodley's Librarian. The awarding of the Melvil Dewey Medal and the associated recognition by her peers show that Oxford can be proud to have one of the most distinguished members of the library profession leading our library provision in the 21st century.'

The Dewey jury recognised Dr Sarah Thomas's significant achievements over the past two decades of professional service. Before coming to Oxford, she served as the University Librarian at Cornell University Library for more than ten years. In this position, she developed the Library Gateway; Project Euclid, an online publishing service supporting



50 journals in mathematics and statistics; and DPubS, an open-source publishing service. While at the Library of Congress she led the establishment of the Program for Cooperative Cataloguing (PCC), an initiative to increase the availability of authoritative bibliographic records internationally. The PCC draws its strength from the contributions of hundreds of institutions working in collaboration with the Library of Congress.

Dr Thomas is an active life member of the American Library Association and a former president of the Association of Research Libraries (ARL). She received her PhD

from Johns Hopkins University, an MS from Simmons College, Graduate School of Library and Information Science, and an AB from Smith College.

The Melvil Dewey Medal was first given in 1975. Melvil Dewey (1851–1931) was the 'father of modern librarianship' and the creator of the Dewey Decimal Classification System. Dewey created the system in 1873 and it is now in use in more than 135 countries. The Melvil Dewey Award was presented to Dr Thomas on Tuesday 26 June 2007, during the ALA Annual Conference in Washington, DC.

GIFT BY THE SOUTH AFRICAN FRIENDS

Through the generosity of the South African Friends of the Bodleian, the Bodleian Library of Commonwealth and African Studies at Rhodes House has been able to acquire a copy of David Rattray's sumptuously produced *A soldier-artist in Zululand: William Whitelocke Lloyd and the Anglo-Zulu War of 1879*.

Lieutenant William Whitelocke Lloyd was an officer of the 1st Battalion, 24th (Second Warwickshire) Regiment of Foot, who saw service during the Anglo-Zulu War. He was an artist of considerable talent who, during the campaign, filled his portfolio with over one hundred watercolours and sketches. These depicted not just the landscape and the large

battle scenes, but also the everyday trials and tribulations of his fellow soldiers, and they constitute what is unquestionably the finest pictorial record of the war that there is. However, Lloyd published very few of them in his lifetime, and after his death they remained totally unknown, until they came to light in 2000, when a member of Lloyd's family visited David Rattray's lodge at Fugitives' Drift and subsequently sent him copies of some of them. Rattray immediately recognised their significance, and then set himself not only the task of putting the images into context, but also of identifying the location of every scene and photographing it as it is today. The result is a view of the war which is extraordinarily fresh, partly because of the sheer quality of the original pictures, but also because the

modern day photographs show how little the landscape has changed over the intervening century and a quarter.

Some of the pictures – especially perhaps those of the battlefields at Isandlwana, Rorke's Drift and Ulundi – are of considerable historic importance, whilst Rattray's accompanying text, drawn to a large extent from contemporary sources, not only places each image in context, but also provides a gripping new account of the war as a whole.

This beautiful and deeply moving book has an added poignancy because of David Rattray's murder at Fugitives' Drift just days before it came out, and it will serve as a memorial to him as well as to William Whitelocke Lloyd. We are most grateful to the South African Friends for presenting it to the Bodleian.

RUBENS ENGRAVINGS OF THE LIFE OF ST IGNATIUS

The Bodleian has recently received a fine set of 20 mounted engravings portraying the life of St Ignatius of Loyola. This limited edition of only 40 sets has been reprinted from a selection of original copper plates preserved at Stonyhurst College, used for the wholly engraved 1609 Rome edition of *Vita beati P. Ignatii Loiolae*. The 1609 edition was produced to mark St Ignatius's beatification, at the start of a campaign for his canonization; the Bodleian has a copy of this edition in the collection of Francis Douce.

The plates, each incorporating text below the image, were engraved in either Antwerp or Rome, from drawings mostly attributed to Peter Paul Rubens, and were used again for a second edition of 1622. Their history is then unknown until their rediscovery at Stonyhurst in the nineteenth century. There is no record of how the plates arrived at Stonyhurst, but they were perhaps rescued from Rome by Father John Thorpe during the Suppression of the Jesuits in 1773.

