

# Bodleian Library Friends' NEWSLETTER

Summer 2011 and Winter 2011/12

## FRANZ KAFKA LETTERS RESCUED THROUGH HISTORIC COLLABORATION

Franz Kafka is one of the most influential writers of the 20th century and a cultural icon. He grew up in Prague when it was part of the Austro-Hungarian Empire, in a German-speaking Jewish family. To some it comes as a surprise that the majority of the author's manuscripts are held in the Bodleian Library. The fascinating story of the manuscripts' journey culminating in Oxford will be retold in the next issue of *The Bodleian Library Record*.

A separate collection of over 100 letters and postcards written by Kafka to his favourite sister Ottilia, together with additional correspondence to her, was added to the Bodleian's main Kafka archive in 1970 on a loan basis. In April 2011 these significant private conversations were to be sold at auction in Germany. The asking price was naturally high and very likely to escalate. It was feared that this collection would share the same fate as another group of Kafka's letters, those to his fiancée Felice Bauer, which were bought in 1987 by a private collector and never seen since. It was therefore crucial that the Ottilia letters remained in an academic institution where they would be accessible to all.

The Bodleian knew that its main rival at the auction would be the Deutsches Literaturarchiv in Marbach, but rather than competing with each other, the two institutions decided to form a partnership. This idea stimulated generous support from both private and institutional donors including Friends of the Bodleian. With the sellers' willingness to withdraw the letters from the open market, we were able – after

round-the-clock negotiations – to purchase the collection jointly at the very last minute. It was a historic moment: never before had libraries formed an international alliance to rescue material that was beyond an individual library's reach.

Colleagues in Marbach marked this innovative stewardship with a summer exhibition of all the Ottilia letters and postcards. Oxford celebrated the agreement on 24 October with a symposium in the Sheldonian Theatre. It began with members of the Oxford University Dramatic Society (Sam Plumb and Archie Cornish) acting out the first scene from Alan Bennett's witty play *Kafka's Dick*. A lecture by a leading Kafka scholar, Professor Ritchie Robertson, followed. The audience then had an opportunity to pose questions to panellists Ulrich von Bülow of the Deutsches Literaturarchiv; Richard Ovenden of the Bodleian; Ritchie Robertson, Taylor Professor of German at the University of Oxford; and the chairperson, Professor Katrin Kohl of Jesus College. The pertinent questions related to Kafka manuscripts and wider issues of authors' privacy.

Throughout the month of October on view in the Proscholium was a 'mesmerising' (according to one visitor) Kafka exhibition. The display included highlights from the main Bodleian collection: autographs of *The Metamorphosis* showing the famous first sentence 'Als Gregor Samsa...', *America* with a list of chapters titled by the author himself, and the ending of *The Castle* poignantly stopping in mid-sentence. In addition, a



*Franz Kafka with his sister Ottilia in Zürau, 1917/18, MS. Kafka 55, fol. 7.*

selection of the Ottilia letters was grouped into four topics: 'Kafka's Library', 'His Health and Diet', 'Places He Visited' and, of course, 'Kafka the Brother'.

Perhaps this pioneering collaboration between Oxford and Marbach will be the first of many joint academic ventures – with an extended programme of international conferences; exchanges of academics; workshops on editing, translating, and creative writing; joint exhibitions; and other projects.

*Margaret Czepiel  
Special Collections & Western Manuscripts*

## BODLEIAN LIBRARIES RECEIVE \$3 MILLION DONATION TOWARDS WESTON LIBRARY

Three million dollars has been donated to the Bodleian Libraries by Charles and George David in memory of their father, Charles Wendell David. The donation will be marked by naming the New Bodleian 'penthouse' reading room in his honour when the building reopens in 2015 as the Weston Library.

Charles Wendell David came from a 19th-century agricultural background in America,

attended Oxford as a Rhodes Scholar, and went on to careers in the United States as a medieval historian and pioneering university librarian. His sons, Charles and George David, said 'The Charles Wendell David Reading Room celebrates a life of scholarship, marked by our father having benefited from and provided opportunities to others. The lesson is the enduring and great power of education and the obligation on each of us – whether families,

individuals, institutions or communities – to provide this freely and generously'.

The donation brings the Weston Library appeal fund to £67 million towards a goal of £80.48 million.

*Oana Romocea  
Acting Deputy Head of Communications*

## NEW BODLEIAN CLOSES ITS DOORS AFTER 70 YEARS

At the end of July 2011 the New Bodleian in its present guise was closed permanently following more than 70 years of service to the University. Over the next three years the building will undergo major renovation and redevelopment, and will reopen as the Weston Library in 2015.

Known to readers, scholars, visitors, and the Oxford community as a book fortress housing more than 3 million books, 1 million maps, 1.5 million items of ephemera, and 10,000 medieval manuscripts, the New Bodleian has been in major need of transformation and upgrading.

The closing down was marked by a celebration in the New Bodleian Reading Room, the same room where the opening ceremony attended by King George VI took place in 1946. The event was attended by over 150 staff members new and old, including Roy Beesley who began working at the Bodleian in 1934, before the New Library was built.

Dr Sarah Thomas, Bodley's Librarian, quoted in her speech from a report written by one of her predecessors, Sir Edmund Craster, who had developed the detailed plans for a new library building, and had commissioned the architect Giles Gilbert Scott to design it: 'To replace an old library by an entirely new one is a comparatively simple matter. But to retain and transform the old and add to it a great new library building is much more

complex'. These words are still true today, as the Library management have spent the last six years planning for the transformation of the New Bodleian.

Dr Thomas went on to thank the donors and supporters who have contributed to the renovation project, the large number of University staff who have been involved in preparing the building for renovation, and the Library staff who helped empty the building and 'endured disruption of their workplaces, work processes, and the materials they work with, whether print, manuscript, or electronic'.

The event ended with a piper escorting Bodley's Librarian and the newly-acquired manuscript of Jane Austen's *The Watsons* as the final item to leave the building.

To mark the event, the Bodleian has also launched a public appeal (published in *The Oxford Times*) for people who were associated with the New Bodleian to come forward with their memories. If you or someone you know recalls memories of the New Bodleian, the Library would like to hear from you. Please send an email to Oana Romocea at [oana.romocea@bodleian.ox.ac.uk](mailto:oana.romocea@bodleian.ox.ac.uk) or call her on 01865 277627.

