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Annual Report

2019

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Common
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BROOKE HOVSE



I 2 3 4 5 6 7 8 9 10

THESE TEN peeces lye
all in Myddley & Old Romney, late
in the Tenure of Swan Milken

II THIS peeco is called Nod
house feild, where Justice
hold an ancient Housh late
in the Ten of J. La. Godfrey

12 THIS peeco is called Peggwell
late in y Tenure of Tho. Piggan

13 14 TWO peeces in Deryng
late in y Ten of M. Steward.

15 One peeco in y St. Marth
late in y Ten of M. Ward.

FOVRE peeces wth this Character
& in each w^{ch} are called & Resides
late in y Tenure of J. Burden

TWO peeces called Soxton m^{ch}
each hath this Character & late
in y Ten of John Bateman:

These peeces lye all in y
Parish of Wall. And the
whole quantity together are
21 severall peeces or parcels
lye all in Wallard Marth
the Sum: all containing 200
& rood 30 Wall for such way
is = 295 = 7 = 39

THE Sum: of this whole Plott, w^{ch} is
all, is = 426 ^{rood} = 1 ^{rood} = 29.
Measur'd & Mappt by THO:
HILL, Sworne Surueyer 1687:



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Annual Report

2019

Administrative Information

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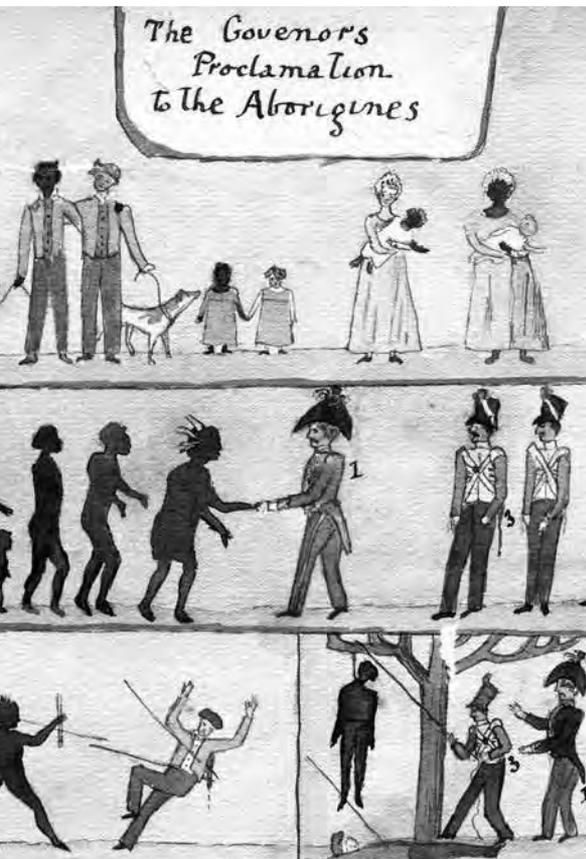
The Friends of the National Libraries made or committed 47 grants during the year, totalling £299,846 from its own resources. This represents a slight increase on 2018 and is the highest in FNL's history. In addition two generous charitable foundations gave £281,000 through FNL as further contributions to help the Ruskin Library, Museum and Research Centre at Lancaster University acquire the immense Whitehouse Ruskin collection. Hence, aggregate grants charged to the Statement of Financial Activities in 2019 amounted to £580,846. Seven grants were made to museums, seven to specialist collecting institutions, 12 to county record offices, 15 to university libraries and six to national libraries and national museums.

Four grants were offered during 2019 for items where the purchases have not yet been completed. These grants have been accounted for in the 2019 accounts but will be reported upon in the 2020 Annual Report after the acquisitions have been completed. This Annual Report includes reports on two acquisitions towards which grants were awarded and accounted for in 2018, the grants to the Charles Dickens Museum and the University of Durham.

Three of the grants awarded in 2019 were towards the acquisition of items stopped from export. Two of these – the notebooks of Sir Charles Lyell and the Judge's copy of *Lady Chatterley's Lover* – are reported upon here, and the third will appear in the 2020 Annual Report.

GRANTS FROM THE OPERATING FUND

Thirty-four grants were committed or paid for during 2019. Three of the largest grants were for collections that are of immense research value to historians. The largest grant, of £25,000 to the Mitchell Library, Glasgow, was for the pre-eminent Cochrane-Baillie of Lamington family and estate papers (1716-1950s), which has outstanding research value for naval, political, local and social historians. A key source for British and international history of 18th to 20th centuries is the *Archive of the Villiers family, Earls of Clarendon*, which was acquired by the Bodleian Libraries with the help of a grant of £20,000.



The Notebooks of Sir Charles Lyell (1797-1875), one of the most influential scientists of the 19th century, were judged by the Reviewing Committee for the Export of Works of Art to be of outstanding importance under the Waverley criteria. The University of Edinburgh successfully raised nearly £1m to acquire the collection, helped by our grant of £20,000. The *Notebooks of George Murray Levick*, with his scientific observations of Cape Adare, Antarctica, and of the Adélie penguins, are also of great scientific and historical interest; they are now available for study at the Natural History Museum Library thanks to a grant of £10,000. The *Journals of Jenny Lane* (1835-?) in Egypt give a rare insight into the role played by women in the 19th century exploration of that country; they were acquired by the Griffith Institute with the aid of a grant of £4,000.

The great engineering genius of the 19th century features in the iconic albumen print of Isambard Kingdom Brunel (1806-1859) in front of the massive chains of SS Great Eastern, which was acquired by the Brunel Museum, London, with the aid of a grant of £5,000. The work of engineers featured in two other acquisitions.

The Institution of Civil Engineers received a grant of £1,000 to acquire **technical drawings relating to the construction of Tower Bridge**. While a grant of £1,000 enabled the Dorset History Centre to acquire a series of **records relating to Portland Harbour**, the construction of the additional breakwater, records of the harbour and photographs of naval vessels dating from the turn of the 20th century.

A number of items of literary, artistic and musical interest were acquired in 2019 with FNL's help. **The Lennox Berkeley Archive (1920s-1990s)** is a rich source for biographers, musical scholars and historians, it was acquired by the Britten-Pears Foundation with the help of a grant of £20,000. Somerville College acquired **ten letters by John Stuart Mill (1806-1873)**, to add to its important Stuart Mill collection, thanks to a grant of £7,500. A grant of £5,000 helped the University of Exeter to acquire a collection of **letters, literary drafts and autograph notebooks of Daphne du Maurier**. Dorset County Museum acquired a series of **67 letters (1931-1977) from musicologist, novelist and poet Sylvia Townsend Warner** to close friends Oliver and Elizabeth Warner with the aid of a grant of £4,000. The Cowper and Newton Museum acquired a **letter from William Cowper (1731-1800) to William Hayley** with a grant of £2,000. Two acquisitions were made of items relating to the artist, engraver and poet David Jones (1895-1974). The first was **correspondence and other papers (1952-1990) of Morag Owen**, a friend of Jones, acquired by the National Library of Wales with a grant of £3,276. The second was a first edition of ***The Rime of the Ancient Mariner*, with engravings by David Jones (1929)**, bought for £685 and presented to Campion Hall, Oxford. FNL members had the opportunity to see this fine volume during their visit to Campion Hall in December 2019. Another 2019 acquisition that FNL members had the opportunity to view themselves during a visit in October 2019 was **John Keats, *Lamia, Isabella, the Eve of St Agnes and other poems*** (London, 1820), acquired by Winchester College with the aid of a grant of £4,250.

A grant of £2,475 enabled Glasgow School of Art to acquire an **album of 109 silhouettes and autographs** made and compiled by Percy and Mary Bate from 1903-1948. The album contains silhouettes of a number of artists, designers, and architects including Frances Macdonald McNair (1874-1921), sister-in-law of Charles Rennie Mackintosh, and James Craig Annan (1864-1946). The University

of Glasgow was awarded £7,000 to acquire the archive of William Davidson (1861-1928), a Glasgow produce broker who was a client and loyal friend to Charles Rennie Mackintosh. Thanks to a grant of £4,000, the Chippendale Society was able to add to its collections six previously unknown drawings by Thomas Chippendale Snr (1718-1779) and Thomas Chippendale Jnr (1749-1823).

Cambridge University Library acquired *Kniga o vere edinoi istinnoi pravoslavnoi* (1648), an exceptionally rare book of Orthodox liturgy and theology in Old Church Slavonic that was compiled by Abbot Nathaniel of Kiev.

County archives, record offices and local collections were helped with a series of grants allowing the purchase of locally significant records. The largest of these grants was for an archive of electoral politics in Westmorland, 1818-1910, acquired for £5,850 and presented to the Armitage Museum and Library in Ambleside. A grant of £4,330 enabled Northumberland Archives to acquire further items from the records of Dickson, Archer & Thorp of Alnwick. Letters from Richard Cobden to François Barthélemy Arlès-Dufour (1855, 1861 and 1865), that are of great interest to political historians, were acquired by West Sussex Record Office with a grant of £600. A grant of £1,700 to Berkshire Record Office allowed the purchase of the grant of the Manor of Smewyns, 1558. Warwickshire Record Office purchased a charter of the 2nd Earl of Warwick, (c.1130-53), with a grant of £1,000. Kent Archives acquired the Thanington Deed, 1375 and a map by Thomas Hill, 1687 (featured on the cover of this annual report) with the aid of a grant of £1,000. A map of a farm at Salehurst, 1647 was acquired for £520 and presented to East Sussex Record Office; a second grant, of £565, enabled the Record Office to acquire a map of Thankful Frewen's estate in Icklesham, 1638, by Giles Burton. Wiltshire and Swindon History Centre purchased a release between Sir Henry Sharrington of Lacock, Wiltshire and Sir Edward Baynton of Bromham, 1576, thanks to a grant of £192. Shetland Archives held all but one of the journals of the Shetland scholar Gilbert Goudie (1843-1918). A FNL grant of £1,000 has allowed the missing volume to be acquired. The Cornwall Archives and Cornish Studies Service purchased records of the Cornish Estate of the Earl of Kimberley (18th to 20th centuries), reuniting them with the large archive of the Kimberley Estate already held there.

GRANTS FROM THE B.H. BRESLAUER FOUNDATION FUND

Nine grants were made from this Fund in 2019, two for items stopped from export. The acquisition of one of these items has yet to be completed, so eight of the grants are reported here.

A grant of £12,000 was given to Cambridge University Library to enable the purchase of *A mervaylous discourse vpon the lyfe, deedes, and behaviours of Katherine de Medicis: Queene mother* (1575). This newly discovered book from the library of Gabriel Harvey provides a significant new perspective on Harvey's engagement with contemporary political and religious events. A grant of £10,000 helped the University of Bristol to secure, under export regulations, the Judge's copy of *Lady Chatterley's Lover* from the landmark obscenity trial of 1960. A grant of £10,000 meant that the Brontë Parsonage Museum was at last able to acquire Charlotte Brontë's *Little Book*, the miniature autograph manuscript created in 1830, having been outbid in 2011.

The Scottish National Gallery of Modern Art was awarded £8,947 to acquire *Mirskontsa*, 1912, by Natalia Goncharova. The National Library of Scotland acquired James Craig Annan's *Venice and Lombardy: a series of original photogravures*, 1896, with the help of a grant of £3,000. Eagle-eyed readers will notice that his was one of the silhouettes included in the album acquired by Glasgow School of Art with FNL's support.

The Somerset Heritage Centre was able to acquire three remaining volumes of the Helyar of East Coker papers, 1608-1797. Thanks to a grant of £7,500 these papers are now reunited with the main Helyar archive that was acquired in 2017 with FNL's support.

John Cowley's *Appendix to Euclid's Elements*, 1758, was acquired by University College London with a grant of £5,000. This rare edition of the Euclid's *Elements* includes pop-out three-dimensional figures making the geometrical texts easier to understand. Finally, a grant of £2,063 enabled the Royal College of Music to purchase an autograph manuscript of Sir Hubert Parry's *A Garland of Shakespearian [sic] and other old-fashioned songs* op 21, 1873.

We are indebted to the President and officers of the B.H. Breslauer Foundation, whose generous grants have funded awards by FNL totalling nearly £315,000 since 2012. These grants have made possible the acquisition of items with a gross value of over £11m.

GRANTS FROM THE PHILIP LARKIN FUND



Two grants were awarded from the Fund in 2019. The first was a grant of £15,000 to the British Library for the visual archive of Mervyn Peake (1911-1968), which joins the first tranche of the Peake archive, also bought with FNL's help. The second grant, also of £15,000, was made for an important acquisition that has yet to be announced so, whilst the grant is accounted for in 2019, it will be reported upon in the 2020 Annual Report.

Pew accosts Jim Hawkins in chapter three of *Treasure Island*, 1949.
© Estate of Mervyn Peake and courtesy of the British Library Board.

GRANTS FROM THE SMALLER LIBRARIES FUND

The grant of £3,500 to Inverclyde Archives mentioned under the Operating Fund above was part-funded by the Smaller Libraries Fund. The £945 that remained in the Fund was allocated to the grant.

GRANTS FROM THE DIGITISATION AND OPEN ACCESS FUND

The final grant from this fund was made to **The Ruskin – Library, Museum and Research Centre** for an innovative project that combines digitisation and the application of machine learning.

RECENT LEGACIES

A number of members have indicated their intention to leave a legacy to FNL in their Wills, for which we are most grateful. Any member making a bequest can find information on our website, www.fnl.org.uk and can email FNL at admin@fnlmail.org.uk. We will be delighted to provide information.

We mention and thank our many donors in the Trustees' Report (page 113) but we would like to draw particular attention here, and pay particular thanks, to those who remember FNL in their Will.



Head of a Man Wearing a Helmet, by Joseph Noel Paton (1821-1901). Courtesy of Radnorshire Fine Arts. See *Inverclyde Archives*, page 58.

Friends of the National Libraries has recently benefitted from generous legacies from Alan Gillitt and David Hall, both of whom were long-standing members. We are immensely grateful to them for their enormous generosity, which will have a truly lasting legacy.

Alan Gillitt

Alan Gillitt grew up in Northamptonshire, where his father farmed, and studied at the University of St. Andrews. He only ever held one job, that of book cataloguer at Sotheby's, first as a generalist, later specializing in natural history and science books. He started in 1968 at Hodgson's auction rooms, which had just been taken over by Sotheby's, transferring to the New Bond Street headquarters a couple of years later to work under Lord John Kerr and Dr Hellmut Feisenberger. As well as being a meticulous cataloguer, Mr Gillitt carried out book valuations for Sotheby's at dozens of country houses, large and small. His partner of many years was Beryl Roseveare Dale, a nurse. After Alan's retirement from Sotheby's in 1998, the couple retired to her home town of Llanelli, Carmarthenshire, where he died on 27th April 2018, aged 75.

David Hall

David J. Hall's interest in book collecting began during his student years at Durham, where he collected Penguin books and (during postgraduate research on the subject) Quaker literature. He joined the staff of Cambridge University Library in 1976, becoming Deputy Librarian in 1996 and representing the Librarian on the FNL's Executive Committee. As a collector himself David was keenly aware of the importance of building collections: the bequest of his private press books (primarily later twentieth century) to Durham built on their existing holdings of earlier items, and the division of his 900-volume Quaker library between Cambridge and the Society of Friends greatly added to the holdings of both. David's generosity led to his appointment in 2013 as a Distinguished Benefactor of the FNL and, following his death aged 68 on 28 October 2015, this generosity continues to be remembered and appreciated by his friends, personal and institutional.

Acquisitions by Gift and Purchase

FOR THE ARMITT MUSEUM AND LIBRARY, AMBLESIDE

An Archive of Electoral Politics in Westmorland, 1818-1910. Bought from Zetec Books for £5,850 and presented by Friends of the National Libraries.

Deborah Walsh, Curator, writes: In 2019 the Armit Museum and Library was able, through the generosity of the Friends of the National Libraries, to purchase a fascinating collection of documents covering a century of Westmorland Parliamentary Elections. The archive consists of 175 items: broadsides, leaflets and pamphlets, covering the period from 1818-1910 with significant collections from the 1826 and 1843 elections. These were politically turbulent times with electoral, agricultural and political reform at the forefront of the public mind, issues that were fought out at the local level through the hustings. During this period Westmorland was dominated by a landed elite, led by the Lowther family, Earls of Lonsdale. Henry Brougham was the long-standing Liberal candidate for Westmorland, and was MP for several constituencies outside the area.

Broadsides, originally designed for public announcements, became vehicles for political agitation and what is now known as 'popular culture'. They filled the place occupied today by the tabloid press and were by far the most popular ephemeral format used throughout printed history. As with today's tabloids, the language is often inflammatory. In 1818 an anti-Brougham broadside addressed to the 'Freeholders of the County of Westmorland' the day after the 'Kendal Riot', complains that the Lowther faction was 'assaulted by a mob inflamed by liquor paid for by themselves'. It goes on to describe the 'Bloodhounds of Riot and Insurrection' and wonders that anyone escaped alive as 'the rabid fury of the populace seemed ripe for general bloodshed'. In response, a Pro Brougham broadside a few days later refers to the Lowthers as 'dastardly sycophants who have been so long preying on the vitals of the Country, and are now everywhere quaking, screaming, and almost ready to disgorge themselves, through pure cowardice...'. Clearly an appetite for the salacious, or indeed politics reduced to the level of a theatrical event, is not an entirely modern phenomenon.

North Westmorland was characterised as ‘a feudal appendage of the House of Lowther’, the South as a deferential community which loyally supported the existing social order, described by the Westmorland Gazette in 1880 as ‘the old rest and be content spirit’ of conformism. However, the persistence of Nonconformity and small independent farmers, meant that there was always the potential for a realistic Liberal challenge, and the Lowther agents had to work diligently to sustain the status quo. Tory broadsides adopted the term ‘King and Constitution’ rather than the previous motto ‘Church and King’ apparently on the advice of William Wordsworth, as many of voters were dissenters.

The Armitt already held a number of items relating to early 19th century electioneering in the county including the annotated Poll Books for the Knights of the Shire of Westmorland from the turbulent 1818 and 1820 elections. These were presented to the Armitt by Beatrix Potter in 1938 and originally belonged to John Heelis, an ancestor of her husband and agent to the Whig party in Westmorland.



Although the collection might primarily be seen as an important research tool for the study of popular culture and political engagement on a local level during the 19th century, it also has great vitality and visual interest, in particular with the liberal use of Robert Thorne’s Fat Face typography, the first real display typeface, introduced in 1803. Items from the collection will be on display at the Armitt Library in 2020.

An 1826 Kendal election satirical broadside.
Courtesy of the Armitt Trust.

FOR BERKSHIRE RECORD OFFICE

Grant of the manor of Smewyns, White Waltham, Berkshire, to John Norreys of Bray, 1558. Bought from Christie's (11 December 2019, Lot 233) for £4,200, with the aid of a grant of £1,700 from the Friends of the National Libraries.

Mark Stevens, County Archivist, writes: The grant of the manor of Smewyns was made by the Crown to Sir John Norreys on 1 August 1558. It is written in ink on a single membrane of parchment and measures 475mm high by 687mm wide. The initial portrait letter shows Philip and Mary enthroned while there is additional decoration within and above a majuscule first line. Sadly, the monarchs' Great Seal is only a quarter fragment, although the cords on which the fragment rests are in fine condition. The parchment membrane is intact and wholly legible, with a small amount of infill repair on the right-hand edge. The grant had been mounted on an acidic card but this has now been removed.

Sir John Norreys was born at Fifield House in Bray, Berkshire, at the beginning of the 16th century. He held a number of offices in the Tudor court and in 1558 was Chief Usher of the Privy Chamber. Smewyns was sold to him for a little over £173 as part of the crown land sales designed to replenish the Marian Exchequer. Sir John retired from court life after the succession of Elizabeth and died at Fifield in 1577.

The grant is an attractive document and also provides rare evidence for this small manor. The physical manifestation of Smewyns is long gone, with parts of a medieval moat being the only trace of the original settlement. There are also very few surviving documents for Smewyns and no others at the Berkshire Record Office. It is possible that, although some details are noted in Harley MSS 608, the grant provides the only full description of the manor's extent.

The provenance of the grant is well-established: the *Victoria County History of Berkshire* recalls how Smewyns left Norreys family ownership in 1621 and passed through a number of hands before being purchased by Robert Vansittart in 1716. By this date it formed part of the larger estate of Shottesbrooke Park. The Vansittarts, a family of London merchants, made Shottesbrooke their home and regularly supplied Berkshire MPs during the 18th and 19th centuries; the present owners of Shottesbrooke, the Smiths, are their descendants by marriage. A member of the Smiths deposited the grant in the Record Office in 1950 but it was later withdrawn and framed to hang at Shottesbrooke. Some 45 years later it is a great pleasure to restore it to our collections.



Grant of the Manor of Smewyns, 1558.
Courtesy of Christie's.

FOR THE BODLEIAN LIBRARIES

The archive of the Villiers family, Earls of Clarendon of the second creation, 18th-20th centuries. Bought from the family via Sotheby's for £562,000, with the aid of a grant of £20,000 from the Friends of the National Libraries.

Mike Webb, Curator of Early Modern Archives and Manuscripts, writes: In Summer 2019 the Bodleian Libraries completed the acquisition of the archive of the Villiers family, Earls of Clarendon of the second creation, with the purchase of a substantial part of the archive that had remained at the Clarendons' home in Hampshire. The archive forms a key source for British and international history in the 18th-20th centuries, and is closely related to manuscripts and archives in the Bodleian, particularly the extensive political collections.



Autograph letter from Queen Victoria to the 4th Earl on the Eastern Question, 1853. See *Inverclyde Archives*, page 58.

The private papers of George William Frederick Villiers, 4th Earl of Clarendon (1800-1870) are at the heart of the archive. He was a leading statesman of the early Victorian era, as ambassador to Spain, 1833-9, Lord Privy Seal, 1840, President of the Board of Trade 1846-7, Lord Lieutenant of Ireland 1847-52, Foreign Secretary 1853-8, 1865-6 and 1868-70, and Chancellor of the Duchy of Lancaster from 1864-5. His postings coincided with key moments of the era, such as the Irish Famine and the Crimean War. His official papers were deposited in the Bodleian in 1949, and transferred to the Bodleian's ownership by Acceptance in Lieu and purchased in 2012 with FNL's support. The present archive includes the 4th Earl's papers that were never deposited in the Bodleian, and remained with the Villiers family. A large part of this archive comprises the 4th Earl's private papers, together with some series of official papers that were long ago separated from the remainder. This part of the archive includes royal letters to the 4th Earl, with more than 835 from Queen Victoria, and a further 325 or so from Prince Albert. Many of these letters were written to Clarendon when he was Foreign Secretary in 1853-8, and so they reflect the interest of the Queen and Prince Consort in foreign policy matters. There are also letters from Queen Sophia of the Netherlands, discussing not only their friendship and personal affairs, but also her views on politics and international affairs. Leopold, King of the Belgians, and Queen Victoria's daughters, Princess Alice, Victoria, Crown Princess of Prussia, and Princess Helena, are also represented in the archive.

Unusually, the archive includes a number of Clarendon's own letters, such as his letters to the Duchess of Manchester, replete with political and court gossip in the 1850s and 1860s; and letters to Katharine, Countess of Clarendon, his wife and political confidante. The private papers include his journal-letters written during his early travels to Madrid and St Petersburg in the 1820s and early 1830s. This Russian posting (as attaché at St Petersburg, 1820-3) is not covered by the official papers, so these documents shed light on Clarendon's early career as well as providing a great insight into the early stages of Anglo-Russian rivalry in the post-Napoleonic era. Clarendon's first encounters with Ireland are chronicled in several hundred letters to his mother, 1827-9, written during an early administrative posting.

The papers of Thomas Villiers, 1st Earl of Clarendon (1709-1786), are mainly concerned with diplomacy. Villiers was ambassador to Saxony-Poland, 1738-46, on the front line of the Austro-Prussian conflict which emerged in the 1740s. He was also placed as Minister in Vienna, 1742-3, and Berlin, 1746, and his papers therefore provide a major insight into the Hanoverian dimension of Georgian politics, and the relationship of Great Britain to the two most important central European states, Austria and Prussia.

The Foster Barham papers are part of the archive, brought in via the 4th Earl's wife, Katharine, widow of John Foster Barham. The family's wealth came from their two sugar estates in Jamaica, the Island Estate and Mesopotamia, and the substantial archive – 49 boxes – combines West Indian estate papers, English estate papers, and personal and political correspondence and papers. Among these papers are important records of slavery in Jamaica, including inventories of named slaves, a poignant testimony to this tragic dimension of British history.

George Herbert Hyde Villiers, 6th Earl of Clarendon (1877-1955), also had a public role. His first significant official post was as Parliamentary Under-Secretary of State for the Dominions, 1925-6; he was the first chairman of the Board of Governors of the BBC, 1927-30; and from 1930-7 he was Governor-General of South Africa. On returning to Britain, he was appointed Lord Chamberlain of the household of King George VI. His governorship in South Africa is particularly well represented in the archive.

These papers complement the extensive political and family collections held by the Bodleian Libraries, which is a recognised centre for the study of the papers of 19th- and 20th-century politics and diplomacy. The Clarendons have a long connection with Oxford University. The 1st Earl of Clarendon was Edward Hyde, whose name is associated with his great *History of the Rebellion* and the Clarendon Press (now the Clarendon Building), built on the profits from that work, and whose papers form a key part of the 17th-century state papers in the Bodleian. The Villiers Earls from the 2nd Earl (second creation) onwards were all direct descendants of Edward Hyde.

The papers join not only the official papers of the 4th Earl that were acquired with FNL's help in 2012, but also extensive Clarendon family papers acquired from other sources, including correspondence of the 4th Earl of Clarendon with his wife, Lady Katharine, and his sister, Lady Theresa Lewis, 1838-65; and Lady Clarendon's correspondence and diaries from 1829-72.



Feb 6. 1856.

My dear Lord Clarendon

I return the interesting letters from Lord Coleridge & Lord Cairns. The latter's views are very moderate & just & the Emperor made of looking at the question very fair. Whether the Queen should write personally to C. of Austria

Autograph letter from Prince Albert to the 4th Earl on French and Italian diplomacy, 1856. Courtesy of the Bodleian Libraries.

FOR THE BRITISH LIBRARY

The Visual Archive of Mervyn Peake. Bought from the Mervyn Peake Estate for £500,000, with the aid of a grant of £15,000 from the Friends of the National Libraries (Larkin Fund).

Rachel Foss, Head of Contemporary Archives and Manuscripts, writes:

The British Library is grateful to have received the support of the Friends of the National Libraries, with its generous grant towards the purchase of the Mervyn Peake Visual Archive. The archive includes drawings for his critically acclaimed *Gormenghast* series of novels, together with original illustrations for his own books for children and other classic works of English literature. The acquisition brings together this outstanding collection with the first tranche of the Peake Archive, already held by the British Library and also acquired with FNL's support, making available material that was previously inaccessible to the research community and the general public alongside papers that shed light on its context and custodial history. Given Peake's unique creative process, the collection offers a rich resource particularly for those interested in the inter-relationship of text and image.

