

# Bodleian Library Friends' NEWSLETTER

Summer 2017 – Winter 2017/18



Photos: Ian Wallman.

## THE WELCOMING BODLEIAN LIBRARIES

The Bodleian Library has always welcomed readers and visitors since it was established in 1602. In recent years it has been making its spaces more accessible and collections visible for all to enjoy and explore.

The Weston Library, in particular, has opened up opportunities previously not available. There are two exhibition spaces in Blackwell Hall, the main entry space in the Weston Library, the S.T. Lee Gallery and the Treasury – with two further display cases in Blackwell Hall, one showing the beautifully restored Sheldon tapestry map of Worcestershire and the other intended for topical displays marking significant events or celebrating anniversaries related to notable people, usually in connection with conferences taking place at the University of Oxford.

Last year Blackwell Hall provided a setting for an array of new and interesting additional exhibitions: *Heroic works*, showcasing the best contemporary designer bookbinding from around the world; *Oxford: Martin Parr* as captured by the celebrated photographer; and *The full picture: Oxford in portraits* – free and open to all.

## OXFORD: MARTIN PARR, 8 SEPTEMBER – 22 OCTOBER 2017

Martin Parr is one of Britain's best-known contemporary photographers and President of Magnum, the world-famous photographic agency. For more than 40 years, he has largely turned his lens towards aspects of British culture. Parr's photographs demonstrate tremendous perception and affection for his subjects. By focusing on the mundane, Parr is renowned for his unique brand of satire and wit.

From 2014 to 2016 Parr was given unique access to ceremonies and celebrations across the University: graduations, balls, and sporting events as well as behind-the-scenes student antics and rituals, ceremonies, and age-old traditions that still hold significance today. He has also photographed academic life including tutorials, lectures, cutting-edge

research activity, and college life. Parr was able to capture the many different quirks of university life at Oxford that have rarely been seen or documented by those outside the institution. The culmination of his work – in collaboration with the Bodleian Libraries and Oxford University Press – were 69 photographs in which he casts a wry eye over these events and brings together both ancient traditions and contemporary innovation. A selection of the photographs was on display at the Weston Library's Blackwell Hall. Curated by Tim Clark and Greg Hobson, the exhibition coincided with the publication of these photographs in a new book, *Oxford: Martin Parr*, and further related activities taking place around Oxford at the same time.



'Trashing.' © Martin Parr/Magnum Photos.

Designer Bookbinders, one of the world's foremost bookbinding societies devoted to the art and craft of the hand-bound book, has once again collaborated with the Bodleian Libraries to attract top binders from around the world for their 3rd International Bookbinding Competition. The theme in 2017 was 'Myths, heroes and legends'.

The display, entitled *Heroic works*, featured 74 designer bindings, including 28 prize-winners. Drawing on entries from more than 30 countries, the display showcased the creativity and craftsmanship of the international bookbinding community. The works reflected a remarkable range of materials and approaches to great classics of world literature as well as modern texts. The imagination in form and structure displayed the intricate art and craft of a unique handmade book. The broad range of bindings on show included a concertina-structured binding with hand-drawn imagery, a book traditionally bound in



beautiful leather with gold tooling, fanciful pop-up creations, and a binding made of coloured acrylic that looks like a painting. The display afforded an opportunity for visitors to see diverse styles and techniques from some of the best binders in the world.

First Prize: Andrea Odametey (Germany), Ovid's Daedalus and Icarus.  
Photo: Greg Smolonski.  
© Designer Bookbinders.

## THE FULL PICTURE: OXFORD IN PORTRAITS, 24 NOVEMBER 2017 – 7 JANUARY 2018

Many people assume that Oxford's history and its present are less diverse than they actually are. The first international student arrived here in 1190, women have studied at Oxford since the 1870s, and the first African student came to study law in 1876. Today one in ten students have declared disability, 40% of our total student body – over 9,300 students – are citizens of foreign countries, and University staff come from 102 countries. This story of Oxford – the real story – was told in an exhibition, *The full picture*.

The exhibition was part of the 'Diversifying portraiture' project led by the University's Equality and Diversity Unit and supported by the Vice-Chancellor's Diversity Fund. The project has already catalogued existing paintings from around the University that highlight the range of pioneering figures whose achievements over the centuries have challenged the stereotypes of their time.

On this occasion members of the University nominated current and recent staff and students, who have made or are making a major, positive difference to Oxford and the world, to sit for newly commissioned portraits. The 24 chosen include people with disabilities, people from a variety of ethnic and socio-economic backgrounds, and people from LGBTQ+ communities. Among the sitters were human rights activist Kumi Naidoo, eminent astrophysicist Dame Jocelyn Bell Burnell, and disability rights campaigner and lawyer Marie Tidball. The display also included our own Dr Sarah Thomas, the first woman to hold the office of Bodley's Librarian.

The portraits now hang in the Examinations Schools so thousands of students and community members may see the full picture of Oxford.



Dr Marie Tidball by Clementine St John Webster.  
Courtesy: University of Oxford.

Over the last year and a half, work has been underway to develop a new strategy for the Bodleian Libraries, one that articulates a vision for the organization and helps it to meet three key aims for the Libraries over the next five years. These are:

- to help ensure that the University of Oxford remains at the forefront of academic teaching and research worldwide;
- to contribute leadership to the broader development of the world of information and libraries for society;
- to provide a sustainable operation of the Libraries.

We are pleased to announce that the 2017–2022 strategy document is now complete and available to view at [www.bodleian.ox.ac.uk/about/strategy](http://www.bodleian.ox.ac.uk/about/strategy). Print copies are also available and can be requested by emailing [communications@bodleian.ox.ac.uk](mailto:communications@bodleian.ox.ac.uk).

The Strategy sets out six key strategic goals and the broad actions that the Bodleian Libraries will take to achieve these goals. The six key strategic goals are:

1. LIBRARY SPACES AND INFRASTRUCTURE: Enhancing physical and digital spaces to support the rapidly changing needs of readers.
2. LIBRARY AS PARTNER: OPEN SCHOLARSHIP AND DATA-INTENSIVE RESEARCH: Working in partnership with researchers, academics, and students to create and deliver content.
3. ACCESS, ENGAGEMENT, AND OUTREACH: Increasing access to collections and promoting greater discovery and engagement.
4. COLLECTIONS: Opening up world-class collections to researchers, students, and others across the globe.
5. LIBRARY WORKFORCE: Developing our staff to support 21st-century library scholarship.

6. FINANCE: Controlling costs and diversifying our sources of funding.

As the Strategy is high-level the Libraries have just finalized an Implementation Plan which outlines specific, measurable actions that detail how they will achieve the goals set out in the Strategy. This will be rolled out to Bodleian Libraries staff in late Hilary Term 2018.

For queries or discussions about the Strategy please contact Catriona Cannon, Deputy Librarian at [catriona.cannon@bodleian.ox.ac.uk](mailto:catriona.cannon@bodleian.ox.ac.uk).

Suzanne de la Rosa  
Head of Communications, Bodleian Libraries

## ACQUISITIONS

### HISTORIC LEDGERS OF DUCKER & SON, SHOEMAKERS OF TURL STREET, OXFORD

Ducker & Son was one of very few traditional hand-sewn, bespoke shoemakers outside the West End of London. From 1898 the venerable 'Duckers' traded from its well-known shop on Oxford's Turl Street. The store closed in December 2016 after the directors decided to retire and were unable to find someone to take on the business.