*Oana Romocea*  
*Acting Deputy Head of Communications*



*Large road crane installs pieces of a more permanent crane inside the New Bodleian.*  
*Photo by Nick Cistone.*

## THE GLADSTONE LINK (PREVIOUSLY UNDERGROUND BOOKSTORE)

The Gladstone Link is a new area of the Bodleian Library for open-shelf library material accessible to readers, the first in these buildings since 1912. There is shelf space for an additional 270,000 items, roughly doubling the open shelf provision in the Bodleian Library to around 500,000. The Library has also taken the opportunity to link the Old Bodleian Library and the Radcliffe Camera, connecting the reading rooms for the first time, and to create 120 extra reader spaces, as well as facilities such as reader terminals and photocopiers. The entrance to the Gladstone Link is via the North Staircase of the Old Bodleian or via the Lower Camera Reading Room in the Radcliffe Camera. In the Gladstone Link readers can orientate themselves by remembering that the blue wall represents 'B' for Bodleian and the red wall represents 'R' for Radcliffe Camera. Redevelopment of the Underground Bookstore into the Gladstone Link has been made possible by the decision to remove low-usage books to the Book Storage Facility in Swindon. This has freed up space for more open-shelf material and provided an additional 1,674 square metres of space in what was previously the old Underground Bookstore. The Libraries have

analysed bookstack requests and other data to ensure that the most requested items that have been fetched for readers by staff are moved to open shelves.

The Underground Bookstore was built between 1909 and 1912 as an overflow book storage facility on two floors. The refurbishment has been designed to respect the architectural heritage of the space, providing a mixture of fixed and mobile shelving capable of housing 270,000 books and offering informal study areas for readers. The plan preserves as a historic display a proportion of the Gladstone bookshelves which were originally manufactured at the local Eagle Ironworks in Jericho, Oxford, and used on the main level of the bookstore. These shelves, which are designed to hang on rollers from the beams or the roof frame, were so called because they were suggested by W.E. Gladstone, Victorian Liberal Prime Minister and Oxford graduate. The refurbished area and the tunnel will be known collectively as the Gladstone Link in his honour.

*Oana Romocea*  
*Acting Deputy Head of Communications*



*Section of the Gladstone Link.*

# FIHRIST – THE GATEWAY TO ISLAMIC MANUSCRIPTS

British institutions preserve important collections of Islamic manuscripts including many early and rare items. To date these collections have been relatively inaccessible and do not get the exposure they deserve as information about them can be scant or only available in old printed catalogues, some of which were written in Latin.

In late 2009, following on from a successful bid as part of the Joint Information Systems Committee's (JISC) Islamic Studies Programme, the Bodleian Libraries and Cambridge University Library embarked upon a groundbreaking joint project to create an online catalogue of their Islamic manuscript collections. The Oxford and Cambridge Islamic Manuscripts Catalogue Online

(OCIMCO) project teams used a TEI/XML schema to convert printed catalogue records of nearly 10,000 separate works in Arabic, Persian, and Turkish, and create a searchable online database of these works. Oxford created nearly 5,000 online records of its Arabic manuscripts based on the old catalogue cards, which were previously only available in the Bodleian's Oriental reading room. Cambridge converted information in existing printed catalogues into around 5,000 online records. Launched in February 2011, the resulting website [www.fihrist.org.uk/](http://www.fihrist.org.uk/) was named *Fihrist* after the famous *Kitāb al-Fihrist*, the catalogue of Ibn Nadīm, a bookseller in 10th-century Baghdad, containing a list of every book known to him. Further JISC funding in 2011 allowed

*Fihrist* to become multi-institutional and develop into the 'gateway to manuscripts in the Arabic script', and to date there are eight contributing institutions including the British Library and the Royal Asiatic Society. *Fihrist* is continuing to develop and expand, and, thanks to a grant from the Barakat Trust, a project to add Oxford's Persian manuscript records to *Fihrist* is currently underway; and it is a long-term goal of *Fihrist* to provide digital images of the manuscripts for which catalogue records are now publicly available.

Alasdair Watson  
Middle Eastern & Islamic Manuscripts

## BODLEIAN ITEMS INSCRIBED ON UNESCO REGISTER

On 23 May 2011 two items from the Bodleian were inscribed on the UK Memory of the World Register: the Gough Map and the manuscript of *Cura Pastoralis*.

UNESCO established the Memory of the World Programme in 1992. Impetus came originally from a growing awareness of the parlous state of preservation of, and access to, documentary heritage in various parts of the world. War and social upheaval, as well as severe lack of resources, have worsened problems which have existed for centuries. Significant collections worldwide have suffered a variety of fates. Looting and dispersal, illegal trading, destruction, inadequate housing and funding have all played a part. Much has vanished forever; much is endangered.

Both collections and individual documents may be inscribed on the Register. Since its establishment a further strand has developed of material not under threat, but significant for its influence on human thought and life, or for its iconic status representing important moments or stages in history or culture. The Magna Carta is an example – the four surviving 1215 engrossments are inscribed on the Register in recognition of the enormous influence the document has had on the development of human liberty.

National registers have been established in many countries (and some world regions); they recognise the significance of documents whose influence has been national rather than international. The UK register was inaugurated in 2010, and the Bodleian's inscriptions formed part of the second round of inscriptions.

King Alfred's translation from the Latin of Gregory's *Cura Pastoralis* ('Pastoral Care') is a manuscript dating from around 890, and is the earliest surviving book written entirely in the English language. It can be linked directly with King Alfred as it is his translation from the Latin into Anglo-Saxon and bears a unique and salutary preface about the decline of learning among his people, in the form of a letter from the King to Waerferth, Bishop of Worcester. The book was prepared with great rhetorical sophistication at a crucial time in the nation's political and cultural development as an instrument to consolidate learning and to forge national identity. Alfred sent copies of his translation (prepared by professional scribes rather than written out by the King himself) to each of his bishops and it is supposed that he included with them an aedel, or pointer to follow text – a famous jewelled example is one of the Ashmolean Museum's great treasures, the 'Alfred jewel'.

