



FNL

Friends of the National Libraries
Saving the nation's written and printed heritage

Annual Report 2018

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A
 MAP OF
 John Sherrin
 LAND
 in DONNING
 W. White fecit
 Anno Domini
 1694



LONG
 CLOSE

A R P
 3 : 0 : 20

NEW ORCH
 ARD CLOSE

A R P
 8 : 0 : 25

THE
 UPPER
 PIDDLE

A R P
 2 : 1 : 31

THE
 LOWER PIDDLE

A R P
 2 : 2 : 1

WOOD GROU
 ND 15 1 : 0 : 9

WATER CLOSE

A R P
 4 : 0 : 9

VUSCUT

A R P
 6 : 0 : 10

A MEADOW
 2 Roods & 27 Acres

BAGNOR MARSH



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Annual Report 2018

Administrative Information

Friends of the National Libraries

Founded 1931 | Registered Charity Number: 313020

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Annual Report for 2018

The Friends made or committed 51 grants, totalling £169,500 (net) from the Operating Fund, and £129,585 from the restricted funds. Total grants were therefore £299,085, the highest in FNL's history.

Several grants were made during 2018 for items where the purchases have not yet been completed. These grants have been accounted for in 2018 but will be reported upon in the 2019 Annual Report after the respective acquisitions have been completed.

The largest grant of the year, and second largest in FNL's history, was £35,000 (from the B.H. Breslauer Foundation Fund) for the **Whitehouse Ruskin Collection** to The Ruskin – Library, Museum and Research Centre at Lancaster University.

In late 2018 FNL also collaborated with The Ruskin to raise the final £316,000 needed meet the funding target by the deadline. Such a level of support is unprecedented in FNL's 88-year history and is a reflection of the importance of the collection and of our determination to give effective help to save it for the nation. The acquisition was completed in March 2019.

We thank the Garfield Weston Foundation whose hugely generous donation, also given via FNL, ensured that the University was able to meet the fundraising target. We also thank the Aldama Foundation for their generous donation, given via FNL.

We celebrate Lancaster University's great achievement and pay tribute to Professor Sandra Kemp whose tireless work made this acquisition possible.

GRANTS FROM THE OPERATING FUND

Grants of £15,000 were made to the British Library for the **Granville Archive**; to the Royal Botanic Garden Edinburgh for *Tracts Coal and Nursery* (1765-1784) which includes rare 18th-century nursery catalogues; and to Keats-Shelley House for an **autograph letter from Keats to Thomas Monkhouse** (1831).

Grants totalling £10,440 were made to Gloucestershire Archives, Gloucestershire University and the Petersfield Museum, for **papers and letters from the collection of Jack Haines** (1875-1960) mainly relating to the **Dymock poets**. A further grant of £20,000 towards papers from the Haines collection was awarded from the Philip Larkin Fund (see page 8).

A grant of £15,000 was made in 2017 to Seven Stories: the National Centre for Children's Books, enabling them to acquire the **archive of David Almond** (b.1951) one of the most celebrated writers for children. The grant was accounted for in 2017 but, as the purchase was not completed until 2018, details are included in this report.

Canterbury Cathedral Archives and Library saw the return to the library of the **Lyghfield Bible** (13th century), after its removal during the Reformation, thanks to a grant of £10,000. Two further grants of £10,000 enabled the Brotherton Library to acquire the **papers of Sir Herbert Read** (1863-1968) and the University of Nottingham to acquire the **Ada Clarke Collection (1875-1997)**, the last major cache of Lawrence papers that was still in private ownership. A second grant to Nottingham also enabled them to acquire an **archive on the settling of D.H. Lawrence's estate** (1931).

A grant of £10,000 was awarded to the National Art Library for letters between **Constantine Ionides (1833-1900)** and **19th century artists**. More recent art is reflected in Glasgow School of Art's acquisition of 57 issues of the **Wendingen journals (1918-1932)** of Dutch art thanks to a grant of £2,450.