The engravings were presented to the Bodleian with the accompanying book *The Rubens engravings of The life of St Ignatius*, edited by Jan Graffius (St Omers Press, Stonyhurst, 2005), a limited edition of only 350 copies. The book reproduces the plates, and provides an English translation of the Latin text that appears beneath each image, as well as an explanation of the events depicted, a translation of the autobiography of St Ignatius, a brief note on the edition of 1609, and an explanation of the technical aspects involved in preparing the plates for reprinting.

The Library is most grateful to Andrew Mather for his generous gift, presented through the Friends of the Bodleian.



THE MAGNIFICENT FLORA GRAECA

BY STEPHEN HARRIS (DRUCE CURATOR OF THE OXFORD UNIVERSITY HERBARIA, AND UNIVERSITY RESEARCH LECTURER AT GREEN COLLEGE).

The *Flora Graeca* is one of the most extraordinary botanical publications of all time. The spectacular quality of the botanical illustrations, the size of the publication (10 double folio volumes), its cost on publication (over £620 in 1830) and the lengths to which people went to see it all added to the *Flora's* reputation. Indeed, there were so few copies of the first printing – just twenty five – that some people were sceptical that the book existed!

This book summarises the story of the *Flora Graeca* enterprise, profiling the leading characters, John Sibthorp and his celebrated illustrator Ferdinand Bauer, and charting their eastern Mediterranean adventures, the scientific and artistic aspects of the publication, and its printing history.

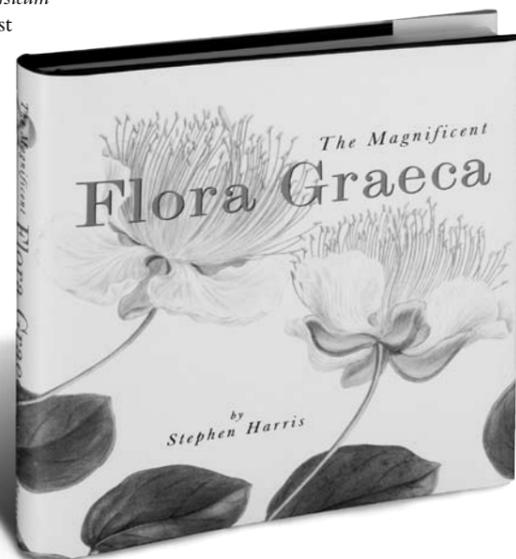
It also looks at the horticultural legacy of Sibthorp's voyages and the plants he brought

back to England, such as *Crocus flavus ssp. flavus* collected in Turkey, now popular in its own right as one of the parents of a popular garden hybrid, 'Golden Yellow', and *Cyclamen persicum* collected in Cyprus, now one of the most widely grown autumn-flowering species and the parent of many of the garden cyclamens.

Heavily illustrated, the book brings together images of Sibthorp's specimens (looking remarkably fresh after 180 years) and illustrations from the original watercolours and the engravings preserved in Oxford. It makes available in print more images from the *Flora Graeca* than have ever previously been published.

The Magnificent Flora Graeca is a Bodleian Library publication, price £35, available from the Bodleian Library gift shop, the website at

www.bodleianbookshop.co.uk and from all good bookshops.



SEAMUS HEANEY FEATURED IN THE FIRST LIBRARY BODCASTS

The Bodleian Library has launched its first series of BODcasts with readings by celebrated poets including Seamus Heaney, Bernard O'Donoghue and Mick Imlah.

On 9 October 2007 the Bodleian Library organized a poetry evening to celebrate the first issue of *Archipelago*, a new literary magazine published by the Clutag Press. Contributors to the magazine, including the Nobel Prize Laureate, Seamus Heaney, Bernard

O'Donoghue and Mick Imlah read from their work. Hosted in the historic Divinity School and Convocation House, the event also marked the Library's recent acquisition of a tranche of papers relating to the press. A small selection of papers was put on display.

You can listen to BODcasts from this event online at <http://www.ouls.ox.ac.uk/about/exhibitions/archipelago>.