The Gough Map, dated to the 14th century, is the most important and most enigmatic cartographic representation of Great Britain from the medieval period. It is the earliest surviving route map of Britain, and the earliest surviving map depicting Britain with a recognisable coastline. It depicts over 600 towns and villages. Despite the wealth of information conveyed by the map, little is known of its creation, its purpose or its intended audience. The map's allure has long attracted the attention of a broad range of interested parties, ranging from the academic community to genealogists. There is no record

of any similar medieval map at such scale or accuracy. Though we know nothing of the map's history before the late 18th century, it clearly became internationally influential in cartographic depictions of Britain in the early modern period, informing among others Sebastian Münster's edition of Ptolemy's *Geographia* (Basle, 1540) and Mercator's *Angliae, Scotiae & Hiberniae Nova Descriptio* (Duisburg, 1564).

Michael Heaney  
Executive Secretary, Bodleian Libraries



United Nations  
Educational, Scientific and  
Cultural Organization



Cura Pastoralis  
Inscribed on the UK Register in 2011  
Memory of the World

JANE AUSTEN'S *THE WATSONS*

On 14 July 2011 the Bodleian Library acquired at auction at Sotheby's, London, the only known fiction manuscript in Jane Austen's hand still in private ownership. The manuscript had descended from Austen's sister Cassandra to her niece Caroline Austen, and it was in Caroline's possession when first published in 1871 by her brother James Edward Austen-Leigh, who named it *The Watsons*. In 1915 Caroline's nephew, William Austen-Leigh, caused some dismay in the family when he divided the manuscript, presenting the first six leaves to a charity sale in aid of the Red Cross Society. This portion was subsequently acquired in 1925 by the Morgan Library, New York, where it remains. The larger portion was in Austen-Leigh family ownership until 1978 when it was sold, first to the British Rail Pension Fund and again in 1988 to a private bidder.

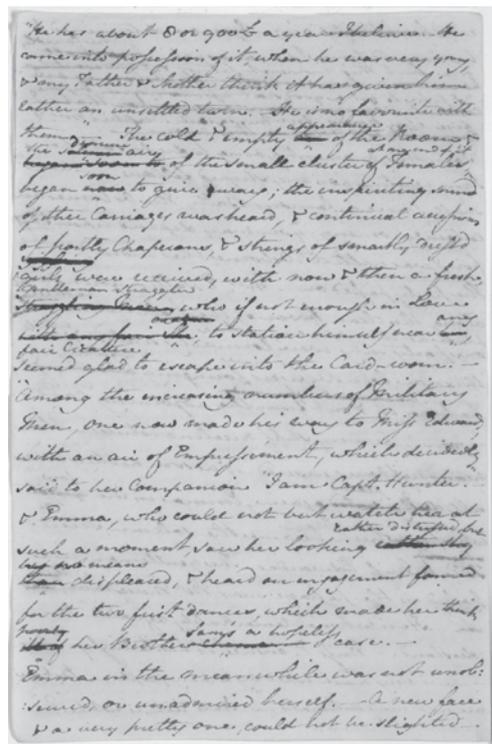
Probably drafted in Bath in 1804-5, *The Watsons* marked a decisive turning point in the kind of fiction Jane Austen was writing – towards a darker and more realistic style of social criticism. Though never completed for publication, material from it was redeployed, notably into *Mansfield Park*. In aesthetic terms, the Bodleian manuscript is of immense value:

68 pages of closely written text, filled with deletions and revisions, it represents Austen's extant draft of a novel in process of development. There are no manuscripts for her famous six novels.

Not only of interest for its linguistic text (its words), *The Watsons* also offers a unique opportunity to study Austen's method of making homemade booklets as her usual writing surface. Formed of a series of nine small four-leaf booklets, cut down and folded from larger sheets, the tightly structured manuscript literally demonstrates the famous economy of her art at the physical level.

With its purchase by the Bodleian Library, made with the assistance of the Friends of the Bodleian, *The Watsons* is at last held for the nation. It joins the juvenile notebook, 'Volume the First', making the Bodleian's one of the foremost collections of Austen's manuscripts in the world.

Professor Kathryn Sutherland  
St Anne's College, Oxford



Page from the manuscript of Jane Austen's *The Watsons*, MS. Eng. e. 3764.

BYRON COMMONPLACE BOOK

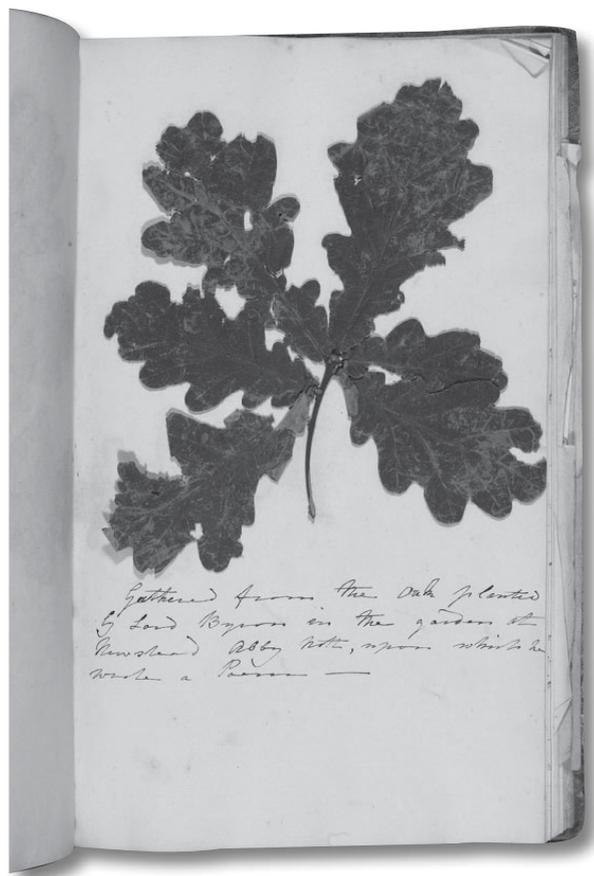
This album of Byroniana was kept from around 1805 by members of the Parkyn family, including Frances Parkyn ('Miss Frances') who has the distinction of being mentioned by Byron in the first letter in volume one of *Byron's Letters and Journals* edited by Leslie A. Marchand (London: John Murray, 1973). The poet writes from Newstead Abbey on 8 November 1798 to his aunt Charlotte Parker: 'I have sent a young Rabbit which I beg Miss Frances will accept off and which I promised to send before'.

