is for Legal Deposit: The Bodleian Libraries are one of six legal deposit libraries in the British Isles. The others are Cambridge University Library, the National Library of Scotland in Edinburgh, the National Library of Wales in Aberystwyth, the Library of Trinity College, Dublin, and the British Library in London.

Legal Deposit has existed in English law since 1662, but Thomas Bodley established the principle in his agreement with the Stationers’ Company in 1610 to receive all publications by their members.

It helps to ensure that the nation’s published output (and thereby its intellectual record and future published heritage) is collected systematically. It also seeks to preserve the material for the use of future generations and to make it available for readers within the designated legal deposit libraries.

Publishers in the UK have a duty to deposit free copies of their output according to the terms laid out in the Legal Deposit Libraries Act 2003. This most recent Act reiterates much of the 1911 Act but also lays out provision for non-print publications.

In the case of a work published in print, this Act applies to (a) a book (including a pamphlet, magazine or newspaper), (b) a sheet of letterpress or music, (c) a map, plan, chart or table, and (d) a part of any such work; but that is subject to any prescribed exception.

The number of books required varies from country-to-country and does not relate to the size of the country. Portugal, for example, requires 11 copies, but China asks for only five. The Faroe Islands require four copies to be sent to their National Library under a law passed in 1952, but the USA asks for only two copies to be submitted to the United States Copyright Office at the Library of Congress and there is no requirement placed upon them to retain everything.

In the UK one copy must be sent to the

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British Library and the other five copyright libraries have the right to claim a copy each within a year of publication. Not to be outdone by any other country, Poland claims 19 copies of any publication, one each for all their national and university libraries.

From the beginning there have been differences of opinion as to what material was suitable for storage in an academic library. Bodley himself, in a letter written on January 1, 1612, to his librarian, Thomas James, refers to "many idle bookes, & rife raffes ... which shall neuer com into the Librarie, & I feare me that litle, which yow haue done alreadie, will raise a scandal vpon it ..."

Poor Thomas James, where should the line be drawn? He could not have foreseen the day when doctoral students would be putting in requests for Mills & Boon romances to study as subject for their theses. And, of course, the Bodleian has them as well as railway timetables, transactions of the Royal Society and copies of the Beano annual.

To be fair the legal deposit libraries do divide up the more ephemeral material so that not everyone collects everything. The Bodleian concentrates on children's books like the Beano because they complement its strengths such as the Opie Collection of Children's Literature.

The Bodleian even gets children's games if there is a booklet — if the maker of the game calls it a book with a game instead of a game with a book, and gives it an ISBN, it is free of VAT.

The biggest innovation in centuries is that, with the passing into law of the Legal Deposit Libraries (Non-Print Works) Regulations 2013, these libraries will be able to collect digital materials extensively for the first time.

The regulations apply to media such as CD-ROM, DVD-ROM or microfilm and websites and publications made available to the public from the Internet.

M is for Maps. The Bodleian holds one of the ten largest map collections in the world alongside the British Library, the Library of Congress in the USA and the Bibliothèque Nationale de France in Paris, to name but a few.

“There are 1.25 million maps in the collection,” says Nick Millea, Map Librarian to the Bodleian. “That figure does not include maps in books nor does it include all the digital maps we have access to.”

Has the Bodleian Library collected maps from the beginning? “No,” says Nick. “Thomas Bodley didn’t plan to collect maps as such. Maps would occur in some books, but collecting them in their own right was a much later concept.

“One of our most significant early maps is not actually in the Map Department. It is the Selden map of China and the South China Sea and is part of Oriental Collections.”

Nick explains that the 17th-century Selden map (probably created around 1620) is the first map of China known to show trade routes — the sea is the centre of the map rather than the land mass, which was innovative thinking for the time.

You can see the Great Wall of China at the top of the map and then, moving south, the ports from which merchants sailed to various destinations in the South China Sea and beyond. Flora and fauna is illustrated on it.
— even down to the fronds on a palm tree. It is a work of art as well as a map and can be seen online at: http://torch.ox.ac.uk/selden-map

The maps that are however, uppermost in Nick’s mind at the moment are the Sheldon tapestry maps. These amazing and unique pieces of work depicting four counties of Midlands England were commissioned around 1590 to be hung in a home called, oddly enough, Weston House in south Warwickshire, near Shipston-on-Stour.

The house has long been demolished, but it was a grand mansion in its time and the maps hanging, as they did, on vast walls in the great hall were clearly designed to impress. The sole tapestry that has survived intact is the one of Warwickshire and is now on show in Warwickshire Museum.

The maps of Worcestershire, Gloucestershire and Oxfordshire which belong to the Bodleian, have suffered more from the passage of time and are at present away being conserved by National Trust staff with the expertise to undertake this very specific task.

“Tapestries are by their nature either square or rectangular. Counties are not and the wonderful thing about these four maps is that they extend well over the borders, giving so much extra information,” Nick enthuses.

“Chipping Norton is shown on the Worcestershire map at its southern most point. The Oxfordshire map extends as far as central London!”