The Clutag Press was established in 2000

by Andrew McNeillie to issue handset leaflets by established and emerging poets. In 2004, with backing from the Tower Poetry Trust and in association with Christ Church, Oxford, Clutag began a more ambitious, if still modest, publication programme, including new work by Geoffrey Hill, John Fuller and Seamus Heaney. The first number of *Archipelago* appeared in Summer 2007.

CITIZEN MILTON: AN EXHIBITION CELEBRATING THE FOUR HUNDREDTH ANNIVERSARY OF THE BIRTH OF JOHN MILTON (1608-74)

The Bodleian Library's Winter 2007/8 exhibition is a tribute to John Milton, perhaps the most important English language poet of the seventeenth-century and one of the first advocates of civil liberties. Focusing on the ever current idea of 'citizenship', the exhibition tells a story through word and image of this great writer's abiding ideas, linking his artistic and political activities. The exhibition is curated by the acclaimed Milton scholar Dr Sharon Achinstein, Fellow of St Edmund Hall.

Celebrating the quatercentenary of Milton's birth, the display presents Milton's major works in important and beautiful editions from the Bodleian Library's collections, including the rare first edition of *Areopagitica* and the first twelve-book edition of the greatest epic poem in the English language, *Paradise Lost*, printed in octavo format, with a portrait engraving made by William Dolle.

A unique aspect of the display explores the relationship John Milton enjoyed during his lifetime with the Bodleian Library through its Librarian, John Rouse. On display are the author's own presentation copies of his prose and early poetical works, as well as two original manuscript poems written by him as he made the gift. It was the Bodleian Library which hid and saved Milton's works when in 1660 the government ordered his books to be burnt.

The second section of the exhibition concentrates on the lasting power and influence of Milton's works and his activity in subsequent political and artistic movements, from the later debates over copyright to the



French Revolution. Highlights of this section include: Blake's original illuminated engraving of his *Heaven and Hell*; Shelley's unpublished notebook doodles and poetic fragment on Milton; Mary Wollstonecraft's *A Vindication of the Rights of Woman*, in which she chided Milton for his poor view of women; and perhaps the earliest written response to *Paradise Lost*, a letter written by Sir John Hobart soon after publication which proclaimed its sublimity.

Milton's ideas and words have developed a flourishing afterlife, providing inspiration for the works of renowned artists, type-makers and illustrators such as John Martin, Mary Groom, Arthur Rackham and Samuel Palmer, whose

magnificent painting 'The Prospect' is being lent by the Ashmolean Museum. Very recent interpreters of Milton, including Geoffrey Hill, Tony Harrison and Philip Pullman, also have their works represented.

The exhibition was opened by Philip Pullman at a reception on 7 December 2007 in the Divinity School. *Citizen Milton* will be open until 26 April 2008, Monday to Friday 09.00 to 17.00 and Saturday 09.00 to 16.30 in the Exhibition Room, Old Schools Quadrangle. The exhibition closes for Easter from Friday 21 March to Monday 24 March 2008 inclusive. Admission is free.

CONNECTIONS AND COLLABORATIONS IN SCIENCE AND ART: THE RADCLIFFE SCIENCE LIBRARY



That libraries and library users are changing is nowhere more evident than in science and medicine where researchers, teachers and students now expect to find and use all their information online. In the Radcliffe Science Library we have been aware of these changes and seen the number of readers who consult our printed journal collections falling and the photocopiers falling idle. In 2004 a decision to incorporate the collections of the Geography and the Environment Library within the RSL prompted us to consider radical changes not only to the fabric of the building but also to the range of services we offered and to the arrangement of our collections. If we were going to incorporate what was primarily a lending library, why not integrate the collections of the Hooke Lending Library at the same time? If we were to become a combined reference and lending library why not think about extending the collections that were available for lending? We recognised that the legal deposit material could never be loaned but there was no

reason why our purchased collections might not be borrowed.

To become a lending library would mean that the building would have to be altered to allow access for many more readers as well as for disabled users. After many consultations with the Estates Directorate and with architects a plan was drawn up, and approved by all the necessary committees. The ugly junction between the 1901 Jackson Wing and the 1930s Worthington Wing would be demolished and a new staircase and lift installed, encased in glass, which would expose the original decorated end of the Jackson Wing and bring light through the building.