It was with the Parkyn family that Byron stayed in Nottingham while he was being tutored and while his foot was being doctored by the quack Lavender. Frances and her sister Margaret apparently fell in love with Byron and later wrote him many letters (now in the John Murray Archive at the National Library of Scotland). The album includes Byron poems with variants; poems by Frances, responding to poems by Byron; various souvenirs from Newstead, given to her by Byron himself, including leaves from trees on the estate. There are also notes, cuttings, and other material

relating to Byron's mother. The album is one of the earliest examples of captured Byron 'trophies', for which there was extraordinary competition among Regency ladies.

The volume featured in the recent Duke Humfrey's Night and attracted a number of donations. Friends of the Bodleian completed the purchase.

Dr Christopher Fletcher  
Keeper of Special Collections



Page from the commonplace book of Byroniana.

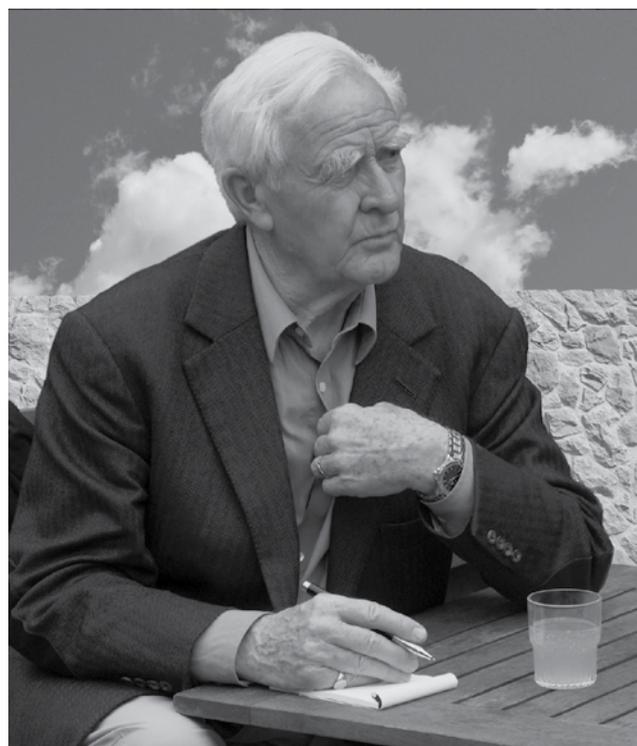
## JOHN LE CARRÉ

The award-winning novelist John le Carré has deposited his archive in the Bodleian Library, with the intention that it should become its permanent home in lieu of death duties in the fullness of time. 'I am delighted to be able to do this,' le Carré writes, 'Oxford was Smiley's spiritual home, as it is mine. And while I have the greatest respect for American universities, the Bodleian is where I shall most happily rest'. Almost 500 boxes of literary papers have already arrived and been catalogued, and to mark the occasion a selection of manuscripts, books, and photographs was displayed to members of the public in the Divinity School for World Book Day on 3 March 2011. Three of le Carré's own favourite novels were featured – *Tinker Tailor Soldier Spy* (1974), *The Tailor of Panama* (1996), and *The Constant Gardener* (2001) – with the *Tinker Tailor* material proving particularly popular in the run-up to the September release of the film starring Gary Oldman. Multiple manuscript drafts of the novel reveal that it was extensively rewritten during the course of composition and that one of its original titles was 'The Reluctant Autumn of George Smiley'. Also on display were le Carré's 'Tools of the Trade', including his famous Parker Duofold pen; a pair of scissors and a stapler, which he

uses to cut and fasten his amended handwritten and typed drafts together; and a well-padded cushion on which to rest his arm while writing.

John le Carré is the pseudonym of David John Moore Cornwell. Born in 1931 he was educated at Sherborne School and the universities of Berne and Oxford, where he read Modern Languages at Lincoln College. While he was working for the British Foreign Service in Germany he wrote *The Spy Who Came in from the Cold* (1963), the success of which enabled him to become a full-time writer. He is currently the author of 22 novels and patron of The Constant Gardener Charitable Trust.

*Dr Judith Priestman  
Special Collections & Western Manuscripts*



*John le Carré, 2009.*

## EXHIBITIONS AND OTHER LIBRARY EVENTS

### TREASURES OF THE BODLEIAN

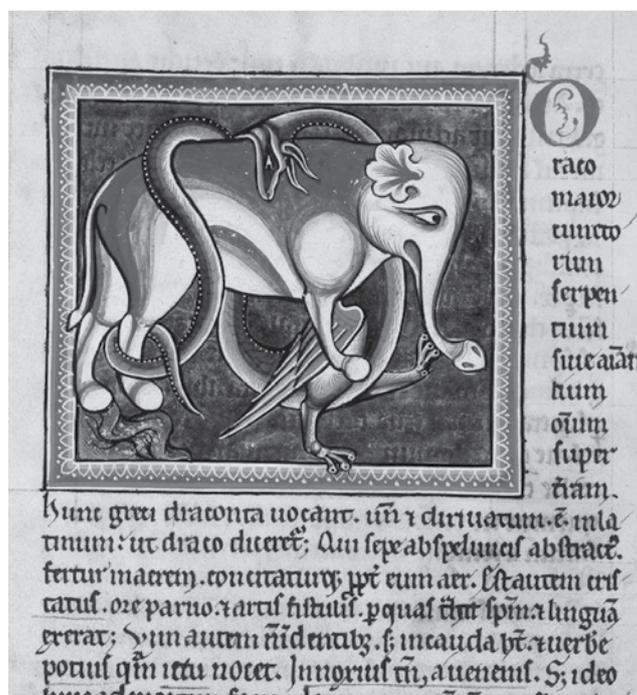
30 SEPTEMBER – 23 DECEMBER 2011

In a letter written in Egypt in the 2nd or 3rd century AD a boy complains to his father: 'If you don't send for me, I shan't eat, I shan't drink. So there!' In a 16th-century manuscript an Aztec bride and groom sit facing each other on their wedding night, their clothes ceremonially knotted together. In a medieval bestiary a dragon coils itself around an elephant. A wireless operator's log records the faint, final signals from the stricken *Titanic*: 'Sinking We are putting passengers and ----- off in small boats ----- weather clear'. These are some of the remarkable items visitors were able to see in this year's winter exhibition.