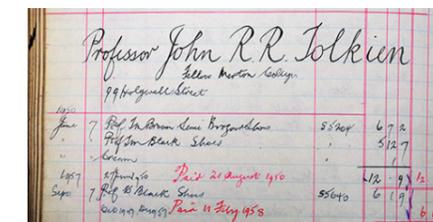
The Bodleian purchased the shop's historic ledgers at auction in February 2017, thanks to funding provided by the Friends of the Bodleian. The content covers the period from 1910 to 1963 and details the purchases made by thousands of clients. The red leather-bound volumes (MSS. Don. c. 233–243) feature beautiful copperplate writing listing the names, addresses, and personal styles of its illustrious customers who over the century included members of the European aristocracy and clergy, several Maharajahs as well as generations of Oxford academics and students.

One entry reveals *The Lord of the Rings* author J.R.R. Tolkien purchasing black rugby boots for 14s 6d in 1913, when he was a student at Exeter College, Oxford. Two pages of entries for Evelyn Waugh the author of *Brideshead revisited*, suggest that he was a loyal customer, buying approximately 20 pairs of shoes or boots between 1930 and 1946. Another notable entry reveals a pair of lambswool slippers purchased by former Prime Minister H. H. Asquith in the final years of his political career. Entries related to Duckers' female customers include boot repairs commissioned by Lady Ottoline Morrell, the English aristocrat who was an influential patron of the arts and the lover of philosopher and writer Aldous Huxley.

Given their connection with the history of the University and featuring many prominent literary and political figures whose papers are already held at the Bodleian, the historic ledgers – together

with further, more recent volumes kindly donated by the shop directors – form a valuable addition to the Bodleian collections. The volumes also provide insights into the art of shoemaking as well as social and commercial history of the early 20th century.

A small selection of the ledgers – together with sample shoes and brogue patterns – were on public display at the Weston Library on 25 and 26 March 2017.



J.R.R. Tolkien ledger entry. Courtesy: Mallams.

## 19TH-CENTURY PANORAMIC PHOTOGRAPHS OF THE RIVER THAMES

Victor Prout's *The Thames from Oxford to London in forty photographs, First and Second series* (London: Virtue and Co., ca. 1862) is a rare and important early photographic work featuring the earliest known panoramic views of the city and county of Oxford as seen from the river in the mid-19th century. The album (Arch. K b.22) contains forty loose albumen prints from collodion negatives mounted on card with individual printed titles.

Victor Prout (1835-1877) began taking photographs along the Thames in 1857, adapting a punt to be both his means of transport and a home for his darkroom. His camera produced wide-vision images probably using a lens that swung round and 'scanned' progressive sections of the picture plane. The resulting images produced 'a delicate, dramatic feeling' (Martin Parr and Gerry Badger, *The photobook: a history*. London: Phaidon, 2004), showing tranquil scenes with little traffic. Prout is often the only person in view, sometimes standing on the bank in his stovepipe hat and sometimes in the punt.



View of Marlow, Buckinghamshire (Arch. K b.22, p. 18).

The first photograph of Oxford shows a surprisingly unchanged view of the botanical gardens with Magdalen in the distance, but more has changed as Prout moves downriver. There are views of Iffley Mill; the bridges at Nuneham Courtney and Wallingford; and the watersides at Pangbourne, Henley, and Shillingford. Further downstream he photographed Windsor Castle, Hampton Court, and London's bridges. Unsurprisingly, the final view is of the Palace of Westminster looking across the river from Lambeth. Prout seems to have avoided the prisons, factories, and boatyards

along the banks in favour of stately homes and rolling countryside, composing scenes more reminiscent of the watercolours painted by his great-uncle Samuel Prout or J. M. W. Turner.

Sadly, his technical skill and artistry did not translate into commercial success and very few copies were sold. Complete albums are now rare, and before this copy was acquired none were known in libraries in Oxford, representing a major lacuna in the Bodleian's otherwise extensive early photographic holdings relating to the University, city, and county of Oxford. This work sits alongside the Library's other photographic 'incunables', including works acquired recently from the archive of Henry Fox Talbot. The Library is grateful to the Friends of the Bodleian for generously supporting this acquisition.

Sarah Wheale  
Head of Rare Books, Bodleian Libraries

## DENIS HEALEY'S ARCHIVE

Last Summer Friends may have witnessed a brief flurry of articles in the press announcing the arrival of Denis Healey's personal archive at the Bodleian Libraries. We are delighted to have been allocated the archive under the Arts Council England's 'Acceptance In Lieu' scheme, which provides estates with a means to transfer important items of heritage into public ownership in lieu of inheritance tax. Recently the scheme has also seen the allocation of other significant collections to the Libraries, including the papers of the 4th Earl of Clarendon, allocated to us in 2013, and the Lennox Boyd collection of ephemera, allocated in 2015.

Healey's political career began in Oxford. A student at Balliol College, he was

deeply involved in left-wing politics at the University, through both the Labour and Communist Parties. After Oxford, Healey became the International Secretary of the Labour Party (1945-1952), developing a distinctive international perspective that would remain with him all his life. He was elected to Parliament in 1952, where he represented residents of Leeds until 1992. He served as Harold Wilson's Secretary of State for Defence (1964-1970) and as Chancellor of the Exchequer first under Wilson (1974-1976), and finally under James Callaghan (1976-1979).

Comprising nearly four hundred boxes, the Healey archive is substantial, and offers a comprehensive record of the politician's personal and professional life, and of Labour Party history. It includes a long run of diaries, dating from the 1930s to the year of his death in 2015. The diaries provide a detailed political chronology and document Healey's deep cultural interests. Alongside the usual correspondence and working papers, researchers will also find a large photographic archive. A committed amateur photographer, Healey's first memoir, published in 1980, was in fact

photographic: *Healey's eye: a photographic memoir*. A more conventional political memoir, *The time of my life*, appeared ten years later.

The Healey archive is a particularly appropriate addition to our strong holdings of modern political archives, which also include the personal archives of several central Labour Party figures of Healey's era, including Harold Wilson, James Callaghan, Barbara Castle, and Roy Jenkins, as well as those of Conservative contemporaries, and the archive of the Conservative Party itself.

The Libraries have now launched a campaign to raise the funding required to catalogue this major collection. Once the project can be initiated we expect the archive to be ready for researchers' use within 18 months.

We are grateful to the Healey family for nominating the Libraries as the recipient of this important archive, and look forward to seeing the contribution to scholarship that will emerge from it in due course.

Susan Thomas  
Head of Archives and Modern Manuscripts,  
Bodleian Libraries

A selection of items from the Denis Healey archive.



## EXHIBITIONS

### STAGING HISTORY, 4 OCTOBER 2016 – 8 JANUARY 2017

The exhibition *Staging history* was an exploration and an illumination of the years in which the desire to see real history on the stage became almost an obsession with the London theatre-going public. The period of the show spanned the years 1780 to 1840. Sometimes the events dramatized were relatively recent ones such as the French and American Revolutions, sometimes they were more distant such as the Protestant Reformation, or the political intrigues of Elizabethan England. The dramas provide remarkable insights not only into the way that history could be told and retold, but also the transformative effect of music and spectacle on such processes. The fact that history was used for such purposes was announced in the texts themselves, which carried one of the ever-growing bank of new genre titles – there are over a hundred of these all told – which ranged from 'grotesque legendary drama', 'historical comic opera', 'historical play', 'historical tragedy', and 'legendary drama', to 'serio-comic historical drama'.