In 2006 we began to rearrange the collections to facilitate lending. Books were moved to one location in the Lankester Room and periodicals moved to the reading rooms above ground. Overall about 200,000 volumes were moved. In the meantime we catalogued

and reclassified the Geography collections so that they could be interfiled with our own collections, already reclassified. In the summer the entire Hooke collection (c. 30,000 vols) and the collections of the Geography Library (c. 60,000 items) were moved into the spaces that had been created in the RSL by moving out stack material to DeepStore in Cheshire.

In March 2007 we began to pull apart the RSL. Quite soon we unearthed large and unexpected quantities of asbestos which meant the completion date for the building would be seriously delayed. It was imperative that we were able to provide lending services and to induct new students at the start of term and so certain aspects of the project were accelerated to enable us to open our new Training Room and circulation services for business on the first day of Michaelmas Term.

The Abbot's Kitchen was transformed into an attractive and modern training facility and one of our storage areas reconfigured to house a short loan collection. The Entrance Hall was redesigned to function as a lending library. The walls were stripped of the old brown leatherette covering and painted white. This created an apparently much larger and lighter space, but also one that lacked welcoming warmth. We craved colour. We wanted images and pictures to adorn the walls.

A contact led us to the Ruskin School of Drawing and Fine Art and a new and exciting collaboration with the second year Ruskin students was born facilitated by Sera Furneaux in the School. In Spring, when we expect the building will be finished, the Ruskin students will have been working for some months with the possibilities that the space presents and will then bring together an exhibition that will be on display for six months. Thereafter this display will change every six months. We hope that this collaboration will continue and develop for many years and that it will encourage scientists to see and think about art and give the Ruskin students an opportunity to find inspiration in a place that is a fundamental part of the history and philosophy and daily practice of science.

November 1842 to words by Nikolaus Lenau, which Mendelssohn eventually included in the last set of *Lieder* he prepared for publication, op. 71. The song's opening words, translated as "On the lake's unruffled surface rests the moon's fair beam" are superbly echoed in a watercolour by the composer, which drapes itself round the first bar of the score. This is not the original composing manuscript, but a presentation copy prepared in Frankfurt am Main in March 1845

for Henrietta Keyl, the wife of a Frankfurt wine merchant. Mendelssohn often provided mementos for friends in the form of copies of short compositions, but he produced only one other illustrated example, a song presented to his sister-in-law, Julie Jeanrenaud, in 1839. That was already in the Bodleian's outstanding Mendelssohn collection, and the stunning new acquisition not only complements it, but is arguably the finer of the two.

AN ILLUSTRATED MENDELSSOHN SONG

Through the generosity of the B.H. Breslauer Foundation, the Bodleian has been able to acquire a magnificent illustrated autograph of a song by Felix Mendelssohn Bartholdy. It is the *Schilflied* ("Reed song"), composed in

MEDIEVAL LATIN MANUSCRIPTS FROM GERMAN-SPEAKING LANDS

A generous grant from the Fritz Thyssen Stiftung has enabled work to begin on the production of detailed descriptions of our medieval manuscripts from Germany. The Library possesses approximately four hundred Latin manuscripts from the German-speaking lands (or from parts of other lands where German was the most commonly spoken language), including those produced in modern Bohemia, Austria, and parts of Switzerland. (The manuscripts containing German vernacular writing are being described as part of a separate project.)

These manuscripts would be important and interesting enough if they had entered the Library individually; but the fact that they consist of major groups of codices from particular centres immeasurably enhances the contribution they can make to the study of German medieval culture. The manuscripts given in the 17th-century by William Laud, Archbishop of Canterbury and Chancellor of Oxford University, derived from several religious houses which had suffered

depredations during the disturbances of the Thirty Years' War: the Cistercian house at Eberbach; the cathedral of St. Kylian at Würzburg; and the Carthusian house at Mainz. Within these groups there are smaller numbers from other religious houses, for instance about twenty early manuscripts from the abbey of Lorsch. And it is not only the manuscripts donated by Archbishop Laud which contain significant groups from important libraries: for instance, the manuscripts given to the Bodleian by the sons of Sir William Hamilton (d. 1856) all belonged to monasteries in Erfurt. Smaller numbers of manuscripts from Germany are scattered throughout the collections.