*Treasures of the Bodleian* rehearsed ways in which the permanent exhibition gallery in the Weston Library might be arranged when it opens in 2015. Suggestions were invited from all members of staff, curators were consulted, and after due deliberation 70 exhibits were selected from the 9 million items in the Bodleian Libraries. Dating from the 1st century AD to 2002, and originating from diverse parts of the world, these items were grouped into broad themes: 'The Classical Heritage', 'Maps and Boundaries', 'The Sacred Word', 'The Animal Kingdom', 'The Plant Kingdom', 'Foul Papers and Fair Copies', 'Scientific Observation', 'Mathematics', 'Moments in History', and 'The University and its Library'.

A few books and manuscripts were always going to be included in the exhibition – celebrated treasures such as Magna Carta, the First Folio of Shakespeare's plays, and the Gutenberg Bible. They were joined by books, manuscripts, maps, and objects notable for their beauty, their age, their scholarly importance, together with more unexpected items, such as an admission ticket for the great Suffragette gathering in Hyde Park in 1908, and the first ten Penguin books. Choosing one treasure over another is, inevitably, a subjective business, and visitors to the exhibition have been invited to offer their own views. The debate continues on the accompanying website: [treasures.bodleian.ox.ac.uk](http://treasures.bodleian.ox.ac.uk).

*Stephen Hebron  
Curator, Treasures of the Bodleian*



*Detail from The Ashmole Bestiary,  
MS. Ashmole 1511, fol. 78v.*

# MANIFOLD GREATNESS: OXFORD AND THE MAKING OF THE KING JAMES BIBLE

22 APRIL – 4 SEPTEMBER 2011

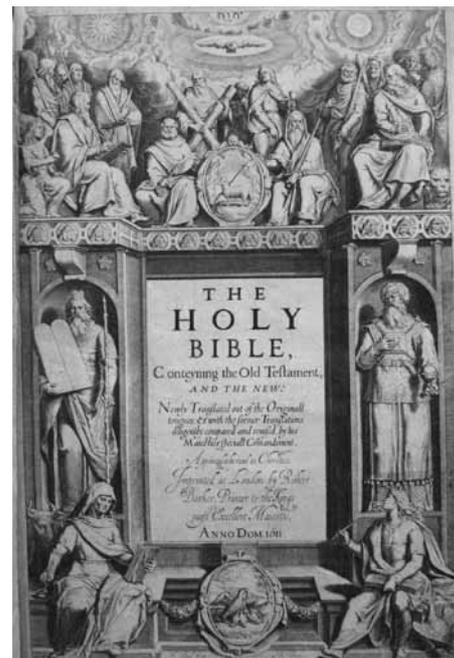
Oxford has a long tradition of Bible translation and publication, and so the Bodleian was delighted to be able to play an important role in the celebrations of the 400th anniversary of the publication of the King James Bible during 2011 by means of its exhibition, *Manifold Greatness: Oxford and the Making of the King James Bible*, which ran from April to September and welcomed a record-breaking 58,000 visitors. The exhibition provided a rare opportunity for members of the public to encounter the key surviving materials that bear witness to the process of translation, such as the Bodleian Bishops' Bible that contains annotations from the translators' work, and John Bois's notes (loaned by Corpus Christi College) that record the discussions over the final version of the translation. The rich holdings of the Bodleian in medieval Biblical works and translations also enabled visitors to learn more about the roots of the King James Bible in earlier times by displaying treasures such as MS. Junius 11,

a unique Anglo-Saxon manuscript containing poems on Biblical themes, and examples of the Wycliffite Bible translation of the late 14th century and the early 16th-century version by William Tyndale.

A unique element in the Bodleian exhibition was the display of archival material and books relating to the translators who comprised the two translating committees that met in Oxford at Merton and Corpus Christi Colleges (four other committees met in Cambridge and Westminster). Of particular significance in this regard were John Rainolds and Henry Savile, whose wide intellectual interests were amply represented in the exhibition.

*Manifold Greatness* welcomed visitors from across the globe and the local area, and was the subject of generous coverage in *The Oxford Times* and on local TV and radio stations.

*Dr Helen Moore*  
*Corpus Christi College, Oxford*



*Front page of the King James Bible, Bib. Eng. 1611 b. 1.*

## OXFORD LITERARY FESTIVAL

In the spring of 2012 the Bodleian Library will enter the decennial season as co-host of *The Sunday Times* Oxford Literary Festival. Our support for this major event in the Library calendar commenced in April 2003 and has progressively grown in scale and stature, as in recent years we have worked to increase the profile of the Library and access to it. In keeping with previous years we plan to play host for two days of the Festival. The words of Chris Fletcher during the 2009 festival perfectly explain the part we play in it: 'The Bodleian is keen to work with the Oxford Literary Festival to introduce a wide audience of festival goers to its spectacular collections, beautiful buildings and knowledgeable staff. Where possible we try to host events that have some special significance in terms of the Library's holdings'. Sessions are staged in the Divinity School and there is an opportunity to see even more of our historic spaces on our popular behind-the-scenes tours (Duke Humfrey's Library and Radcliffe Camera). The

guides for the latter import years of collective wisdom and tours are often fully booked. Our programmes comprise talks or panel discussions with (usually) an accompanying exhibit in support of them.

Our scope and focus for the individual events is as broad as the Library's collections themselves and provides something for everyone. Last year, for example, saw a session by Alan Garner on his 'Legend of Alderley' and Sir Roy Strong on the English landscape (both of their archives have now been committed to the Library's care) and on another day a South Asian Literature panel sat discussing the rich variety of writing from the Subcontinent and the Indian diaspora. This year, the deltiologists were entertained by artist and collector Tom Phillips's illustrated talk on the Postcard Books. (The official portrait of Bodley's Librarian, Reg Carr, was from Mr Phillips's brush, and he further cemented his association with the Library by depositing with us his collection of aforementioned postcards, select items of

which are being reproduced in a series of books by Bodleian Library Publishing). Again, the endeavour to cater for every interest saw us feature in 2003 Roger Highfield's 'The Science of Harry Potter', attracting younger visitors to the site of Hogwarts Infirmary, and in 2009, for students of cuisine, Professor Zancani's 'Renaissance Cookery' drawing on a number of the Library's culinary manuscripts to track changes in taste.