The exhibition featured set designs, theatrical documents, and illustrations from collections held at the Bodleian, Christ

Church, the V&A, the Garrick Club, and the Royal Shakespeare Company. Items included tickets, playbills, and playtexts as well as very detailed set designs and maquettes (small-scale models). Also on show were items from the Bodleian's map and music collections, including early maps of Captain Cook's travels across the Pacific and the musical score from *Pizarro*, a 1799 play about Spanish conquistador Francisco Pizarro. The exhibition also featured theatrical portraiture, paintings, prints, and illustrations, including those that showed London's famous stages such as Covent Garden, Drury Lane, and Sadler's Wells. Audiences consumed the shows based on this material with unprecedented enthusiasm. Even in an age of expanding print culture, theatres played an important role as 'dramatic newsreels' for the masses, disseminating information and representing events of national interest. As always, a programme of lectures and other events accompanied the exhibition.

Dr Michael Burden  
Professor of Opera Studies, University of Oxford



Hand-coloured print showing Charles Kean in the role of Richard III, published in London by J. L. Marks, [1830-1850?].

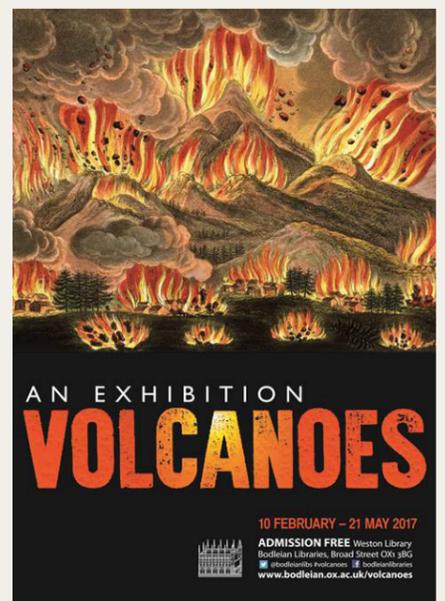
### VOLCANOES, 10 FEBRUARY – 21 MAY 2017

As a geologist working on young volcanoes, my research has often brought me into contact with written and visual observations of eruptions. So when the opportunity came to curate an exhibition on volcanoes in the Weston Library I jumped at it. After about three years of planning and searching through the amazing Bodleian collections, the Exhibitions team and I came up with 84 display items around the theme. My ambition was to showcase not only the obvious material, including colourful representations of eruptions, eye-witness accounts, and scientific observations, but also some breath-taking items (papyrus scrolls from Herculaneum, buried and charred during the AD 79 eruption of Vesuvius), and others that were surprising (Mary Shelley's diary from 1816, written during the 'Year without a Summer' caused by the effects of a distant eruption in Indonesia). I was delighted to be able to bring together science, society, art, and history to depict our understanding of volcanoes over the past two millennia.

Most of my research projects involve creating a piece of work that, once published, is finished. With the exhibition, it was quite different. The process of curation was fun and stimulating, but the real pleasure began when the exhibition took shape, and was opened to public view. On offer were also musical, print-your-own volcano, and scientific activities (building of model volcanoes, planning where to live on a volcanic island, and handling volcanic rock samples) – as well as a programme of lectures delivered by experts in a variety of related disciplines.

The exhibition is now closed, but I am still tingling from the excitement and the energy; and the new opportunities that have arisen from it. You may be interested to read the press coverage of the exhibition, especially in *The Guardian*, and an essay on fire at [www.19.bbk.ac.uk/articles/10.16995/ntn.790](http://www.19.bbk.ac.uk/articles/10.16995/ntn.790).

Dr David Pyle  
Professor of Earth Sciences, University of Oxford



Volcanoes exhibition poster.

2017 was a remarkable year even by the standards of Jane Austen's phenomenal modern success: conferences and commemorations across the world to mark the 200th anniversary of her death; her face on the shiny polymer Bank of England ten pound note; a major international exhibition at the Bodleian Library's S.T. Lee Gallery. The exhibition, *Which Jane Austen?* attracted over 80,000 visitors, with further guests enjoying the events that accompanied the exhibition. One such event was 'A day with Miss Austen', when etiquette experts in their best breeches and empire-line ensembles shared tips on dancing, love letters, and the alluring uses of fan language – while toys, games, and music from Jane's childhood were used to bring the past to life for all ages.

Oxford has rich Austen associations, and the Bodleian Library houses one of the world's major collections of Austen's manuscripts. Two unique artefacts, the teenage notebook *Volume the First* and a large portion of an unfinished draft novel *The Watsons*, both on

display, were purchased, almost a century apart, with the support of the Friends of the Bodleian. Thanks to generous loans from the John Murray Archive, National Library of Scotland; the British Library; King's College, Cambridge; the National Maritime Museum, Greenwich; Jane Austen's House Museum, Hampshire; the BBC; and other public and private collections, Jane Austen re-emerged in unexpected lights as a wartime novelist, as a worldly businesswoman, as a surprisingly well-connected member of Regency society. *Which Jane Austen?* revisited and revised, challenged and unsettled our understanding of a writer whose interests and ambitions lay far beyond the cosy village life with which we associate her.

*Professor Kathryn Sutherland  
Fellow in English, St Anne's College,  
University of Oxford  
Member of the Friends' Council*



Image from the exhibition artwork

## EVENTS

### VISIT TO MAGDALEN COLLEGE LIBRARIES, 18 MAY 2017

It is always a treat when well-informed experts share not only their knowledge but also their enthusiasm with their guests. In the Old Library in Magdalen College, built in the late 15th century and used for its original purpose ever since, Daryl Green, College Librarian since 2016, did precisely that. He outlined the more than 25,000 volumes in the Library and indicated the scope of the College's other collections held separately. We heard about the early history of the Library including its first catalogue in

1600 and some of the notable acquisitions since then; also how the furnishing of the Library has changed over the centuries.

On display in the Library's exhibition area was a selection of the College's early Greek manuscripts from the 11th century onwards. A conservation programme on these manuscripts was almost complete and an illustrated catalogue has recently been published. Some of the manuscripts are also available to view at <http://image.ox.ac.uk/list?collection=magdalen>.



Entrance to Magdalen College's Longwall Library. Photo: Ian Wells.

Perhaps surprisingly the collection of printed books has never been fully catalogued and a project is under way to remedy this. Other plans involve building up the holdings of more recent authors associated with the College, particularly Oscar Wilde, T. E. Lawrence, and C. S. Lewis.

Before reaching the Old Library we were able to see the most recent expansion of Magdalen's libraries, the Longwall Library. This new building is a significant addition to the former New Library, and sits beside, and below, Longwall Street. The multi-million pound project is elegant in design and sophisticated in construction; it was completed in late 2016.

We are very grateful to Daryl Green for hosting our visit, for being willing to respond to subsequent queries, and for offering a second visit for Friends who could not be accommodated on the first one.