Grants that were made for acquisitions for items relating to particular localities included £10,000 to London Metropolitan Archives for a rare **daguerreotype of 1851 showing St Paul's and the Thames wharves**. Grants of £1,500 or under were made to the Record Offices of Berkshire, East Sussex, Essex, Derbyshire and Shropshire for **manorial rolls, maps and a volume of sketches relating to their localities**. East Sussex was awarded a second grant of £1,736 for **documents from a firm of Battle solicitors**. The archive (15th -20th centuries) of the **Marriott family of Cotesbach** was acquired by the Cotesbach Educational Trust, thanks to a grant of £3,750. A grant of £3,000 enabled the Bodleian Libraries to acquire a mid-18th century **journal of three journeys from Devon to London** which is full of detail about the towns and villages the writer visited on this travels. Beckford Tower Trust acquired **Arthur Brooke Faulkner's *Letters to the Right Honourable Lord Brougham and Vaux; Presenting Rambling Details of a Tour through France, Switzerland, and Italy* (1837)**, owned by Beckford. More distant parts are described in ***Voyages to Madagascar*** by Thomas Locke Lewis (c.1780-1852), acquired by King's College London thanks to a grant of £6,500.

A grant of £1,500 enabled Dr Williams' Library to acquire a substantial **manuscript Commonplace Book by Richard Fry**, an interesting figure in the 19th century nonconformist movement. An **autograph letter (1755) from David Hume**, Scottish Enlightenment philosopher, historian, economist and essayist, to Rev R. Traill was acquired by the National Library of Scotland with a grant of £4,000.

The Institution of Mechanical Engineers acquired **drawings of proposed bridges over the Lancaster Canal** by John Rennie (1761-1821) thanks to a grant of £2,275. Technical drawings of the human anatomy were acquired by the Royal Scottish Academy thanks to a grant of £1,000 for **John Lizars' *A System of Anatomical Plates* (c1832)**.

GRANTS FROM THE B.H. BRESLAUER FOUNDATION FUND

The largest grant from this Fund was £35,000 to The Ruskin – Library Museum and Research Centre, Lancaster University for the Whitehouse Ruskin Collections. Details of this grant are given above.

Other grants from the Fund were: £12,000 to St Andrew's University for Julia Margaret Cameron's *Illustrations to Tennyson's Idylls of the King, and Other Poems*. Volume II (1875); £10,000 to Lambeth Palace Library for Archbishop Morton's copy of *Quintilian, Institutiones oratoriae* (1471); £6,000 to Cambridge University Library for *Historia Daretis Phrygii de excidio Troie* (1512); £6,000 to the Bodleian Libraries for a presentation copy to Queen Caroline of Voltaire's *La Henriade* (1728); £3,750 to Pembroke College, Cambridge for Ted Hughes' *Animal Poems* (1967); £2,500 for Claude Eliot, *Le salon de 1892*, an exceptionally rare artist's book in a contemporary cuir japonais binding; £2,100 to Champion Hall, Oxford, for *L'Ombre de la Croix* (Paris: 1931), with 73 etchings by Frank Brangwyn; and £1,517 to the National Trust for Thomas Pierce's *The sinner impleaded in his own court* (1670) owned by Peregrine Langton (d.1856) to return it to the library of Gunby Hall.



We are indebted to the President and officers of the B.H. Breslauer Foundation whose generous grants over many years have funded grants totalling nearly £250,000 since 2012.

'Elaine before the King'. Albumen print by Julia Margaret Cameron. From Alfred, Lord Tennyson, *Idylls of the King, and Other Poems* (London, 1875). See page 93. Courtesy of University of St Andrews Library.

GRANTS FROM THE PHILIP LARKIN FUND

Two grants were awarded from this fund, the largest being £20,000 to the National Library of Wales for papers and letters relating to poet Edward Thomas (1878-1917) from the Jack Haines collection. A grant of £5,000 was awarded to the Brotherton Library for an autograph letter from Evelyn Waugh to Jean Dauven (1946).