At the present time we are in the process of planning our programme as co-hosts for 2012 and we can give assurance that what we offer will be up to standard in terms of range and imagination. The dates for your diaries are Saturday 24 and Sunday 25 March.

*Wilma Minty*  
*Special Collections & Western Manuscripts*

## THE FRIENDS' ANNUAL GENERAL MEETING, 30 JUNE 2011

The title of the Friends of the Bodleian AGM lecture was 'The King James Bible, after all the fuss' – happily coinciding with the Library's summer exhibition *Manifold Greatness: Oxford and the Making of the King James Bible*. The speaker was Diarmaid MacCulloch, Professor of History of the Church at the University of Oxford, prize-winning author and TV presenter.

Professor MacCulloch began with the observation that the Bible has always had a propensity for causing contention. He surveyed the earlier English translations of the Bible, both 'authorised' and 'unauthorised', including the Geneva Bible, of which an inscribed copy was presented to the Bodleian Library by Queen Elizabeth I. He then discussed King James I himself and his reasons for wanting a new translation. The speaker put the success of the scholarly translation down to the uniformity of the Bible's voice which helped to settle some of the political and religious issues that arose during the troubled reign of Charles I. It also provided a common ground for both the Scots and the English. The Bible became an important enterprise for the British at home as well as the expanding British Empire.

Professor MacCulloch suggested that the Bible really should be seen as 'a library of

books' containing concepts that individual theologians tackled in various and sometimes contradictory ways. It certainly is not 'like a highway code, full of simple answers', but in some ways rather a book of questions, through which a picture of God gradually emerges. Even now, with its archaic language and a wealth of other translations available, the King James Bible still makes an enduring impact, a subject which was further discussed by the Friends over refreshments in the Divinity School.

The Friends were then invited to a very special event, the unveiling of a portrait of Dr Reg Carr, Director of Oxford University Library Services and Bodley's Librarian between 1997 and 2006. Painted by Tom Phillips, CBE, RA, the portrait was unveiled by the artist, who explained (with appropriate anecdotes) the symbols seen in the picture. During the evening Dr Carr reminisced with guests about the times that led to the integration of library services at the University of Oxford.

A Bodcast of Professor MacCulloch's lecture is available at [www.bodleian.ox.ac.uk/about/exhibitions/bodcasts](http://www.bodleian.ox.ac.uk/about/exhibitions/bodcasts).

*Margaret Czepiel*  
Secretary of the Friends of the Bodleian



*The Friends' AGM in the Sheldonian Theatre, 2011.*



*Dr Reg Carr's portrait painted by Tom Phillips, CBE, RA.*

## CELEBRATING DUKE HUMFREY

On Saturday 15 October 2011 Bodley's Librarian and I were delighted to welcome over 100 Friends to celebrate our second Duke Humfrey's Night with a reception in the Divinity School and a display in Duke Humfrey's Library of 57 items which were urgently in need of sponsorship for conservation or acquisition. The materials on view were highly varied with manuscripts, books, photographs, drawings, and electronic resources ranging from the 12th to the 21st centuries touching on religion, art, architecture, politics, medicine, literature, music, warfare, and various facets of social history. Among the most splendid and unusual items were a magnificent Book of Hours from the early 14th century, a lady's pocket journal for 1791, a collection of letters relating to Lord Byron, and some rare holograph manuscripts of Johann Pachelbel's church music. Dedicated curators and conservators were on hand to discuss the significance of everything on display and, to the delight of all present, the Adderbury Ensemble performed an exquisite selection of pieces from Pachelbel in the Divinity School. Also featured there was a short digital presentation recording the vital conservation work that

had been undertaken on a number of items sponsored at the previous year's event. Nearly £10,000 was raised on the night and a further £19,000 was donated in response to the catalogue. When Gift Aid is factored in the total will reach £35,000. This is a very significant amount in our current financial circumstances with the Library facing severe and potentially damaging cuts in funding. Over the last calendar year the Friends have contributed an unprecedented amount – over £130,000 – to the Library but our funds are now low and we need to maintain the current momentum through our members' support. The Duke Humfrey's Night catalogue is still accessible on the Friends website and further donations are welcome. As was the case last year, all gifts will be recorded in perpetuity by a bookplate affixed to the sponsored item



*Nick Millea showing the Sheldon tapestry map to guests at Duke Humfrey's Night.*

naming the donor or any person or institution the donor wishes to honour. This provides us all with an opportunity to be inscribed or inscribe others in Duke Humfrey's legacy.

*Professor Richard McCabe*  
Chairman of the Friends of the Bodleian

## VISIT TO THE LASKETT GARDENS

It is rare to be given a glass of wine at the beginning of a visit to a garden followed by an introductory talk by its owner and then, three hours later, to conclude with yet another glass. Between the glasses the Friends of the Bodleian were allowed free rein to roam through the varied horticultural rooms which comprise the garden of Sir Roy Strong's house, The Laskett. Each part of the garden has a name apparently applied randomly to the four acres but commemorating a special event in the lives of Sir Roy and his late wife Dr Julia Trevelyan Oman. Some parts of the garden mark the production of *The Nutcracker* at Covent Garden, others a book about the Elizabethan miniaturist, Nicholas Hilliard. As such, the garden can be viewed as their unique joint autobiography.

The main garden was once a farm field until it was bought by Sir Roy and Dr Trevelyan Oman soon after their arrival. To the right of the house we saw Die Fledermaus Walk before being ushered along one of the main avenues of the plot towards the kitchen garden, crossing Tatiana's Walk en route. Thereafter a host of possible routes beckon the inquisitive visitor and two coach-loads of Bodleian Friends were soon enveloped by topiary, arbours, walks, memorials, statuary, vistas and, of course, plants.

The Friends were also treated to a viewing of Sir Roy's family albums which showed the development of the garden, with photos taken by Dr Trevelyan Oman, of Sir Roy planting the Yew Garden or laying paving slabs. They also revealed the huge number of splendid occasions, diplomatic dinners and the like, to which the distinguished couple were invited.