*Canon John Edwards  
Member, Friends of the Bodleian*

### FRIENDS OF THE BODLEIAN AGM, 22 JUNE 2017

The 72nd Annual General Meeting of the Society was held in the Sheldonian Theatre. Professor Anne Trefethen, Pro-Vice Chancellor, was in the Chair and welcomed everyone. Re-election of Council members retiring by rotation was followed by a report from Professor Richard McCabe, Chairman of the Friends' Council of Management.

Professor McCabe spoke about Friends' contributions and an anonymous donation that allowed conservation work on Glagolitic (Slavic script) manuscripts as well as some rare and picturesquely local acquisitions. A summary of the year's enriching activities included a reference to the event that marked the Philip Larkin memorial at Poets' Corner, Westminster Abbey.

Professor McCabe then welcomed guest speaker Dr Christopher de Hamel, who gave us a preview of his book, *Making medieval manuscripts*, now published by the Bodleian Libraries. We were listening to his address in exactly the right place. Downstairs in the Sheldonian, in 1669, books were already being printed, maintaining a thousand-year tradition of book making and selling in the vicinity. Dr de Hamel brought the work of illuminators and parchmenters vividly to life in a forensic interpretation of its visual details. Luke the Scribe was shown dipping his reed pen, held horizontally to prevent spills, into

a tiny pot of blue ink. Luke was seated on a bench – significantly not on a chair – so that he might slide rather than twist as he wrote from left to right. This was followed by a wonderful illustration of the Devil creeping up to steal the ink pot of a religious scribe. Perhaps the most frequently asked question must be: what did the scribes do if they made a mistake? The skin stretchers of Holywell Street produced parchment thick enough to withstand scraping. Errors were scratched into oblivion, but the scribe might pay a small price via an extra illustration of a cockerel, crowing loudly at the scribe's folly.

Christopher de Hamel



*Christopher de Hamel's Making medieval manuscripts (Oxford: The Bodleian Library, 2017)*

Dr de Hamel's personal favourite? Julius Caesar enters a medieval bookshop, complete with seated bookseller, positioned near a leaded window open for light and air. The bookseller's hair was not grey. There was neither concept nor word for this colour in medieval Latin. The colours blue or green were used instead! Afghanistan was the source of the lapis lazuli which has given us exquisite ultramarine, while verdigris was created by the action of urine upon copper.

In memory of the mid-15th century illustration of St Jerome, with a lion at his feet as he contemplates his extensive library, our literary and readerly lion, Dr de Hamel, concluded his address. The Keeper of the



*Dr Christopher de Hamel addressing the meeting in the Sheldonian Theatre.  
Photo: Simon Salomé-Bentley.*

Bodleian Lions, Richard Ovenden, thanked our speaker as an indefatigable scholar and documenter of medieval arts and crafts.

Mr Ovenden concluded with insights into what it means for the Bodleian to be a truly international institution. Collaboration with the Vatican Library will have achieved its goal of 1.5 million pages of early manuscripts digitised in 2017.

Tea-time in the magnificent setting of the Divinity School is a splendid Friends' tradition that we hope will last as long as printing has been taking place in Oxford.

*Helen Tozer  
Member, Friends of the Bodleian*

## CURIOSITY FESTIVAL

Oxford's Curiosity Festival 2017 joined other European cities in celebrating European Researchers' Night, an event dedicated to explaining research through fun and interactive learning. The European Researchers' Night project is funded by the European Commission under the Marie Skłodowska-Curie Actions to support research careers. A wide range of events takes place in over 300 cities across Europe and in neighbouring countries. This was the first one ever to be held in Oxford.

The Curiosity Carnival on Friday 29 September offered a unique opportunity to find out what research is really about, meet researchers, ask questions, and discover how research affects and changes our lives.

The night was a huge festival of knowledge with a wide range of events involving thousands of passionate staff and students of the University of Oxford, the Oxford Brookes University, and MRC Harwell Institute. On offer were activities for all ages and interests: live experiments, interactive games, films, poetry, music, art, dance, stalls,

busking, debates, and a pub-style quiz. The Bodleian – together with other libraries, museums, gardens, and woods – was also involved, proudly showcasing its collections and sharing staff expertise. Social media came alive with #CuriosityCarnival, with hundreds of people sharing their experiences via Twitter, Facebook, and Instagram.



## ‘THE LIBRARIAN’S WIFE’, A THREE-PART PRESENTATION ON MISTRESS JAMES, WIFE OF THE FIRST BODLEY’S LIBRARIAN, 2 DECEMBER 2017

Forty Friends of the Bodleian Library assembled on a cold, damp Saturday afternoon at the beginning of December for an event with a difference – we were to be transported back to the beginning of the 17th century. First, however, we had to be prepared. We all filed into the Weston Lecture Theatre where Naomi Hillman, whose task is to bring history to life, began by informing us she was going to tell us a love story, a story that she had herself researched – that of the first librarian, Thomas James, and Ann Underhill, born in the Golden Cross, youngest daughter of the innkeeper there.

Her illustrated talk covered the genesis of her project, how her research had progressed, and some of her findings (not forgetting the passing around of the hand-sewn jacket she had made for herself as Ann using over a mile of thread, and her singing). Following this we separated into two groups and experienced the rest of the event in two different orders.

I proceeded to a room in the Library where Mike Webb, Curator of Early Modern Archives and Manuscripts, had laid out for us the bound volume of Thomas Bodley’s substantial pile of original letters to his ‘special good friend Mr Thomas James, fellowe of Newe College in Oxon’, and Thomas James’s handwritten catalogue of 1603–1604.

There were also early transcripts of the letters for us to browse. Lord Michael Webb, as he was for the day, read out to us the letter in which Bodley refuses to give James permission to marry (and the increase in wage that was requested to go with it!). However, 11 months later another letter expresses his willingness to go against his own rules, just this once, so that his dear friend should not be in extremities. Never again would this happen, he emphatically proclaimed. So Thomas James gave up his College fellowship for love, but thankfully did not lose his job as well.

Next we went across to Duke Humfrey’s Library where Ann herself greeted us, gave us a tour of her husband’s domain, and told us much of her story. She was a delightful hostess and I for one cannot imagine visiting the Bodleian Library in its new guise without thinking of her tidying her husband’s desk...

Last of all we were admitted to another of the Weston Library’s meeting rooms where refreshments were awaiting us.

It was a most pleasant, unusual way to spend an otherwise dreary Saturday afternoon, and on behalf of all of us I would like to thank the Friends of the Bodleian team for organising this imaginative and innovative event.

Jan Archer  
Member, Friends of the Bodleian

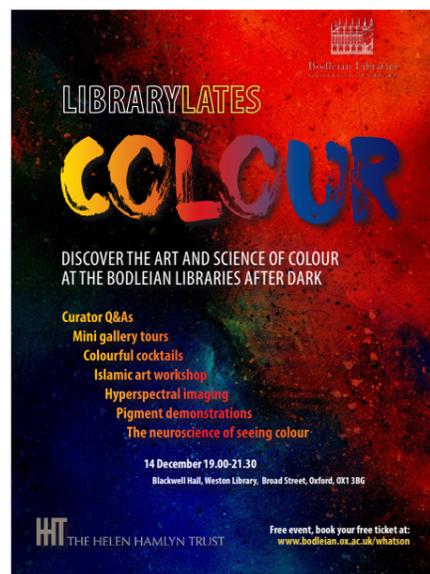


Naomi Hillman as Mistress James.  
Photo: John Montgomery.