The manuscripts have already played an important part in the study of the German medieval manuscript heritage and religious culture – see for instance the monograph by Nigel Palmer, *Zisterzienser und ihre Bücher. Die mittelalterliche Bibliotheksgeschichte von Kloster Eberbach im Rheingau unter besonderer Berücksichtigung der in Oxford und London aufbewahrten Handschriften* (Regensburg, 1998).

But they have not been described in detail in any modern catalogue: for instance, the current catalogue of the Laudian manuscripts is still the 19th-century 'Quarto' catalogue of H. O. Coxe, re-issued with annotations and a new introduction by R. W. Hunt in 1973. A catalogue which takes account of the enormous growth in our knowledge of medieval texts, scripts, and illumination during the 20th-century is urgently needed.

The new member of staff appointed to carry out the work is Dr. Daniela Mairhofer, whose training as a classical philologist and experience in cataloguing manuscripts at the University of Innsbruck make her ideally suited to the post. Nigel Palmer, Professor of German Medieval and Linguistic Studies and Fellow of St. Edmund Hall, has kindly consented to act as advisor to the project. The funding currently available will allow a start to be made on this important task; in due course further funding will be sought to carry the work forward.

CENTRE FOR THE STUDY OF THE BOOK

The Centre for the Study of the Book, based in the Bodleian Library, exists to deepen the ties between the rich collections of the Bodleian and other Oxford libraries and the scholarly community; to develop and support library research projects (including cataloguing, digitisation, and conservation); and to support the sharing of curatorial information across a network of research libraries, including the British Library, the University of Leiden Library, the Bayerische Staatsbibliothek, and Princeton University.

In 2007 the public programmes of the Centre were inaugurated with a series of events, in partnership with colleges and faculties of the University of Oxford, as part of its aim to promote a wider understanding of all aspects of the origins, history, and curatorial care of books. A symposium held at Merton College on 12 June was convened by Martin Kauffmann of the Library's Western Manuscripts section, and featured scholars from Oxford and abroad: Felix Heinzer (Freiburg); Nigel Morgan (Cambridge); Lesley Smith (Oxford); Annie Sutherland (Oxford); Eamon Duffy (Cambridge); and Paul Needham (Princeton). These speakers addressed such topics as the cultural significance of the Psalter as a book, the devotional uses of the Psalms, medieval book design in making manuscripts of commentaries and glosses on the Psalms, and early printings of the Psalms. Readers can look forward to seeing papers from the symposium in print in the *Bodleian Library Record*.

The next in the symposium series will be presented in partnership with All Souls College on 29 February–1 March 2008, and is

titled "The sixteenth-century book: European perspectives". For a programme, see the Centre's webpages (address below).

In Trinity term, a series of master classes delivered by Professor Malachi Beit-Arie of the Hebrew University, Jerusalem, on Hebrew codicology, was arranged by the Oxford Hebrew and Jewish Studies Unit with the administrative assistance of the Centre, and highlighted the diversity and scope of the Bodleian's large collection of Hebrew manuscripts.

The Centre wants to be active in promoting knowledge about resources for scholars and students working with early printed books, and in May 2007 was glad to host a lecture by Dr Bettina Wagner (formerly of the Bodleian Library, and one of the authors of the *Catalogue of XVth Century Books now in the Bodleian Library*), now of the Bayerische Staatsbibliothek, on the BSB's online catalogue of pre-1500 books. Dr Wagner was invited to speak by Professor Nigel Palmer, of the Faculty of Modern Languages.

Another important resource of a different kind is the Library's Printing Room, which with a donation to the Centre from a private donor, and under the stewardship of Paul W. Nash, has been able to offer students and staff the experience of setting text in metal type and printing on hand-presses, in the manner of making books practised between the 15th and 18th centuries.