Mervyn Peake (1911–1968) was a much-admired writer and artist. Best known today for creating the Gothic fantasy trilogy, *Gormenghast*, he is recognised as one of the most significant British writers of the post-war period. Peake was also an accomplished painter and outstanding illustrator. For Peake, the act of drawing was symbiotic with the process of literary composition: he espoused an integrated vision and practice of text and illustration.

Comprising 17 boxes and 182 framed items together with some loose papers, the archive includes Peake's illustrations for classic works of literature including *Treasure Island*, *Household Tales by the Brothers Grimm*, *The Hunting of the Snark* and *Dr Jekyll and Mr Hyde*, as well as illustrations for his own novels (including *Gormenghast*), children's books, plays, poetry and television projects. Also included are drawings of famous literary, theatrical and artistic figures, among them Laurence Olivier and Peggy Ashcroft.

The archive contains unpublished material and rough sketches that are key to understanding Peake's artistic and literary development, such as 'The Moccus Book' illustrations, which feature visual motifs that became key tropes of his literature. Unpublished material and juvenilia in the archive is fundamental to understanding the tropes and motifs that feature in Peake's art and writing, as well as the effect of his early literary influences, such as Robert Louis Stephenson and Charles Dickens. The acquisition of the *Gormenghast* drawings is of particularly significant research interest given that Peake is known to have broken off from drafting these novels to draw his characters when he felt blocked in his writing, as evidenced by the *Gormenghast* notebooks already held in the British Library.



The British Library's acquisition of Peake's visual archive promotes interdisciplinary research across visual arts, literary studies, cultural studies, design and the creative industries. The archive will be available in perpetuity at the British Library with access provided in the Manuscripts Reading Room. Representative material from the Peake Archive will be included in the British Library's Discovering Children's Books website, a resource for schoolchildren and lifelong learners, and material will also be available for use in onsite learning programmes. Highlights from the archive will be displayed in the Treasures Gallery and we are investigating further possibilities for extended digitisation.

FOR THE BRITTEN-PEARS FOUNDATION, ALDEBURGH

The Archive of Lennox Berkeley. Bought for £105,000 from Omnia Arts with the aid of a grant of £20,000 from the Friends of the National Libraries.

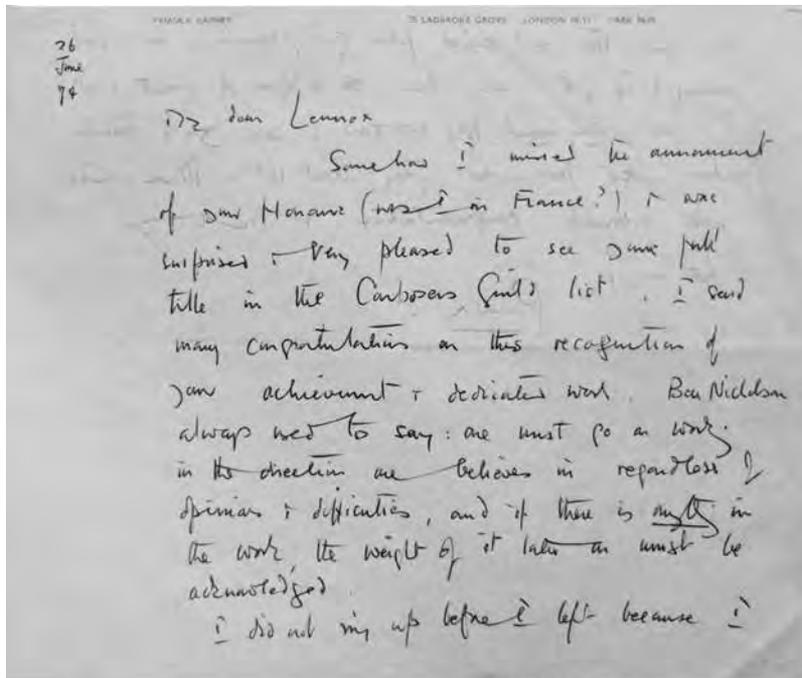
Sarah Bardwell, Chief Executive, writes: In March 2020 the Britten-Pears Foundation purchased the Archive of Lennox Berkeley Papers to form part of the Britten Pears Archive held at the Red House, Benjamin Britten's home in Aldeburgh, Suffolk. The composer Lennox Berkeley was a great friend of Benjamin Britten and for a year they lived together in a house in the Suffolk village, Snape. They worked together to create the orchestral piece *Mont Juic*. Berkeley's eldest son, also a composer, Michael Berkeley was Britten's godson.

The Collection although held by the Britten Pears Archive was not owned by it, so it was not able to catalogue and share this impressive archive. The Foundation was, therefore, delighted to be able to raise the funds to purchase it and thus share it widely. The Collection contains manuscripts of Lennox Berkeley's writings on music and musicians, his superb diaries – especially the diary from the 1960s – and the wide range of his correspondence. It comprises a rich resource for biographers and musical scholars but also for social and cultural historians. There is a fine series of letters from Britten and Pears, and also an excellent group of about a dozen intimate and revealing holograph letters from Berkeley to Britten in which he writes of wartime London, his work as a voluntary air-raid warden, mutual friends, his own composition, the performance of his *Introduction and Allegro* at the 1940 Proms, and much more.

There are many dozens of correspondents within the papers revealing the range of Berkeley's professional and personal friendships; these include Boris Anrep, Patrick Balfour (Lord Kinross), Conrad Beck, Arthur Bliss, Nadia Boulanger, Julian Bream, Diana Cooper, Laurie Lee (including a bound holograph manuscript of his four *Signs in the Dark* poems which he set to music), Julian Lloyd Webber, Yehudi Menuhin, John Nash, Sir Andrzej Panufnik, Desmond Shawe-Taylor, William Walton, Veronica Wedgwood, Malcolm Williamson and many others. The letters between Lennox and Freda Berkeley tell their own story and provide a solid documentary foundation for their individual lives, their marriage, and their friendships.

Of particular note the papers include the final fair copy score of Britten's Concerto No. 1 in D Major for Piano Solo and Orchestra, composed for the 1938 Proms and dedicated to Lennox Berkeley, to whom the score was gifted. This is a particularly interesting manuscript for Britten scholars: the work was not published until after Britten had revised it in 1945 by replacing the entire third movement, so for some years this fair copy was the copy loaned to conductors for performance. As a result, this copy includes extensive annotation by various individuals involved in its performance, as well as copies of both the original and the new third movements.

As a musical and social history collection, the acquisition will be able to provide further information about the musical scene during the war and post-war era. The letters alone provide a sense of the relationships Berkeley held. Significantly it will also mean that the Britten Piano Concerto score, such a valuable and central work within the Britten canon, is able to be seen alongside all the other material relating to its composition.



Letter from Priaux Rainier.
Courtesy of the Britten Pears Archive.

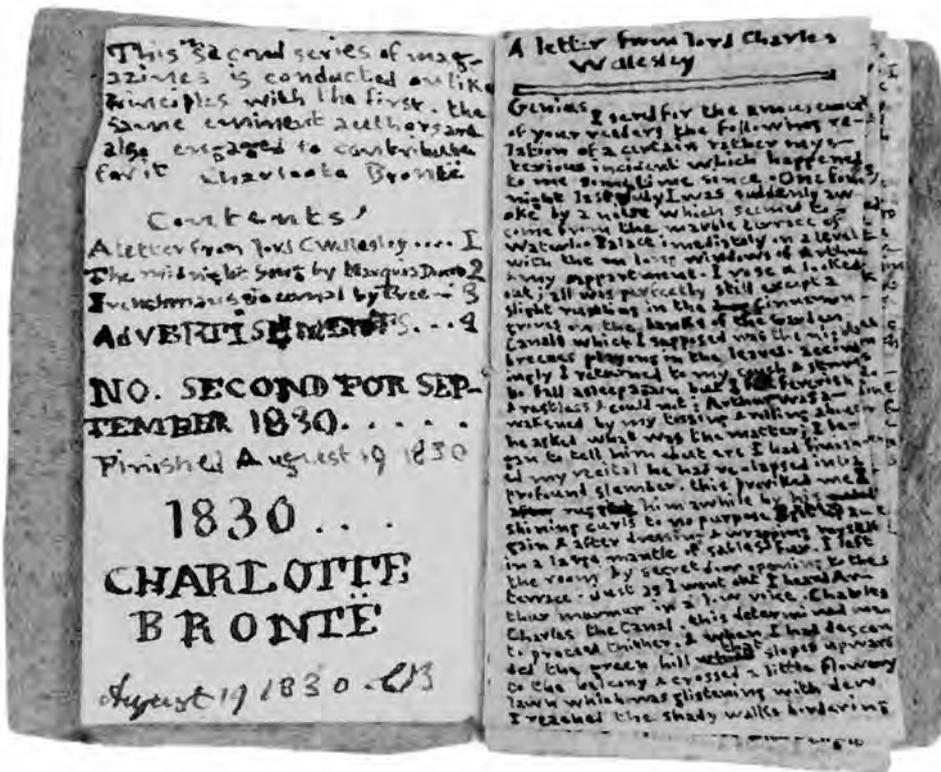
FOR THE BRONTË PARSONAGE MUSEUM, HAWORTH

Charlotte Brontë, unpublished miniature autograph manuscript, *Second Series of the Young Men's Magazines*, for September 1830, edited by Charlotte Brontë and finished 19 August 1830. Bought from Drouot, Paris (18 November 2019, Lot 11) for a hammer price of €600,000, with the aid of a grant of £10,000 from the Friends of the National Libraries (B. H. Breslauer Foundation Fund).

Ann Dinsdale, Principal Curator, writes: In childhood, Charlotte Brontë (1816–1855) and her siblings created a rich imaginary world, sparked by a set of toy soldiers given to Branwell by their father, and chronicled in tiny handwritten books. Their minute scale and miniature details such as title pages and advertisements, make these little books the most memorable and iconic items in the Museum's collection. They also chart Charlotte Brontë's development as a writer and reveal how many of her early themes carry over into her published novels.

On 18 November 2019 one of these tiny manuscripts by Charlotte went under the hammer at the Drouot auction house in Paris. This was part of the second series of *The Young Men's Magazine*, produced by Charlotte in 1830 and consisting of more than 4,000 words crammed on to 20 pages measuring just 35mm by 61mm. The series originally consisted of six magazines: four of these are already part of the Museum's collection and a fifth was originally part of the Law collection, but its present location is unknown.

The Little Book first came to light in a sale at Sotheby's in 2011, with an auction estimate of £200,000 to £300,000. A generous grant was offered from the National Heritage Memorial Fund – the fund of last resort – and the promise of a grant from the Friends of the National Libraries meant that the Brontë Society went to the auction in December 2011 with over £600,000. It came as a blow when the Society was outbid, and the Little Book was acquired for the Aristophil collection in Paris, briefly going on display at *Le Musée des Lettres et Manuscrits*, before the entire collection was impounded when Aristophil came under investigation for fraud. The Paris judiciary authorised the sale of the collection, and this time the Brontë Society were successful in their bid to bring the Little Book home to Haworth, where it can be preserved and enjoyed for the benefit of future generations.



The Little Book.
Courtesy of The Brontë Society and Brontë Parsonage Museum.

The Little Book is now on display at the Brontë Parsonage Museum, reunited with the other four surviving miniature manuscripts from the second series.

We owe a huge debt of gratitude to the Friends of the National Libraries for generously supporting our project, also to the other funders involved: The National Heritage Memorial Fund, the Murray Family, The Pilgrim Trust, the Aurelius Charitable Trust, the R. E. Chadwick Charitable Trust, the Kenneth Hargreaves Charitable Trust and more than a thousand literature lovers from around the world, who pledged their support and helped make this happen.

FOR THE BRUNEL MUSEUM, LONDON

Albumen print of Isambard Kingdom Brunel (1806-1859), taken by Robert Howlett (1831-1858), at one of the attempted launchings of SS Great Eastern in 1857. Bought from the family for £40,000, with the aid of a grant of £5,000 from the Friends of the National Libraries.

Jane Stancliffe, Trustee, writes: This image of Brunel, in front of the giant chains used to control the launch of the massive SS Great Eastern, was to become one of the most important photographic images of the era, and of Brunel himself – one of the towering geniuses of the Victorian age.

At the time of this photograph, Isambard Kingdom Brunel was one of the most celebrated men of his age, known for landmark engineering projects such as the Great Western Railway, numerous bridges, tunnels, stations and dockyards, and ground-breaking steamships.

In the 1830s he invested in the Great Western Steamship Company and set about designing better and faster ships to cross the Atlantic. His first was a paddle steamer, the Great Western. Next came the SS Great Britain, then his third and final ship, the monumental SS Great Eastern, his most audacious project to date.

SS Great Eastern was an iron sailing steamship, designed by Brunel and built by J. Scott Russell & Co. at Millwall Iron Works on the River Thames. She was by far the largest ship ever built at the time of her 1858 launch, and had the capacity to carry 4,000 passengers from England to Australia and back without refuelling. The ship's five funnels were rare. These were later reduced to four. To power this 'leviathan' ship, Brunel used two huge paddle wheels attached to one engine and a screw-propeller attached to a second engine.

This was not, however, Brunel's most successful project. She was so large that launching her into the Thames proved most problematic. There were several unsuccessful launch attempts before she finally floated on 31 January 1858. Construction proved far more expensive than originally planned. Sea trials were planned for 7 September 1859 but disaster struck.



Howlett's iconic portrait of Isambard Kingdom Brunel.
Courtesy of the Brunel Museum, London.

In a rush to get the ship ready, two temporary stopcocks fitted to heaters on the ship's funnels were accidentally left on. This resulted in a funnel exploding, causing the deaths of five people. Brunel had been ill for some time and it is believed that his health worsened when he heard about this explosion. He died soon after, on 15 September 1859 at the age of 53. After repairs, SS *Great Eastern* plied for several years as a passenger liner between Britain and North America before being converted to a cable-laying ship and laying the first lasting transatlantic telegraph cable in 1866. Finishing her life as a floating music hall and advertising hoarding (for the famous department store Lewis's) in Liverpool, she was broken up on Merseyside in 1889.

The Brunel dynasty is of immeasurable importance to the nation and sits at the very heart of Victorian economic innovation: the Brunels' forward thinking, imaginative and socially responsible approach to development set the foundations for over a century of economic growth in this country.

FOR CAMBRIDGE UNIVERSITY LIBRARY

i. Abbot Nathanael of Kiev (compiler), *Kniga o vere edinnoi istinnoi pravoslavnoi* [Book of the one true Orthodox faith] (Moscow: Stefan Boniface, 1648). Bought from Bernard Quaritch Ltd. for £6,799, with the aid of a grant of £2,250 from the Friends of the National Libraries.

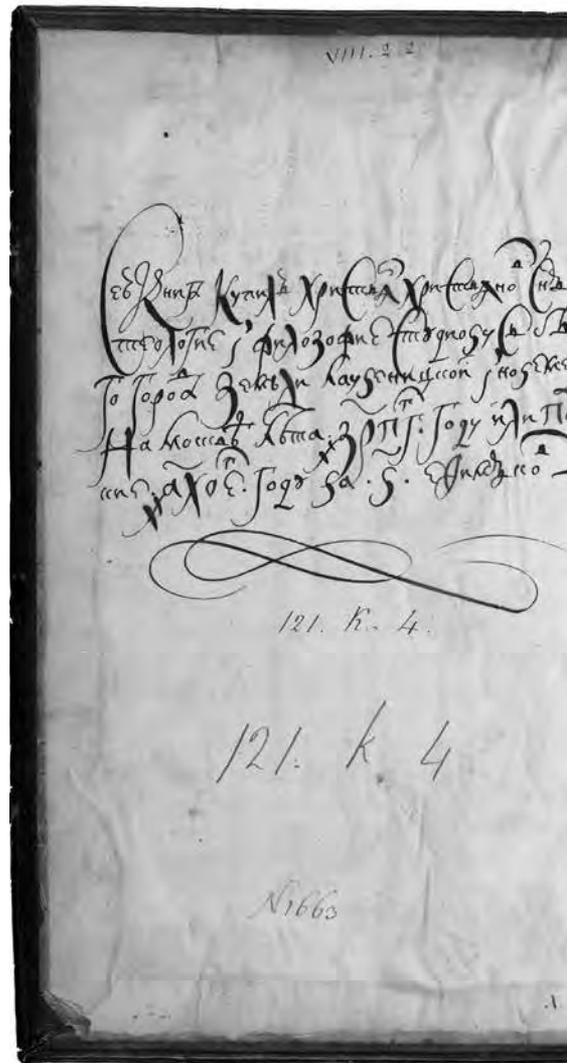
Mel Bach, Head of Collections and Academic Liaison and Slavonic Specialist, writes: Cambridge University Library has recently acquired this exceptionally rare book of Orthodox liturgy and theology in Old Church Slavonic, thanks to a generous grant from the Friends of the National Libraries. It is an exciting addition to the collection of early Slavonic books found across collegiate Cambridge. It contains 31 chapters covering all aspects of the Orthodox tradition, including polemical treatises against heretics, Catholics, and traitors to the Orthodox faith. Much of the content is derived from the earlier writings of Zakhariia Kopystensk'yi, Archimandrite of the Kyiv-Pechersk Monastery, which discuss the state of religion and belief in Orthodox Eastern Europe, the differences between the Eastern and Western churches, the significance of icons, apostolic power, churches, the role of the Patriarch, and more. The publication was sanctioned by the Orthodox Church and printed by Stefan Boniface (Stefan Vonifat'ev), a prominent protopope.

The book was published in febrile times for the Russian Orthodox Church, only a few years before the great *Raskol* (schism) caused re-alignment by the official church of practices with their Greek roots, a change that saw the emergence of the Old Believers movement. The fact that this book, which contains a synthesis emerging out of the encounter between Orthodoxy and Latin (Jesuit) education in the Polish-Lithuanian Commonwealth, appeared just as this restoration of practices rooted in the Greek tradition was gaining speed might explain why so few copies remain. This is one of only six recorded copies worldwide.

The Cambridge copy contains two statements of ownership. The inside cover records the purchase by a near-contemporary owner, Christian Christianov, son of Hoppe, in 1675. A theology and philosophy student in the city, Christianov identifies himself as an *inozemets* (foreigner) from Beeskow in Lusatia, an area now

in Germany and Poland. The other provenance statement is recorded on successive recto pages, in the bottom margin. It records ownership by a clergyman called liakov (Jacob), possibly the very first owner of the book. We are continuing to work on closer identification of both individuals. The book was later part of the Macclesfield Library at Shirburn Castle in Oxfordshire, with the Castle blind-stamp to the first and last three leaves of text, and manuscript shelf marks to the front pastedown.

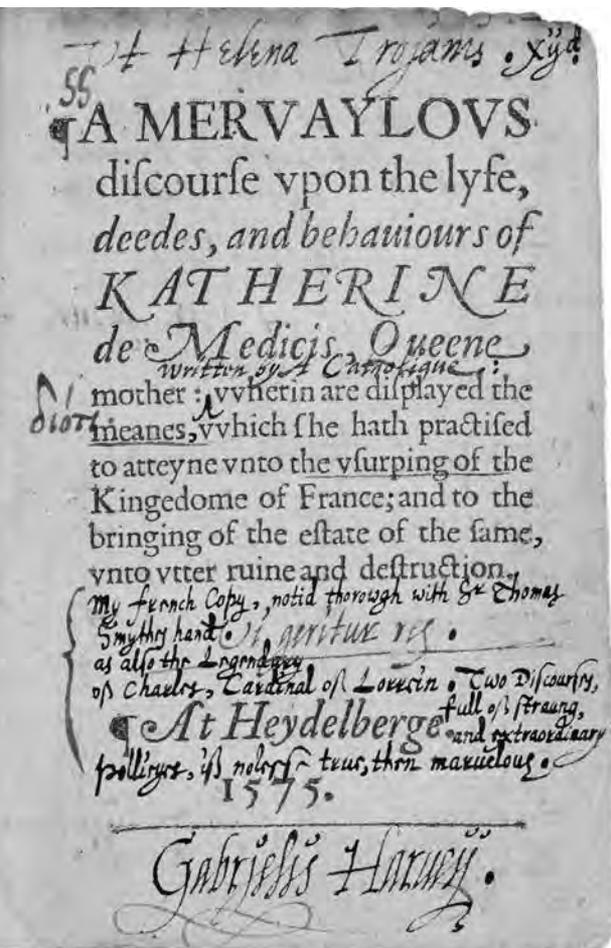
The copy entered the Macclesfield Library at an early point (probably the late 17th century), where it shared space with other items of early Slavonic printing. The binding is of contemporary full calf over wooden boards with brass clasps. The upper board is decorated with blind-tooled floral roll borders to a panel design, tooled centre piece of a unicorn trampling a ram in central panel with traces of gilt, and Slavonic lettered panels 'Kniga Gl[agol]emaia' ('This book is called') above and below. The lower board is blind-tooled with geometric roll tools to a panel design. The contemporary binding was certainly interesting enough to be retained on arrival to Macclesfield, rather than discarded in favour of a binding of English design.



The inside front cover, displaying the intricate ownership note of Christian Christianov, with markings from the Macclesfield Library below. Courtesy of the Syndics of Cambridge University Library.

ii. *A mervaylous discourse vpon the lyfe, deedes, and behaviours of Katherine de Medicis: Queene mother* ([?London: H. Middleton], 1575). Bought from W S Cotter Rare Books of Austin, Texas, for £30,000, with the aid of a grant of £12,000 from the Friends of the National Libraries (B. H. Breslauer Foundation Fund).

Liam Sims, *Rare Books Specialist*, writes: A newly discovered book from the library of the Cambridge scholar and bibliophile Gabriel Harvey (1552/3–1631), extensively and engagingly annotated throughout, has recently been acquired by Cambridge University Library through the generosity of the Friends of the National Libraries.



This polemical pamphlet on Catherine de Medici attracted enormous attention immediately upon its publication, its anonymous author clearly a witness in Paris to the political and religious upheavals that agitated the capital during the first half the 1570s. Modelled satirically on a saint's life, the *Discourse* purports to expose the devious and perverse character of Catherine, which threatens to lead to the destruction of the French kingdom. At once an anti-Italian and misogynist assault on the Queen Mother, it represents one of the foundational texts behind the notorious image of Catherine as the Black Queen.

This hitherto unrecorded title from Harvey's library contains revealing marginalia made over two reading campaigns, one dated to 1578. On the title page Harvey notes confidently that the work was 'written by a Catholique' and records his ownership of a French edition of this work, from among the books of his patron Thomas Smith. The textual annotations are mostly in English, providing a vivid link with the mind of an Elizabethan scholar in Cambridge (where the annotations were almost certainly made and where Harvey may have acquired the book). As such it is a unique record of an English analysis of very recent and very pressing French history. The marginalia show the strenuousness of Harvey's attempt to draw out the political principles underlying the history, with a summary at the beginning about the various thinkers that Catherine's behaviour bears out, which concludes by suggesting that she really was making up the rules for herself. He notes that Catherine 'intended to kill ye protestantes with kindness' and, on her personal qualities, records that 'she is acquainted with all fashions and knowith on which side of her bre[a]d to strike her butter'. Matters of royal protocol are also discussed – at one point he annotates a section on whether or not a monarch on the brink of death may nominate their successor (something which had occurred in England with Henry VIII only 30 years earlier).

This book provides a significant new perspective on Harvey's engagement with contemporary political and religious events and will undoubtedly reward further study. Marginalia remains central to the increasingly popular field of book history and Harvey has been the subject of much interest since Lisa Jardine and Anthony Grafton's seminal article "'Studied for action": how Gabriel Harvey read his Livy' (1990). Fourteen of his annotated books have recently been digitised and their marginalia studied in great detail as part of the Archaeology of Reading project (archaeologyofreading.org/), a collaborative effort between libraries and research institutions, and will soon be joined by this new acquisition, already fully digitised on the Cambridge Digital Library. This book offers a fascinating opportunity to extend our conversations about what reading has meant in the past, and what it means today.

FOR CAMPION HALL, OXFORD

David Jones, *The Rime of the Ancient Mariner*, with etchings by David Jones, first edition published by Douglas Cleverdon, Bristol, 1929. Bought from Mermaid Books for £675 and presented by Friends of the National Libraries.

Professor Peter Davidson, Senior Research Fellow and Archivist, writes:

Once more Campion Hall in Oxford is indebted to the Friends of the National Libraries, for a full purchase grant that has secured for us a really fine copy of the 1929 first edition of Coleridge's *Ancient Mariner*, with line engravings by David Jones. It was published by Douglas Cleverdon, who later became famous as a pioneering radio producer, responsible, most notably, for the production of Dylan Thomas's radio play *Under Milk Wood*. This is a particularly appropriate acquisition, as Jones was for a long time a friend of Campion Hall, a small Jesuit College in Oxford, sending cards and small works of art, and advising on the decoration of the painted chapel. His artist's proofs for the *Ancient Mariner* engravings came to us after his death, but we have never had a copy of the book until now. Jones, like many artists and writers of the mid-20th century, was a friend of the Hall's tireless and brilliant Master, Fr. Martin D'Arcy SJ (1888-1976), who collected contemporary works (mostly, but not all, by Roman Catholic artists) as well as Old Masters.

It is particularly pleasing to record that the extraordinary speed with which the Secretary of FNL responded to our request, impressed the kind poet-bookseller Peter Scupham of Mermaid Books so much that he made a first edition available to Campion Hall at an exceptionally generous price, as he felt that book and purchaser were perfectly matched. We are most grateful to both!

It is most fitting that this, one of the finest artist's books of the British 20th century, should find a home at Campion Hall, where it joins Jones's own proofs of the engravings. The first gift that Jones gave to the Hall dates from the same year as the *Ancient Mariner* – an engraved Christmas card of the Nativity. An entertaining sidelight on Jones's relationship with D'Arcy and Campion Hall is offered by a letter from (the then) Sir Kenneth Clark to Clifford Ellis, the mosaic artist.

Clark was trying to secure for Ellis a commission to decorate the apse of the main chapel in the Hall, and reassured him, “Fr. D’Arcy is very intelligent and sympathetic. He is an admirer of the work of David Jones, so that I do not suppose that he will be too academic for you.”

The carved panel of *St Martin* at Campion Hall, which Eric Gill made in 1935 for the main staircase, seems to have had considerable input in design from Jones who was then a close associate of the Gill household, especially in the tender figure of the tin-hatted soldier-saint.

In 1939, Jones was staying at Campion Hall to advise on the decoration of the Lady Chapel, it appears that he was first choice, and it was him who suggested Stanley Spencer as second choice. Both were sadly disqualified by debilitating nervous illnesses in the aftermath of the First World War, and the commission eventually went to Charles Mahoney. Importantly, it is Jones who records the presence of a number of refugees from Germany and Austria at Campion Hall that summer, including the eminent classicist Rudolph Pfeiffer, who had fled with his Jewish wife. This was a part of a wider attempt by D’Arcy and the British Jesuits to help refugees from the Nazis.