GRANTS FROM THE SMALLER LIBRARIES FUND

Eight grants were made from the Smaller Libraries Fund, the largest being £3,100 to Beckford Tower Trust for Arthur Brooke Faulkner's Letters to the Right Honourable Lord Brougham and Vaux, which was once in Beckford's library. The Russell-Cotes Art Gallery and Museum acquired the Visitors' Book from the Royal Bath Hotel, 1889-1896, and Cornwall Record Office has added papers relating to Helston Borough and other Cornish documents thanks to a grant of £2,000. Canterbury Cathedral Archives and Library received £1,500 for preparatory drawings by Winifred Knights (1899-1947) for the altarpiece in St Martin's Chapel. A grant of £1,000 enabled the Wiener Library to acquire 17 WWI and anti-communist posters. Two grants totalling £734 were made to Dorset History Centre for items from the Poole Pottery Archive. Finally, a grant of £495 enabled the Laurence Sterne Trust to acquire Sterne's *A Sentimental Journey* (1884).



Ann Read artwork and pattern design with Persian Deer. 1950s. See page 40. Courtesy of Dorset History Centre.

GRANTS FROM THE DIGITISATION AND OPEN ACCESS FUND

Grants were made to Northamptonshire Archives Service to digitise the Westmorland and Finch Hatton archives and make them available via a new web portal (£7,040); Cambridge University Library for the digitisation of Giovanni Boccaccio, *Il decamerone de messer Giovanni Bocchaccio nuovamente stampato con tre novella aggiunte* 1516 (£1,922); Seven Stories in Newcastle for the digitisation of selected parts of the David Almond Archive (£1,600); the University of Edinburgh for the digitisation of Ben Jonson, *Workes*, 2nd edition, 1640, vol. 1 (£1,380); and finally the Wallace Collection for Gasperoni, Domenico: *Artiglieria veneta 1782* (£981).

Full details of the grants awarded during the year are given on the following pages.



Domenico Gasperoni, *Artiglieria Veneta*. 1782.
See page 105. Courtesy of The Wallace Collection Library.

Acquisitions by Gift and Purchase

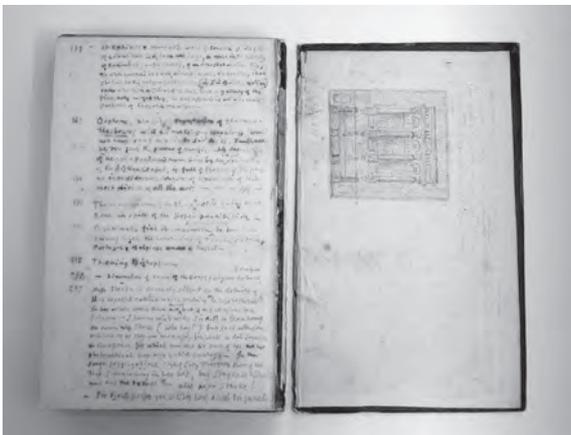
FOR BECKFORD TOWER TRUST

1. Arthur Brooke Faulkner, *Letters to the Right Honourable Lord Brougham and Vaux; Presenting Rambling Details of a Tour through France, Switzerland, and Italy; with some Remarks on Home Politics*, 1837, once in the library of William Beckford (1760-1844) and annotated by him. Bought from William Reese Company for \$6,000 (£4,850) with the aid of a grant of £3,100 from Friends of the National Libraries (Smaller Libraries Fund).

Dr Amy Frost, Senior Curator, writes: Books once owned by William Beckford reveal key information about his interests and collecting habits and this information is enhanced when volumes contain Beckford's own annotations and notes. Such notes are often references to the text and Beckford's opinion on it, as is the case for pencil notes made by him on the end papers and rear of the title page of this volume. What makes this volume even more significant however, is the inclusion of a pencil sketch by Beckford for furniture, dated 26 September 1837 on the rear pastedown.