## LIBRARY LATES: COLOUR

On the evening of 14 December the art and science of colour were celebrated at the Bodleian Libraries’ first ever ‘Library Lates’ event. Visitors to the Weston Library were invited to relax over a colourful cocktail and enjoy drop-in mini-exhibition tours, pigment displays, a curator Questions & Answers session, hyperspectral imaging demonstrations, and presentations on the neuroscience of seeing colour. The evening event was free and open to all.

The Library Lates have been launched by the Bodleian to present opportunities to see and explore the Libraries’ unique collections in an innovative and informal way. These events also showcase some of the cutting-edge research being undertaken by the Bodleian and academics across the University. It is hoped that these evenings will encourage more people from Oxford and surrounding areas to see the Bodleian in a different light and discover new things about its collections and work.



## VISITS

### SPANISH KING AND QUEEN AT THE BODLEIAN

On the final day of their State Visit to the UK, King Felipe and Queen Letizia of Spain were hosted by the Bodleian Libraries for a visit to the Weston Library. The Bodleian’s librarians invited their majesties for a special presentation of treasures from the Libraries’ collections, selected for their significance to Spanish history and culture. The King and Queen also heard about the vital work being done at the Library in conserving special collections, and afterwards met a group of children from the Tyndale Community School, part of the ‘Oxford for Oxford’ scheme which gives local schools access to the resources of the University. The royal couple was most grateful for the enthralling engagement at the Library.



King and Queen of Spain outside the Weston Library. Photo: John Cairns.

### INFORMAL VISIT OF THE POLISH AMBASSADOR AND HIS WIFE

In March 2017 the Polish Ambassador Arkady Rzegocki and his wife Jolanta visited the Bodleian Library. This informal visit was hosted by Margaret Czepiel, who gave the distinguished guests a tour of the Weston Library. The visitors, who also included Professor Gerard Kilroy of UCL, were most impressed with the innovative ways the Bodleian connects the readers, scholars, and the public with its special collections. Mrs Czepiel also showed the guests two of the most celebrated Polish manuscripts held outside Poland: the richly illuminated *Book of Hours* used for private prayer by Queen Bona Sforza, wife of King

Zygmunt I (*MS. Douce 36*) and the *Prayer book* thought to have been commissioned by King Władysław III Warneńczyk (*MS. Rawl. liturg. d. 6*).

*The Book of Hours* was probably made on the request of King Zygmunt and produced between 1521 and 1527. The outstanding work of the well-travelled Polish illuminator Stanisław Samostrzelnik was evidently influenced by artists like Albert Altdorfer, Albrecht Dürer, and Lucas Cranach the Elder. It combines the royals’ fascination for Tuscan Renaissance with elements of the Gothic style. Although popular in other parts of Europe, a book such as this was

rare in Poland. The manuscript came to the Bodleian in 1834 together with many other precious items in the bequest of Francis Douce.

The second royal *Prayer book* is most intriguing for the inclusion of elements of crystallogamy. The manuscript comprises common liturgical texts and prayers for private use in association with crystals, which makes the volume very unusual in a 15th-century Catholic country. It appears that the Church tolerated crystallogamic practices as these were associated with fasting, prayer, and acts of humility. Indeed some of the 14 illuminated miniatures show the royal insignia lying at the feet of the altar and the King on his knees before the image of God and his angels. The manuscript came to the Bodleian as part of the Rawlison bequest in 1756.

Mr and Mrs Rzegocki were most appreciative of the opportunity to view the Library and these important Polish manuscripts.

Margaret Czepiel  
Curator, Archives and Modern Manuscripts  
Secretary, Friends of the Bodleian



Polish Ambassador Dr Arkady Rzegocki and Dr Jolanta Rzegocka. Courtesy: Polish Embassy, London.

## HEAD OF BODLEIAN CONSERVATION IN JAPAN

On 7 December 2016, NDL, the national library of Japan, held their 27th Preservation Forum at the Tokyo Main Library, under the theme of 'Preservation in the digital age'. Ms Virginia Lladó-Buisán, Head of Conservation and Collection Care at the Bodleian Libraries, was invited as the keynote speaker to give a lecture on the roles of the conservator in the Bodleian's digitization programmes. The Bodleian Libraries are second in size only to the British Library in the U.K., holding more than 12 million printed items. The Conservation and Collection Care Department works to preserve, stabilize, and improve access to the Bodleian Libraries' collections through preventive programs, interventive treatments, research, and by supporting an ongoing exhibitions programme and other public engagement activities. It has also been involved in various digitization projects such as the Polonsky Foundation Digitization Project and the John Johnson Project. This lecture focused on these and several other projects, and how they have provided a wonderful opportunity to widen the Bodleian's vision of the role of the conservator in the digital era: whilst the preservation of the collections is the Conservation Department's main priority, we also support the Bodleian's key strategic goals (amongst which is digitization and digital preservation), by sharing our expertise on the physicality of the collections. The lecture also stressed that, despite the emphasis placed on the virtual library, physical collections are the subject of the digital world: ultimately, they are important to the people because they define our identity; therefore, we have a duty to continue meeting high standards of



preservation and to maintain and enhance the resources to make this happen. The lecture was very well attended and the Bodleian's experience seemed to engage and inspire a very diverse audience (mostly from libraries, museums, and archives), who participated in a lively Questions and Answers session. More details are available on request as pdf files, 'Conservation approaches to the digitization of collections at the Bodleian Libraries: supporting and preserving' and 'Transcript of the lecture'.

Another highlight of Ms Lladó-Buisán's trip to Tokyo was a meeting with Dr O. Makoto (Chair of the Japanese Friends of the Bodleian), Professor H. Kawai, and Mr J. Soma, both officers of the Japanese Friends of the Bodleian. This informal meeting, which was kindly facilitated by former Bodleian Japanese Librarian, Ms Izumi Tytler, was a great opportunity to discuss future possibilities to continue enhancing our links with overseas Friends who are very keen to support the Bodleian.

An additional positive outcome of the visit was the setup of an exchange programme for conservators at the Bodleian and the National Diet Library of Japan to

Virginia M. Lladó-Buisán with her hosts, from left, Mr Junichi Soma, Tokyo Secretary/Treasurer, Professor Hidekazu Kawai, former President of the JFOB, and Professor Makoto Onaka, current President.

share their expertise in various areas of conservation. We expect this programme to be mutually beneficial for conservators at both institutions and widen their skill base on Western and Japanese collections and preservation methods. In November 2017, the Bodleian hosted the first Exchange Conservator in this programme, Ms Kana Yamaguchi, Preventive Conservator, Preservation Division, Acquisitions and Bibliography Department, National Diet Library, Japan. Ms Yamaguchi worked closely with our Preventive Conservation team to learn about our environmental monitoring systems and digitisation workflows.