In the 1960s, Jones’s association with the Hall revived as he made friends with the poet Fr. Peter Levi SJ (1931–2000), Jones sent his Christmas card for 1962, and made one of his idiosyncratic and carefully considered pages of drawn lettering for Peter Levi’s ordination card. After Jones’s death in 1974 it was Peter Levi who preached his requiem sermon in Westminster Cathedral.

For all these reasons, Campion Hall is particularly grateful to the FNL for this purchase grant.

A special exhibition at Campion Hall to celebrate the acquisition of *The Rime of the Ancient Mariner* (below left).
Courtesy of Campion Hall.

FOR THE CHARLES DICKENS MUSEUM, LONDON

Dickens Comes Home – acquisitions from a private American collection. Bought for £1.8m, with the aid of a grant of £20,000 from the Friends of the National Libraries. *This grant was awarded in 2018 and accounted for in that year, but the purchase was not completed until 2019.*

Dr Cindy Sugrue, Director, writes: In 2017, the Charles Dickens Museum was approached by a private collector in America and given a rare opportunity to consider acquiring material before the remainder of the collection was sold. The collection – which we believe was the largest private collection of Dickens material in the world – had been amassed over a period of 40 years.

We identified over 300 items including:

- 145 autograph letters by Charles Dickens, 25 of which are unpublished and a further 24 only partially published;
- 54 manuscript items and autograph letters by others, nearly all of which are unpublished;
- 40 playbills, including several extremely rare notices for private theatricals at Dickens's home, as well as ten rare American playbills;
- 25 books from Dickens's own library;
- 33 artworks: including original sketches and illustrations by significant Dickens illustrators George Cruikshank, Joseph Clayton Clarke (Kyd), and Frank Reynolds;

With support from the Friends of the National Libraries, Art Fund, the National Heritage Memorial Fund, and the Dickens Fellowship, we have been able to repatriate significant Dickens material into a specialist museum open to the public, while enhancing and extending the Museum's holdings.

The collection provides rich, new insights into the personal life of Dickens, adaptations of his literary output, and his work as a journalist and editor. It contains unpublished material that throws new light on familial, personal and business relationships – such as rare letters from his father John Dickens, detailed instructions to his butler about an imminent dinner party, and the only complete exchange of correspondence known to have survived.

It is impossible not to be moved by Dickens's letter to the artist George Cattermole giving detailed instructions for the illustration of the death of Little Nell (*The Old Curiosity Shop*). It concludes: "I am breaking my heart over this story, and cannot bear to finish it".

Philanthropy provides a strong theme and we have correspondence in which Dickens supports the work of Urania Cottage, a home for 'fallen women', a manuscript leaf from his essay on the work that the Hackfords were doing in their East London Hospital for Children and Dispensary for Women, and frequent references to help raise funds for fallen friends, artists and authors.

There is a lengthy unpublished letter from Lausanne, Switzerland, where Dickens and his family resided for eight months in 1846, in which he describes his travels, accommodation and environs, and making a start on *Dombey & Son*.

Overall, this acquisition will bring outstanding material into a public collection where it can be accessed, researched and displayed, thereby extending the knowledge and appreciate of Dickens's life and work



Cartoon of Charles Dickens being presented to the Edinburgh literati (lithograph and pencil drawing), 1841. Courtesy of the Charles Dickens Museum.

FOR THE CHIPPENDALE SOCIETY, BRADFORD

Six previously unknown drawings by Thomas Chippendale Snr. (1718-1779) and Thomas Chippendale Jnr. (1749-1823), and one other. Bought from a private seller via Thomas Heneage Art Books for £30,000, with the aid of a grant of £4,000 from the Friends of the National Libraries.

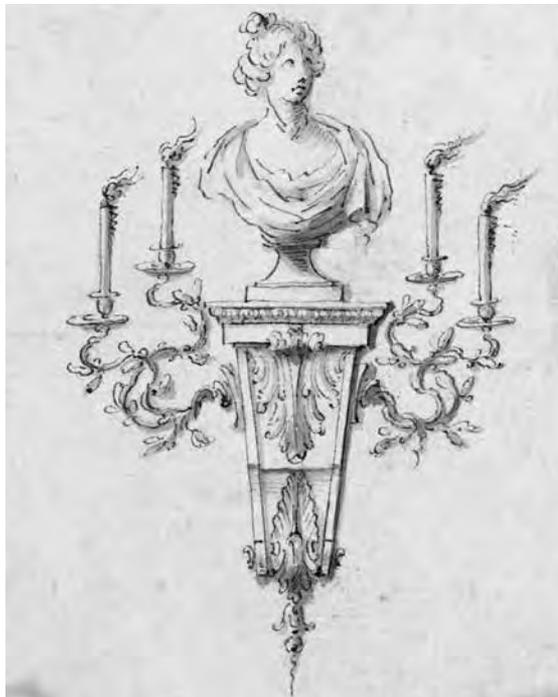
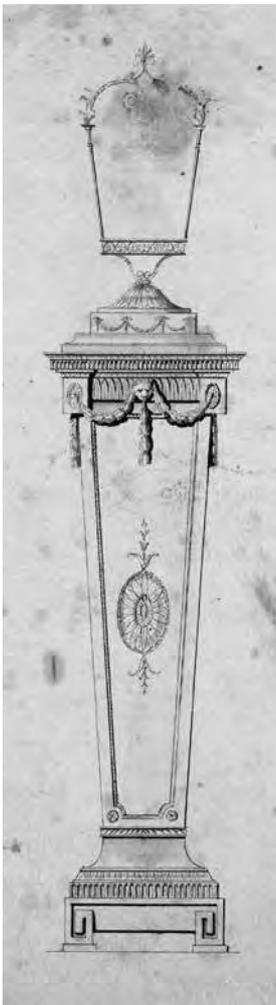
Dr Rachel Conroy, Honorary Curator, writes: The Chippendale Society is extremely grateful for the support of the Friends of the National Libraries, which has enabled it to add a group of previously unknown drawings to its collection. They were discovered in a collection of architectural drawings bearing the bookplate of Alexander Manning (1819–1903). Manning was an Irishman who arrived in Toronto in 1834. A carpenter by training, he became one of the most successful builders and property developers in the city.

The key to this group of drawings is that depicting a pedestal and lantern (*see image 1*). This is the design drawing for a set of six supplied by the Chippendale firm to Harewood House, Leeds, in 1774. The pedestals are still in the house, and consequently the attribution to Chippendale is irrefutable. The drawings for the bookcase and harpsichord or piano case come from the same album or folio and are by the same hand. It is possible that they also relate to Harewood. As a group, these are the first design drawings in Chippendale's mature neo-Classical style to be discovered. They are also the first that appear to depict marquetry decoration. These facts alone make them incredibly rare. There is nothing like them in the two principal repositories of Chippendale drawings at the Metropolitan Museum of Art and Victoria and Albert Museum.

Of even greater importance is that two different hands are represented. The table and bracket (*images 2 and 3*) are almost certainly by Thomas Chippendale Snr. Three others are by a different hand, but are nevertheless indisputably Chippendale and consequently can only be by Thomas Chippendale Jnr. Comparison with the few Chippendale Jnr drawings to survive confirms this, as does similarities with his small book of designs, *Sketches of Ornament*, published in 1779.

These exciting drawings have now been added to the Society's collection, which is on long-term loan to Temple Newsam House, part of Leeds Museums and Galleries. The Society plans to research them thoroughly and, in due course, publish a new account of Chippendale's transition to neo-classicism, one that reveals Thomas Chippendale Jnr. as a major figure in the development of British neo-classical furniture.

The Society would also like to acknowledge the Headley Trust, Leeds Art Fund and Leeds Philosophical and Literary Society, whose extremely generous support made the acquisition possible.



1. Far left: Lantern and pedestal.
 2. Left: Thomas Chippendale Snr, Drawing for a table (detail), c.1760. Ink and wash.
 3. Left bottom: Thomas Chippendale Snr, Drawing for a bracket for a bust, with candle branches, c. 1760. Ink and wash.
- Courtesy of the Chippendale Society.

FOR CORNWALL ARCHIVES AND CORNISH STUDIES SERVICE

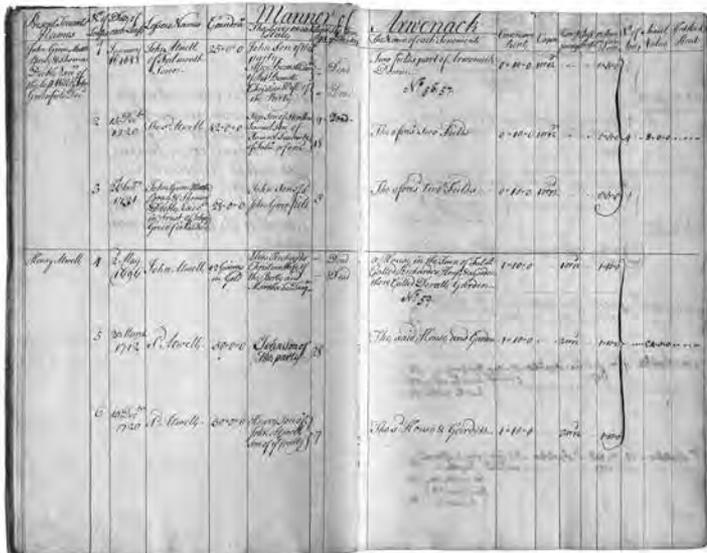
Records of the Cornish Estate of the Earl of Kimberley. Bought privately for £1,000, with the aid of a grant of £500 from the Friends of the National Libraries.

Mr David Thomas, Archivist, writes: In the latter part of the year 2019 the Cornwall Archives and Cornish Studies Service (Kresen Kernow) was offered, by private treaty, a number of archival items relating to the Cornish estate of the Earl of Kimberley in the Falmouth area. These consisted of:

- 1) A large folio folder containing 50-inch to the mile Ordnance Survey maps of the town of Falmouth, formerly the property of the Earl of Kimberley, including nine large-scale 1878 maps of the Falmouth estate and a smaller scale map of the Falmouth area.
- 2) A vellum bound survey of the estates of the Earl of Kimberley dating from 1688-1730 detailing leases of property and tenement details for the Manors of Arwenack, Mylor, Tregenvor, Trevethan, Trescobeas, Prisloe and Tregoniggy, compiled around 1737.
- 3) A manuscript rental and toll list for the Manor of Arwenack dated 1741.
- 4) A manuscript account book for the Manor of Arwenack dating from 1740-1741 with numerous entries and accounts, including tolls for the Falmouth markets.
- 5) A 1772 lease for a house in Falmouth.
- 6) A 1792 valuation for the estate of the Earl of Kimberley covering Falmouth with the Manors of Arwenack and Mylor.
- 7) A handwritten summary valuation of the Earl of Kimberley's Falmouth estate, dated 1800.
- 8) A 1954 typed specification for work to be done in the conversion of Arwenack Manor at Falmouth.

Kresen Kernow already held a large archive of the Kimberley estate, deposited at various times between 1972-2012 and the above items could be traced historically to the Kimberley estate archives held at Arwenack House in Falmouth from published documentary sources dating back to the end of the 19th century. They were escapees from that archive, broken up in the early 1970s, and complemented the existing Kimberley collection already in its custody.

The 1737 survey book was particularly important historically for an understanding of the nature and extent of the early Kimberley Falmouth estate. The Earl's family had sold off some of the items privately at auction, not realising their archival significance, and these were then dispersed into private hands. The 2019 vendor of the items had, through excellent detective work, tracked them down from those purchasers and re-purchased them himself. He wished to offer them to Kresen Kernow so that they could be in the public domain in perpetuity and re-join the rest of the deposited Kimberley collection. The items were all in good condition and were offered to Kresen Kernow for a sum of £1,000. The documents were placed on temporary loan to Kresen Kernow for assessment and evaluation while the purchase was being negotiated.



Kresen Kernow wishes to express its grateful thanks to the Friends for their generosity, thereby enabling it to re-unite these items with the Kimberley estate archive.

Survey book of the Manors of Arwenack, Mylor, Tregenvor, Trevethan, Trescobears, Prisloe and Tregoniggy, 1688-1730, compiled c1737 [AD2605]. Courtesy of Kresen Kernow.

FOR THE COWPER AND NEWTON MUSEUM, OLNEY

Autograph letter by the poet William Cowper to William Hayley, 13 October 1792. Bought at Bonhams (4 December 2019, Lot 245) for £3,715, with the aid of a grant of £2,000 from the Friends of the National Libraries.

Kate Bostock, Trustee, writes: The Trustees of the Cowper and Newton Museum learnt of the sale of this important letter just weeks before the auction. We were most grateful to the Friends of National Libraries for responding so quickly to a request for funds to enable us to bid. We suspected the letter would go to the United States if the Museum did not try to acquire it. FNL kindly guaranteed 60% of the auction price up to a maximum of £2,000. The William Delafield Charitable Trust contributed £500, as did a generous local donor.

The letter is part of a sequence of correspondence with Hayley, written from Cowper's house at Weston Underwood near Olney. Cowper was then sixty. In March 1792 Hayley wrote to introduce himself. Both men had been commissioned by rival publishers to work on John Milton. Thanks to the success of *The Task*, published in 1785, Cowper's poetry was well known, and so too his melancholy and his rural lifestyle. Cowper had already had several breakdowns, and was nursed back to health by his companion Mary Unwin. Hayley too loved solitude, and signed himself Hermit. But unlike Cowper, who was always short of money, Hayley was a patron of the arts with considerable inherited wealth. He had a magnificent library at his house in Eartham near Chichester. In May 1792 Hayley came to Weston to meet Cowper for the first time. Their friendship was immediate. In August Cowper and Mrs Unwin, suffering the effects of a stroke, set off for Eartham accompanied by Cowper's great-nephew Johnny. They spent six weeks there. It was the only time in 30 years that Cowper left home, before his final journey to Norfolk where he died in 1800.

The friendship, as this newly acquired letter makes clear, brought Cowper huge pleasure, 'I not only love you but am proud of you as of a conquest made in my old age' he writes. The letter is typically Cowper, chatty, lively, occasionally melancholic, and full of references to friends, including to Charlotte Smith, George Romney, Cowper's intended patron Edward Thurlow, and also to Mary and to Hayley's adored son Tom. Of Charlotte Smith he writes 'her civilities and attentions to my poor Mary shall never be forgotten either by her or by me'. Cowper looks forward to the arrival of Romney's portrait of Hayley (which eventually arrived the following January), and shares with Hayley his dislike of Samuel Johnson, 'that literary Cossack', and his strictures on Milton.

Parts of the letter have been published before but never in full. The same purchase included two letters written by Hayley to Cowper, dated 8 and 11 October 1792, in poor condition. After Cowper's death, Hayley became Cowper's biographer; the first edition of his *Life of Cowper* appeared in December 1802. Hayley incorporated many of Cowper's letters, including parts of this one. The biography was an immense financial success. But by 1809, the title had changed from *The Life and Posthumous Writings of William Cowper* to *The Life and Letters...* illustrating the interest in Cowper's letter writing.



The letter will go on display in the museum from February 2020, and in the longer term will go to the Centre for Buckinghamshire Studies in Aylesbury to join the Museum's manuscript collection.

William Cowper's letter.
Courtesy of the Cowper and Newton Museum.

FOR DORSET COUNTY MUSEUM

A series of 67 letters (1931-1977) from musicologist, novelist and poet Sylvia Townsend Warner to close friends Oliver and Elizabeth Warner. Bought for £7,200 from Blackwells Rare Books with the aid of a grant of £4,000 from the Friends of the National Libraries.

Elizabeth Selby, Director of Collections & Public Engagement, writes: Dorset County Museum (DCM) is extremely grateful for the assistance provided by the Friends of the National Libraries in the purchase of this important series of letters that add detail and colour to the life and times of a significant British writer, in whom there is a resurgence of interest by academic and other researchers. Grant aid towards this purchase was also received from the Arts Council/V&A Purchase Grant Fund and from members of the Sylvia Townsend Warner Society.

Sylvia Townsend Warner (1893-1978) spent the greater part of her life in rural Dorset with her same-sex partner Valentine Ackland. They were committed communists who supported the Republican cause in the Spanish Civil War (describing in one letter the 'strange, fairy-tale hospitality' they received at a Writers' Congress) and are studied for their political beliefs, literary output and what was, by contemporary standards, unorthodox relationship. Warner wrote a series of novels including *Lolly Willowes*, *Mr Fortune's Maggot* and *The Corner That Held Them* as well biography and poetry, some of which was co-authored with Ackland.

The principal archive of Warner and Ackland is deposited by DCM at Dorset History Centre and this additional material, the first substantial addition to the archive for many years, provides a wonderful insight into their lives and the range of social and literary connections they interacted with. In addition, it provides interesting social and political commentary on mid-20th century Dorset, as well as illuminating the experience of women living in same-sex relationships in a rural environment during this period. DCM is due to reopen in 2020 following a major redevelopment project.

This will include four new galleries, one of which, Artists' Dorset, will display art and literary work relating to the Chaldon Herring creative community that included Warner, the sculptor Elizabeth Muntz and members of the literary Powys family. This community, and STW's relationship with the Powys family is described in great detail in the letters purchased with this grant.

The correspondence itself, due to the significant timespan, touches on a wide range of subject matter. The Second World War saw Warner and Ackland act as ARP wardens and in one note she describes the local Dorset countryfolk as being 'very queer – they give me a deeply anthropological feeling'. They host evacuees and dig up an incendiary bomb from amongst their artichokes – and describe a precarious journey home across the Atlantic.

This newly purchased cache of letters offers scholars and others a really interesting insight into the author, her partner and the context in which their artistic output was generated. It is also another reminder in the digital era, of the enduring power and importance of the manuscript letter.



Letters and cards from the collection. Courtesy of Dorset County Museum.

FOR DORSET HISTORY CENTRE

A series of records relating to Portland Harbour, the construction of the additional breakwater, records of the harbour and photographs of naval vessels. Bought from Duke's of Dorchester (22 August 2019, Lots 641 and 642) for £1,550, with the aid of grant of £1,000 from the Friends of the National Libraries.

Sam Johnston, Service Manager for Archives, writes: Dorset History Centre is extremely grateful for the assistance provided by the Friends of the National Libraries in the purchase of paper and photographic records relating to the naval and maritime history of Portland, which was at one time one of the country's most important naval bases; a base for the Channel and Home fleets.

The collection contains a series of photographs, some of them in the form of original glass plate negatives showing the very busy naval harbour and its range of installations, the ships that anchored there and men who crewed them. In addition, and perhaps most interestingly, are the original specifications and pricing for the Portland (outer) breakwater extension, dated 1897. These mammoth structures, now Grade II Listed, which took nine years to complete, were required in part to protect the base against torpedo attack, which by that time was clearly regarded as a serious threat to the integrity of the fleet. The volume provides a detailed breakdown of materials and labour along with some structural plans. The total price quoted for the breakwater was £507,199, although the actual cost of the two new breakwaters, which took some six years, was reputedly the rather higher figure of £652,000. By contrast, according to the schedule of rates for employment on the project, a skilled early 20th-century labourer was paid the sum of 7d per hour.

An official diary, which was purchased as part of this collection, relates daily events during construction. Daily weather conditions are recorded, along with the number of men involved in construction. On 24 March 1902 for example, during 'rough weather', 718 men were at work and 868 tonnes of stone were moved into place.

Overall, this material provides a fascinating insight into the vital role that Portland once played in the country's southern naval defences, and offers detailed evidence of the gargantuan cost and human effort in building one of Dorset's most visible maritime features. The records will be of interest to local, maritime and naval historians and will complement the Portland-related archives already held at Dorset History Centre.



Naval ships moored in Portland Harbour, c. 1899.



Boys of HMS Boscawen scrubbing boats, 19th century. Images courtesy of Dorset History Centre.

FOR DURHAM UNIVERSITY LIBRARY

The archive of John George Lambton, First Earl Durham, ‘Radical Jack’, 1792-1840. Bought from the Lambton family, through Sotheby’s, for £684,000, with the aid of a grant of £20,000 from the Friends of the National Libraries. *This grant was awarded in 2018 and accounted for in that year, but the purchase was not completed until 2019.*

Judy Burg, Head of Collections, writes: Durham University is grateful to the Friends of the National Libraries for their support for the University’s purchase of this archive.

Lambton was widely acknowledged in his lifetime as one of the foremost political figures of his generation. He was very well connected, regionally, nationally and internationally, through familial, personal and professional relationships; and his role in the campaign for reform placed him at the centre of English politics. He was also a complex character full of contradictions. His personal life was punctuated in the early 1830s by a series of bereavements, which left him devastated. The effects were noticeable within his public life, where he had a reputation for being short-tempered and obstinate as well as energetic and radical. He lived the life of a wealthy aristocrat, able as he put it, to ‘jog along’ on £40,000 a year, and pursued interests in literature, art and science. The archive reflects the breadth of his career and personal connections, and promises to reveal a compelling narrative of events and provide insights into the views and actions of those involved.

Lambton is best known as one of the key figures responsible for the Great Reform Act of 1832. The most important section of the archive relates to this central concern of his life. The papers, including many hundreds of letters, drafts of speeches and other documents, provide a detailed insight into the politics of the period and the progress of the Bill. Some of the most significant individual items are the papers of the ‘Commission of Four’, including an original draft ‘Report of the state of the Representation’, signed by Lambton, Sir James Graham, Lord John Russell and Lord Duncannon. There is extensive correspondence with Earl Grey (Prime Minister and Lambton’s father-in-law) and many other key political figures of the time.

The archive also contains material on international affairs and diplomacy, in particular, papers relating to Lambton's (then Lord Durham) terms as Ambassador to Russia, correspondence with Leopold, later King of the Belgians; and some material relating to Lord Durham's term as Governor in Chief of Canada and his involvement in the British settlement of New Zealand. Family correspondence and papers add to the richness of the archive. There are letters to Lambton's second wife Louisa, daughter of Earl Grey; letters from Queen Victoria to Louisa, as a Lady of the Bedchamber, in 1838; and letters from Humphrey Davy and Harriet Martineau.

The archive will be kept at Durham University's Palace Green Library, appropriately just a few miles away from Lambton Castle, and stored alongside the Earl Grey family archives. They will be available to scholars and the public for study. We also plan to establish a series of projects and events to showcase and open up the archive to both the public and local schools as part of our engagement programme.

We have embodied these
arrangements, and other
measures of detail connected
with them, in Three Bills,
The Heads of which we
annex to this Report.

Durham,
J. Russell.
J. Russell

"Report on the state of the Representation" revised draft letter addressed to Earl Grey, signed by the Committee of Four (Lord Durham, Sir James Graham, Lord John Russell and Lord Duncannon) detailing their proposals to be included in a bill for the reform of parliament, dated 14 January 1831. Courtesy of Durham University.

FOR EAST SUSSEX RECORD OFFICE

i. Map of Reeds, Standens and Boarsney in Salehurst, part of the estate of William Peckham, Esq., by John Pattenden of Lamberhurst, 1647. Bought for £520 at Bishop and Miller, Stowmarket (9 February 2019, Lot 525) and presented by the Friends of the National Libraries.

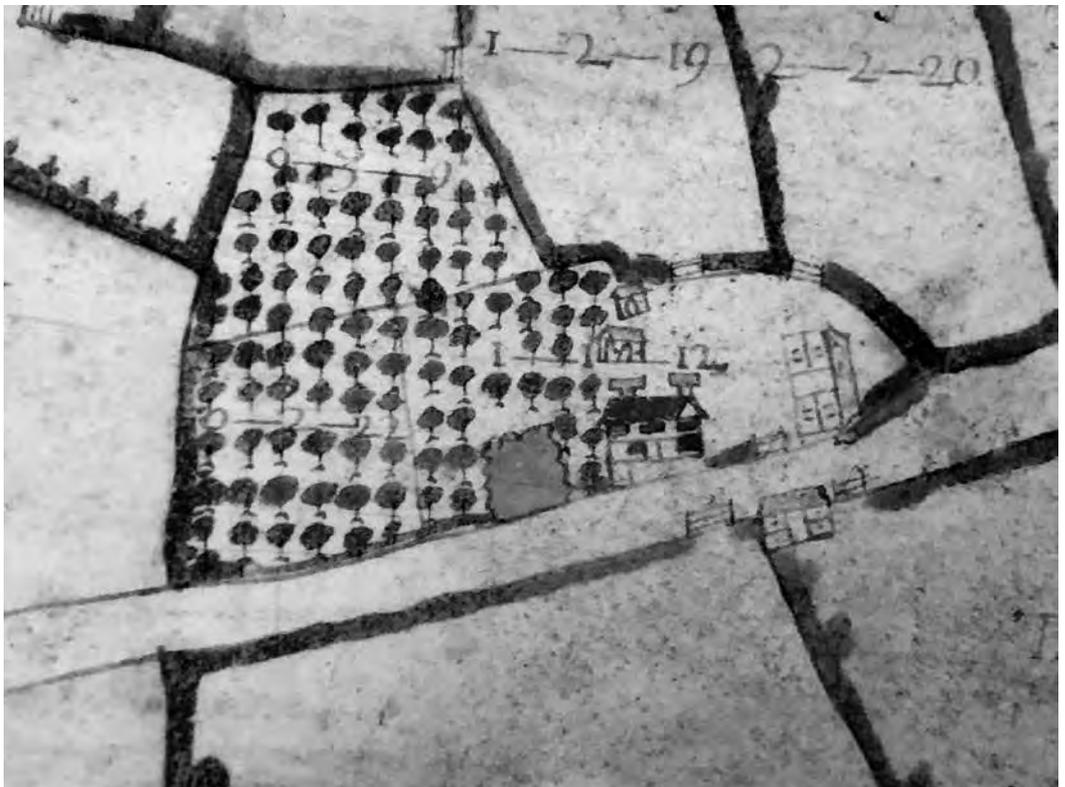
Mr Christopher Whittick, formerly County Archivist, writes: This map shows a sizeable Wealden estate consisting of a substantial yeoman's house with two barns, agricultural buildings, an extensive orchard in three sections and 180 acres of land and woods, their names and acreages indicated in each parcel. The landscape is liberally dotted with ponds and pits, the result of the extraction of marl and iron ore. Typically of Wealden surveys of this period, the estate is mapped with south at the top and north at the bottom, confirming that, in Sussex, men's mental picture of their environment was focussed on the coastal plain and the sea and not on London, as would gradually become the case as communications improved. The accuracy of the survey is such that, despite extensive boundary-changes, each of the fields can still be readily plotted on a modern map.

John Pattenden of Lamberhurst and Brenchley (c.1615–c.1675) was the most active cartographer working on the borders of Kent and Sussex during the second third of the 17th century. His career, illustrated by a series of maps at the record offices of East Sussex and Kent, spanned the years 1637 to 1664. East Sussex Record Office already holds over a dozen examples of Pattenden's work, one of the earliest of which – Penns Rocks in Withyham, 1638 – was bought with a grant from the Friends in 2008. The style of his maps represents a distinct step forward from the monochrome surveys of Henry Allen of Tonbridge, who was operating in the same area a generation earlier.