Most of the Gloucestershire map is known to have been destroyed, but the Bodleian bought a surviving portion in 2007.

“Every settlement is shown on these maps,” said Nick. “Hills, forests and rivers are depicted giving information about place names and thus demonstrating how little has changed since Tudor times.”

Nick revealed that English tapestries were often dirtier than continental ones because of exposure to industrial pollution in this country.

The Worcestershire map (which shows north Worcestershire including the Rollright Stones) has recently been sent to Mechelen in Belgium — the heartland of tapestry work — for specialist cleaning. This has been done prior to the tapestry being displayed in the Weston Library in Blackwell Hall, the area on the ground floor that will be open to the general public in 2015.

Ordnance Survey maps are updated digitally these days. An agreement with the legal deposit libraries means that, in June each year, a ‘snapshot’ is taken of ‘Mastermap’, the most detailed mapping of Great Britain. This means comparisons can be made on screen.

“One of the most exciting things that has happened in recent years is that we can now help Bodleian readers, be they students, scholars or academics to create their own digital maps,” said Nick.

“We teach them how to do this, and this will take place under the auspices of the Centre for Digital Scholarship in the Weston Library.”

Obviously this can lend a whole extra dimension to a postgraduate thesis or someone’s book.

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“Normally, when a map is published it has a year printed on it,” he explained. “But these trench maps have the day and the month on them as positions altered so fast. A map might give the date August 15, 1915, and another covering the same small patch of ground.

The Bodleian was not the university’s only collection of music. In fact, until the 19th century, by far the more extensive collection was that of the Oxford Music School, the core of which was bequeathed in 1627 by William Heather, who also founded the Music Professorship.

It was housed in the Schola Musicae in the Old Schools Quadrangle under the guardianship of the Professor of Music. This important collection of instrumental and vocal music, sacred and secular, provides valuable evidence of what music was being performed in Oxford during this period. The collection was transferred to the Bodleian’s safekeeping in 1885.

The library’s holdings of sound recordings are very small, being largely confined to discs and tapes which have come to the library as part of, or appendices to, printed books, periodicals or musical editions — the Legal Deposit Act does not extend to sound recordings.

The Music Faculty Library holds the main collection of sound recordings in the university, though the Bodleian does have some recordings of more archival interest, including several recordings of University Opera Club productions over the years on 78s and tape.

“The production of modern music scores is an expensive business and the market fairly small,” Martin said. “Many music publishers deal with this by making their music hire only.”

This means that the scores of some important modern music are absent from the Bodleian. He goes on to explain that while music was part of the medieval curriculum it was not taught as an individual subject until the 20th century.

However, some music items came into the library with the large collections donated in the 17th and 18th centuries. Bodley’s agreement of 1610 with the Stationers’ Company did not exclude music but, on the other hand, it didn’t specifically mention it. Consequently, very little came into the library until the 1780s when music began to be deposited in large quantities by the publishers.

Although British publications naturally form the core of its collections, these have been greatly expanded by foreign material, both purchased and donated, antiquarian and modern, so that the collection as a whole constitutes a rich general resource as well as having certain outstanding specialist areas, such as opera.

“Self-publication of music is quite common, even more so than with books, and this leads to publications slipping through the net — people do not always realise they are obliged to donate copies of their publications to the legal deposit libraries,” Martin explained.

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library's collections just because it is not available for sale. Martin says that he is sometimes asked to hire music scores that are not available in any other way on behalf of music students at the university.

Martin's time is divided between the Bodleian itself and the Music Faculty Library in St Aldate's. He heads up a small team that looks after undergraduates, music professionals, international scholars and others who study the history of music and musicians.

“Our strengths are in British music, as you might expect,” he said. “But a lot of foreign music has crept into the collections.”

One of the most important of the special collections in the Bodleian is that of Felix Mendelssohn. It contains around 6,500 letters, representing practically all the composer's incoming correspondence from the age of 12, from all sorts of interesting contemporaries in Europe.

There are also diaries, sketchbooks, and many drafts of scores giving an insight to the workings of the composer's mind.

Mendelssohn was an accomplished artist, aside from his musical genius. He favoured landscapes and had little talent for, or interest in, drawing people. Samples of his art are in his sketchbooks, including the volumes which accompanied him on his famous Scottish tour of 1829.

Another treasured item is the album which Mendelssohn gave to his fiancée, Cecile, the year before their marriage. It contains watercolours by him, handwritten snatches of music, including autograph manuscripts by Haydn, Mozart and Beethoven, and also an ink sketch signed by no less a person than Goethe (a friend of his father's) another whose artistic talents were a mere addition to, in his case, being a statesman, a poet and a man of letters.

“This means that, together with the Berlin State Library, we are the world's two leading collections of Mendelssohn's life and works,” Martin said.

Another remarkable holding is the Walter Harding collection, the Library's largest ever donation, which came to the UK from the USA in the 1970s, rich in vocal music from opera to popular songs. This gift means that the Bodleian now holds the biggest collection of American songs this side of the Atlantic.