Virginia M. Lladó-Buisán  
Head of Conservation and Collection Care,  
Bodleian Libraries



## RESEARCH

### CARBON DATING OF THE SYMBOL 'ZERO' IN A BODLEIAN MANUSCRIPT

Soon after I moved to Oxford, I was informed of a rare object in the Bodleian collections, the Bakhshali manuscript (*MS. Sansk. d. 14*), said to note the first use of a zero in mathematics. I was also told, 'but we really don't know how old it is'. I wondered how can it be labelled 'oldest' if the date is not known?

This led to a paper proposing that a tiny sample be removed from the birch bark and Carbon 14 dating carried out. At that time the proposal was rejected on the understandable grounds that sampling would be required.

More recently I was introduced to Professor Marcus du Sautoy, a well-known University of Oxford mathematician and Simonyi Professor for the Public Understanding of Science. Professor de Sautoy is often in the media, especially in television programmes related to mathematics and the history of mathematics. His particular interest is in zero. When I told Professor du Sautoy about Bakhshali, he came to see it and seemed really engaged and interested.

In 2016 we received a request to borrow one of the leaves from Bakhshali for the exhibition *Illuminating India: 5000 years*

*of science and innovation* from the Science Museum, where Marcus is a trustee. The proposal included a request to have the item carbon-dated.

After much discussion it was decided by Bodley's Librarian to go ahead and organise the dating to be carried out in the University of Oxford's Oxford Radiocarbon Accelerator Unit. The results were so astounding and complicated that we had to go through the data with a 'fine-tooth comb' to check we were happy to release the results.

The simple question, how old is it? No simple answer; three different dates! 224-383 AD, 680-779 AD, and 885-993 AD. Earliest zero? No simple answer; might be a placeholder, not a zero!

The results have produced a lot of controversy and have been reported in over 250 media outlets, bringing this unique manuscript to an audience, who would not necessarily have even thought about the invention of zero or who were not aware of the concept of a placeholder. Linguists in particular are having lively discussions to explain or deny the found dates. So

while we have not come up with a simple statement to the effect that 'Yes, this is the earliest zero and it is x years old', our endeavours brought about something much more difficult yet of much greater interest.

Dr David Howell  
Head of Heritage Science, Bodleian Libraries

Professor Marcus du Sautoy examining  
the Bakhshali manuscript.  
Photo: David Howell.



## REDISCOVERY OF GEORGE BUTTERWORTH'S SONG 'CROWN WINTER WITH GREEN'

Shortly before Christmas 2016, the composer George Butterworth hit the headlines when an early song by him, which was thought to have been lost, was identified in the Bodleian.

George Sainton Kaye Butterworth (1885-1916) was one of the most promising English composers of his generation, but his life was cut short when, aged 31, he was killed at the Battle of the Somme. A highly self-critical composer, before going off to war he destroyed all but the handful of works by which he is known today, notably his song-settings of A.E. Housman's poems from *A Shropshire lad*, the orchestral rhapsody of the same name, and an orchestral idyll *The banks of Green Willow*, which are generally considered to be masterpieces.

The 'new' three-page manuscript score is a setting of a short festive poem by Robert Bridges, beginning with the words 'Crown Winter with green'. The song was listed in a privately printed memorial volume which Butterworth's father produced in 1918 as a tribute to his son, in which it is stated that a friend had sent him copies of two of his son's early songs, 'Crown Winter with green' and 'Haste on, my joys', both settings of Bridges's poems. The songs subsequently disappeared and have since been listed as 'lost' in the Butterworth literature.

It transpires that the 'Crown Winter' manuscript had lain unnoticed among the papers of the Butterworth Trust before being transferred to the Bodleian some years ago. Its identity as one of the two 'lost' songs did not become known until

it emerged – during ongoing cataloguing work – in 2016, conveniently coinciding with the centenary of the composer's death. The other song, 'Haste on, my joys', had earlier been discovered in the Vaughan Williams Memorial Library and published in 2001. The 'Crown Winter' manuscript has much in common with it, bearing the same inscription 'Music by G.S.K.B.' in the top left corner, and being almost certainly written in the same (as yet unidentified) hand.

Evidently an early work, 'Crown Winter

with green' may not be a masterpiece, but it can perhaps be seen as a small step on the path towards Butterworth's musical maturity.

Most of his surviving music manuscripts are now in the Bodleian, along with his war diaries, letters, photographs, and a fascinating scrapbook which contains much of the original material on which the memorial volume was based. There is also a remarkable film of Butterworth Morris dancing, taken on a Kinora 'flipbook' machine in 1912, now freely accessible on YouTube.



Martin Holmes  
Alfred Brendel Curator of Music,  
Bodleian Libraries

Top page of Butterworth's song  
Crown Winter with green  
(MS. Mus. c. 664).

## NOTABLE CATALOGUES

### W. H. F. TALBOT CATALOGUES

Very few inventions are amply documented from the moment of their conception through to their perfection. William Henry Fox Talbot (1800–1877) conceived the art of photography in 1833, achieved his first images by 1834 and revealed the art to the public in 1839. By the time he ceased taking photographs in 1846, he had created more than 4,000 distinct images that survive in the form of more than 25,000 hand-made negatives and prints. Collectively, they map out the technical and aesthetic progress of the new art from the first days of its infancy to the eve of its maturity. Equally, they dramatically document the emergence of Talbot himself as the first photographic artist. Captured in silver are cities that have changed, people long passed, objects of virtue and those of everyday utility, timeless depictions of light and shade.

Professor Larry J. Schaaf has studied this body of work for nearly half a century, building databases and relating the images to Talbot's copious notebooks and correspondence. The Bodleian Libraries, with the help of generous sponsors, is now in the process of making the fruit of this research freely available through *The William Henry Fox Talbot Catalogue Raisonné*. Talbot's work is held in many private and public collections worldwide and this online catalogue makes it possible to examine scattered examples side by side. It also forms the visual companion to Schaaf's *Correspondence of WHFT*, which put transcriptions of 10,000 of Talbot's letters online starting in the late 1990s.

The *Catalogue Raisonné* covers Talbot's experiments before the public announcement of the art in January 1839. That summer he sent an example of a photogenic drawing of a peony leaf to his friend, the Italian botanist Antonio Bertoloni, proudly signing it on the verso 'H.F. Talbot photogr. 1839'. This photogram was made by placing the leaf directly on the sensitive paper and placing the package in the sunshine – Nature produced the drawing through the magic of physics. By 1843 Talbot had perfected both his chemistry and his vision sufficiently to enable him to make the striking image of 'Part of Queen's College, Oxford'. His brushstrokes in coating the paper are clearly evident in this print. In June 1844, he made additional prints from this negative to form the first plate in his pioneering book, *The pencil of Nature* (1844–1846).

Viewed as physical artefacts, many of Talbot's photographs are objects of beauty and mystery. Each was made by hand on a sheet of paper, exposed to objects under sunlight or in improvised cameras. Negatives were the natural output of this process and many of them were printed, again on a hand-coated sheet of paper.

Not everything Talbot at the Bodleian is occurring in cyberspace. In 2014 the Library acquired – with the help of the Friends of the Bodleian – the personal archive of Talbot and his family. Largely non-photographic, the archive has tremendous potential for greater understanding of the breadth of Talbot's scholarly activities and the world in which he lived.