Bound in its original card covers, the book was published in early 1837 and the dated sketch proves that Beckford purchased and read the work not long after its publication. The content of the volume provides a good reasoning behind this. Framed as letters to Lord Brougham, the work records Faulkner's travels in countries that Beckford had extensive knowledge of and had also himself published recollections of in his 1834 work *Italy, with Sketches of Spain and Portugal*. It was this personal knowledge that Beckford drew on to form his responses to the text written in the pencil notes, which are vivid critiques of the work in Beckford's unique style. He plays on the book's title by referring to Faulkner as the 'rambling author' and sums the book up as 'a farrago of abuse & hackneyed ribaldry'. Beckford's dislike for the work is perhaps why the book remains in its original card covers, rather than having been considered good enough to be bound for Beckford's library.

What makes this book an important acquisition for Beckford Tower is the sketch, which shows a wall-mounted bookcase in three sections above a matching settle. Beckford was commissioning new furniture after 1834 for both the Tower and his home at Lansdown Crescent in Bath and the dated sketch of 1837 fits perfectly with this period. The design is in the style and scale of the furniture being commissioned for the Tower and appears to match the description for a cabinet at the building listed in the 1845 sale catalogue as 'An Elegant suspended oak cabinet in three compartments for books and bijouterie, the sides enclosed by doors and panelled with plate glass, three drawers under, supported by carved brackets, 5 feet 7 wide, by 5 feet 9 high.' (English & Son, Lansdown Tower, Bath, Catalogue of the Late William Beckford, 1845, Lot 593). If this is a design for the wall cabinet at the Tower, it makes this sketch the only known image of a now lost piece of Beckford's furniture, and visitors to the Tower will be able to rediscover this design when the book goes on display, thanks to the support of the Friends of National Libraries.



Beckford's notes and, on the rear pastedown, his pencil sketch for furniture (detail in image right), dated 26 September 1837. Courtesy of Beckford Tower Trust.

FOR BERKSHIRE RECORD OFFICE

2. Map of Honeybottom Farm in Winterbourne, Chieveley, and surrounding land, 1694 and poor rate valuation for the tithing of Winterbourne in Chieveley, 1802. Bought from Robin Summers Books for £950, with the aid of a grant of £450 from the Friends of the National Libraries.

Mr Mark Stevens, County Archivist, writes: These two previously unknown items were listed on eBay in November 2018. The seller's memory was that they had come from a house clearance about 20 years ago.

Both relate to the tithing of Winterbourne, which is in the ancient Berkshire parish of Chieveley. The map is titled as showing 'John Sherwood's land in Donnington', although the property was actually situated in the south of Winterbourne tithing, adjacent to Donnington Castle. It was drawn by William White, is hand-coloured on vellum and measures 545mm x 345mm. It is a particularly fine example of a late-17th century small estate map, showing field names and acreages beside an accompanying schedule, together with a charming insert showing the main house and surrounding farm buildings. The Berkshire Record Office holds no other records relating to this estate and the map almost certainly provides the only evidence for most of the field names marked upon it, as most are not recorded in the *Place Names of Berkshire*.

Initial research shows that the landowner was most likely the John Sherwood, yeoman, who lived in East Ilsley and whose will was proved in the Prerogative Court of Canterbury in 1713; beyond that little is known of the property's descent until the 19th century, when it formed part of Bagnor Manor and was known as Honeybottom Farm. The original building still stands, with additions, as Honey Bottom House.

The poor rate valuation is a small folio book of 32 sheets, sewn into a single section and covered in brown calf. The valuation is dated 10 November 1802 and lists property and field names, owners, occupiers and acreages for the whole tithing. It was compiled by Edward Barton and John Tredgold, who were probably stewards to one of the local landowners.