The Centre aims to present library materials to a wider public with a programme of digitisation, beginning with a project to present digitised versions of the Library's collection of early European blockbooks. A reminder

of the variety of printing methods even after Gutenberg, the woodblock-printed editions of *Biblia Pauperum*, *Apocalypse*, and *Canticum Canticorum* contain, in their relatively slim volumes, a wealth of possibility for the study of iconography, of the business and practice of printing in early modern Europe, and of the material constituents of book-making such as paper and pigments.

For information on events and projects, please visit the Centre's webpages, www.bodley.ox.ac.uk/csb

RENAISSANCE TAPESTRY MAPS REUNITED AFTER MORE THAN A CENTURY

The Bodleian Library has acquired at auction the missing part of a unique series of Tudor tapestry maps. Woven in wools and silks, the Sheldon tapestry map for Gloucestershire is a fine example of cartography and decorative art from the 16th-century. Depicting parts of Wiltshire and Monmouthshire, the map is a part of the set of four famed tapestry maps dating from the 1590s. Commissioned by Ralph Sheldon for his home at Weston, Warwickshire, the series illustrates the midland counties of England: Worcestershire, Oxfordshire, Warwickshire and Gloucestershire.

The acquisition was made possible through funds made available by the independent art charity The Art Fund which provided £47,375 out of the total cost of just over £100,000, the John R. Murray Charitable Trust, the Friends of the Bodleian, and a number of private donors. The map enriches the Bodleian Library's outstanding map collection and is an important addition to the Library's existing holdings of Tudor cartography.

The two maps of Worcestershire and Oxfordshire are owned by the Bodleian, which received them in 1809 as a gift from the antiquary Richard Gough. A third map, which illustrates Warwickshire, is currently part of the Warwickshire Museum's collection. The acquisition of the Gloucestershire tapestry map makes it possible to reunite this substantial portion of the fourth map with two of the original set already owned by the Library.

The four maps are of major significance for cartographic history, forming a unique representation of the landscape of the midland counties of England at a period when modern cartography was still in its infancy. Technically, the tapestry maps are without parallel in the UK, with only two other continental equivalents, the so-called Armada tapestries woven for Lord Effingham in 1595, and a tapestry map of Leiden



Nick Millea, Bodleian's Map Librarian, views the Gloucestershire Map.

woven in Flanders around 1587.

Each tapestry map in the series has its titular county in the centre on a white background and named in red letters, the county border is shaded red and the surrounding counties are depicted in varying colours from yellow to shades of green. The maps still retain much of their original, vibrant colour, and demonstrate an interest in the depiction of landscape, rivers, and townscapes.

The Gloucestershire tapestry map was in the Sheldon family's possession until 1781 when

it was sold at a house sale. Later, it appeared in a curiosity shop in London where it stayed for a year between 1864 and 1865. It was then bought in 1875 by brothers Robert and Henry Birkbeck, Westacre, Swaffham, Norfolk, who sold it at Sotheby's, London on 26 March 1920. Later owned by Philip Sassoon (1888-1939), Viscount Ednam (1894-1969), the map was at Vigo-Sternberg Galleries, 37 South Audley Street, in 1971. One of its last owners was Captain Edward Guinness CBE who died in 1983.

NEW LOCAL SECRETARY FOR SOUTH AFRICAN FRIENDS

We are delighted to announce the appointment of Mr Len Swimmer as the new local secretary of the South African Friends of the Bodleian. Here is a personal outline from Mr Swimmer.

From early childhood, before being able to speak, I am told by my mother, I was reading books. At school and university I worked in the libraries. I attended Rhodes University Grahamstown and the University of Natal, where I read for my Bachelor of Arts degree and finally finishing with a Law degree.

I worked for the Deputy State Attorney's office in Durban, followed by many large corporations, including Glaxo Pharmaceuticals.

I went on to work with Helen Suzman and Advocate Dikgang Mosenecke in Kruis Street in 1994 at the IEC (Independent Electoral Commission), which was the prelude to the

New South Africa with an ANC Government and Nelson Mandela as the first President. I was asked to write a manual on the methods we utilised in order to get political parties into "No Go Zones" to do their political campaigning. The manual was sent to Russia on request, in order for them to study it for their future elections.