Documents already at East Sussex Record Office enable the descent of the farm depicted by Pattenden to be traced from 1592. Already in 1642 its owner William Peckham was of some standing in the parish, contributing the fifth-highest of 122 parishioners to the relief of protestants in Ireland. In 1651 he added significantly to the size of the holding by the purchase of a further 185 acres, including a watermill and the site of Iridge Furnace. A map of 1770, when the estate was in the hands of Henry Peckham, shows Boarsney as an expanded holding of 321 acres.

Cartographic material is one of the greatest strengths of the East Sussex Record Office, and one upon which we have consciously built by an active policy of purchase during the last 30 years. Maps convey a large amount of information in a very small space; they capture the appearance of a locality at a moment in time; they contain information of value to the local historian, biographer, historic buildings specialist and student of place-names; and of all the types of document in a local record office they are among the most readily accessible to an inexperienced user.

As ever, we are most grateful to FNL for enabling us to acquire this most interesting survey of a well-documented Wealden farm, which both augments our knowledge of the estate itself and adds another fine example of the work of a leading cartographer.



Detail of the farmstead at Boarsney in Salehurst, including an extensive orchard, from John Pattenden's map of 1647 [ESRO AMS 7324]. Courtesy of East Sussex Record Office.

ii. Map of Ashes Farm in Icklesham, part of the estate of Thankful Frewen, Esq., by Giles Burton, 1638. Bought on eBay for £1,131 on 5 May 2019, with the aid of a grant of £565 from the Friends of the National Libraries.

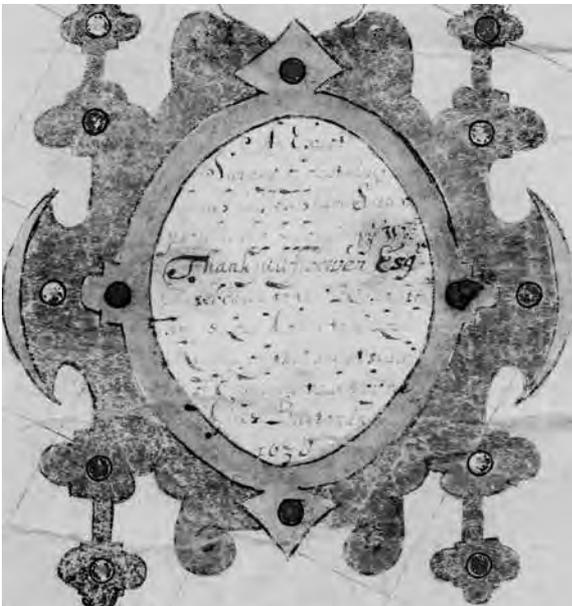
Mr Christopher Whittick, formerly County Archivist, writes: No sooner had we collected John Pattenden's survey from Stowmarket than we were alerted to the appearance on eBay of another 17th-century map. But whereas the former was new to us, Giles Burton's map of Ashes Farm in Icklesham near Rye was an old friend (albeit in monochrome), having been exhibited at Hastings Museum and photographed by the Ordnance Survey in 1936.

Burton's map, which shows a sizeable farm, including both upland and marsh, is presented in ink and colour, now somewhat faded after decades of exposure to light. Like Pattenden's survey, the estate is mapped with south at the top and north at the bottom. The title is presented within a renaissance cartouche, surmounted by a blank coat of arms, and the orientation of the map by an elaborate geometric compass rose.

Giles Burton (c.1590-1656) of Sedlescombe, near Battle, appears to have been a mercer or general shopkeeper who, as well as surveying landed estates, sold clothing and a variety of goods including needles, saddle-cloth and spectacles. Several examples of his work survive in the record offices of East Sussex, Surrey and Kent, spanning the years 1627 to 1649; in some of them he describes himself as 'practitioner in some of the sciences mathematical'. That soubriquet, taken with the fine penmanship of his maps and his very neat handwriting, mark him out as a man of some learning, beyond the common run of tradesmen – indeed somewhat akin to the 18th-century East Hoathly mercer and diarist Thomas Turner, who himself took lessons in cartography. Burton's hallmark was the use of metal stamps to reproduce the animals, men and houses with which his maps are liberally decorated, as well as the scrolled cartouches enclosing the acreage of each field. Burton clearly had no stamp for barns, which are inserted by hand. Attention was drawn to Burton's use of metal stamps in an article by Catherine Delano-Smith in *Imago Mundi* 57 (2005) 59-62.

The land surveyed was owned by Thankful Frewen of Northiam, whose Brickwall estate in that parish Burton had surveyed in 1635. Frewen (1591-1656), purse-bearer and secretary to Thomas Coventry, Lord Keeper of the Great Seal, was the son of the Puritan Divine John Frewen (d.1628), rector of Northiam; his elder brother Accepted Frewen (1588-1664) became president of Magdalen College Oxford in 1626, and Archbishop of York in 1660.

This map, an exceptionally fine example of the work of a well-known local cartographer whose innovative use of metal stamps has been the subject of a study in an internationally-acclaimed journal, is a prize acquisition for East Sussex Record Office, and we are most grateful to FNL for their most prompt and generous assistance.



Left: Title, in a baroque cartouche, of Giles Burton's map of the lands of Thankful Frewen [ESRO AMS 7344]; Right: Detailed table of contents by land-type, surmounted by the dividers of a scale of perches, from the same map; note the images of horses and a bull, printed by Burton's characteristic metal stamps. Courtesy of East Sussex Record Office.

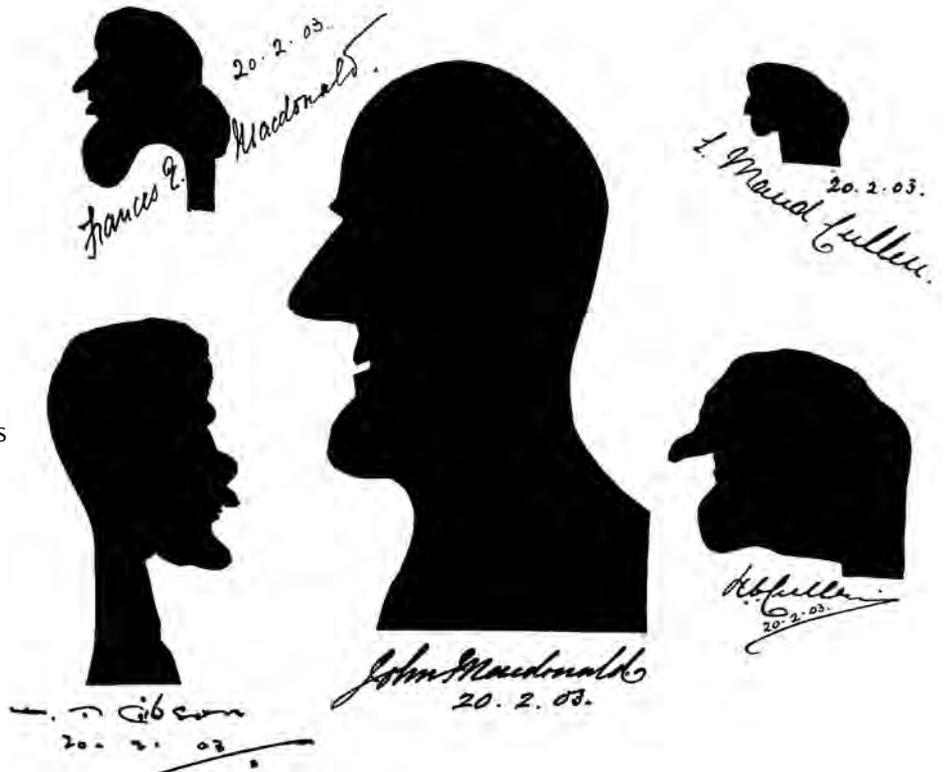
FOR GLASGOW SCHOOL OF ART LIBRARY

An album of 109 silhouettes and autographs made and compiled by Percy and Mary Bate from 1903-1948. Bought from Stewart & Skeels for £2,750, with the aid of a grant of £2,475 from the Friends of the National Libraries.

Duncan Chappell, Academic Liaison Librarian, writes: This album is a unique ‘visitors’ book’ compiled by Percy and Mary Bate between 1903 and 1948, and contains 109 silhouettes of their friends and acquaintances hand-cut from black paper. Sitters’ autographs also accompany the majority of the silhouettes.

Bate (1868-1913) had recently become Secretary of the Royal Glasgow Institute of Fine Arts. *Who’s Who in Glasgow* for 1909 notes that “Mr Bate is an enthusiastic collector of 18th-century furniture and old English glass; he is a student of genealogy and heraldry, and no unskilled designer of book-bindings in illuminated vellum. He is also the author of articles and brochures on such artistic subjects as the pre-Raphaelite painters, English table glass, and the future of oil-painting”.

Bate’s position at the Royal Glasgow Institute enabled him and his wife to cultivate a social circle of key luminaries of the Glasgow art scene of the late 19th and early 20th centuries. This volume therefore provides a unique record of the informal creative networks that flourished in Scotland’s great industrial city during this period.



In particular, the album contains silhouettes of a number of artists, designers, and architects who attended Glasgow School of Art, or were otherwise associated with the School. These include:

Frances Macdonald McNair (1874–1921)

Macdonald is an important figure in the history of Scottish art. Along with her husband James Herbert McNair (1868–1955), her sister Margaret Macdonald (1865–1933), and Margaret’s husband Charles Rennie Mackintosh (1868–1928), she was an active member of the so-called ‘Glasgow Four’ who between them developed the Glasgow Style aesthetic that is so connected to the School of Art. All four artists attended lessons in the School. The Friends of the National Libraries generously funded the GSA purchase of *Das Eigenkleid der Frau*, with a binding by Macdonald, in 2014.

James Craig Annan (1864–1946)

Annan was a pioneering Scottish photographer and Fellow of the Royal Photographic Society. The son of photographer Thomas Annan, he was the first to introduce the German invention of photogravure to Britain. His 1893 photograph of the architect of Glasgow School of Art, Charles Rennie Mackintosh, has become the seminal image of him. His work features in *The Magazine* (1893–1896), a student publication by Charles Rennie Mackintosh and his contemporaries held in GSA Archives.

Jessie M. King (1875–1949)

King studied at GSA from 1892–1899 and was a hugely successful and prolific illustrator and designer of books. GSA Library holds an important collection of around 70 books by her.

Thanks to generous funding from the Friends of the National Libraries, this unique album has now returned to Glasgow, where it complements other artefacts and texts relating to turn-of-the-century creative networks held in Glasgow School of Art’s archives. As well as its evident research potential, the album will be used as a catalyst for creative learning through the art of silhouette-cutting.

FOR THE GRIFFITH INSTITUTE, UNIVERSITY OF OXFORD

Journals of Jenny Lane in Egypt, 1873-76. Bought at Bonhams (6 February 2019, Lot 115) for £8,125, with the aid of a grant of £4,000 from the Friends of the National Libraries.

Dr Francisco Bosch-Puche, Topographical Bibliography, Online Egyptological Bibliography & Archive Assistant, writes: Jenny Lane (1835-?) was the eldest daughter of George Lane, a market gardener in Pulborough, Sussex. She married twice, firstly to George Collins and then in 1885 to William Norton Western. In her younger years, Jenny was lady's maid to Lucy Renshaw, travelling companion of Amelia A. B. Edwards. The journals describe in detail their various trips including the 1873–1874 journey through France and Italy, crossing from Brindisi to Alexandria on the Simla, thence up the Nile to Dendara, Karnak, Luxor, Aswan, Philae and Abu Simbel, and the return journey via Port Said, through Lebanon to Damascus, Baalbek and Beirut, Constantinople, Athens, and the Rhine. They contain vivid descriptions of the landscape, weather and peoples, and anecdotes and observations of fellow travellers and places visited. They cover the period from 4 September 1873 to 6 March 1876:

- I: 4 September 1873 to 24 March 1874;
- II: 1 May to 29 June 1874;
- III: 26 February to 6 March 1876.

The journals reached the Griffith Institute on 15 March 2019. They were immediately assessed, and a conservation report created. Since no problems were identified, their full digitisation followed and, at the same time, a project was started with the aim of fully transcribing and publishing them online on the Institute's online catalogue. An armada of volunteers was recruited for the task, which was completed just three months later, on 16 July 2019.

The web publication includes searchable documents in pdf format (archive.griffith.ox.ac.uk/index.php/jenny-lane-journals).

The project coordination, editing and web presentation were undertaken by Francisco Bosch-Puche, assisted by Elizabeth Fleming and Cat Warsi. The transcription was completed by Susan Biddle, Elizabeth Fleming, Cyprian Fong, Hazel Gray, Hebatallah Ibrahim, William Joy, Jordan Miller, Jan Picton, Ivor Pridden, Anne-Claire Salmas, Manon Schutz, and Cat Warsi. Jenni Navratil undertook the scanning and image editing.

The journals of Jenny Lane have been placed in the Griffith Institute Archive alongside the collection of papers and artworks by Amelia A. B. Edwards (1831-1892) (archive.griffith.ox.ac.uk/index.php/amelia-edwards-collection). Both collections are significant and rare examples of women's voices during the early period of the exploration of Egypt.

The Griffith Institute staff would like to express their gratitude to the Friends of the National Libraries for once again making possible the acquisition of a precious document for the Archive.



Portrait of Jenny Lane. From B. Moon, *More Usefully Employed: Amelia B. Edwards, writer, traveller and campaigner for ancient Egypt*, (2006).

The journals of Jenny Lane © Griffith Institute, University of Oxford.

FOR THE INSTITUTION OF CIVIL ENGINEERS, LONDON

Technical drawings relating to the construction of Tower Bridge. Bought at Stroud Auctions Ltd. (10 July 2019, Lots 602-625) for £1,350, with the aid of a grant of £1,000 from the Friends of the National Libraries.

Carol Morgan, Archivist, writes: Thanks to the generosity of the Friends of National Libraries, the Institution of Civil Engineers (ICE) was able to obtain a number of drawings relating to the construction of Tower Bridge at auction. These are a particularly important additions to our collection as they appear to come from the office of Sir John Wolfe Barry, engineer for the bridge, and complement a collection we already hold.

Sir John Wolfe Barry was a versatile engineer and collaborated with a number of partners, His career began in the 1860s on Charing Cross and Cannon Street Railway bridges under Sir John Hawkshaw. He went on to be involved in various projects including Barry, Immingham and Royal Edward (Avonmouth) docks, the Metropolitan District railway in London, the Ballachulish branch of the Callender–Oban railway including Connel Bridge and of course, probably his most famous work – Tower Bridge.

Some years ago, the ICE was presented with a large collection of Sir John Wolfe Barry's drawings. Although these cover most of his projects, there were no drawings of Tower Bridge. The drawings each had a distinctive stenciled number which was also present on the Tower Bridge auction lots, confirming their source. There were also a few other drawings in other lots relating to other projects which also confirmed their authenticity.

The addition of the Tower Bridge drawings means that the ICE archives now have a comprehensive archive of one of the great civil engineers of the second half of the 19th century, represented in drawings, specifications, published papers and photographs.

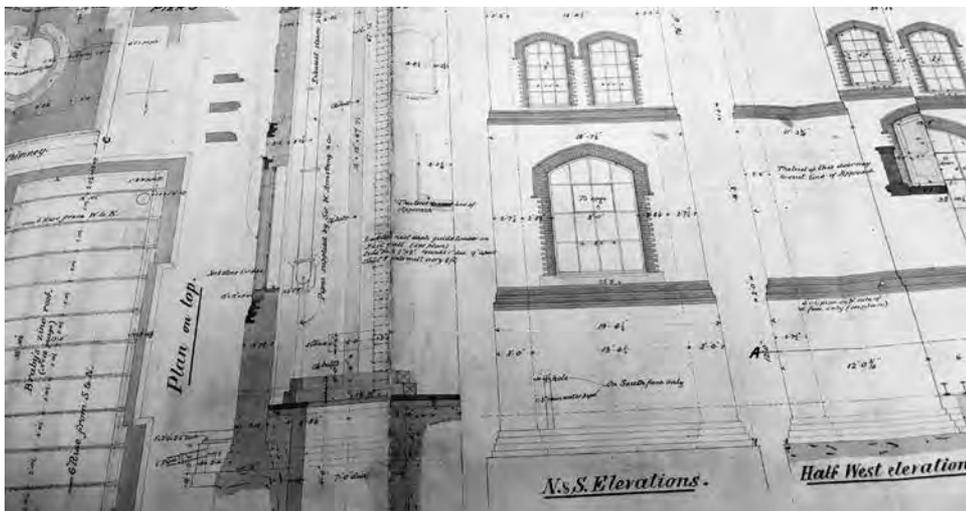
The year of 2019 was a special one for Tower Bridge as it celebrated its 125th anniversary, having been built between 1886 and 1894. It was designed by Horace Jones, the City Architect, in collaboration with John Wolfe Barry, responsible for the engineering input – which was considerable given the

opening bascule span, the suspension road and footway, the deep foundations in a tidal waterway, and the steel framing of the towers. The death of Jones in 1887 put Wolfe Barry in sole charge, although George Stevenson, Jones' assistant, was responsible for the masonry cladding to the towers, which are such a key element of the visual appearance of the bridge.

The significance of Barry's contribution has not always been fully recognized, with attention concentrated on the architecture and machinery. These drawings show various aspects of the construction from the approaches to the foundations of the piers to the steelwork superstructure, which is hidden by the masonry exterior, and make clear the significance of both Wolfe Barry's contribution, and that of Sir William Arrol's firm.

Of eight contracts associated with the bridge, four are represented here (1, 2, 4, 6) and cover most of the civil engineering work. The majority of the drawings were produced by Sir William Arrol and Company to deliver contract 6, and show detailing of the steelwork. The set of drawings showing details of the foundations is marked 'Mr J W Barry's copy'.

Other drawings of the bridge are to be found in the London Metropolitan Archives. The drawings are currently undergoing cleaning and some minor conservation prior to being made available for researchers.



Drawing showing details of piers and towers. Courtesy of the Institution of Civil Engineers.

FOR INVERCLYDE ARCHIVES, GREENOCK

Samuel Taylor Coleridge, *Rime of the Ancient Mariner*, illustrated by Sir Joseph Noel Paton (1821-1901) and published in 1863, and *Pmalder Cottage*. a 19th-century album from the Paton family of Greenock. Bought from Radnorshire Fine Arts for £3,500 and presented by Friends of the National Libraries (Smaller Libraries Fund).

Lorraine Murray, Archivist, writes: Greenock is often seen as a post-industrial town in decline and is overshadowed by its neighbour, Glasgow. These acquisitions help us explore the literary and artistic side of 19th-century Greenock in an attempt to show this unexplored history.

Sir Joseph Noel Paton was a Scottish artist, illustrator and sculptor. He had a great interest in, and knowledge of, Scottish folklore which is reflected in his paintings. Paton studied at the Royal Academy in London in 1843 and it was during this time that he met John Everett Millais. Although he painted in the Pre-Raphaelite style, Paton turned down Millais's invitation to become a member of the Brotherhood. While in London Paton was commissioned to design some of the illustrations for *The Book of British Ballads* by Samuel Carter Hall. Other commissions followed, including for Coleridge's poem, *The Rime of the Ancient Mariner*, published by the Art-union of London in 1863.

Allan Park Paton (1817 or 1818–1905), a writer and patron of the arts, was one of the most accomplished and eminent citizens of the 19th-century Greenock. He is probably best remembered as the Librarian of the Watt Library, a post for which the Greenock Advertiser reported he was “so peculiarly qualified” because of his interest in old books and manuscripts. The library was his life and even at the age of 74 he was reluctant to retire. Before his librarianship he was a notary, a poet, and a Shakespearian scholar.

The bound album entitled *Drawings Pmalder Cottage*, contains watercolours, prints and photograph by the Paton family and close associates of Allan Park. The title of the Album “Pmalder Cottage” relates to where he lived and is a play on words; his home in Margaret Street off the Greenock Esplanade was located at the Red Lamp, so he used this backwards to name the cottage where he lived.

The album contains 65 watercolours, 53 drawings, and seven photographs as well as prints and family ephemera. It contains an early salt print photograph, possibly taken by Julia Margaret Cameron, of Paton with his sister Mary Weir. With the album is a small, unsigned watercolour along with newspaper clippings and a photograph that tell the story of the windows of Old West Kirk in Greenock. Paton's family connection to Sir Joseph allowed him access to some members of the Pre-Raphaelite Brotherhood, including Dante Gabriel Rossetti and Burne-Jones. He was able to raise funds locally to commission several stained glass windows for the Kirk from William Morris, which were designed by Burne-Jones and Rossetti.

Inverclyde Archives already has a collection of papers relating to Allan Park Paton and the Watt Library, so these two items are wonderful additions to the Archive collection.



'Head and Shoulder Portraits of Two Women'. Ink drawing by Joseph Noel Paton (1821-1901).
Courtesy of Radnorshire Fine Arts. See also image on page 10.

FOR KENT HISTORY AND LIBRARY CENTRE

i. Deed, relating to land in Wincheap in the parish of Thanington.

Canterbury, Feast of the Epiphany, 48 Edward II, 1375. Bought from Justin Croft for £720;

ii. A 17th-century hand-coloured land plan. Bought from The Pedestal (4 March 2019, Lot 245) for £4,757

Both items bought with the aid of a grant of £1,000 from the Friends of the National Libraries.

Sarah Stanley, Service Manager, writes: In 2019 the Kent History and Library Centre was awarded a grant to acquire two contrasting items.

One is a title deed dated 6 January 1375 by which John Lowyn of Wincheap granted John Bertelot of Thanington four acres of land and one virgate of meadow in the parish of Thanington, now suburb of Canterbury to the south of the city. Before we acquired this deed, our earliest document relating to Thanington dated from 1429, so this is significantly earlier. The land is described in relation to the properties of adjoining owners, including Sir William Septvauns of the famous East Kent family, one of whose knightly relatives, Sir Robert de Septvans, is commemorated in a fine brass in Chartham church, and a woman, Juliana Rypieres. Several local landmarks are mentioned, such as Cockering, which can still be identified in present day Thanington, and a lane called 'Kersbroke' and a place called 'Sandpette'. The virgate of meadow adjoined Canterbury Cathedral Priory's meadow called 'Selererismed', presumably something like 'Cellarer's mead'. The deed was dated at Thanington and concludes with a list of seven witnesses.

The seal attached to the deed is fragmentary, but it seems to show two human figures facing each other with perhaps a third figure between them (possibly Adam and Eve and the serpent?); unfortunately, the legend is illegible.

The deed bears two late 14th- or early 15th-century endorsements but, tantalisingly, we have no information about its provenance.

The other document is a map of lands in the parishes of Midley, Old Romney, Lydd, Kenardington, Warehorne and Woodchurch, dated 1687. It is lavishly decorated, with stylized foliage, scrolls and strapwork in red, blue and gold, and in the base is a red-breasted, black-headed bird with green wings and tail, perched on a very large flower with white and blue petals (pictured on the front, back and inside covers of this Annual Report). The map is further enriched by an achievement of the arms of the landowner, William Tyndall, who purchased the lands from the heirs of Sir Thomas Godfrey.

The map covers almost 500 acres altogether and distinguishes between marsh, woodland and arable. It also depicts part of the network of watercourses which is still a characteristic feature of the Romney Marsh. A number of identifiable buildings are shown, including Midley church, which had been deserted in the 16th century and was clearly already ruinous, although, if the map's depiction is accurate, it was still quite a substantial structure.

The map was produced by Thomas Hill of Canterbury (fl. 1677-1689), who describes himself as a sworn surveyor, the founder of a dynasty of notable East Kent mapmakers. The Kent History and Library Centre has some other fine examples of Hill's work, but none so beautifully and lavishly decorated as this.



Detail of the 17th century land plan. Courtesy of Kent History and Library Centre.

FOR THE MITCHELL LIBRARY, GLASGOW

The Cochrane-Baillie family and estate papers, 1716-1950s. Bought for £85,000 through Omnia Arts Ltd., with the aid of a grant of £25,000 from the Friends of the National Libraries.

Dr Irene O'Brien, Glasgow City Archivist, writes: Thanks to the support of the Friends of the National Libraries, Glasgow Life was able to purchase for the City Archives the Cochrane-Baillie family and estate papers, 1716–1950s, which were previously held on deposit within the archives.

This rich and extensive archive documents the lives of four generations of a family who held positions of influence locally, nationally and across the British Empire and beyond. These include a Rear Admiral, an Admiral of the Fleet, a Commander-in-Chief of the East Indies, and a Governor of Queensland. The collection also includes extensive correspondence and journals for the women of the family. The archive is of outstanding national, regional and local significance covering more than 200 years of our history. It tells the story of many significant naval, historical and social events, highlighting the role of Scots within the empire. It is also a wonderful portrayal of local, family and community identity. The archive provides a rich source of local history, documenting estate management and the lives of the many individuals who lived or worked on the estate.

The Cochrane-Baillie of Lamington papers have been identified as a collection of pre-eminent international importance, with outstanding research value for naval, political, social and local historians and for those interested in women's studies. There are a number of highspot letters from men and women of note, including Prime Ministers and Queen Victoria, as well as references to major incidents. These include local events, for example the Glasgow riots in 1792, and events of international significance, such as the capture and burning of Washington in 1814.



The following excerpts from the correspondence and diaries give a flavour of the richness and range of the collection: Letter from the late Queen Mother, March 1923, a month before her marriage: “I have come up for a few days rest from dressmakers, photographers, and other horrors”; letter from Joseph Chamberlain, 1896, concerning treatment of Aborigines: “It was a most unsatisfactory, but, I am afraid a perfectly correct account of the treatment to which the native population is subjected in a colony entirely British, and it is not creditable to our national character.” The 1901 diary of Charles Cochrane-Baillie (1860-1940), Governor of Queensland (1860-1940) describes a meeting with a Pole, born 1808, who came there 50 years ago, and remembered Napoleon breakfasting at his father’s house on retreat from Moscow.

Thanks to the generous grant by the Friends of the National Libraries we have been able to ensure that the entire archive remains in Glasgow for everyone to access, learn from and enjoy, providing an invaluable contribution to our cultural offering.

Portrait of Charles Cochrane-Baillie (1860-1940), Governor of Queensland.
Courtesy of the Mitchell Library. See also image on page 5.

FOR THE NATIONAL LIBRARY OF SCOTLAND

James Craig Annan, *Venice & Lombardy: a series of photogravures* (Glasgow: T. & R. Annan & Sons, 1896). Bought from Stewart & Skeels for £15,000, with the aid of a grant of £3,000 from the Friends of the National Libraries.

Dr Graham Hogg, Curator (19th-century Printed Collections and Photographs), writes: This book arose from a trip the Scottish photographer James Craig Annan (1864-1946) made to northern Italy in 1894, in the company of the artist David Young Cameron. The photographs he took during this trip are regarded as some of his finest. They show his mastery of using a hand-held camera to capture fleeting moments (what Cartier-Bresson would later define as the 'decisive moment'). Annan's approach to photography was to select first the general composition and then to "wait until the figures unconsciously group and pose themselves." The resulting eleven photogravures in this book are classics of the pictorialist tradition in late 19th-century and early 20th-century photography. The hugely influential American art dealer, publisher, and editor Alfred Stieglitz referred to one of the prints reproduced in this book, 'The white friars,' as "one of the greatest pictures ever made by means of the camera."