Of particular importance are the physical artefacts that demonstrate the influences exerted by the women in his family, in particular their educative roles, their shared interests in botany, languages, art, travel, and history. There is a strong connection to Oxford as the Archive includes some of the first pictures of the city. Alongside items related to Talbot's pioneering work in photography, the Archive also sheds valuable light on his personal life, his role managing his estate at Lacock, his life as a Member of Parliament, and his range of intellectual interests.

About 6,000 images and 25,000 records are already accessible in a virtual form, and this corpus is growing constantly. There is also a weekly blog that explores various aspects of Talbot's work: <http://foxtalbot.bodleian.ox.ac.uk>. The *Correspondence* can be consulted at <http://foxtalbot.dmu.ac.uk/letters/letters>. The finding aid for the Talbot Archive at the Bodleian is available at [www.bodleian.ox.ac.uk/dept/scwmss/wmss/online/1500-1900/talbot-fox/talbot-fox.html](http://www.bodleian.ox.ac.uk/dept/scwmss/wmss/online/1500-1900/talbot-fox/talbot-fox.html).

*Professor Larry J. Schaaf*  
Director, *William Henry Fox Talbot Catalogue Raisonné*



*Foglia di peonia, photogenic drawing negative, 1839, Bertoloni Album, The Metropolitan Museum of Art, New York, 36-37.9; Schaaf 2262.*



*Part of Queen's College, Oxford, salted paper print from a calotype negative, 1843. The National Science and Media Museum, Bradford, 1937-1296/3; Schaaf 1461.*

## FIRST ONLINE CATALOGUE OF THE BODLEIAN'S OWN HISTORIC ARCHIVE

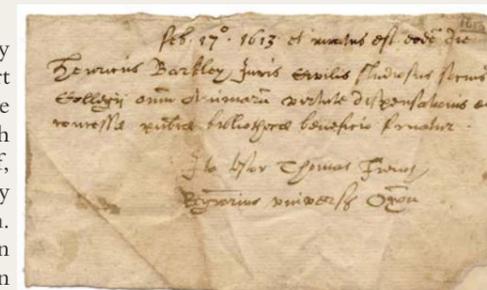
Writing in his *History of the Bodleian Library, 1845-1945* the former Bodley's Librarian, Sir Edmund Craster, thanked the Curators of the Bodleian Library 'for the unrestricted use [...] of their library records'. More recently Mary Clapinson, former Keeper of Western Manuscripts, noted in her *Brief history of the Bodleian Library* (2015) her reliance 'on the library's well-preserved archives'. Indeed it is unimaginable that these narratives of the Bodleian's progress and development over the past centuries could be quite as rich without the documentary evidence provided in the Bodleian's own corporate archive, Bodleian 'Library Records'. The Library Records collection includes papers concerning Library finances; the construction and repair of buildings; the acquisition and cataloguing of collections; correspondence with donors, depositors, and enquirers; and records of readers' admission and book orders.

Work to provide a subject list for Library Records was undertaken by Falconer Madan in 1912 and printed copies of *A subject index for the arrangement of records, correspondence and papers* appear to have been issued from 1913 to 1920. Much of the evidence of this work to standardise the production and retention of the Library's administrative records exists within Library Records itself and now forms part of the historical record.

A handwritten finding aid for Library Records was produced in the 1980s as part of a project to re-classify and catalogue Library Records. This listing, which remained in the hands of Library staff, ensured mediated access to the permanently preserved historical records of the Bodleian. More recently a copy of this listing has been made available from behind a staff desk in the Special Collections Reading Room.

By the early 21st century it was clear that a more universally and remotely accessible finding aid needed to be created. Work began on transcribing the 1980s handwritten listing into Excel spreadsheets in order that these might then be imported into cataloguing software and an online finding aid could be generated.

2016 saw the publication of the first online finding aid for Library Records. The finding aid itself, taking as its basis the handwritten listing, is formed of five main series: A) Administration, B) Collections, C) Public Relations, D) Modern Bodleian Departments (post-1930s), and E) Unofficial Papers. Treasures from the Library Records include the earliest known 'reader's card' from 1613/14 and an admission register from 1940 where on the same page feature the signatures of Iris Murdoch and Philip Larkin. Other records detail the Library's contribution to the war effort with accounts of collections taken on



*The earliest known Bodleian Library reader's card (Library Records c. 1693).*

from other institutions for safekeeping. As a whole this archive is a unique and valuable resource providing evidence for the activities of the Bodleian throughout its 400-year history. The online catalogue forms a gateway to an unrivalled collection of materials for the study of the history of libraries and collecting, intellectual history and the dissemination of knowledge, book and manuscript provenance, book history, manuscript studies, and the development of the librarianship, archives and records management as professional occupations.

The full finding aid can be found at [www.bodleian.ox.ac.uk/dept/scwmss/wmss/online/1500-1900/lib-recs/lib-recs.html](http://www.bodleian.ox.ac.uk/dept/scwmss/wmss/online/1500-1900/lib-recs/lib-recs.html).

*Oliver House,*  
Deputy Superintendent, Special Collections Reading Rooms, Bodleian Libraries

## PEOPLE

### BODLEIAN APPOINTS ITS FIRST EDUCATION OFFICER

The appointment of Rosie Sharkey to a three-year term as Education Officer confirms the Bodleian's commitment to making Libraries collections accessible, in a variety of ways, to learners of all ages. Thanks to funding from the Helen Hamlyn Trust, the Bodleian has now joined our peer institutions, the University museums and the Botanic Garden, in hosting school visits and in presenting a lively programme of events for the public. These events are linked to Bodleian collections and exhibitions, and the participants benefit greatly from the skills and knowledge of Bodleian staff and of students and academics of the University. Ms Sharkey was previously employed in education outreach at the Cambridge University

Library and at the University Church in Cambridge. Since her appointment at the Bodleian in April 2017, she has organized large-scale events, including the first late-night event at the Weston Library around the theme of 'Colour'. Her printing workshops on Self-Publish Saturdays draw from various traditions: European hand-printing, artisanal methods of Latin America, and risography. Ms Sharkey also arranges visits for school groups, enabling pupils to learn from the Bodleian's collections and to benefit from curatorial expertise.

*Dr Alexandra Franklin*  
Project Coordinator  
Centre for the Study of the Book, Bodleian Libraries



*Rosie Sharkey during an outreach session.*  
Courtesy: John Cairns.

## CELEBRATING RUTH BIRD



Ruth Bird.

Many friends and colleagues of Ruth Bird gathered in the St Cross Building on 23 February last year in honour of Ruth's 13 years of dedicated service to the Faculty of Law and the Bodleian Libraries.

As the fourth Bodleian Law Librarian, Ruth's contribution to the development of the Bodleian Law Library's collections and services has assured the Law community of the Bodleian's leading support for the profession. By undertaking, on behalf of the Library, research and consultancy work associated with institutions that include the Max Planck Institute, the Inns of Court, and Myanmar's University of Yangon, Ruth demonstrated the vital relevance of law librarianship to legal scholarship and the role that law librarians have to play in the development of robust and just legal systems.

In Oxford, Ruth's capacity to support every kind of reader and the kindness and care that she showed to her staff, mean that she will be sorely missed. Ruth has also been a pivotal member of the Social Sciences Subject Group and, for two years, was the interim Head of the Social Sciences

Libraries, providing much sage counsel to the department's endeavours.