Together with three partners, in December 1994 I founded Global School of Business, in Braamfontein Johannesburg. We had a well stocked library for our students and provided lectures for an MBA degree and a specialised MBA Marketing Degree.

I retired in 1998, and my wife and I moved to Cape Town. My love of books led me to the Hout Bay Library, and I have been the Chairman of the Friends of the Hout Bay Library for the past seven years. My passion has

always been to foster growth in children and in young adults through the reading of books and teaching. My community work has led to the helping of under-privileged children and illiterate adults to learn to read in order to master life. Seeing and being part of this growth in these under-privileged children and adults through learning to read, has been rewarding and fulfilling to me and truly food for the soul.

I am also presently Chairman of the Residents' Association of Hout Bay, ExCo member of the ECG (Environment Conservation Group) and a member of the Heritage Trust. I attend Sub-Council meetings and am heavily involved in Local Government and Provincial affairs.

MEDIEVAL MAPS TRAVEL FROM OXFORD TO CHICAGO

Some of the Bodleian Library's oldest and most important medieval maps have been on display for the first time in the United States at the Field Museum in Chicago, as part of a major exhibition entitled 'Maps: finding our place in the World'.

Dating from around 1360, the Gough Map is the earliest surviving map of Great Britain to show routes across Britain and to depict the island with a recognisable coastline. Although the identity of the map-maker is unknown, the map can be accurately dated by historical reference and the hand-writing on the map. The anonymous artefact – which takes its name from Richard Gough, an 18th-century antiquary and authority on British topography – has been under continuous analytical scrutiny, for centuries. In order to prepare it for its first trans-Atlantic journey, the Gough Map has

undergone extensive conservation work over the past year. Thanks to the generosity of a private benefactor, the map is now mounted in a new stainless steel and glass frame. The map will undergo further conservation on its return to Oxford as part of a long-term preservation project.

Three maps showing the Mediterranean Sea, the Tigris River, and Sicily, which are part of *The Book of Curiosities*, were also on display in Chicago. *The Book of Curiosities of the Sciences and Marvels for the Eyes* is an illustrated anonymous cosmography, compiled in Egypt during the first half of the 11th century. The only known copy of this manuscript, probably made in the late 12th or early 13th century, was acquired by the Bodleian Library in 2002. Its 17 unique maps and diagrams include: a rectangular map of the world with a graphic

scale (the earliest surviving example of such a map), the earliest map of the island of Sicily (drawn while under Arab rule before the Norman invasion), the earliest map of Cyprus (then under Greek Byzantine rule), unique schematic drawings of the Mediterranean and Indian Oceans, maps of the five great river systems, and two world maps.

The other map on loan was the medieval Islamic world map from the book titled *Entertainment for Someone Who Longs to Travel the World* compiled in 1154 by al-Idrisi, a Moroccan geographer working for Roger II, the Norman king of Sicily. The map comes from a 16th-century copy of the treatise containing many regional maps and descriptions of countries throughout the known world, bought by the Bodleian in 1692.

BUST OF SIR CHARLES MACKERRAS



The Friends of the Bodleian have purchased for the Library a bronze bust by Antonia Young of the conductor Sir Charles Mackerras. Sir Charles received an honorary D.Mus. from Oxford in 1997, and is an honorary fellow of St. Peter's

College. As reported in the Autumn 2006 issue of this Newsletter, the Dunard Fund has donated a substantial sum towards the creation of the new Music Reading Room in the proposed New Bodleian redevelopment, and wishes that room to be named the Charles Mackerras Music Reading Room. Shortly after the announcement of the donation, the availability of the bust was made known, and the Friends generously agreed to purchase it. It will eventually occupy a place of honour in the new reading room, and in the meantime it gazes down upon readers from the top of the music catalogue in the present Music Reading Room.