Annan and his father Thomas (also a famous photographer) travelled to Vienna in 1883 to learn the photogravure process (the creation of etchings derived from photographic negatives) from the inventor, Karel Klíč. They introduced the process into Britain, and the family firm of T. & R. Annan, having acquired the British patent holder rights, was to become the leading firm in Britain in gravure photographic printing. James Craig Annan was a great believer in the versatility and artistic potential of the process, as well as its permanency, and regularly chose to exhibit his work in photogravure.

This copy of the book is number five of 75 copies, although it is highly likely that far fewer copies in book form were actually produced. Most extant sets in the UK survive as loose plates and only one other copy of the actual book has been traced in major UK libraries. The book consists of a title page, list of contents, and the photogravures printed on tissue paper and partially mounted on individual leaves. It is in its original quarter leather binding of reverse-calf with drab cloth boards and was a gift by Annan to the Glasgow Art Club. The acquisition of *Venice & Lombardy* is a very welcome addition to the Library's strong holdings of photographically illustrated books by Scottish photographers.



Top: 'Venice from Lido' photogravure plate from *Venice & Lombardy*.

Above: 'The White Friars' photogravure plate from *Venice & Lombardy*.

FOR THE NATIONAL LIBRARY OF WALES

Correspondence and other papers, 1952-1990, of Morag Owen (née McLennan) relating to her friend, the painter-poet David Jones. Bought at Forum Auctions (21 November 2019, Lot 382) for £7,800, with the aid of a grant of £3,276 from the Friends of the National Libraries.

Rhys Jones, Assistant Manuscript Librarian, writes: On 21 November 2019, with generous assistance from the Friends of the National Libraries, the National Library of Wales purchased at auction a small group of letters of the artist, engraver and poet David Jones (1895-1974) to his friend Morag Owen (née McLennan), together with some related papers.

In his later years living in Harrow, Jones was increasingly supported by a large circle of friends, one of whom was Morag Owen, a young art student at the time of their first meeting in 1948. Once Morag married and moved away, she became one of the many friends with whom Jones corresponded frequently and at length.

The letters, the later ones written in his distinctive combination of black, red and green ink with notes and postscripts added at angles in the margins, cover a variety of topics, although a recurring theme is his declining health.

Although born in Kent, Jones's father was Welsh and he was always very conscious of his Welsh heritage. He had a lifelong interest in Welsh history and literature and, while never a fluent speaker, had a detailed knowledge of Welsh grammar and etymology. All of this is attested to in the letters. Prompted by Morag's Glaswegian upbringing, Jones also discusses at some length the history and place names of the Brythonic-speaking regions of Strathclyde and Rheged, the 'Old North' of Welsh tradition.

Representing his artistic side is a fine pencil drawing of an unidentified woman. A distinctive and original aspect of Jones's artistic output is his painted inscriptions, juxtaposing quotations in Welsh, Latin, Greek and English. There are also several examples of these among the papers; some are incorporated in his letters as greetings, others are photographic reproductions, which he sent as Christmas cards.



These papers are a valuable addition to the vast archive of Jones's personal papers, correspondence and literary and artistic works already at the National Library of Wales. In particular, it complements a group of 30 or so letters from Morag Owen to Jones. The papers have now been catalogued (reference number NLW MS 24139E) and are available to access in the Library's reading rooms.



A selection of items from the David Jones collection. Courtesy of the National Library of Wales.

FOR THE NATURAL HISTORY MUSEUM LIBRARY

George Murray Levick (1876-1956), Two manuscript notebooks containing scientific notes and observations from Levick's time in Cape Adare, Antarctica, during the British Antarctic Expedition (*Terra Nova Expedition*) of 1910-13. Bought from a private collector for £35,000, with the aid of a grant of £10,000 from the Friends of the National Libraries.

Andrea Hart, Head of Special Collections, writes: George Murray Levick served as surgeon and zoologist on the *Terra Nova* Expedition led by Robert Falcon Scott that saw Levick spending the austral summer of 1911-12 at Cape Adare where he studied an Adélie penguin rookery. The largest Adélie penguin colony in the world, Levick was the first person to observe the entire breeding cycle of this bird species.

Levick wrote a detailed daily account of his scientific observations, which are captured in the two notebooks:

Vol. I: 'Zoological notes from Cape Adare'

covers the period from their arrival at Ridley Beach until 9 December 1911;

Vol. II: 'Zoological notes from Cape Adare'

covers 12 December – 31 December 1911.

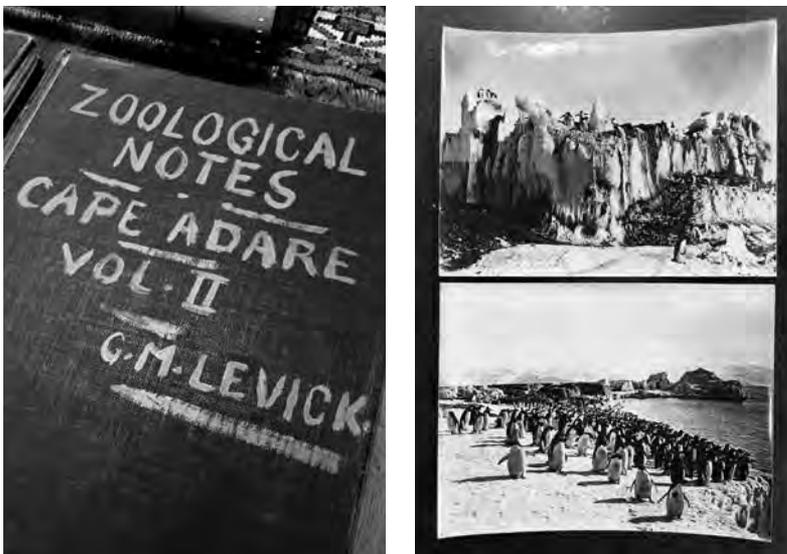
The notebooks measure 26cm x 21cm and comprise in total 125 pages of tightly written script, the majority of which is devoted to observations at the Adélie colony at Cape Adare from the arrival of the first penguin on 13 October to the last entry on 31 December 1911. Douglas G. D. Russell, Senior Curator, NHM Bird Group, believes that these historical, hand-written notes are the result of the first and only major study of the zoology of this site of special scientific interest on the north-easternmost peninsula of East Antarctica and were used by Levick in the production of the publication of the scientific results of the British Antarctic Expedition 1910-13.

The notebooks also contain observations of penguin behaviour that at the time were deemed too indecent for publication, leading Levick to write some passages of text in the first notebook in Greek. In order to preserve decency, Levick's paper based on his observations titled *The sexual habits of the Adélie penguin*¹ was not included in the official Scott expedition reports of 1915.

The Natural History Museum has strong historic collection links to the Antarctic through specimens and artworks from the *Terra Nova* expedition, *Discovery* expedition and many other expeditions relating to natural history over the past four centuries. Our scientists continue actively to participate in Antarctic research as part of international teams observing marine life and environmental change and through research on the Antarctic collections held at the Museum. The notebooks have significantly strengthened this connection and research resource, specifically with regards to the avian element but also the potential to inform research on current issues such as climate change.

The purchase of the notebooks for permanent retention in the NHM Library's Collections with the generous support of the Friends of the National Libraries has also ensured that these documents of major international scientific and historical interest have been saved for the nation and will now be preserved in perpetuity. Following essential conservation work on the first notebook, access to the notebooks will be made available for research, public outreach and education for the first time along with their digitisation and transcription.

1: Russell, G D et al. (2012) *Dr. George Murray Levick (1876-1956): Unpublished notes on the sexual habits of the Adélie penguin*. *Polar Record*, vol.48, no.4, pp.1-7.



Left: Front cover of Levick's second notebook.

Right: Two loose photographs from Levick's second notebook depicting of Cape Adare and Adélie penguins. Courtesy of the Natural History Museum, London.

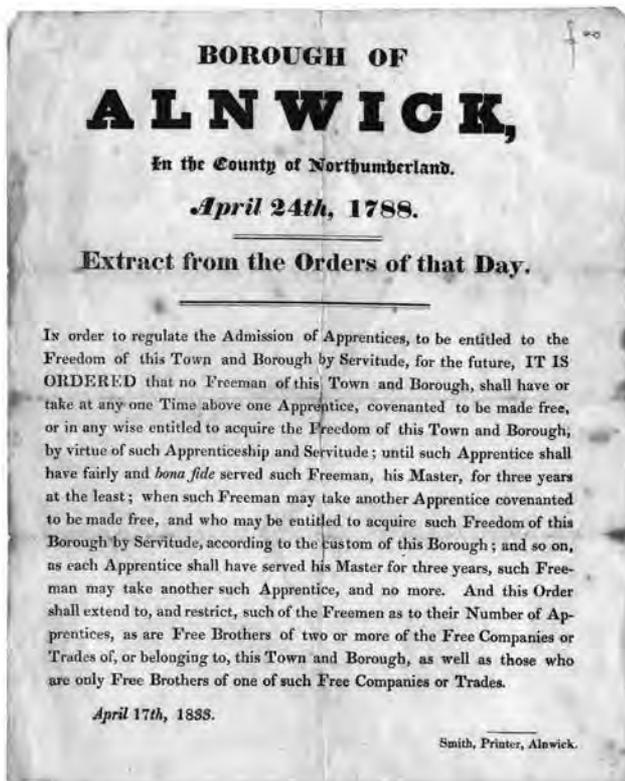
FOR NORTHUMBERLAND ARCHIVES

Items from the Dickson, Archer & Thorp Records. Bought from Keel Row Books for £8,330, with the aid of a grant of £4,330 from the Friends of the National Libraries.

Sue Wood, Head of Archives, writes: In 2015-2016 Northumberland Archives (then under the management of Woodhorn Charitable Trust) raised £186,000 to purchase an important archive – the records of Dickson, Archer & Thorp, solicitors, of Alnwick, Northumberland. The practice was established in the late 18th century and continued until the death of the last managing partner in 2005. At this point there existed an unbroken series of business records and clients' papers dating back to its establishment, making the collection a unique resource. The collection is significant in that we are unaware of the mass survival of records of another extant solicitor's collection that charts the history of a 200 year-old practice from establishment to closure; the wide client base of the practice – from probate cases of families of relatively modest means to dealing with the business of many county families and the Duke of Northumberland, and the involvement of practice partners in the governance of the county and more locally. This purchase was generously supported in 2016 by a grant of £10,000 from The Friends of the National Libraries.

Since 2005, further items from the collection have been offered for sale piecemeal on the open market either via eBay or via auction houses in England and Scotland. It is our ambition to try to bring together as much of this material as possible. We have been able to acquire some material by deposit – a number of local people have purchased lots and subsequently deposited/donated them with Northumberland Archives. In 2019, we were offered by a reputable local bookseller, Keel Row Books, a total of 124 miscellaneous lots. Through the generous support of the Friends of The National Libraries and Alnmouth Local History Society we raised a total of £5,830 towards the total cost of £8,330. The balance has been found from Northumberland Archives reserves. The collection is now in our care.

The material, a combination of clients' papers and papers reflecting the many public offices held by partners in the practice, are miscellaneous in that they bear little relationship to each other. However, they add greatly to the knowledge of Northumberland, particularly with regard to Alnwick town and some of the neighbouring rural communities. Of particular note are:



Broadside regarding the rules of the Alnwick Freemen, 1833.
Courtesy of Northumberland Archives.

- Alnmouth Turnpike Trust order book, 1752-1771. This is the first order book of the Trust and was presumed missing.
- Manuscript plan of Charlton Estate by T. Mordue, 1779. Charlton Hall was the ancestral hoame of the Thorp family and very little documentation about the estate survives.
- Papers relating to the Freemen of Alnwick, 1842-1851. Records of the Freemen are retained in Alnwick with little public access to them.
- Papers relating to the building of Otterburn church, Northumberland, including correspondence from important Newcastle architect, John Dobson, 1856-1857.
- Letter from William Watson of North Seaton regarding the firing of a warning beacon in the event of a French invasion of the Northumberland coast, 1796.

FOR THE ROYAL COLLEGE OF MUSIC

Sir Charles Hubert Hastings Parry: Autograph manuscript of *A Garland of Shakespearian [sic] and other old-fashioned songs* op 21. Purchased at Sotheby's (3 December 2019, Lot 75) for £6,875, with the benefit of a grant of £2,063 from the Friends of the National Libraries (B. H. Breslauer Foundation Fund).

Peter Linnitt, Librarian, writes: The Royal College of Music has a very close link to Sir Hubert Parry. He was appointed to teach at the college at its foundation in 1882, and in 1895 he succeeded Sir George Grove as our second Director. On his death in 1918 Emily Daymond, his assistant, arranged for the bulk of his music manuscripts to be split between the Royal College of Music and Oxford University (his alma mater). In addition to approximately 50% of his manuscripts the Royal College of Music also holds extensive Parry archival material including his lecture books, letters and other writing relating to his time at the college.

Manuscripts of songs are underrepresented in the collection, so this acquisition goes some way to rectify this.



“Merry Margaret” to a text by John Skelton. Courtesy of the Royal College of Music.

The Op 21 set is made up of the following songs:

- Love's Perjuries "On a day, alack the day!" to a text by Shakespeare, from *The Passionate Pilgrim*
- A Spring Song "It was a Lover and His Lass" from Shakespeare's *As You Like It*
- A Contrast "The Merry bird sits in the tree" to an anonymous text
- "Love is a Sickness" to a text by Samuel Daniel
- A Sea Dirge "Full fathom five" from Shakespeare's *The Tempest*
- "Merry Margaret" to a text by John Skelton

The selection reflects the breadth of Parry's reading. He was a voracious reader, keeping lists of his reading at the end of his diaries and this gave him the texts for over 100 songs that he wrote throughout his life. They complement our holdings of Parry's larger scale choral settings including his *Scenes from Shelley's "Prometheus Unbound"* (RCM MS 4212) and his Coronation Anthem I was glad (RCM MS 4244).

The songs were written in 1873, the year after his marriage, and are dedicated to Aeneas Ranald McDonnell, who was his business partner at Lloyd's Register of Shipping at the time. Although the texts led Parry to compose them in a mock-archaic style they illustrate Parry's growing maturity. Musically 1873 was a turning point for Parry as it was the year he first met the pianist Edward Dannreuther with whom he went on to study piano. Through Dannreuther, Parry heard and played new music from across Europe and met many great performers and composers. He also supported Parry's development as a composer.

Since acquiring the manuscript, it has been scanned and accessioned (shelfmark: MS 21027). It is now available to consult in the Royal College of Music Library's reading room, the Donaldson Room. The manuscript will be used to help introduce students to repertoire of which they are unaware. The scans will be added to the Internet Archive in 2020. The Royal College of Music would like to thank the FNL for its generous support.

FOR THE SCOTTISH NATIONAL GALLERY OF MODERN ART

***Mirskontsa [Worldbackwards]*, 1912, by Natalia Goncharova. Bought from Nosbüsch & Stucke, Berlin (18 May 2019, Lot 1756) for £18,947, with the aid of a grant of £8,947 from the Friends of the National Libraries.**

Kirstie Meehan, Archivist (Modern and Contemporary Art), writes: On 18th May 2019, a rare copy of the seminal publication *Mirskontsa [Worldbackwards]* was offered at auction at Nosbüsch & Stucke auction house in Berlin. Published in Moscow in November 1912 by G.L. Kuz'min and S.D. Dolinsky in a small edition of 220 copies, it was designed by Natalia Goncharova (1881–1962) and features contributions by key Russian and Ukrainian avant-garde artists and writers, including Mikhail Larionov (1881–1964), Vladimir Tatlin (1885–1953), Velimir Khlebnikov (1885–1922) and Aleksei Kruchenykh (1886–1968). In addition to 27 original lithographs, the book contains rubber stamps, hand written texts, and is recognised as being perhaps the first example of an artist's book to incorporate a unique collage element into its cover.

When we spotted this copy of *Mirskontsa* at auction, we knew it would be an excellent fit for the existing holdings of the Archive and Special Books Collection at the Scottish National Gallery of Modern Art (part of the National Galleries of Scotland). A world-class resource for the study of 20th- and 21st-century art, our collection is consulted by students, academics and scholars from across the world. Particularly strong in Dada and Surrealist holdings as a result of acquisition of the Penrose and Keiller collections of archive and special book material in 1995, the SNGMA's representation of the Russian avant-garde in the early years of the 20th century is relatively weak. Although we do possess a copy of Goncharova's 1913 book *Vertogradari nad lozami* [Gardeners over the Vines] we were determined to build upon this to better represent the art historical importance of the Russian avant-garde. We recognised that the acquisition of *Mirskontsa* would significantly help to rectify this historical imbalance.

Additionally, in 2019 the National Galleries of Scotland (NGS) staged the first historical survey of collage to be held anywhere in the world: *Cut and Paste: 400 Years of Collage*. It featured loans from major institutions such as the British Museum, Tate, Victoria & Albert Museum and the Wellcome Foundation

in addition to a number from private collectors, and illustrated how the medium was practiced by scholars, artists and amateurs much before Picasso and Braque adopted the technique when creating Cubist works.

Chief Curator Patrick Elliott and Archivist Kirstie Meehan wanted to include *Mirskontsa* but were unable to secure a copy. With FNL's generous assistance, we were able to purchase this copy just in time for inclusion in the *Cut and Paste*. It was featured in the centre of a room filled with major Cubist, Futurist and Dada collages by Pablo Picasso, Kurt Schwitters, Juan Gris and others. It is thought to be the only copy of *Mirskontsa* in a public collection in the UK.

Mirskontsa has been fully digitised and has already featured on the NGS's Instagram page (#archivetuesday). It will be the subject of one of our forthcoming 'Books in Focus' talks, an opportunity for members of the public to view rare material up close and learn about it from curatorial staff. Of course, *Mirskontsa* will also be included in future National Galleries of Scotland exhibitions, and will be available for loan to other institutions.

We are most grateful to the Friends of the National Libraries for their generosity in making this purchase possible.



Images: Details from *Mirskontsa*.
Courtesy of the Scottish National Gallery of Modern Art.

FOR SHETLAND ARCHIVES

The final missing volume of the journal of Shetland scholar Gilbert Goudie (1843-1918). Bought from a private seller for £1,500 with the aid of a grant of £1,000 from the Friends of the National Libraries.

Brian Smith, Archivist, writes: During the final 18 years of his life, Gilbert Goudie (1843-1918), a banker in Edinburgh and native of Shetland, composed a series of autobiographical journals, covering his whole life to date. In 2016 the Shetland Archives acquired the series, and the diaries on which they were based, from Goudie's descendants.

Goudie was a careful chronicler of his career, from his humble origins in Shetland, his emigration to Edinburgh when he was ten, his education, his professional life and his scholarly interests: he wrote 19 important papers on the antiquities of Shetland, collected in his *Antiquities of Shetland* (1904).

There was one gap in the journal series, however: the final volume, covering the years 1916-17. It recently came to light – its previous owner's father-in-law had bought it in the 1930s in Brighton – and has now been acquired for the Shetland Archives with the help of a generous grant from the Friends of the National Libraries.

The final volume now acquired contains a valuable account of his final visit to Shetland, in 1916, and his continuing interest in the islands' history. He also describes an excavation of a souterrain that he carried out in Tìree that year, at the behest of the Duke of Argyll: an exploration not recorded elsewhere. He pastes in a photograph of himself and his labourers on site.

The volume gives a very vivid account of wartime and its inconveniences in Edinburgh, including a Zeppelin raid. He preserves a newspaper photograph of Count Zeppelin, '[t]he fabricator [as he puts it] of the accursed Zeppelin air ships'.

Goudie was not an admirer of militant socialists or Irish ‘traitors’ of the period, and writes explosively about them. He writes at length too about the progress of the war: the journal ends with despairing remarks about revolutionary events in Russia. Naturally, he dwells on the tragic deaths of family members during the conflict.

On the other hand, there is much material about his busy social life: his visits to friends and acquaintances, and tea parties with them. There is a touching account of his courtship and second marriage. As time passes, we read about the deaths of some of his friends, and reminiscences of them: Goudie carefully pasted in their obituaries.

Goudie had been brought up in Shetland as a Baptist, and continued to adhere to that tradition in Edinburgh. Eventually he joined the Church of Scotland. The journal contains amusing accounts of attempts by a clergyman to enlist him as an elder of the church: Goudie refused, again and again, because of theological qualms.

Gilbert Goudie’s journals are by far the most extensive autobiographical account of a Shetland exile from the period. It is a delight that the Shetland Archives has been able to acquire the final missing volume, with much appreciated help from FNL.



An entry from 1916.
Courtesy of Shetland Archives.

FOR SOMERSET HERITAGE CENTRE (SOUTH WEST HERITAGE TRUST)

Correspondence and related papers of the Helyar Family of Coker Court, East Coker, Somerset, 1608 – 1797. Bought from Lawrences Auctioneers of Crewkerne (6 September 2019, Lot 422) for £20,000, with the aid of a grant of £7,500 from the Friends of the National Libraries (B. H. Breslauer Foundation Fund).

Dr Janet Tall, Head of Archives and Learning, writes: The South West Heritage Trust is grateful for the support of the Friends of the National Libraries that has enabled us to reunite these papers with the main Helyar archive that is held at the Somerset Heritage Centre. The papers were mounted, in a broadly chronological order, in three folio volumes by Theodora Helyar during the 19th century.

The collection includes correspondence relating to the purchase of Coker Court in 1616 and the lease of Staverton Manor, Devon, by Archdeacon Helyar in the 1630s, with correspondence from the Archbishop of Canterbury, William Laud.

Of particular significance are papers relating to the 17th century political affairs in the West Country. These include an acknowledgement of money ‘freely lent’ for the Royalist cause and papers relating to Exeter arising from Archdeacon Helyar’s connection with the cathedral during the Civil War. A series of 15 documents relate to the arrest of William Strode of Barrington Court, Somerset, for refusal to supply horses, arms and men for the service of King Charles II in 1661. Of special interest with respect to the Monmouth Rebellion is a letter from Edward Phelips to Colonel William Helyar in June 1685 describing the movements of the Duke of Monmouth in Somerset in the weeks prior to the Battle of Sedgemoor.

A considerable number of documents shed light on the family’s business interests in the West Indies, with correspondence and papers relating to Barbados and Jamaica from the 1650s onwards. These describe aspects of life in the plantations as well as business issues, land management and unrest due to threats of attack by the French. Several items relate to the unexpected death of Cary Helyar in 1672, shortly after he had arrived in Barbados.

Later correspondence concerns appointments to county positions, and land acquisitions and disputes in Somerset. A more personal side of the life of a prominent county family can be seen in correspondence from several women, giving insight into the social calendar, health matters and family deaths.

The collection includes a detailed catalogue and index, which identifies each document, providing context for every item. An initial index was compiled for volume one by Theodora Helyar, later augmented by a fuller typescript volume. This may have been compiled by Isaac Jeayes, Keeper of Manuscripts at the British Museum between 1912 and 1917, who catalogued much of the Helyar archive.

The papers form an integral part of the wider Helyar collection, and we are delighted that researchers will now be able to gain a more complete picture of the role of the Helyar family in West Country politics and governance during the turbulent period of the 17th century, and of their interests abroad, particularly in the West Indies.



The Helyar volumes, open to show a letter concerning the appointment of under-sheriffs for the county of Somerset, 1700. Courtesy of the South West Heritage Trust.

FOR SOMERVILLE COLLEGE, OXFORD

Seven letters written by John Stuart Mill bought from Hamish Riley-Smith book dealers for £13,000, with the aid of a £7,500 grant from the Friends of the National Libraries.

Dr Anne Manuel, Fellow Librarian, Archivist and Head of Information Services, writes: Somerville College is the home of John Stuart Mill's London library, comprising around 1,700 volumes belonging to him and his father, James Mill. The volumes contain many instances of their verbal and non-verbal marginalia and following the launch of a campaign in 2015 to publicise, preserve and digitise the collection, there has been much research interest in the books and marginalia. In recent years the college has been enhancing the collection through the acquisition of hitherto unpublished letters written by John Stuart Mill. In 2019 an opportunity arose to acquire six such items, plus a particularly interesting previously-published letter. Thanks to the Friends of the National Libraries and private donors we were able to secure all of these items, ensuring they would be available for Mill researchers for the future.

Four are letters from Mill written between 1836-1838, to Albany Fonblanque, editor-proprietor of *The Examiner*, and George Armstrong, a Unitarian minister and commentator, concerning Armstrong's proposed paper for the *London & Westminster Review* – a periodical which Mill was instrumental in editing. The letters shed light on Mill's views concerning church and state and clarify the editorial doctrine of the *Review* on this matter. They also give an important insight into his relationship with fellow radical journalist Albany Fonblanque. Unfortunately it appears that despite Mill's enthusiasm for Armstrong's paper it was never published by him.

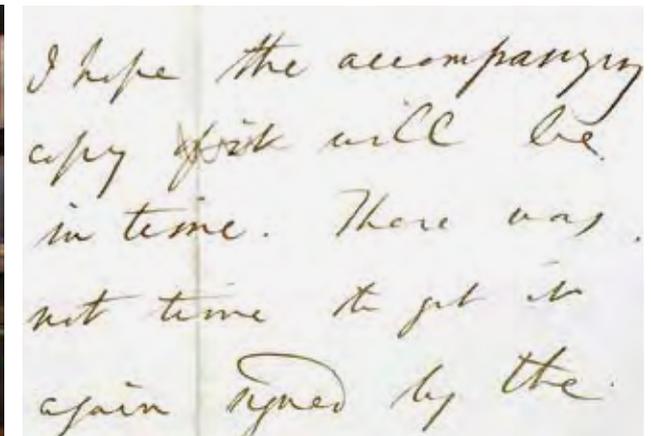
The fifth is an interesting letter to Pastor Louis Rey of Avignon asking for an introduction to M Dollfus in Mulhouse to see the work that the philanthropic factory owners had done for the benefit of their workers. In 1866 Mulhouse had outlined his rationale explaining that manufacturers owed something more to their workers than a salary and should be concerned with their moral and physical condition, which should take precedence over private interest. Louis Rey was present at Mill's death and made an address at his funeral in Avignon in 1873.

The sixth is a letter to William Cabell, Senior Clerk in the East India Company's Secret and Political Departments and Assistant Secretary at the Board of Control. It concerns a missing report of which Mill was able to provide a copy.

The final item, although previously known and included in the *Additional Letters John Stuart Mill* (ed. Marion Filipiuk and John Robson), was of such interest that it was included in the collection. It is from Mill, written in January 1866 to Edwin Arnold, a journalist for the *Daily Telegraph*, declining to contribute an article to the newspaper due to its support for the violent suppression of the Morant Bay Rebellion in Jamaica. Indeed Mill declares himself at 'open war' with the publication. In the following July, Mill became chairman of the Jamaica Committee dedicated to bringing the Governor of Jamaica, Edward John Eyre (1815-1901), to trial.



The John Stuart Mill Library,
Somerville College, Oxford.