The value of their garden to the busy museum director and the set designer may be characterised by John Donne's lines from *Twickenam Garden*:

Blasted with sighs and surrounded with tears,  
Hither I come to seeke the spring,  
And at mine eyes, and at mine eares,  
Receive such balmes, as else cure every thing . . .

*Mike Macleod*

*Longstanding member of the Friends of the Bodleian*

Photographs from the visit can be viewed at [www.bodleian.ox.ac.uk/bodley/friends/events/thelaskett](http://www.bodleian.ox.ac.uk/bodley/friends/events/thelaskett). Many thanks to our members who sent them in.



*Top: Sir Roy Strong introducing The Laskett Gardens.  
Bottom: A moment of reflection in The Laskett.*

## MERTON COLLEGE VISIT

On 5 July 2011 almost 70 members of the Friends of the Bodleian were warmly welcomed to Merton College for a private tour of the College and its Library by Dr Julia Walworth, Research Fellow and Merton Librarian. Our visit began in the magnificent Dining Hall where Alan Bott, OBE, Bodley Fellow and historian, gave a fascinating introduction to the College's long history (the College was founded in 1264) and introduced us to the portraits which align the Dining Hall walls. We were then taken in small groups on a tour of the college buildings and gardens by knowledgeable student guides. Our tour included the beautiful Fellows' Quad, and Mob Quad, which dates back to the 13th and 14th centuries. As we sat in the choir stalls, Alan Bott gave us a history of the Chapel and the beautiful east window of medieval stained glass. Exploring the College grounds Friends were also interested to see the memorial sculpture by Eric Gill to Andrew Irvine, a former student and mountaineer who disappeared while on the 1924 British Everest Expedition; the gardens with their vibrant lavender borders; and the impressive new T. S. Eliot Lecture Theatre.

Of course, one of the highlights was a visit to the Library which, dating from 1373, is one of the oldest medieval libraries in England. Here we were able to see such treasures as globes and



*Alan Bott, OBE, giving a talk to the Friends in Merton College Dining Hall.*

astrolabes, a special King James Bible display, and the last of the medieval chained books. We were also treated to a viewing of the Beerbohm Room and its cartoon illustrations by Max Beerbohm, an alumnus of Merton College.

Our visit concluded with afternoon tea and generously-portioned cakes in the Dining Hall.

*Ian Wilde  
Administrator, Friends of the Bodleian*

## AWARDS AND NOTES

### PROFESSOR KAWAI AWARDED A DECORATION OF HONOUR

It was announced in Japanese newspapers in early November 2011 that Mr Hidekazu Kawai, Professor Emeritus of Gakushuin University in Tokyo, and Chairman of the Japanese Friends of the Bodleian (JFOB), was awarded a decoration of honour, The Order of the Sacred Treasure (Gold Rays with Neck Ribbon) in a ceremony at the Imperial Palace in Tokyo, presided over by the Crown Prince of Japan.

As is usual on such occasions, no specific reasons for the award were mentioned, but it is widely believed among his academic friends and disciples, including Mr Jun'ichi Soma, JFOB's Secretary, that it was due to his pioneering works and teaching in the field of comparative politics. Mr Kawai was appointed Associate Professor in charge of comparative politics at Gakushuin University in 1966, shortly after his return to Japan after three years' study at St Antony's College, Oxford (he came back to Oxford ten years later, as a visiting fellow of All Souls). It was the first chair established for that discipline in Japan, though, as he often mentions, a chair on the same subject would have been established in 1930 at Tokyo University (from which he graduated in 1956), but for the government's

severe austerity policies. He believes that Japan is a sort of laboratory for comparative study, and that Japan's history, culture, and politics can only be understood when they are compared with those of other countries.

On receiving the honour, Professor Kawai said that, now that every historian and political scientist is bound to be a comparativist, such discipline and, indeed, such an award is no longer necessary.

Professor Kawai's works include text books on comparative politics, studies on modern and contemporary Britain, and biographical studies on Churchill, Lenin, Tocqueville, and George Orwell. His translations are numerous, including major works by Sir Isaiah Berlin, Eric Hobsbawm, Bernard Crick, James Joll, William Deakin, and Richard Storry, his tutor at St Antony's.

*Izumi Tytler  
Bodleian Japanese Library*



*Professor Kawai wearing  
The Order of the Sacred Treasure.*

## TWO CHANSONS REUNITED

A wonderful encounter took place on Friday, 21 January 2011 at the Bodleian Library in Oxford – MS. Digby 23, *La Chanson de Roland*, one of the jewels of the special collections of the Bodleian Library, was visited by its grand-cousin when Michel Rédal, copyist-calligrapher from Sussargues, a small village in the South of France near the university town of Montpellier, came to show his manuscript *La Chanson de Rollant*, thereby bringing about this improbable encounter between two manuscripts written some 850 years apart.

It took almost two years to complete the new manuscript – from the moment when the text was chosen, to the finishing touches being put on the gilding of its binding. The calligrapher has produced a copy of the Oxford manuscript, with its 12th-century text and its 17th-century binding, while at the same time remaining free to write in a modern style and to make his own artistic choices. The fact that the two manuscripts are so similar does not mean they are identical in every respect. Michel Rédal has kept Turolodus's original page layout. The 4001 lines are distributed over the same number of pages. Each initial letter is to be found in the same place in both manuscripts. When you turn the pages of both manuscripts at the same time, you experience the charm of the art of copying as it was in the Middle Ages. To achieve an even stronger resemblance with the earlier form of the manuscript, the copyist of today has not hesitated to retain in the modern manuscript certain later additions such as foliation which according to all the evidence do not date back to the 12th century. On the other hand, he has corrected certain errors in Turolodus's manuscript – inversions of certain lines, for instance – and he has not reproduced certain interlineations. The binding is the work of Jean Luc Gonzalez, master gilder from

Anduze, Southern France. Using his skill as a craftsman, the binder has gone to great pains to heighten the resemblance down to the smallest details: the patina of the leather, the style of the binding with false bands, the similar brass clasps, identical gilding, and the positioning of the coats of arms. The visual resemblance still allows room for characteristics appropriate to a manuscript of the 21st century. Its dimensions are those of the Oxford manuscript, multiplied by the divine proportion (golden ratio). The writing materials are different. Handmade paper produced in the Richard de Bas papermill in Auvergne has replaced the parchment. The ink used is black and the style of the writing is a modern hybrid based on Caroline minuscule.