NEW HISTORIC LOCATION FOR GIFT SHOP

The new location of the Bodleian shop is one of the 17th-century University lecture rooms, in the Old Schools Quadrangle, accessible to the general public for the first time. The move is part of the Library's initiative to offer an enriching experience for visitors and better access to the reading rooms for its readers. Also known as the Bullard Room in recognition of the fundraising achievements of Lady Bullard, the spacious wood-panelled room accommodating the new gift shop will

FRIENDS OF THE BODLEIAN ANNUAL GENERAL MEETING

Over one hundred members and guests attended the Annual General Meeting of the Friends of the Bodleian in the Sheldonian Theatre on Thursday 21 June 2007. After the formal business of the meeting Professor Christopher Ricks, Professor of Poetry in the University of Oxford, and Warren Professor of Humanities, and Co-Director, Editorial Institute, Boston University, spoke.

Having been immensely active as an editor, Professor Ricks took as his subject "Of marring many books there is no end". He began by saying: "Of making many books there is no end and much study is a weariness of the flesh. The same goes for marring them. Sometimes it is the author who mars his or her own book by insufficiently revising it before publication or inordinately revising it after publication... I want to talk today about editing and say something about examples of editing which very often have an Oxford base or basis, because of my years here, but largely because of the glory that is Oxford University Press and the traditions of editing within so many faculties here at Oxford".

After thanking Professor Ricks for his fascinating and eloquent talk Dr. Sarah Thomas, Bodley's Librarian, reviewed the work of the Library during the past year and spoke of the plans for the future, including the transformation of the New Bodleian into a state-of-the-art special collections library with an exhibition space worthy of Oxford's collections, and the intention to build on existing collections as well as expanding in all imaginable formats.

Members and guests then had an opportunity to see an exhibition of a selection of manuscripts and printed books purchased by, or with the assistance of the Friends, and to take tea in the Divinity School. Among items exhibited was one of a group of manuscripts in the hand of Sir Robert Filmer (1588?-1653), a political theorist (the philosopher John Locke, whose papers are also in the Bodleian, was Filmer's most significant and vehement critic), and the working autograph manuscript of the ode 'Laurus Cruentus', 1713, which the composer William Croft (1678-1727) submitted and performed for his Oxford Doctor of Music (DMus) degree.

be the final attraction of the Library's Guided Tour. Visitors can view a permanent display of paintings of Bodley's Librarians since 1602 and an inscription in wood hand crafted by Eric Gill's son-in-law, Rene Hague. Originally a lecture room for subjects such as astronomy and rhetoric, and still known by its Latin name Schola Astronomiae et Rhetoricae, the room became part of the Bodleian in 1884, being used as a 'Council Chamber' and then a meeting room for the Library's Curators. The transformation of the room into its current appearance was effected in 1941-1942 when the wood panels were brought in from the

Lower Reading Room. The new shop offers beautiful displays featuring gifts and jewellery items inspired by the library's collections, as well as a selection of the Library's publications.

More information about guided tours of the Library, exhibitions, special events, hospitality as well as location hire can be found on the website, www.shop.bodley.ox.ac.uk. Opening times for the gift shop: 09:00 – 17:15 Monday to Friday, 09:00 – 16:45 Saturday, closed Sundays.

TOM PHILLIPS DANTE ARCHIVE

The Bodleian Library has acquired the Dante Archive belonging to the contemporary artist and Oxford graduate, Tom Phillips. Enriching the Library's collection of materials associated with the arts of the book, the archive is also a major addition to the Bodleian's holdings related to Italian studies, one of the strongest foreign collections of the Library.

The archive contains Phillips' preparatory work (c.1976-86) on the Talfourd Press edition of Dante's *Inferno*, which the artist translated and illustrated himself, and which is one of the most remarkable Artists' Books of the 20th century. It includes all the surviving original artwork, the proofs and trial sheets, bound and dis-bound versions of the final production, correspondence with other artists (including a substantial section with Frank Auerbach), specially-bound copies and a section dealing with the TV production for Channel 4 based on the book, undertaken in collaboration with Peter Greenaway.

The acquisition was made possible through funds made available by the independent art charity The Art Fund, the V&A/MLA Purchase Grant Fund and the Friends of the Bodleian. The archive was bought directly from the artist whose own preference was that it found a home at the Bodleian.

Tom Phillips, Dante In His Study.
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NEW MEMBERS

We have much pleasure in welcoming the following new Friends (this list continues that published in the Summer 2007 Newsletter):

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