Letter from J.S. Mill to William Cabell circa 1832-41.
Courtesy of Somerville College.

FOR THE UNIVERSITY OF BRISTOL LIBRARY

D. H. Lawrence, *Lady Chatterley's Lover*, 1960. The Judge's copy from the 1960 obscenity trial, annotated for him by his wife. Bought for £56,250 under export regulations, with the aid of a grant of £10,000 from the Friends of the National Libraries (B. H. Breslauer Foundation Fund).

Philip Kent, University Librarian, writes: This worn Penguin paperback provides a fascinating insight into legal and publishing history in this country. It paved the way for social reform far beyond D. H. Lawrence's colourful text.

A test case of the *Obscene Publications Act 1959*, initiated by Penguin Books, was presided over by Mr Justice Byrne in 1960. Assisted by his wife, Byrne used this annotated copy of the novel together with page references and further notes made during the trial. The role of Mrs Byrne, including crafting a small damask bag to discreetly transport the book to court, provides a glimpse of life in the 1950s.

The Old Bailey trial of *Regina v. Penguin Books Ltd.* found that the book was not obscene, thus marking the end of the conservative 1950s. Scholars suggest this outcome led to a new liberal and permissive society and the modernisation of legalisation for homosexuality, abortion, the death penalty and divorce in the 1960s and beyond.

This book was auctioned by Sotheby's in October 2018 and purchased by a US resident. The Reviewing Committee on the Export of Works of Art and Objects of Cultural Interest (RCEWA) recommended that the export of the book from the UK would be a misfortune because of its "close connection to our history and national life". The Arts Minister ordered a temporary export deferral on the book and the government initiated a process to find a UK institution willing to house this artefact and match the auction price.

Several institutions and individuals bid through the "Serious Expression of Interest" process facilitated by the RCEWA to match the purchase price and to keep the book in the UK. The University of Bristol, the home to the Penguin Archive, was successful in the bid to house Byrne's book.

Bristol's collections include Allen Lane's personal papers, notes and correspondence relating to the 1960 case in addition to editorial files and proof versions of the book. Related material includes transcripts of the trial, press cuttings, photographs, papers and personal copies of the book from key Penguin staff. The University also holds the working papers, witness statements and correspondence of Michael Rubinstein, Penguin's lawyer in the trial.

At the same time, English PEN, a writers' association, initiated a crowdsourcing campaign to save the book. The campaign was supported by writers, including Neil Gaiman, Amanda Palmer and Stephen Fry – who tweeted that the book was an “enticing and important object” that should stay in the UK. Major contributors to the crowdsourcing initiative were Penguin Random House and the T. S. Eliot Foundation.

In addition to the crowdsourced funds, Bristol was able to match the original auction price through the assistance of Friends of the National Libraries, the Penguin Collectors' Society and Elizabeth Lane, daughter of the late Richard Lane of Penguin Books, alumni and supporters of the university.

This famous book now supports the University's creative, scholarly and social outcomes. It will be a centrepiece in a new University Library which will provide specialist research facilities, galleries and public event spaces.



Lady Chatterley's Lover with some of Mrs Byrne's notes and the 'modesty' bag.
Courtesy of the University of Bristol.

FOR UNIVERSITY COLLEGE LONDON

John Cowley, *An Appendix to Euclid's Elements* (1758). Bought from Shapero Rare Books for £9,500, with the aid of a grant of £5,000 from the Friends of the National Libraries (B. H. Breslauer Foundation Fund).

Erika Delbecque, Head of Rare Books, writes: A generous grant from the Friends of the National Libraries has supported the acquisition of a rare edition of Euclid's *Elements* that quite literally stands out from other publications of the text: John Cowley's *Appendix to Euclid's Elements* (1758). His innovative approach enabled readers to fold pop-out three-dimensional figures while they studied Euclid's text.

Dating from around 300 BC, Euclid's *Elements of Geometry* became the most influential mathematical text ever written. It remained a standard work until the 19th century, and its influence on mathematics, modern science and the reception of classical philosophy cannot be overestimated. The *Elements* has also assumed a central position in printing history from the very beginning. It was one of the earliest mathematical works to be printed, and it is one of the most extensively printed texts ever written, with the number of known editions second only to the Bible.

Ever since the 15th century, printers have grappled with the question of how to make geometrical texts easier to understand by illustrating the text with diagrams. However, the flat surface of a page does not easily lend itself to the clear illustration of complex multi-dimensional figures.

John Cowley was a leading mathematician of the 18th century. He had a particular interest in how to make Euclidean geometry easier to understand for students. Cowley's 1758 edition of the sections of the *Elements* dedicated to solid figures presented an important innovation in the visual representation of Euclid's figures. It includes 42 diagrams printed on pasteboard, designed to be folded into three-dimensional pop-up figures by the reader. The accompanying text contains step-by-step instructions for folding the figure.

Although the use of pop-up diagrams in editions of the *Elements* was not new (the first attempt at using these can be found in John Day's edition of 1570), Cowley's edition introduced more advanced folding techniques than any previous diagrams, and it was the first attempt at representing polyhedrals in a three-dimensional way.

University College London holds the largest dedicated collection of editions of Euclid in the world (www.ucl.ac.uk/library/special-collections/a-z/euclid). The core of this collection was donated in 1870 by John Thomas Graves (1806-70), Professor of Jurisprudence at UCL, as part of his magnificent mathematical library collection. It has since been added to by subsequent purchases, and now numbers 430 works. Thanks to the FNL, the acquisition of John Cowley's *Appendix* has filled a conspicuous gap in the collection.



The Dodecaedron inscribed in an Isocahedron', Plate X.
Courtesy of University College London.

FOR THE UNIVERSITY OF EDINBURGH LIBRARY

The notebooks of Sir Charles Lyell (1797-1875) bought, via Sotheby's, under export regulations for £966,000, with the aid of a grant of £20,000 from the Friends of the National Libraries.

David McClay, Philanthropy Manager, Library and University Collections, writes: Sir Charles Lyell (1797-1875) is one of the most influential scientists of the 19th century, and for geology one of the most distinguished and important figures of all time. Lyell's development of geology into a professional and popular science established his reputation at home and overseas; a status boosted by his constant travels throughout Britain, Europe and North America. Lyell was influential through his activity with learned societies and bodies, public lectures and especially his very popular books.

Covering the period 1818 to 1875, these 294 notebooks provide a remarkable insight not only into one of the leading 19th-century earth scientists and the developing professional discipline of geology, but also a fascinating insight into his life and times. Lyell was deeply interested in, and therefore took extensive notes on, a whole range of issues including politics, women in science, university reform and slavery in the United States.

Lyell is particularly noted for his foundational and enduring influence on his friend Charles Darwin. Lyell influenced not only his geological understanding but provided the basis of deep time from which he could construct his theory of evolution. As Darwin wrote to Lyell's father-in-law Leonard Horner in 1844: "I always feel as if my books came half out of Lyell's brains & that I never acknowledge this sufficiently, nor do I know how I can, without saying so in so many words—for I have always thought that the great merit of the *Principles*, was that it altered the whole tone of one's mind & therefore that when seeing a thing never seen by Lyell, one yet saw it partially through his eyes." The University of Edinburgh's blog on the Lyell notebooks is at: libraryblogs.is.ed.ac.uk/lyell/



The University of Edinburgh had, in 1927, received from the Lyell family a generous donation of archives related to the great Scottish geologist Sir Charles Lyell. When the remarkably near-complete collection of his 294 archive notebooks were being sold there was a strong interest in adding these to the existing collection.

With the support and encouragement of other collecting institutions and learned societies an Export Bar on the notebooks was given and a short fundraising campaign was undertaken. The original purchase price of £1,444,000 was significantly reduced to £966,000 due to the agreement of a Private Treaty sale. Over 1,100 donations and grants, including the important £20,000 grant from the Friends of the National Libraries and a £235,600 grant from the National Heritage Memorial Fund, raised the £753,000 to add to the University's own funding contribution.

The University of Edinburgh looks forward to making the notebooks and Lyell's other collections increasingly physically and digitally available for research and public engagement, so that he and the world of the 19th century can be better understood and appreciated.



Opposite page: Sir Charles Lyell, 1849. Lithography by Thomas Herbert Maguire.
 Above: Watercolour sketch by Sir Charles Lyell of geological formations, Canary Islands, 1850s.
 Courtesy of the University of Edinburgh.

FOR THE UNIVERSITY OF EXETER LIBRARY

A collection of the letters, literary drafts and notebooks of Daphne du Maurier. Purchased at Rowley's in Ely (27 April 2019, multiple lots) for £19,823, with the aid of a grant of £5,000 from the Friends of the National Libraries.

Dr Christine Faunch, Head of Heritage Collections, writes: This collection was formerly owned by Maureen and Monty Baker-Munton. Maureen had been PA to Daphne's husband, "Boy" Browning, during the Second World War and continued to work for him after, during which time she and Daphne became good friends. After du Maurier's death, Maureen's husband Monty Baker-Munton was her Joint Literary Executor with her son, Kits.

The University was able to purchase some of the letters sent from Daphne to Maureen. Many reveal the closeness of their friendship and discuss Daphne's domestic life, family relationships and her husband's illnesses in later life. Others mention her writing: in one letter, for example, she tells Maureen that she was busy in the autumn "continuing and finishing the last novel old Sir Arthur Quiller-Couch ever wrote ... which was great fun and a challenge". This was the unfinished novel, *Castle Dor*, that Arthur's daughter and Daphne's friend, Foy Quiller-Couch, requested her to complete after her father's death: the novel was published in 1961.



Two previously unknown poems by du Maurier were found inside a picture frame.
Courtesy of Rowley's Antiques and Fine Art Auctioneers.

In addition to the letters, we purchased literary drafts, manuscript notebooks and proofs, including a notebook signed by du Maurier and dated 1955 with her plots for *The Flight of the Falcon*, *The House on the Strand*, and *Le Remplaçant*, later published as *The Scapegoat*. We also obtained a manuscript notebook containing the play entitled Mother – the working title for Daphne’s third play, *September Tide*, which opened at the Aldwych Theatre in 1948 starring Gertrude Lawrence. There are also manuscripts and handwritten drafts of poetry, including the unpublished early poem ‘the Old Ship’; typescripts of poetry, and proofs including a proof of the script for *Au Pair*, which Daphne wrote for Kits to make into a short film; plus various other typescripts, proofs and copies for individual articles. Of broader interest are typescript notes relating to the hearing *Macdonald v Du Maurier* – a case of plagiarism brought against du Maurier in the United States regarding her most famous novel, *Rebecca*, which she successfully defended.

The purchase fits very well with the significant collection of du Maurier manuscripts and typescripts on loan to the University from the Chichester Partnership and other materials relating to du Maurier that the University has received via purchase and gift since 2004. Our du Maurier collections are currently used in undergraduate teaching modules at the University relating to literature, publishing processes and film adaptation. As some of the items acquired in the sale are drafts for broadcast, these will add to the collections we currently use to demonstrate the process of adapting material from literary forms, such as scripts, short stories, novels and plays into film, television and other screen media. Her archive is also popular in our outreach and widening participation activities. As du Maurier is such a well-known author, students and visitors find it exciting to be able to see her workings first-hand and to use the archive to understand the rich and complex relationships within the creative processes of writing, editing, publishing and literary adaptation.

In addition, there is ongoing research on du Maurier at Exeter, with external PhD visiting researchers, a conference in France in 2019 attended by one of our du Maurier scholars from Exeter, and the annual Fowey Festival.

FOR THE UNIVERSITY OF GLASGOW LIBRARY

The archive of William Davidson (1861-1945). Bought from the family for £25,000, with the aid of a grant of £7,000 from the Friends of the National Libraries.

Julie Gardham, Senior Librarian and Head of Special Collections, writes:

A substantial family archive relating to the Glasgow produce broker William Davidson (1861-1945). Davidson is well known as the client for whom Charles Rennie Mackintosh (1868-1928) designed Windyhill, and he remained a loyal friend and supporter throughout Mackintosh's life.

The archive comprises some 20,000 items in total, dating from c. 1870 to the mid-20th century. The papers include personal and family correspondence, business records, letters relating to art exhibitions and art collecting, and numerous photographs. There is a significant amount of correspondence about the death of one of William Davidson's sons in the First World War. Also significant is a group of several dozen receipts connected with Davidson's important collection of Scottish art. Some of these receipts refer directly to works now in the Hunterian Art Gallery at the University of Glasgow, but they have wider importance as evidence of the artists that Davidson favoured, the prices he paid, and the dealers he used.

The archive contains several Mackintosh-related items of considerable importance, including an autograph letter from Mackintosh to Mrs William Davidson that evidences his early sense of independence – and isolation – as an artist. Also of interest are many photographs of members of the Davidson family outside Windyhill and photographs of the interior of Gladsmuir. A group of letters from Margaret MacDonald to Mrs Davidson offers glimpses into the Mackintoshes' domestic life, while an account book documents expenses in connection with furniture commissions in Glasgow and continental Europe.



The University of Glasgow was particularly keen to acquire this archive because Davidson is regarded not only as an absolutely central figure in the preservation and promotion of Mackintosh's work, but also in the development of the University of Glasgow Hunterian's own Mackintosh Collection. It was Davidson who bought the Mackintoshes' former house at 78 Southpark Avenue in 1920, and in 1933 he organised the Memorial Exhibition of the couple's work after the death of Margaret Macdonald Mackintosh. His sons gave the contents of 78 Southpark Avenue to the University, making possible the eventual reconstruction of the Mackintosh House. They subsequently made other important donations to the Hunterian.

Once the collection has been rehoused and catalogued, we are anticipating that the archive will have significant potential for use in the University for teaching and learning, as well as being of great interest to a broad spectrum of researchers.

Top: Charles Rennie Mackintosh and Davidson family members in the garden at Windyhill.

Middle: A bundle of letters from the William Davidson Family Archive.

Bottom: Receipt for a painting purchased by William Davidson. Courtesy of the University of Glasgow.

FOR WARWICKSHIRE RECORD OFFICE

A Charter of the 2nd Earl of Warwick (c.1130-53). Bought from Bernard Quaritch Ltd. for £1,400, with the aid of a grant of £1,000 from the Friends of the National Libraries.

Amanda Williams, Archivist, writes: In November 2019 Warwickshire County Record Office (WCRO) was able to secure a medieval charter dating to the 2nd Earl of Warwick's incumbency due, in large part, to help given by the Friends of The National Libraries.

WCRO was keen to pursue this particular document, not only because of its content, but also because we hold two collections to which this charter relates, the Warwick Castle Collection and the Parish Church of St Mary's, Warwick.

The following describes the charter:

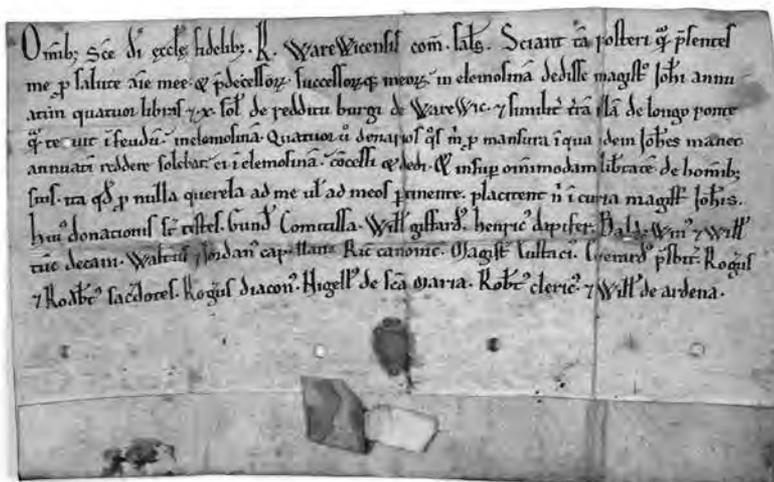
“Grant in alms by Roger [2nd] Earl of Warwick to Master John of £4 10s annually from the rents of the Borough of Warwick, land from Longbridge, which he held in fief; 4d, which John used to pay rent for his house; and the right to hold a manorial court. Witnessed by Gundrada, wife of the earl; William Giffard, Henry Dapifer; Baldwin and William, deans; Walter and Jordan, chaplains; Richard, canon, Master Eustace; Everard, priest (prebyter); Roger and Ro(d)bert, priests, (sacerdotes); Roger, deacon; Nigel of St Mary; Robert, clerk; and William of Arden. Seal missing.”

Earl Roger (1119-1153) was deemed rather a failure during and after his lifetime, in part as a consequence of his surrendering Warwick Castle to the custodianship of the crown at the end of his incumbency; a particularly humiliating state of affairs from the point of view of a society where success was measured by military strength. On the other hand, he has a reputation of having given generously to various church foundations, favouring above all the collegiate church of St Mary's, Warwick (it is thought this is the most likely place of his burial).

The charter is known to us as it is included in the medieval St Mary's cartulary at The National Archives (King's Remembrancer, Exchequer, ref. E164/22) and is consequently in an edited publication by Charles Fonge, *The Cartulary of St Mary's Collegiate Church, Warwick*. It also appears as a 17th-century copy in a volume of copy charters and other documents relating to Warwick known as "The Black Book at Woodcote", held here as part of the Waller Collection, reference CR 26/4. We also have reference to it in the Dugdale publication, *The Newburgh Earldom of Warwick and its Charters, 1088-1253*, edited by David Crouch and introduced by Richard Dace.

Interestingly, the charter is not referred to in Humphrey Wanley's *Catalogi librorum manuscriptorum Angliae, 1697: Ecclesiae S Mariae apud Warwicum*; perhaps it had already been 'lost' by the time Wanley visited the muniments at Warwick in 1691. But its inclusion in the cartulary mentioned above denotes that it was once part of the muniments of St Mary's; a part of the collection now long since dispersed.

St Mary's Parish (once Collegiate) Church, is a significant historic organisation in Warwick and its archive a valuably rich source of information, as is, in equal measure, that of the archive of the Earls of Warwick (which has a county, national and international appeal). These institutions were bound together through foundation and allegiance, hence the charter enhances our understanding of the relationship between the Earls of Warwick and St Mary's.



Charter of the 2nd Earl of Warwick (c.1130-53).
Courtesy of Warwickshire Record Office.

FOR WEST SUSSEX RECORD OFFICE

**Letters from Richard Cobden to François Barthélemy Arlès-Dufour, 1865.
Bought from Bernard Quaritch Ltd. for £1,000, with the aid of a grant of
£600 from the Friends of the National Libraries.**

Wendy Walker, County Archivist, writes: These three letters from Richard Cobden to François Barthélemy Arlès-Dufour provide an important insight into both Cobden's political views and his family life and will be of great interest to 19th-century political historians, particularly when viewed in conjunction with the Cobden Archive held by West Sussex Record Office.

Arlès-Dufour was a French silk merchant, leading exponent of Saint-Simonianism, and a friend and frequent correspondent of Richard Cobden. He collaborated with Cobden over the Cobden-Chevalier Treaty, a free trade agreement between the United Kingdom and France signed in 1860.

The letters, dated 12 January 1855, 12 November 1861, and 2 March 1865, were written at a particularly volatile time in European and American politics and reflect Cobden's views on a wide range of subjects. In the letters, Cobden discusses the Suez Canal, the Crimean War, the American Civil War, and the longevity of British politicians.

In the first letter, dated 12 January 1855, he writes of the Suez Canal that 'Mr Robt Stephenson, one of our most distinguished civil engineers, reported unfavourably of the scheme'. In the same letter he reflects on the Crimean War writing: 'I am very much disgusted with the present state of public affairs' and his concerns for what will become of 'Turkey & the Turks'.

The second letter sounds a more personal note with a reference to the birth of Cobden's youngest daughter, Lucy. He writes: 'It is very odd in one's old age to be again in the midst of cradles & baby-linen, & the paraphernalia of the nursery... But what a sense of renewed life there is in the presence of these young beings.' He then turns to America and free trade, stating that 'Events are deplorable enough certainly in America. I want to see a great reform in international law come out of this civil war....Here is something for us to do in 1862!'

In Cobden's third letter, written just a month before his death, he complains about the longevity of politicians such as Lord Russell, Gladstone, and Lord Palmerston, suggesting enforced retirement at the age of 70. Touching again on the American Civil War, he writes 'I do not believe in the prospect of a violent foreign policy on the part of the American government so long as Lincoln is at the head'.

WSRO already holds correspondence between Cobden and Arlès-Dufour but the bulk of Cobden letters to Arlès-Dufour are still in private hands in France. The acquisition of these three letters therefore enriches the existing archive and provides invaluable additional material for future research.

WSRO is extremely grateful to FNL for making this purchase possible (Acc. 19582). A previous grant in 2015 enabled the purchase of correspondence between Richard Cobden and Charles Pelhem Villiers and Michael Corr van der Maeren. Both of these grants have provided WSRO with the opportunity to continue to develop a significant political archive.



Three letters from Richard Cobden to François Barthélemy Arlès-Dufour, 1855-1865. Courtesy of West Sussex Record Office.

FOR WILTSHIRE AND SWINDON HISTORY CENTRE

Release dated 3 April 1576, between Sir Henry Sharington of Lacock, Wiltshire and Sir Edward Baynton of Bromham, Wiltshire. Bought from Lyon and Turnbull (June 19 2019, Lot 276) for £384, with aid of a grant of £192 from the Friends of the National Libraries.

Donna Marshall, Principal Archivist, writes: The deed relating to the Sharington family of Lacock Abbey is an important acquisition for the History Centre. It is now reunited with the Lacock Archive, which was purchased from a private vendor in 2012, with funding from the National Lottery Heritage Fund and the Friends of the National Libraries. With other documents in the archive it enhances our understanding of the family's history and the development of the estate.

The document highlights the extent and value of the manors and confirms that, regardless of any other documents issued by Sharington, the manors and lands "at all times hereafter ... shall continue, remain and be unto the said Edward Bynton, his heirs and assigns." The manors included 120 messuages, 4,000 acres of land, 4,000 acres of pasture, 4,000 acres of meadow, 200 acres of wood, 2,000 acres of heath and furze and £4 of rent with appurtenances.

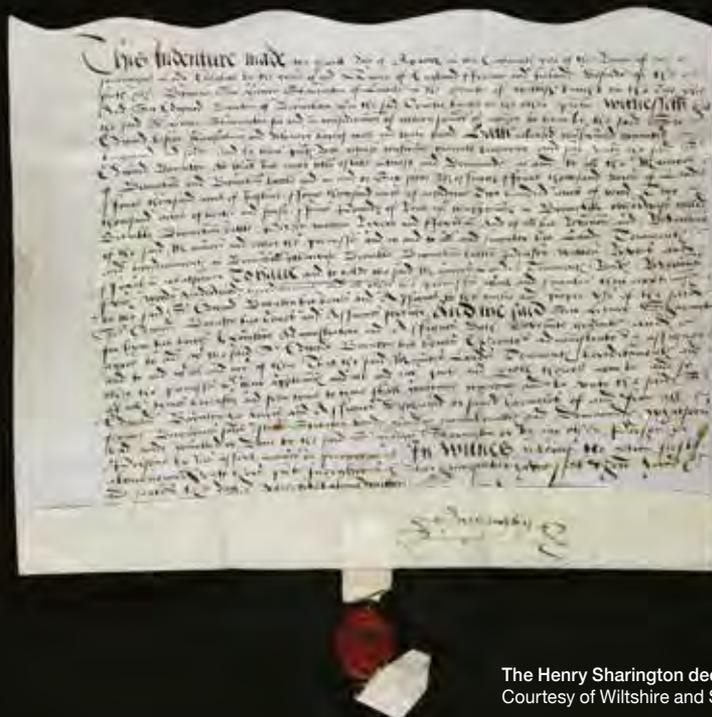
Henry Sharington was the younger brother of Sir William Sharington, who bought the estate the Lacock Abbey estate from Henry VIII in 1540. Sir William Sharington was a prominent Tudor courtier and a wily political operator, eventually becoming Under-Treasurer of the Bristol Mint, which he defrauded, keeping the profits to invest in rebuilding Lacock Abbey. He also invested other land and by 1548 he owned no fewer than 14 manors and estates in Wiltshire and neighbouring counties. Sharington is best known for his involvement in a plot with Thomas Seymour to overthrow Edward Seymour, the Lord Protector of Edward VI, in 1549. The plot was discovered, Thomas Seymour was executed, but Sharington was pardoned by the King in 1551 after paying a large fine of £12,867. The pardon is wonderful illuminated document also held at the History Centre.

Sir Henry Sharington inherited his brother's estates when Sir William died without issue in 1553. He was a political figure, becoming MP for Ludgershall in the first parliament of Elizabeth I; appointed a Justice of the Peace in 1561 and Sheriff of Wiltshire 1567-1568. In 1574, he was knighted by Elizabeth I as she stopped at Lacock on a journey between Bristol and Wilton. On his deathbed in 1581 he made a nuncupative will, provoking a dispute between his two surviving daughters Olive and Grace (who was married to Anthony Mildmay).

Sharington was known to be a strong and argumentative man, constantly quarrelling with tenants and authorities.

The Bayntons were also a notable Wiltshire family. Sir Edward Baynton (c. 1495-1544), was brother-in-law to Catherine Howard and Vice-Chamberlain to all of Henry VIII's wives, other than Catherine of Aragon.

The document, along with the rest of the Lacock Archive, is available for public consultation at the Wiltshire and Swindon History Centre in Chippenham.



The Henry Sharington deed.
Courtesy of Wiltshire and Swindon History Centre.

FOR WINCHESTER COLLEGE

John Keats, *Lamia, Isabella, the Eve of St Agnes and other poems* (London, 1820). Bought from Peter Harrington Rare Books for £11,250, with the aid of a grant of £4,250 from the Friends of the National Libraries.

Richard Foster, Fellows' Librarian and Keeper of Collections, writes:

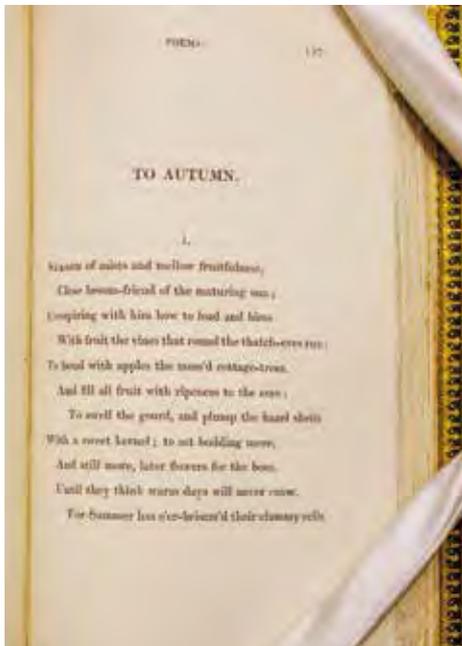
Winchester has a special connection with John Keats, who spent two months in the city in the summer and autumn of 1819. He arrived in early August from the Isle of Wight, reporting to a friend in London, 'We removed to Winchester for the convenience of a Library and find it an exceeding pleasant Town'.