“St Michael's College, Tenbury Wells had a remarkable music library which came to the Bodleian when the school closed down in 1985,” Martin said.

“The college was a choir school for boys on the borders of Worcestershire and Herefordshire. It was founded in 1856 by Sir Frederick Ouseley, a clergyman who was simultaneously Professor of Music here in Oxford, and Precentor of Hereford Cathedral. His aim was to raise the standards of choral music in the Church of England and to that end he decided his college should be far away from the 'bad influence' of London.”

Like Harding, Ouseley was a fanatical collector and obtained such important items as the original score of Purcell's *Dido and Aeneas* and Handel's own conducting score from the Dublin premiere of the *Messiah*. It meant his college became a place of pilgrimage for international performers and musical scholars, including Benjamin Britten.

The school chapel in which the boys sang the offices every day – John Betjeman loved the place and spoke of 'Evensong, where the music was equal to that of the best cathedral choirs' – is now the parish church of Tenbury.

“We have a good collection of 20th-century English composers,” Martin revealed. “Hubert Parry, George Butterworth and Gerald Finzi, for example, and the little-known Anglo-German composer Percy Sherwood, whose music is undergoing a remarkable revival. We also have Holst's original full score of *The Planets*.”

There has been increased interest in the work of Ernest Farrar who died in 1918 at the age of 33 on the Western Front. “His music, surviving in manuscripts in the Bodleian, show considerable promise,” Martin said. “Who knows what he might have gone on to compose if he had not died so young.”

The library's enormous holdings of music hall songs are always in demand, and there is particular interest at the moment in songs from...
the First World War.

Martin sees his department as having a two-fold task, providing books, scores, recordings and the latest electronic resources to current students of music in the university, and maintaining and adding to the already magnificent special collections in which original autographs of the likes of Beethoven and Handel, such as the latter’s annotated conducting score of the Hallelujah chorus, rest alongside legal deposit copies of music by the Beatles and their successors.

N is for the New Bodleian Library which, completely re-modelled within its façade, will become known as the Weston Library when it reopens to readers in October this year. But, how and why was the New Bodleian built in the first place?

In the first part of the 20th century the university had to face up to the fact that the Bodleian Library was rapidly running out of space. A study of the problem was commissioned and, in 1931, a report was published. Its findings resulted in the decision to build an additional library, but where it was to be sited exercised both town and gown with letters flying to hither and thither, articles appearing in the press and no doubt, endless meetings. The decision, whether to build off-site or as near on site as possible, was inevitably going to be controversial. In the end staying on site was decided upon and this brought up the matter of compulsory purchase to clear the chosen site.

Sir Giles Gilbert Scott was the architect appointed and while many have found fault with his design – not least the writer, Jan Morris, who compared it to a municipal swimming baths – it has to be said that, given the formidable remit, he created a building that housed an 11-floor bookstack disguised as three or four floors to outward appearances, space to store five million books and a tunnel going under Broad Street to facilitate the delivery of books to the old library.

Clearing the site began in 1936 and the building was completed just before the outbreak of the Second World War. Requisitioned for the duration of the hostilities it was not opened as a library until 1946. By the time it becomes the Weston Library we will be able to say that the New Bodleian had a working life of 65 years, having closed for redevelopment in July 2011.

The first thing to happen was the demolition of 13 houses in Broad Street (numbers 35-47), ending at the junction with Parks Road. It was discovered that, despite their outwardly Victorian appearance, there were still some traces of early 17th-century architecture. When digging out the foundations, medieval pottery was found and, even deeper down, three mammoths’ teeth were discovered. These went to the university’s geology department.

This end of the Broad seems to have been a little ‘Harley Street’ immediately prior to the demolition.

A number of doctors and dentists lived and practiced in these houses, though previous occupants had varied considerably in their occupations: wine merchants, drapers and undertakers, grocers and, being Oxford, lodging houses.

Unsurprisingly, there was a public house. It was at No 35 and was known as the Dog and Partridge from 1825-1880 and thereafter as the Coach and Horses. Number 36 had seen watch and clock makers and also cabinet makers and 37 had at one time been home to a shoemaking business.

Sir Henry Wentworth Dyke Acland (Regis Professor of Medicine 1857–1894), having been married just a year, bought the leases of 40 and 41, taking over the practice of a recently deceased medic.

His eight children were born and brought up in number 40 and, at the time of the 1861 census, he had nine servants and three houses. Two years later, he bought the lease of 43 and then owned four houses in a row; he did, however, let out 42 and 43.

His wife Sarah died in 1878 and Sir Henry endowed a nursing home in her memory which, in time, became the Acland Hospital. Surviving his wife by many years Sir Henry died at the age of 85 at home in 1900.

The New Bodleian was used for many things during the Second World War. The vast underground space provided storage space to house the treasures of many of the Oxford colleges, including pictures from Christ Church, stained glass from New College, the Grinling Gibbons carvings from Trinity and manuscripts from Merton and Balliol, not to mention books from the British Museum, the Victoria and Albert Museum, the Royal Society and many other smaller institutions.