The text is a 'restored' version translated by Joseph Bédier in 1924. The Montpellier book contains only *La Chanson de Roland*, unlike its Oxford equivalent which is bound together with a first part containing a work by Plato. The pigments for the initial letters have been chosen as recommended by the Institut Supérieur Européen de l'Enluminure et du Manuscrit at Angers. The manuscript ends with a colophon commemorating the day on which the two codices came together. The coats of arms on the cover's two boards are inspired by the coat of arms of Sir Kenelm Digby which are to be found on over 200 of his manuscripts in the library's collections, but incorporate the symbols of the present-day copyist, especially his motto 'Ecrire est un acte d'amour' ('Writing is an act of love'). The foliated scrolls have been replaced with vine shoots and in the centre there is the Cross of Languedoc, the emblem of Occitania. Underneath there are the attributes of Thoth, the deity of Egyptian scribes, as well as the copyist's monogrammed initials.

This was a rare and inspirational moment for those present: Dr Bruce Barker-Benfield, Senior Assistant Librarian, Department of Special Collections & Western Manuscripts, Bodleian Library; Madame Valérie Tschann, Swiss translator and photographer; and Michel Rédal, copyist-calligrapher from Montpellier.

Friend of the Bodleian Michel Rédal's own account of his visit to the Bodleian in January 2011 to set his unique calligraphic copy of the 'Oxford Roland' alongside the original 12th-century manuscript. It is here translated from the French by Nick Hearn from Taylor Institution Library. The text was kindly edited by Dr Barker-Benfield, and the translation checked by Anna Rosenschild-Paulin, Librarian of the Maison Française.

*The contemporary and medieval manuscripts of La Chanson de Roland side by side.*



## LONDON TO PARIS CHARITY BIKE RIDE

When I discovered that a friend of mine was organizing a three-day bike ride from London to Paris to raise money for the ActionAid charity, I first thought they were being a bit over-ambitious to do it in such a short time, but then decided it was the kind of challenge I would like to take on for such a worthwhile cause – to raise money to help children living with, and orphaned by, HIV in Kampala, Uganda. I have always been a keen cyclist but had never attempted a long distance ride like this one.

After some training in the Oxfordshire countryside and treating myself a new bike, Team Awamu, a group of 12 cyclists and a support vehicle, set off on 11 August 2011 from London. I discovered that there are a lot more hills than I thought there were between London and Newhaven! On the second day we took the ferry to Dieppe and cycled along the beautiful Avenue Verte to Gournay-en-Bray. It was a pity that rain and two punctures

slowed us down. Day three was the most challenging by far – endless hills, driving horizontal rain and a few more punctures. But our brilliant team stuck together and late on 13 August we cycled through delightful forests on the outskirts of Paris and triumphantly arrived at the Eiffel Tower, exhilarated but exhausted, having cycled over 190 miles in three days.

Thanks to the generous support of friends, family, and work colleagues, we have raised over £11,000, enough to support 17 children



*Team Awamu at the Eiffel Tower, Paris.*

through seven years of primary education in Uganda.

*Ian Wilde  
Administrator, Friends of the Bodleian*

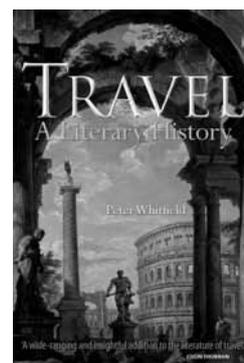
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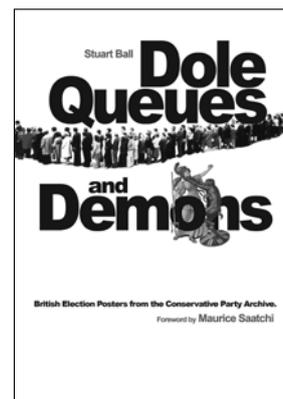


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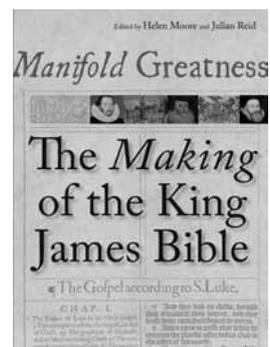


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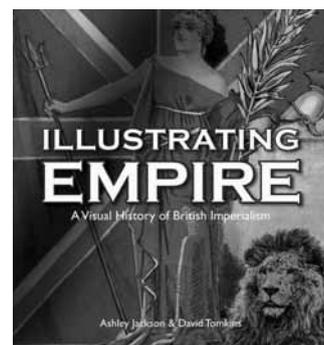
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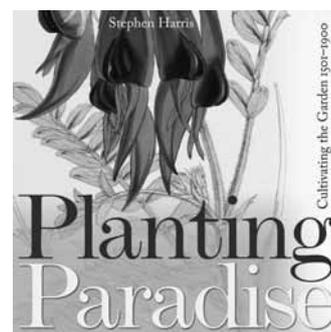


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## NEW MEMBERS

We have much pleasure in welcoming the following new Friends (this list continues that published in the Winter 2010/11 Newsletter):

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## STAY INFORMED

Increasingly we send reminders of Friends lectures and notifications of other Bodleian events to members by email. We see it as an improvement of our communication with you, but are only able to do so if we know your current email address. If you would like to be kept informed this way, please send an email with 'Email confirmation' in the subject box to: fob@bodleian.ox.ac.uk.

We also urge you to regularly check the Friends website, [www.bodleian.ox.ac.uk/bodley/friends](http://www.bodleian.ox.ac.uk/bodley/friends). There you will find information about forthcoming events as well as updates – often accompanied by photographs or podcasts. Please remember you can also find on the website information about Friends membership as a gift for any occasion.

We will of course continue to send notices by post, but find that due to reasons beyond our control these occasionally arrive later than desired – for which we sincerely apologise. As we are always eager for you to make the most of the events we offer, please send us your current email address.

#### *Japanese Friends of the Bodleian*

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