Although Keats does not seem to have made use of any library in Winchester, he remained until October. The history of the city and the beauty of the surrounding countryside made a deep impression on him. In Winchester, he wrote the ode 'To Autumn', completed 'Lamia' and worked on 'Hyperion', as well as writing some of his most eloquent and revealing letters. In one of these, Keats describes a regular evening walk from his lodgings near the Cathedral to the fields and water meadows by Winchester College. The Fellows' Library lies on the route of this walk, within the landscape from which Keats drew inspiration. We are therefore delighted to have acquired this fine copy of the author's third and last collection, in which some of the greatest poems in the English language first appeared.

The acquisition of this volume builds on two areas of existing strength in the College's collections. Firstly, there are many items relating to Winchester at the time of Keats' visit. These include early guidebooks to the city and dozens of watercolour views by two local artists: George Sidney Shepherd (1784-1862) and Richard Baigent (1799-1881). Secondly, the holdings of the Fellows' Library are of considerable importance for understanding the development of literary Romanticism.

The collection includes a large body of manuscript material by Joseph Warton (1722–1800) and Thomas Warton (1728–1790), whose poetry and criticism emphasised feeling and imagination. There are rich holdings of works by authors educated at Winchester, including Edward Young, William Collins and Thomas Lisle Bowles, each of whom influenced the Romantic poets. The College archives include hundreds of poems written by pupils in the decades around 1800, which show the influence of wider literary trends.

Our copy of Keats' poems went on public display almost immediately after its purchase. In the autumn of 2019, it featured in an exhibition in the College museum commemorating the bicentenary of Keats' visit to Winchester, which was open free of charge every afternoon and seen by over 3,000 visitors. The exhibition coincided with a programme of lectures and a workshop for sixth-formers at local schools. Keats' poems now feature as part of the outreach activities run by Winchester's English Department, which allow visiting pupils to learn about great works of literature as they originally appeared.



Above: The opening of 'To Autumn'. Courtesy of the Warden and Scholars of Winchester College.
Right: Part of the exhibition 'Keats in Winchester', held at Winchester College in the autumn of 2019.

Grants for Digitisation and Open Access

From 2016 to 2019 FNL was, for the first time, able to support digitisation projects thanks to the generosity of the Lund Trust, a charitable fund of Lisbet Rausing and Peter Baldwin. Through this fund grants were awarded to digitise collections acquired with FNL's help, so making them widely and freely accessible for the first time.

The final grant from this fund was awarded in 2019.

John Ruskin in his study at Brantwood (McClelland)
© The Ruskin, Lancaster University.



THE RUSKIN – LIBRARY, MUSEUM AND RESEARCH CENTRE

Grant of £6,365 for the digitisation of the letters of John Ruskin (1819-1900)

Professor Sandra Kemp, Director, writes: How can Artificial Intelligence (AI) create new ways of engaging with collections in cultural institutions? We are grateful to the FNL, whose support has enabled us to explore this question at The Ruskin – Library, Museum and Research Centre, Lancaster University.

The Ruskin is home to The Ruskin Whitehouse Collection, the leading collection of the works of John Ruskin (1819–1900), the epoch-defining writer, artist and social thinker. In addition to 7,400 letters and 29 volumes of manuscript diaries, the Collection includes thousands of drawings, paintings and photographs. The Collection was purchased in 2019, supported by the FNL and others including the National Lottery Heritage Fund. We have launched a vibrant programme of exhibitions, events and research, celebrating Ruskin’s relevance to our world today, and exploring how his ideas can help us shape a better future.



The Ruskin – Library, Museum and Research Centre.
(Photo: Gordon Sutcliffe).

From art history to artificial intelligence, the Research Centre contributes new understanding to the social, cultural and environmental challenges of today and tomorrow. Research based in the Collection – from cataloguing to conserving – is integrated with research which opens the Collection to the world, using it as a test case to explore ideas such as machine learning. Between April and October 2019, we sponsored an AHRC Creative Economy Engagement Fellow, Dr Robert Smail, to explore how digital humanities research can connect the humanities and the natural sciences. Dr Smail also completed a series of experiments to determine how Machine Learning might be used to trace connections across Ruskin's writings – both in print and manuscript.

With the support from the FNL, we have been able to recruit two postgraduate students to complete a pilot study that used Machine Learning methods to examine Ruskin's letters. Spanning nearly a century of modern British history, the letters place Ruskin at the centre of a network of the nineteenth century's most important social, political and cultural figures exchanging ideas by letter, including Charles Darwin, J.M.W. Turner, founder of the National Trust Octavia Hill, and former Prime Minister, Lord Palmerston. Collectively, the letters – the majority of which are unpublished – afford unique insights into the private and public life of a family whose influence extended across the domains of politics, commerce, science and culture.

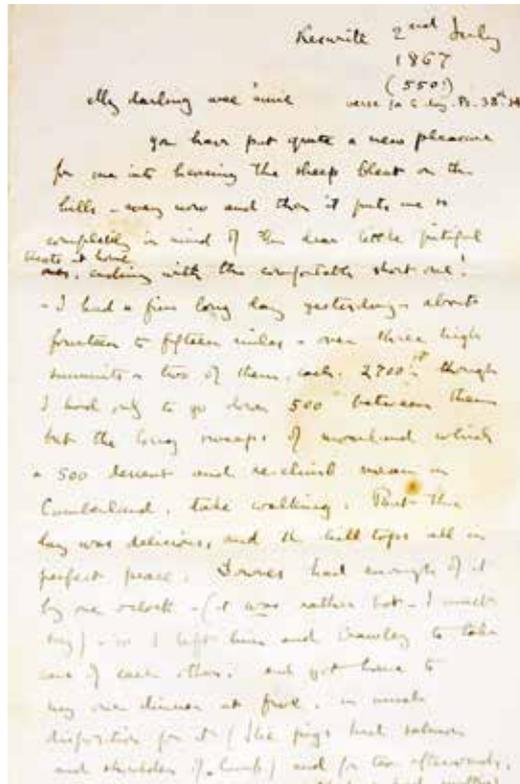
For the pilot study, we focussed on a series of unpublished letters that Ruskin wrote while visiting the Lake District in 1867. Ruskin had visited many times before, but his 1867 tour was his last visit before he bought Brantwood, his home near Coniston, in 1871. Ruskin went to the Lakes in 1867 to recover from fatigue, and his letters make it clear that his stay helped to lift his spirits. But we were curious to see if Machine Learning might assist us in tracing patterns in the way Ruskin described his travels in his letters.

Ruskin wrote 53 letters while in the Lakes that summer, and his correspondents included the writer, Thomas Carlyle, the artist, Thomas Richmond, and the philologist Fredrick Furnivall (of OED fame). But the bulk of the letters were sent to Ruskin's mother, Margaret, and his cousin, Joan Severn. Once we had digitised these letters, we ran a series of tests which confirmed that it was possible for a computer to detect differences in the way Ruskin wrote to his

correspondents. Our findings have provided a foundation for more advanced experiments that we will be conducting in the future.

Content from the digitised letters is already being used to enrich our Online Catalogue, which will soon be linked with a new digital platform being developed at Lancaster University, based on the Cambridge Digital Library.

We are hugely grateful to the FNL. The support we received has been indispensable to us in scaling up our digitisation work and it has helped us begin to address questions about AI that have meaning not just for us, but also for cultural institutions around the world.



Left: Postgraduate Student digitising a manuscript letter at The Ruskin.
Right: Ruskin's letter to Joan Severn, 2 July 1867.

A visit to Bill Scheide Essay by James Stourton

This is an expanded version of a talk given following the AGM on 20th June 2019 – an account of a visit to Bill Scheide in 2005

It requires a special sort of dedication to collect one Press, but try to imagine the difficulties of setting yourself up as a collector of the Gutenberg Press.

This is what Bill Scheide did. There are not many of us who can take our own copies from the Gutenberg workshop and put them side-by-side with the copies in the British Library – but Bill could, and did. By this comparative method he was able to rewrite the story of the press – he could tell you when the printer stopped for tea or remade the forme.

The Scheide library in Princeton has been accurately described as the smallest of the great libraries of the world. I visited Bill Scheide (1914–2014) in 2005 and this is my account of what I found. Bill was one of only three individuals – the other two being George III and John 2nd Earl Spencer – to own the first four printed Bibles. He and his library had an awesome reputation. Apart from its Bible collection, the library's main strengths are Americana, science, music and above all the Mainz workshop of Johann Gutenberg and his associates. Through his collecting and scholarship, Bill Scheide made significant additions to the knowledge of early printing. The library was already attached to the Firestone Library at Princeton University when I visited but, as Bill pointed out, it was at that time entirely private, "I can take these books and burn them in the yard" as he teasingly liked

to say. Bill Scheide was the third generation in a line of great book collectors, each with a scholarly and distinctive taste. "I have just filled in a few gaps" he told me. He could afford to be modest, as those gaps were the most unobtainable books on earth.

It was William Taylor Scheide (1847–1907), Bill's grandfather, who founded the library at Titusville, Pennsylvania. He was a general book collector from medieval manuscripts to 18th-century American printing. From its inception the library was a public service. W.T. would allow neighbours to borrow books, provided they filled out a form that promised to return them in good order within a week. The family fortune was derived from oil distribution, and as early as 1890 they owned up to 1% of the Rockefeller shares which has kept them going ever since.

It was William's son, John Hinsdale Scheide (1875–1942) who began to focus on the invention of printing. In 1924 he bought from Dr Rosenbach a copy of the Gutenberg Bible in the contemporary binding of Johannes Vogel. There are 48 recorded copies of this book of which 14 are in the USA. John Scheide developed the Americana with treasures such as the Declaration of Independence, and at a time when science books were still unfashionable, he acquired Einstein's major works in wrappers.

Bill was 28 when his father died and had already started a career as an academic musicologist. Hans Kraus, never one to waste time, immediately tested the water to see whether Bill would live up to his inheritance but received the dispiriting response “I do not have the time or means to pursue book collecting with any intensity”. It was a decade later when Scheide tried unsuccessfully to buy the Gutenberg ‘proof’ sheet from Kraus’s celebrated *Cradle of Printing* catalogue of 1954, that he asked the dealer why as an owner of a Gutenberg Bible he hadn’t been offered it? “But Mr Scheide, you haven’t been buying books lately”. Bill’s response was “I got over that”, and he became Kraus’s main customer for early printing. Once, when he won a tax case, Bill turned to his librarian and said, “I feel flush, send for Kraus”. It was with the death of his mother in 1959 that Bill decided to move the library to Princeton. He recreated the Titusville library and all its fittings, including the windows, bookcases and even the comfortable leather chairs, at one end of the Firestone Library.

One day Kraus rang and talked about two of the rarest and most important of all incunables, the two Mainz Psalters of 1457 and 1459, both printed by Fust and Schoeffer. The latter was a scribe who became Gutenberg’s foreman. Fust’s role was to put up the money. The earlier Psalter was the first book to contain a colophon telling us who printed it and giving the date. There was only one copy of the 1459 Psalter in America (out of 13 known), and none at all of the 1457 Psalter (out of 10 known), and in both cases all the copies were locked up in public libraries.

Kraus no doubt reminded Scheide of all this and then dropped his bombshell “I know you have seen these books before, but ‘NEVER FOR SALE’”. Scheide knew that there hadn’t been a ‘57’ for sale since the time of Lord Spencer, and was at a loss to know how the dealer could have found them. Kraus had indeed achieved the impossible by persuading the Bibliothèque Nationale to de-accession them in return for some rare French manuscripts. As Scheide later explained to me, “Kraus took advantage of the gap in the administration and came up with these mouth-watering items”. Their condition was not ideal but it was still an astonishing coup, “the high point of my acquisitions” as Bill described it. Some time afterwards he remembers standing next to Kraus at a reception when Jeanne Veyrin-Forrer appeared from the Bibliothèque Nationale, saw the dealer and pointed her finger at him saying, “Voilà le diable!”

The Bible collection contains historically important editions. As a prelude Bill Scheide acquired an early Coptic manuscript of St Matthew’s Gospel, which is one of the four oldest complete texts in existence. His two most important Bible purchases came from Christie’s. The first was the so called ‘Shuckburgh’ copy of the 36-line Bible (a much rarer book than the Gutenberg Bible) which came up in 1991. It is incomplete but has a dazzling provenance from the Benedictines of Würzburg to the 2nd Earl Spencer and beyond. Felix Oyens remembered Scheide coming to view it and was impressed by the extent to which he had done his homework, having made his own index on the catalogue title page, and noted pages that posed

interesting questions about collation, paper, ink, composition and printing. Scheide studied it for days and agonised over its missing parts and the likely cost “I can’t spend this kind of money” he kept on repeating, but he did, paying £1million for it. Almost a decade later, Christie’s offered him privately the very desirable 1461 Strasbourg Bible from around the same date. Paul Needham, by then the Scheide librarian and the greatest of experts on incunables, went to inspect it for Bill. When he returned, Needham anticipated a barrage of scholarly questions and began a long, cautious, description of its parts, only to be interrupted by Bill “How much do they *want?*” Recalled to the central point Needham gave the price. Bill simply said, “tell them yes”.

The Scheide Library is particularly strong on pre-Lutheran vernacular German Bibles with all 18 of them, and of course Luther’s first edition as well as the first Bibles to be printed in many of the European languages: Dutch, Swedish, Danish, the first French New Testament, four early Italian Bibles, and a major group of early English Bibles etc. Other fine Bibles, such as the Baskerville Bible, were excluded because as Bill said to one associate “we can’t buy every damn Bible that comes along”. An exception that he could not resist was one of the ten known copies of the so-called “wicked Bible” printed in 1631 by Robert Barker, giving the sixth commandment as *Thou shalt commit adultery*. The misprint had clearly been done deliberately, but it has never been established whether it was a disaffected compositor or somebody jealous of Barker’s royal licence.

When I asked Bill Scheide how he saw his collecting in relation to that of his father and grandfather, he answered “I differ mostly in the music business”. After briefly teaching music at Princeton he spent most of his professional life – which he acknowledged was philanthropy rather than commerce – staging classical concerts in New York.

Perhaps it was inevitable that he became a major music collector focusing on Beethoven, Mozart, and above all Bach, whom he describes as “the most interesting mind I have encountered”. Scheide wrote over a dozen scholarly articles about Bach’s music and among his manuscripts he owned the autograph score for the cantata *Allein zu dir, Herr Jesu Christ* (BWV33) and for the motet *O Jesu Christ, meins Lebens Licht* (BVW118). The musicologists, however, regard his Beethoven sketchbook from Vienna 1815-16, with 56 leaves, as his most remarkable treasure. It came, like most of his musical manuscripts, from Albi Rosenthal who, as Scheide acknowledges “had a great way of smelling them out”.

Scheide added spectacularly to his father’s Americana collection with rarities such as the unique copy of Streeter’s Broadside informing Philadelphia about events at Lexington and Concord. “What would you like to see?” Bill asked me. Anything by Abraham Lincoln? “Sure”; and out came an 1856 autographed manuscript on sectionalism.

To meet Bill Scheide was unforgettable. Wry, chirpy, and no nonsense, at the age of 91 his concentration looking at books was undiminished. Inspecting the 1457 Mainz Psalter, his eyes glowed with pleasure and I felt his deep sense of engagement with the page. It is by minute examination of the detail that he made such important discoveries about the Gutenberg workshop. Demonstrating the problems early typesetters had with ill-adapted letter combinations, Bill observed “Look at that lower case i in *dentibus suis*, cut off by the serif of the t, yes *dentibus suis*, his *teeth* cut it” and Scheide made a fine gnashing noise. This Psalter has calligraphic inserts to replace missing text, including sadly, the colophon, “beggars can’t be choosers” said Scheide, perhaps forgetting that this was the only copy in America.

“Books that have had a great influence” was Bill’s description of his library. Printing and the mind of man? “Yes there’s a bit of that” he acknowledged. There are only 250 incunables in the library and slightly more 16th-century books, but where it specialises – in the first decade of printing – it can provide more products of the Gutenberg workshop than any other library in the world with only three exceptions, the British Library, the Bibliothèque Nationale in Paris and the Rylands Library in Manchester. The Scheide Library has followed the scholarly interests of the family who have read and understood their books to the extent that Bill was one of the small handful of collectors who have been able to use their collection as a vehicle for important scholarly discoveries.



Bill Scheide with Paul Needham, Scheide Librarian at Princeton University. Courtesy of Princeton University.

Trustees' Report

The Trustees present the annual report and the financial statements of Friends of the National Libraries ('the Charity' or 'FNL') for the year ended 31 December 2019.

Reference and administrative details of the Charity, its Trustees and advisers are set out on pages 2-3.

OBJECTIVE AND ACTIVITIES

The principal objectives of the Charity, as set out in its constitution, are to promote the acquisition of printed books, manuscripts and records of historical, literary, artistic, architectural, musical or such-like interest by 'National Libraries' and to assist them in any other way which the Charity considers appropriate. 'National Libraries' are defined to include the national libraries of the United Kingdom and any university, county, local authority or other library, record office, museum or gallery to which the public has access and which in the opinion of the Trustees constitutes a proper repository for any proposed acquisition.

The Charity aims to achieve these objectives through making grants, thus enabling National Libraries to acquire items for their collections that would otherwise be unaffordable. The export of nationally important manuscripts and printed books is often avoided with the help of substantial grants by the Charity. Grants to county record offices, university libraries and other specialist archives play an essential role in enabling those institutions to acquire documents, archives and printed books that are of great importance for researchers, scholars and historians.

Grant-making policies

All grants are given to National Libraries, as defined in 'Objectives and Activities' above.

The Charity's two main criteria when awarding grants are the historical, literary and other qualities of the proposed acquisition and its significance to the applicant's collection. Price, condition and provenance are also taken into account. Each applicant is required to give an undertaking that it will not sell the item acquired, will acknowledge the help given by the Charity on all matters concerning the item, will keep the acquisition in secure and environmentally sound conditions, and will make it available for the public to enjoy on request if it is not on view at all times.

Grants from the Philip Larkin Fund are made for the restricted purpose of purchasing modern literary manuscripts and archives. The Trustees have the power to spend the capital as well as the income of the Philip Larkin Fund but have decided always to retain a minimum sum of £250,000 in this fund.

Other grants from restricted funds are made from the Smaller Libraries Fund to aid smaller, non-national institutions, from the B. H. Breslauer Foundation Fund to support the purchase of printed books and bookbindings, and from the Lund Trust Digitisation and Open Access Fund to support projects of digitisation and open access.

Since its establishment in 1932, FNL has helped over 320 institutions to acquire thousands of items. Scholars, researchers and historians can use the printed books, manuscripts, musical scores, photographs and other items acquired by the beneficiaries.

The Trustees have given careful consideration to the Charity Commission's guidance on public benefit. Our core objective is to support acquisitions by archives, libraries, universities, museums and specialist collecting institutions, the public benefits that flow from this are:

- i. Saving locally, nationally and internationally significant material for the nation.
- ii. Making it possible for the public and researchers to access this written and printed material that would otherwise have been lost to the public domain.
- iii. Supporting the nation's collecting institutions and enabling them to enrich their collections with acquisitions that would be beyond their resources to acquire without our support.

We believe this greatly benefits the institutions supported, those who access and use their collections, and also the public realm. These benefits are clearly demonstrated by the essays in this Annual Report.

Main objectives for 2019

The Trustees' main objective for 2019 was to make grants from all funds (apart from any special purpose grants) of approximately £200,000.

The Charity's investment advisers, Cazenove Capital Management, were given the investment objective of achieving capital growth with a good level of income and a total return in line with inflation over the medium term.

ACHIEVEMENTS AND PERFORMANCE

Grants

Details of the 47 grants made or committed by the Charity in 2019 (46 for acquisitions and one for a digitisation project) are given on pages 12 to 103. Their total value was £299,846 (of which £186,238 was charged to the Operating Fund, £70,537 to the B. H. Breslauer Fund, £33,942 to the Philip Larkin Fund, £945 to the Smaller Libraries Fund, £6,365 to the Lund Trust Digitisation Fund and £1,819 to support costs.

In addition in 2019 the Charity received two incoming donations amounting to £281,000 restricted to helping The Ruskin – Library, Museum and Research Centre (Lancaster University) to acquire the incomparable Whitehouse Ruskin collection: the university succeeded in raising the full purchase price early in 2019, unlocking these restricted gifts. In aggregate, therefore, the Charity made grants in 2019 of £580,846.

As noted below, the year 2019 saw the introduction of a new website and the facility to make online grant applications, which is already being increasingly well used by libraries and archives.

Membership

The support of FNL's members is vital to the work of the charity. Subscription income enables FNL to award many more acquisition grants than would otherwise be possible. Moreover members also help to raise awareness of the charity's work and the grants that it offers. Whilst all libraries and archives are welcome apply for grants, whether or not they are Institutional Library Members of FNL, membership is certainly encouraged for all those institutions that have received and apply for financial support from the Charity.

The Trustees warmly welcome the new members who joined FNL in 2019. Sadly, a number were also lost through death, resignation or lapsed membership. At the end of 2018 FNL had a total of 630 members: by the end of 2019 this had risen to 640.

During the year the Trustees consulted members on the implementation of a new membership structure and subscription rates. The level of subscriptions remained unchanged for over 15 years, so a rather significant increase was proposed, with membership starting at £52 (increased from £25). At the same time a new category of joint membership for ordinary and life members was introduced. Large numbers of members took the trouble to reply to the consultation and 97% of those who responded supported the proposals.

The Trustees felt it enormously important that members who were not able to increase their subscription did not feel the need to resign their membership. Therefore all existing members were offered the option to remain on the old subscription rates if they so wished.

The Trustees also decided that it was crucial for FNL to create an online membership system, which would make it possible for interested individuals and organisations to join online and to set up direct debits in a matter of minutes. The previous system had become increasingly unwieldy and unfit for purpose and the process of moving to the new system allowed FNL to update its records. The effect of this was to reveal that the actual number of members was rather lower than had been thought, at 609. The Chairman and Trustees increased efforts to recruit new members and, as a result the number of members had increased to 640 by the end of 2019.

As part of the upgrading of FNL's systems, a new website was also developed and launched at the end of 2019. A new domain name was also purchased, www.fnl.org.uk, which is shorter and more easily remembered than its predecessor (although this does still direct internet users to FNL's website). It is hoped that this will provide more readily accessible information about FNL to members and potential members. The new site also makes it possible to submit an online grant application to FNL, to make it even easier for libraries and archives to apply for a grant.

During the year a number of FNL members also offered to assist FNL in practical ways. Several FNL visits were made possible thanks to these FNL volunteers, who provided help with planning and with co-ordination on the day of the visit. Trustees are most grateful to these FNL volunteers for their support.

Fundraising

Budgetary pressures on libraries and archives continue to be intense. This, combined with significant increase in the prices that archives, manuscripts and books now command, means that all but the most modest acquisitions can be out of the reach of regional as well as many national repositories without significant support from charities such as FNL. FNL's help is thus increasingly vital for institutions seeking to save collections for the nation.

Total income from fundraising in 2019, including subscriptions, was £499,355 (2018: £159,795), of which restricted donations comprised £360,852. The restricted donations included the major grants received from the Garfield Weston Foundation (£256,000) and the Aldama Foundation (£25,000) to support the acquisition of the Whitehouse Ruskin Collection by The Ruskin – Library, Museum and Research Centre at Lancaster University. As reported in the 2018 Annual Report, thanks to the generosity of these funders and to its own major grant, the total contribution FNL was able to make to support the acquisition of this pre-eminent collection was £316,000.

As mentioned on page 116, the B.H. Breslauer Foundation has been enormously generous to FNL over many years. Grants from FNL's Breslauer fund have, in particular, supported the acquisition of rare printed books and fine bindings. During 2019 a further generous donation of \$100,000 was received from the B.H. Breslauer Foundation, making it possible to award a further eight grants from that fund. The Trustees are indebted to Foundation's President, Mr Felix de Marez Oyens, and to the Foundation's Directors.

Donations to support FNL's work were also received during the year from the Charlotte Bonham Carter Trust, the William Delafield Trust, the Bryan Guinness Charitable Trust, the Scouloudi Foundation, the Stevenson's Family Charitable Trust, the Wyfold Charitable Trust and from FNL Trustee Mark Storey. A number of FNL's individual members also gave donations during the year. Several of the donations received during the year were given in support of specific FNL grant awards. The Trustees are most grateful to all of these donors for their generosity.

The Trustees are also grateful to Uber for, once again, supporting the cost of producing this annual report. Their sponsorship frees up FNL funds and allows more grants to be awarded than would otherwise be possible.

Former FNL members who have left the Charity generous legacies are mentioned on pages 10 and 11.

Events and other benefits for members

At the Annual General Meeting on 20th June 2019, James Stourton gave an illustrated address about book collectors he had known, their varied directions of collecting, their focus and specialisations and the ways in which they housed their books. It was a brilliantly entertaining account of about a dozen individuals, many of whom were immediately recognised by the audience. Drawing from his presentation, James Stourton has written a special essay about renowned collector Bill Scheide (1914-2014), which can be enjoyed from page 104.

FNL's popular visits programme continued in 2019, with members enjoying visits to Campion Hall University of Oxford, Canterbury Cathedral Archives and Library, Maggs Brothers, National Art Library, St John Scotland Library, the Wallace Collection, and Winchester College. Visits to institutions with items acquired with FNL's help enable FNL members to see first-hand the magnificent rare books, manuscripts and collections acquired with our help. We are enormously grateful to all these institutions for generously hosting our visits, taking considerable time to give FNL members tours of their collections and to create displays of some of their treasures, including those acquired with FNL's assistance.

The charity's website includes information about FNL visits and other events for members, news from the sector, as well as a database of all grants awarded since FNL was founded in 1931 (www.fnl.org.uk). FNL can also be followed on Twitter (@FNL313).

We continue to be most grateful to the institutions that have been awarded grants in the past and which offer free entry or other concessions to FNL members, helping to make FNL membership more attractive. Organisations that support us in this way include Cambridge University Library, The University of Glasgow Library, Dove Cottage, Milton's Cottage, the Friends of the Bodleian Library and Seven Stories: the National Centre for Children's Books.

Investment performance

The Charity's investment performance in 2019 is dealt with in the Financial Review on the following page.

FINANCIAL REVIEW

As the financial statements set out following this report show the constituent funds of the Charity separately, each is given separate comment below.

The Operating fund

The Operating Fund records all the income and expenditure of FNL, except the restricted and endowment funds.

In 2019, the total income of the unrestricted operating fund amounted to £264,087 (2018: £255,770).

Grants received from trusts and charitable foundations for the Charity's general purposes rose to £39,264 (2018: £25,641). Subscription income was significantly higher at £47,970 (2018: £29,509). Other donations and legacies amounted to £84,315 (2018: £104,253). Investment income climbed from £116,922 to £125,584.

Thirty-four grants were paid or committed by FNL from the Operating fund in 2019. The aggregate grants awarded from this fund amounted to £186,238 (2018: £168,048).

Expenditure on operating costs borne by this fund rose to £52,609 (2018: £35,217). The increase is explained by the additional administration costs of implementing the increase in subscriptions, the redesign of the website with the ability for new members to join online, and higher investment manager's fees in line with the increase in value of the portfolio.