Embedding the library service firmly within the activities of the Law Faculty has been a driving force for Ruth. The work in developing the legal research and bibliographic skills of students, researchers, and law professionals has been particularly notable and appreciated.

Ruth's retirement will be felt both nationally and internationally. From 2008 to 2011 she was a member of the Council of the British and Irish Association of Law Librarians (BIALL) and from 2013 to 2016 the 1st Vice President of the International Association of Law Librarians (IALL). Both organisations awarded her life membership in recognition of her distinguished career in law librarianship and contribution to the profession. Ruth was elected an Honorary Bencher of the Middle Temple in 2010.

*Louise Clarke, Helen Garner, and Margaret Watson, Bodleian Social Sciences Libraries*

## TRIBUTE TO MICHAEL TURNER (1935-2017)

Michael L. Turner came to the Bodleian as a trainee in 1959, after his National Service, which followed his PPE degree at Keble. He returned as a permanent staff member in 1961, on the completion of his librarianship course at Loughborough. He moved through departments from Oriental to Cataloguing to Printed Books, and finally to one he was instrumental in creating, Conservation. Here he remained under its changed title of Preservation and Collection Care till he retired in 2001.

Michael was a towering presence in the Library throughout his career, probably knowing more about its various activities (and their history) than any contemporary staff member. He supervised the move of the John Johnson Collection of Printed Ephemera from the Oxford University Press to its specially furnished home in the New Library in 1968, and the Harding collection of books and manuscripts relating to music as well as musical scores

from Chicago in 1975 (22 tons in a specially chartered aeroplane). Many years later, he was deemed the best person to manage the Bodleian Old Library Development project, postponing his retirement to see its completion.

His scholarly interest in printing, publishing, and book history took Michael frequently to the United States, where he was a regular lecturer. His ideas of libraries were much influenced by those he visited there, and he proved to be the perfect Secretary of Bodley's American Friends, the younger sibling of our own Friends.

Michael loved to regale his younger colleagues with tales of the Library, especially the eccentricities of many of its staff, and with his death much knowledge of the Bodleian's lore has sadly been lost.

*Clive Hurst  
Former Head of Rare Books, Bodleian Library  
Member of the Friends' Council*



Michael Turner.

## COLIN HARRIS AWARDED HONORARY M.A. AFTER NEARLY 50 YEARS OF SERVICE

In September 2017 Colin Harris retired from the Bodleian after nearly fifty years' service.

'Young Mr Harris' joined the Bodleian in 1967 as a Library Clerk, providing general assistance to readers in Duke Humfrey's Library. Over the next ten years he took on more senior roles in Duke Humfrey's and acquired a considerable general knowledge of the collections. He also developed an abiding interest in the Library's local history and photographic collections.

In 1980 Colin successfully applied for the newly created post of Principal Library Assistant in the Department of Western Manuscripts, and moved from Duke Humfrey's to the Modern Papers Reading Room (Room 132) in the New Bodleian. With expertise, unfailing patience, and personal touch, he advised readers on all aspects of the modern collections.

In 2008 Colin also assumed responsibility for the day-to-day running of Duke Humfrey's, and was made Superintendent

of the Special Collections Reading Rooms. When the New Bodleian closed its doors in 2011, Colin ensured that the excellent reader service continued, firstly at the Radcliffe Science Library, and from October 2014 in the new Weston Library.

The outstanding feature of Colin's career was his dedication to all types of library reader, from senior academics to Masters students, from professional writers to amateur historians. This dedication was recognised by the University when, on 18 July 2017, Colin received an Honorary M.A. in the Sheldonian Theatre. The honour, which is only conferred on university staff in exceptional circumstances, recognises not just the length (nearly fifty years) but the quality of Colin's service to the Bodleian and its readers. Our warmest congratulations go to Colin! We also welcome Colin as a new Life member of the Friends.

*Dr Christopher Fletcher  
Keeper of Special Collections, Bodleian Libraries*



*Colin Harris, Courtesy: Jo Maddocks.  
Member of the Friends' Council*

## NEW MEMBERS

*We have much pleasure in welcoming the following new Friends (this list continues that published in the Summer 2016–Winter 2016/17 Newsletter)*

H. Adams & M. Bryan, Cookham, Berkshire  
K. Arnold-Forster, Oxford  
J. Becker, Woodstock, Oxfordshire  
G. Bird, Thame, Oxfordshire  
B. Bishop, Witney, Oxfordshire  
S. Blackmore & D. Wiltshire, Warminster, Wiltshire  
P. & M. Buckingham, Witney, Oxfordshire  
H.L. Chow, Naucalpan de Juárez, Mexico  
J. Cotton, Campbell, Australia  
P. & J. Dean, Cleeve Prior, Worcestershire  
K. Dhammasami, Oxford  
C. Donovan, Oxford  
S. Garrod, Oxford  
P. Goldsbrough, High Peak, Derbyshire  
D. R. Haines, Wokingham, Berkshire  
W. Hanrott, Oxford  
C. G. Harris, Oxford

M. L. Houssemayne du Boulay, Salisbury, Wiltshire  
S. Kelorita, Staines-upon-Thames, Surrey  
M. Kitchener, Highworth, Wiltshire  
C. & M. Kohler, Dorking, Surrey  
V. Love, London  
L. Malm, Oxford  
H. Marks, Oxford  
V. & J. Mendes, Oxford  
L. Miller, Banbury, Oxfordshire  
P. & S. Minger, Alameda, California, USA  
A. Moore, Oxford  
R. Napper, Oxford  
C. Neale, Oxford  
M. Nottingham, Oxford  
J. Pettifer, Oxford  
S. Ribeiro, Oxford  
J. & C. Rolfé, Oxford  
I. Santiago Gonzalez, Oxford  
S. P. Shaw, London  
C. Spitz, Rio Rancho, New Mexico, USA  
D. Sprigings & N. Robinson, Oxford  
P. J. R. & L. R. Stopford, Oxford

A. F. Sutton, Bury St Edmunds, Suffolk  
A. Tarantello, Oxford  
N. Thomas, Bognor Regis, West Sussex  
D. Thompson, Fresno, California, USA  
D. & J. Triffitt, Oxford  
J. Vale, Wheatley, Oxfordshire  
J. Vickery, Oxford  
J. & R. Whitley, Ulverston, Cumbria  
H. C. Yates, Marching Green, Essex  
J. Zeligs, Marina, California, USA  
*and many more members who wished to remain anonymous.*

## APPEAL FOR LIBRARY VOLUNTEER GUIDES

The Venue Services Department is looking to recruit four or five new volunteers to take guided tours round the Old Bodleian Library as part of our public tours programme.

Full training will be provided, and a commitment of four tours per month is requested. This is a wonderful opportunity to learn about the history of the Bodleian and to share your enthusiasm with our visitors.

You will join our experienced team of volunteer guides, and will be able to meet them at various talks and events organised throughout the year. We value the contribution that our guides make and look forward to welcoming newcomers to the team.

If you are interested in becoming a volunteer guide and would like to apply, please contact Cath Poucher, Tours Coordinator, on 01865 287400 or email [tours@bodleian.ox.ac.uk](mailto:tours@bodleian.ox.ac.uk).