After taking into account all income and expenditure, the net surplus of income over expenditure in the Operating Fund amounted to £23,528 (2018: £51,053). This sum was transferred to the General Endowment fund.

The Philip Larkin Fund

In 2019, the Philip Larkin Fund received investment income of £16,185 (2018: £12,187) and paid three grants in the year amounting together to £33,942 (2018: £25,000). Unrealised gains on investments contained in this fund amounted to £30,051 (2018: losses of £24,132) and the balance of this fund at the year-end was £324,815 (2018: £313,617).

The Smaller Libraries Fund

In 2019 the Smaller Libraries Fund received income of £625 (2018: £306). One grant, totalling £945 was paid from this fund (2018: eight grants totalling £11,104) and the balance of this fund at the year-end was nil (2018: £945).

The B. H. Breslauer Foundation Fund

Since 2012 the B.H. Breslauer Foundation, the President of which is Mr Felix de Marez Oyens, a Trustee of the FNL, has generously made a series of grants to FNL to be added to the B. H. Breslauer Foundation Fund. In 2019 a further grant was received from the Foundation of £75,856 (2018: £nil) Eight grants, totalling £70,537, were awarded by FNL from the B. H. Breslauer Foundation Fund in 2019 (2018: £78,867), and the balance of this fund at the year end was £23,169 (2018: £17,850).

The Lund Trust Digitisation and Open Access Fund

The Lund Trust made the third and final of its three annual grants of £20,000 during 2018 to enable FNL to support projects of digitisation and open access, usually for items and collections previously acquired with FNL's support. The digitised collections are made available free of charge, making them widely accessible for the first time. This fund opened the year with a balance of £6,365 standing to its credit. One grant was made out of this fund, totalling £6,365, and the balance of this fund at the year end was £nil (2018: £6,365).

The Endowment funds

The General Endowment Fund, which is expendable, comprises the accumulated unrestricted reserves of the Charity. In 2019 £23,528 was transferred from the Unrestricted Operating fund, £250 was transferred to the restricted funds and investment management fees of £16,341 were charged to the Endowment funds. In addition, the financial statements record unrealised gains on the investment portfolio of £315,658, more than making up the unrealised losses suffered in 2018 of £226,840. The General Endowment Fund amounted to £2,503,969 at the year-end (2018: £2,181,374).

The Permanent Endowment funds comprise the Golden Jubilee Appeal Fund and the Prince of Wales Fund. They represent incoming donations and grants that cannot be expended by the Charity, but any income arising from the investment of these funds is added to the Operating Fund when it arises. During 2019 no gifts were received (2018: £641 was received into the Prince of Wales Fund). At the year-end, the Prince of Wales Fund stood at £1,000,980, and the total of the Permanent Endowment Funds stood at £1,099,698 (2018: £1,099,698).

The balance sheet

The balance sheet on page 127 shows net assets at 31 December 2019 of £3,952,276 (2018: £3,619,849), comprising the investment portfolio at its market value of £3,854,579 (2018: £3,486,772) and net current assets (mostly cash, less commitments to make grants) of £97,697 (2018: £133,077).

The investment portfolio at the year-end and the movements between 31 December 2018 and 2019 are summarised in note 7 on page 131.

Statement of cash flows

The statement on page 128 shows that proceeds from the sale of investments in 2019 amounted to £400,073 (2018: £107,556) and that £422,171 (2018: £90,539) was spent on the purchase of new investments. Details are given in note 7 on page 131.

The other potentially significant factor in relating the Charity's cash balances to its net income or expenditure is the extent to which the grants committed to in each year have been paid by the end of the year: the timing is completely outside the Charity's control. The extent of such unpaid commitments decreased by £32,903 (2018: increase of £43,787), accordingly increasing the cash balances at the year-end.

Auditors

At the Annual General Meeting held on 20 June 2019, Mr Gregory Stevenson, of Knox Cropper LLP, Chartered Accountants, was re-appointed as Auditor.

Policies on Investments and reserves

The Trustees have adopted a total return investment policy, intended to maximise total returns whilst accepting a medium degree of risk. To this end, the Charity's investment portfolio comprises holdings in a diverse group of collective investment vehicles, some focussed on income and others on capital growth. Cazenove Capital Management has been given the investment objective of achieving capital growth with a good level of income and a total return in line with inflation over the medium term.

Save for the restricted funds and the Permanent Endowment funds, which are identified in the balance sheet on page 127, all the Charity's reserves are regarded as an expendable endowment fund and are shown under that heading in the financial statements. This fund is normally represented by investments in order to produce a reasonably predictable and regular level of income. The Trustees regard this as necessary to maintain and support the Charity's operation.

Any deficit on the Operating Fund is made good by a transfer from the General Endowment fund and any surplus is transferred to that fund.

Risks and uncertainties

Some years ago the Trustees identified that the principal risk to the Charity was that FNL's financial resources could become inadequate to meet an increasing level of applications for grants from libraries and other institutions. The creation of the Prince of Wales Fund, which reached its initial target of £1 million in 2017, has helped to mitigate this risk.

In addition, the Trustees recognise that there is a risk to the Charity's reputation should it make grants for acquisitions that suffer from uncertain provenance or which carry other problems of condition, value or suitability. The Officers of the Charity, and the Trustees as a group, pay particular attention to these factors when considering applications for grants.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Constitution

The Charity is governed by a constitution adopted at the annual general meeting held in June 1995. The present constitution is based on the constitution originally adopted at the first annual general meeting held in June 1932 and consolidates all subsequent amendments.

Trustees

The Trustees of the Charity are the Chairman and Honorary Treasurer, together with nine elected and seven *ex officio* Trustees. The Trust Secretary, who is also the fundraising consultant, is not a Trustee.

The Chairman and Honorary Treasurer are elected at the annual general meeting for a term of one year. The elected trustees serve for a term of three years. Each *ex officio* Trustee holds office for as long as he or she holds the position indicated against his or her name on page 3.

Candidates for election as a Trustee are proposed by the Trustees or by members of the Charity from their personal or professional contacts who are knowledgeable in the fields falling within the Charity's scope, or who have knowledge or experience that can help the Charity to achieve its objectives. New *ex officio* Trustees meet these criteria by virtue of their office.

No formal procedures have been put in place for the induction or training of Trustees as they have not been considered necessary having regard to the criteria exercised in the selection of candidates for election and the professional standing of the *ex officio* members. New Trustees are, however, provided with a briefing about the Charity (its history, aims and work) and supplied with key documents including Charity Commission guidance notes for Trustees.

The names of the Trustees at the date of this report are set out on pages 2 and 3. All served throughout the year 2019 except as indicated in the following paragraph.

At the Annual General Meeting held on 20 June 2019 at the London Library Mr Geordie Greig, Chairman, and Mr Charles Sebag-Montefiore, Honorary Treasurer, were both re-elected. Mr Stephen Clarke, Dr Christopher de Hamel and Dr Andrew Solomon retired as Trustees having served three years. Mr Felix de Marez Oyens, Mr Mark Storey and Mrs Joan Winterkorn were elected to fill the trustee vacancies.

Members of the General Council, whose names appear on pages 2 and 3, are appointed by the members at an Annual General Meeting. They act in a consultative capacity, either individually or collectively, and are not Trustees of the Charity.

Administration

Paul Celerier FCA acts as FNL's Membership Accountant and Mrs Nell Hoare acts as Trust Secretary. Mr Matthew Payne, Keeper of the Muniments at Westminster Abbey, kindly assists the Trust Secretary in the role of Honorary Expert Adviser.

Trustees' responsibilities

The Trustees are responsible for managing the affairs of the Charity and administering its funds and assets within the framework of any general policies agreed at an annual general meeting.

It is responsible in particular for approving grants to institutions before any commitment is made. Approval is normally given at one of the regular meetings of Trustees but applications between meetings may be dealt with by email consultation. Furthermore, the Chairman and Honorary Treasurer have been empowered collectively to approve such applications for grants not exceeding £10,000.

The Trustees are also required to prepare annual financial statements in accordance with applicable law and United Kingdom accounting standards. In preparing those statements, the Trustees:

- select suitable accounting policies and then apply them consistently;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed – subject to any material departures that are disclosed and explained in the financial statements; and
- prepare the financial statements on a going-concern basis unless it is inappropriate to presume that the Charity will continue its activities.

The Trustees are responsible for keeping proper accounting records that disclose the financial transactions and the assets and liabilities of the Charity with reasonable accuracy. They are also responsible for safeguarding the assets of the Charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

FUTURE PLANS

The Trustees do not expect there to be any significant change in the Charity's aims, objectives or activities in the foreseeable future.

The Charity's main objective for 2020 is to make grants from all funds of at least £200,000 excluding any special purpose grants, but at the time of writing this report it is impossible to predict the level of investment income to be received in 2020. Lower corporate profits, coupled with the urgent corporate need to conserve cash, has caused companies to reduce or cancel their dividends. To the extent that investment income in 2020 falls below that of 2019, the Charity's ability to finance grants will suffer, unless the Charity is successful in securing donations from benefactors to compensate for this loss.

Approved and signed on behalf of the Trustees on 16 April 2020 by:

GEORDIE GREIG

Chairman

CHARLES SEBAG-MONTEFIORE

Honorary Treasurer

Financial Statements

INDEPENDENT AUDITORS' REPORT TO THE TRUSTEES OF FRIENDS OF THE NATIONAL LIBRARIES

OPINION

We have audited the financial statements of Friends of National Libraries (the 'charity') for the year ended 31st December 2019 which comprise the statement of financial activities, the balance sheet, the statement of cash flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charity's affairs as at 31st December 2019 and of its incoming resources and application of resources for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the Charities Act 2011.

BASIS FOR OPINION

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charity in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

CONCLUSIONS RELATING TO GOING CONCERN

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the trustees have not disclosed in the financial statements any identified material uncertainties that may cast
- significant doubt about the charity's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

OTHER INFORMATION

The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information.

Our opinion on the financial statements does not cover the other information and we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work

we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

MATTERS ON WHICH WE ARE REQUIRED TO REPORT BY EXCEPTION

We have nothing to report in respect of the following matters in relation to which the Charities (Accounts and Reports) Regulations 2008 require us to report to you if, in our opinion:

- the information given in the financial statements is inconsistent in any material respect with the trustees' report; or
- sufficient accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records; or
- we have not received all the information and explanations we require for our audit.

RESPONSIBILITIES OF TRUSTEES

As explained more fully in the trustees' responsibilities statement set out on page 122, the trustees are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charity or to cease operations, or have no realistic alternative but to do so.

AUDITOR'S RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL STATEMENTS

We have been appointed as auditor under section 145 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

USE OF OUR REPORT

This report is made solely to the charity's trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken, so that we might state to the charity's trustees those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and the charity's trustees as a body, for our audit work, for this report or for the opinions we have formed.

KNOX CROPPER LLP | Chartered Accountants | Statutory Auditors
65 Leadenhall Street | London | EC3A 2AD

17 April 2020

Knox Cropper LLP is eligible for appointment as auditor of the Charity by virtue of its eligibility for appointment as auditor of a company under section 1212 of the Companies Act 2006.

FRIENDS OF THE NATIONAL LIBRARIES

STATEMENT OF FINANCIAL ACTIVITIES for the year ended 31 December 2019

	Note	Unrestricted fund	Restricted funds	Endowment funds	Total 2019	Total 2018
		£	£	£	£	£
Income from:						
donations and legacies	2	138,503	360,852	–	499,355	159,795
investments	3	125,584	13,444	–	139,028	129,109
Total		<u>264,087</u>	<u>374,296</u>	<u>–</u>	<u>638,383</u>	<u>288,904</u>
Expenditure on:						
grants to institutions for the purchase of books, manuscripts, archives and bookbindings	4	187,950	392,896	–	580,846	299,085
raising funds	5	52,609	1,869	16,341	70,819	51,503
Total		<u>240,559</u>	<u>394,765</u>	<u>16,341</u>	<u>651,665</u>	<u>350,588</u>
Operating result		23,528	(20,469)	(16,341)	(13,282)	(61,684)
Net gains/(losses) on investments	7	–	30,051	315,658	345,709	(250,973)
Net income/(expenditure)		23,528	9,582	299,317	332,427	(312,657)
Transfers between funds		(23,528)	250	23,278	–	–
Net movement in funds		–	9,832	322,595	332,427	(312,657)
Reconciliation of funds						
Total funds brought forward		–	338,777	3,281,072	3,619,849	3,932,506
Total funds carried forward		<u>–</u>	<u>348,609</u>	<u>3,603,667</u>	<u>3,952,276</u>	<u>3,619,849</u>

FRIENDS OF THE NATIONAL LIBRARIES

STATEMENT OF CASH FLOWS for the year ended 31 December 2019

	2019 £	2018 £
Cash flow from operating activities		
net income/(expenditure) for the year – see page 126	332,427	(312,654)
<i>Adjustments for:</i>		
gains/losses on investments	(345,709)	250,972
income from investments	(139,028)	(129,109)
increase/(decrease) in commitments to make grants	(32,903)	43,787
(increase)/decrease in income tax recoverable	18,596	(6,810)
changes in other debtors and creditors	(225,156)	255,711
net cash provided by / (used in) operating activities	(391,773)	101,897
Cash flows from investing activities		
income from investments	139,028	129,109
proceeds from sale of investments	400,073	107,556
purchase of investments	(422,171)	(90,539)
deposited with investment manager pending investment	–	–
net cash provided by / (used in) investing activities	116,930	146,126
Change in cash and cash equivalents in the year	(274,843)	248,023
Cash and cash equivalents at the beginning of the year	482,284	234,261
Cash and cash equivalents at the end of the year	207,441	482,284

FRIENDS OF THE NATIONAL LIBRARIES

NOTES ON THE FINANCIAL STATEMENTS 31 December 2019

1. Accounting policies

a) Basis of accounting

The financial statements have been prepared in accordance with the Charities SORP (FRS 102), 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)', with FRS 102 and with regulations made under the Charities Act 2011. A summary of the more important accounting policies is set out below.

The accounts have been prepared to give a 'true and fair view' and have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a 'true and fair view'. This departure involved following Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) issued on 16th July 2014 rather than the Accounting and Reporting by Charities Statement of Recommended Practice effective from 1st April 2005 which has since been withdrawn.

The Executive Committee considers that there are no material uncertainties about the Charity's ability to continue as a going concern nor a significant risk that uncertainty over estimates made for the purpose of these financial statements may cause a material adjustment to the carrying value of assets and liabilities.

The functional currency is the £ Sterling.

The charity is a public benefit entity.

b) Income

Membership subscriptions (including life subscriptions) are recognised in the year in which they fall due.

Grants receivable to defray expenditure incurred over a specified period are apportioned over the relevant period.

Legacies are recognised in the period in which they are received or when receipt is otherwise probable.

Other income is recognised in the period in which it relates.

Donations for which no requirements are specified by the donor are recorded through the Operating fund or one of the Endowment funds, as appropriate.

c) Expenditure

Expenditure is allocated between charitable activities, raising funds and support costs.

Expenditure on charitable activities comprises grants to institutions for the purchase of books, manuscripts, archives and bindings, and for support for the digitisation of and open access to manuscripts which, together with support costs, are charged to the appropriate fund when they have been committed to the intended recipient.

Support costs are those costs which are not attributable to a single activity but provide the necessary organisational support for all the Charity's activities. They comprise governance costs associated with constitutional and statutory requirements: the costs of the annual report and the annual general meeting are allocated to the cost of raising funds and all other support costs are allocated equally between the cost of grants to institutions and the cost of raising funds. The amounts concerned are allocated between the charity's funds respectively in proportion to the number of grants committed and the number of receipts of voluntary income (other than receipts for the permanent endowment funds).

d) Investments

Investments are stated in the balance sheet at their market value on the balance sheet date. The resultant unrealised surplus or deficit is recognised in the fund to which the investments have been allocated.

	Unrestricted fund £	Restricted funds £	Endowment funds £	Total 2019 £	Total 2018 £
2. Income from donations and legacies					
Grants receivable					
for the Charity's general purposes	6,000	75,856	–	81,856	25,641
for special purpose grants payable	–	281,000	–	281,000	–
	<u>6,000</u>	<u>356,856</u>	<u>–</u>	<u>362,856</u>	<u>25,641</u>
Membership subscriptions					
annual membership	25,851	–	–	25,851	23,424
life membership	17,350	–	–	17,350	1,375
income tax recovered on subscriptions	4,769	–	–	4,769	4,710
	<u>47,970</u>	<u>–</u>	<u>–</u>	<u>47,970</u>	<u>29,509</u>
Other donations and legacies	84,315	3,996	–	88,311	104,559
Other income	218	–	–	218	86
	<u>138,503</u>	<u>360,852</u>	<u>–</u>	<u>499,355</u>	<u>159,795</u>
3. Income from investments					
distributions from investments	124,825	13,444	–	138,269	128,918
interest on bank balances and deposits	759	–	–	759	191
	<u>125,584</u>	<u>13,444</u>	<u>–</u>	<u>139,028</u>	<u>129,109</u>
4. Grants to institutions for the purchase of books, manuscripts, archives and bookbindings					
from unrestricted funds for the purchase of books and manuscripts	186,238	–	–	186,238	168,048
from the Philip Larkin Fund for the purchase of modern literary archives and manuscripts	–	33,942	–	33,942	25,000
from the Smaller Libraries Fund for the purchase of manuscripts and archives	–	945	–	945	11,104
from the B. H. Breslauer Foundation Fund for the purchase of printed books and bookbindings	–	70,537	–	70,537	78,867
from the Lund Trust Digitisation Fund for support for the digitisation of and open access to manuscripts	–	6,365	–	6,365	14,523
from restricted grants for the Whitehouse Ruskin Collections	–	281,000	–	281,000	–
	<u>186,238</u>	<u>392,789</u>	<u>–</u>	<u>579,027</u>	<u>297,542</u>
total of direct costs	186,238	392,789	–	579,027	297,542
support costs (see note 6)	1,712	107	–	1,819	1,543
	<u>187,950</u>	<u>392,896</u>	<u>–</u>	<u>580,846</u>	<u>299,085</u>

Details of the grants made are set out on pages 12 to 103.

	Unrestricted fund £	Restricted funds £	Endowment funds £	Total 2019 £	Total 2018 £
5. Expenditure on raising funds					
consultant's fees and expenses	29,857	–	–	29,857	18,445
investment manager's charges	–	1,726	16,341	18,067	16,152
other direct costs	12,579	–	–	12,579	7,393
total of direct costs	42,436	1,726	16,341	60,503	41,990
support costs (see note 6)	10,173	143	–	10,316	9,511
	<u>52,609</u>	<u>1,869</u>	<u>16,341</u>	<u>70,819</u>	<u>51,501</u>
6. Support costs					
governance costs:					
annual report				7,296	6,956
annual general meeting				1,200	1,013
audit fee				2,000	2,088
other				1,639	997
				<u>12,135</u>	<u>11,054</u>

Support costs were allocated in 2019 as set out in note 1(c), as follows:

grants to institutions (note 4)	1,712	107	–	1,819	1,543
raising funds (note 5)	10,173	143	–	10,316	9,511
	<u>11,885</u>	<u>250</u>	<u>–</u>	<u>12,135</u>	<u>11,054</u>

7. Investments

The investment portfolio is managed by Cazenove Capital Management Limited, which selects the charity's investments. The portfolio as at 31 December 2019 and the movements in the year are summarised in the following tables:

	Cost £	Market value £	Prospective annual income £	Yield £
UK equity funds	1,190,924	1,358,572	60,593	4.46%
International equity funds	639,422	837,364	21,328	2.55%
Bond funds	536,136	579,653	20,047	3.46%
Multi-asset funds	423,022	450,665	8,010	1.78%
Alternative asset funds	559,916	628,325	22,959	3.65%
	<u>3,349,420</u>	<u>3,854,579</u>	<u>132,937</u>	3.45%
				2019
Movements in year:				£
Market value at start of year				3,486,772
Deposited with fund manager pending investment				–
Cost of purchases				422,171
Proceeds of sale				(400,073)
Realised gains/(losses)				4,742
Unrealised gains/(losses)				340,967
Prior year adjustment				–
Movement in year				<u>367,807</u>
				<u>(267,989)</u>
Market value at end of year				<u>3,854,579</u>
				<u>3,486,772</u>

	2019	2018
	£	£
8. Debtors		
subscriptions and grants receivable	–	227
income tax recoverable	7,814	26,410
other debtors	3,267	30,000
	<u>11,081</u>	<u>56,637</u>

	2019	2018
	£	£
9. Creditors: amounts payable within one year		
commitments to make grants	108,819	141,722
subscriptions received in advance	–	200
other creditors and accrued charges	12,006	263,922
	<u>120,825</u>	<u>405,844</u>

10. The funds of the Charity

Operating fund

The Operating fund is an unrestricted income fund which records all the income and expenditure of the Charity that is not subject to a restriction imposed by a donor or is more appropriately credited or charged to one of the Endowment funds. The income of the Operating fund may therefore be expended without restriction in furtherance of the Charity's objectives. To the extent that the Operating fund incurs a deficit, it is made good by a transfer from the general endowment fund and any surplus is transferred to that fund.

Restricted funds

The Philip Larkin fund, the Smaller Libraries fund, the B.H. Breslauer fund and the Lund Digitisation Fund may also be expended, but for restricted purposes. The Philip Larkin fund is restricted to the purchase of modern literary archives and manuscripts, the Smaller Libraries fund to assisting local record offices, libraries and other institutions wishing to purchase manuscripts and archives that relate to their areas, the Lund Trust Digitisation Fund to the support of projects of digitisation and open access and the B. H. Breslauer fund to the purchase of printed books and bookbindings. Grants and donations received for for specific purpose of making a grant to another institution are also recorded under Restricted funds.

Endowment funds

The permanent endowment funds may not be expended but the income from investing the funds is credited to the Operating fund.

The general endowment fund is an expendable fund that comprises the accumulated reserves of the Charity, which may be expended without restriction in furtherance of the Charity's objectives.

	2019	2018
	£	£
11. Operating fund		
at beginning of year	–	–
income in year	264,087	255,770
expenditure in year	(240,559)	(204,717)
transfer (to)/from general endowment fund	(23,528)	(51,053)
	<u>–</u>	<u>–</u>
at end of year	<u>–</u>	<u>–</u>

	2019	2018
	£	£
12. Philip Larkin Fund		
at beginning of year	313,617	351,890
income in year	16,815	12,187
expenditure in year	(35,668)	(26,551)
investment gains/(losses)	30,051	(24,132)
transfer from general endowment fund	–	223
at end of year	<u>324,815</u>	<u>313,617</u>
13. Smaller Libraries Fund		
at beginning of year	945	11,743
income in year	625	306
expenditure in year	(945)	(11,104)
transfer from general endowment fund	–	–
at end of year	<u>625</u>	<u>945</u>
14. B. H. Breslauer Foundation Fund (The B H Breslauer Foundation Fund for Printed Books and Manuscripts)		
at beginning of year	17,850	96,717
income in year	75,856	–
expenditure in year	(70,537)	(78,867)
transfer from general endowment fund	–	–
at end of year	<u>23,169</u>	<u>17,850</u>
15. Lund Trust Digitisation Fund		
at beginning of year	6,365	888
income in year	–	20,000
expenditure in year	(6,365)	(14,523)
transfer from general endowment fund	–	–
at end of year	<u>–</u>	<u>6,365</u>
16. Expendable endowment fund		
General fund		
at beginning of year	2,181,374	2,372,209
expenditure in year	(16,341)	(14,824)
investment gains/(losses)	315,658	(226,840)
transfer from/(to) operating fund	23,528	50,830
transfer (to) restricted funds	(250)	–
at end of year	<u>2,503,969</u>	<u>2,181,375</u>

17. Permanent endowment funds

	Golden Jubilee Appeal Fund	Prince of Wales Fund	Total 2019	Total 2018
	£	£	£	£
at beginning of year	98,718	1,000,980	1,099,698	1,099,057
received in year	-	-	-	641
at end of year	<u>98,718</u>	<u>1,000,980</u>	<u>1,099,698</u>	<u>1,099,698</u>

18. Analysis of net assets between funds

	Investments	Net current assets	Total 2019	Total 2018
	£	£	£	£
Unrestricted Fund	-	-	-	-
Restricted funds:				
Philip Larkin Fund	333,917	(9,102)	324,815	351,890
Other funds	-	23,794	23,794	109,348
	333,917	14,692	348,609	461,238
Endowment funds:	3,520,662	83,005	3,603,667	3,471,265
	<u>3,854,579</u>	<u>97,697</u>	<u>3,952,276</u>	<u>3,932,503</u>

19. Comparative Statement of Financial Activities for 2018

The table below is given in compliance with the new SORP requirements in order to provide the split between the operating and endowment funds for the previous year, 2018.

	Note	Unrestricted fund 2018 £	Restricted funds 2018 £	Endowment funds 2018 £	Total funds 2018 £
Income from:					
donations and legacies	2	138,848	20,306	641	159,795
investments	3	116,922	12,187	–	129,109
Total		255,770	32,493	641	288,904
Expenditure on:					
grants to institutions for the purchase of books, manuscripts, archives and bookbindings	4	169,500	129,585	–	299,085
raising funds	5	35,217	1,460	14,824	51,501
Total		204,717	131,045	14,824	350,586
Operating result		51,053	(98,552)	(14,183)	(61,682)
Net gains/(losses) on investments	7	–	(24,132)	(226,840)	(250,972)
Net income/(expenditure)		51,053	(122,684)	(241,023)	(312,654)
Transfers between funds		(51,053)	223	50,830	–
Net movement in funds		–	(122,461)	(190,193)	(312,654)
Reconciliation of funds					
Total funds brought forward		–	461,238	3,471,265	3,932,503
Total funds carried forward		–	338,777	3,281,072	3,619,849

20 Transactions with trustees and connected parties

The trustees received no remuneration or reimbursement of expenses.

Certain trustees, or persons or charitable organisations connected with them, made donations to the Charity of £77,256 during the year (2018: £nil).

www.fn1.org.uk

Registered Charity number 313020

Front and back cover images: details from a map of lands in the parishes of Midley, Old Romney, Lydd, Kenardington, Warehorne and Woodchurch, 1687. Inside cover image: The complete map.

Courtesy of Kent History and Library Centre.



THE FARME at Wadhorne called lower Osiame, laye in the tenure of **Wm: Baker.**

A THE Site of the house, & the garden, & Orchard is 3 - 8

B Called the three acre Wood which is 3 - 3 - 31

C Called the Adle acre Wood which is 7 - 3 - 32

D Called the 7 acre Wood, which is 6 - 0 - 22

E Called the Cops, this Wood containes 11 - 2 - 12

F, G, H, I, K Are five severall peeces called the Wishe

L, M, N Are three peeces of Arable land, containing in all 10 Acres in the Parish of Wadhorne. The Sum of all these peeces is 10 - 0 - 30



Lydd. Parish bounds
Myddley.

Parish bounds
Myddley.

Parish bounds
Myddley.





LYDD.