The valuation would have been created for the chapelry at Winterbourne and is properly the sort of book you would expect to find within the parish chest. Indeed, disbursements by the overseers for Winterbourne already form part of the Berkshire Record Office holdings. However, the valuation includes manuscript additions that note changes in properties and tenure up to 1826, and a number of these relate to properties owned by William Harbert, who purchased the manor of Winterbourne Mayne in 1807. It seems quite possible that the book, although used for parochial matters, has spent its entire custody in private hands.

There is no immediate connection between the ownership of these two geographically similar items. William Harbert's house, later known as Bussock Mayne, was in the north of Winterbourne tithing and has a separate descent, well-recorded in the *Victoria County History*. But if the provenance of both objects is presently hard to decipher, together they still represent a valuable find that sheds new light on one of the county's less-recorded settlements.



Poor rate valuation for the tithing of Winterbourne in Chieveley, 1802. Courtesy of Berkshire Record Office. See inside covers for image of the map of Honeybottom Farm and surrounding land, 1694.

FOR THE BODLEIAN LIBRARY

3. Voltaire, *La Henriade*, quatrième édition (London, 1728; presentation copy to Queen Caroline). *Bought from Otto Haas for £13,000 with the aid of a grant of £6,000 from the Friends of the National Libraries (B.H. Breslauer Foundation Fund).*

Sarah Wheale, Head of Rare Books, writes: A unique copy of Voltaire's epic French poem in ten cantos written in alexandrine couplets, bound with a previously unknown letter from Voltaire to Queen Caroline.

Voltaire moved to London in May 1726 to arrange publication of his long epic poem *La Henriade* free from the interference of the French censor. The first version of the work had appeared with a false imprint in 1723 and, while ostensibly about the Siege of Paris and the life of by Henry IV of France, it was an examination of tolerance. Although successful and widely admired (the French Regent awarded Voltaire a pension) the content attracted the attention of the censor and being unable to publish the poem freely in France he looked to the Huguenot printers and the more liberal intellectual culture of London. Voltaire revised and expanded the poem and sought subscriptions in England to support the publication of a fully illustrated edition. George I and the Princess of Wales subscribed along with more than 340 others, and printing began in the summer of 1727. The first edition of 750 copies (100 on large paper) was ready by the following March and although expensive at £3 for a non-subscribing copy, it quickly ran into a second, unillustrated edition, and at least one piracy in the same year.

This copy of the "fourth" London edition of 1728 is unrecorded and includes a three-page letter in Voltaire's hand dated 25 April 1728 presenting it to Caroline of Brandenburg-Ansbach, Queen of Great Britain and Ireland, formerly the Princess of Wales. Although he mentions waiting until the fourth edition – "plus correcte et plus épurée" – to send a copy to the Queen, he had in fact already written to present a first edition just ten days earlier (the book and letter are now housed in a library in Germany).

Somewhat intriguingly Voltaire's letter is at the back of the book and is bound-in upside down, posing a question as to whether the volume was ever sent. Professor Nicholas Cronk, Director of the Voltaire Foundation, has suggested that this unrecorded edition may have been invented by Voltaire as a gambit to impress the Queen, speciously implying the work had already run into four editions in just a few weeks. It could also be a gentle prompt to remind her to reply to his first letter of 15 April. Whatever the circumstances the history of this unpublished letter, and of this unrecorded London edition, deserves further scholarly attention.

The Bodleian holds one of the world's best collections of Enlightenment manuscripts and books, and the University's Voltaire Foundation is an international centre for 18th-century scholarship of the Enlightenment. The editorial team is close to completing the definitive edition in French of the *Complete Works of Voltaire*, the most ambitious project in French literature currently being undertaken outside France.

L A
 H E N R I A D E .

QUATRIEME EDITION.

Revûe & corrigée par l'AUTEUR.



A L O N D R E S :

4. Mid-18th century manuscript journal of three 18th-century journeys from Devon to London. *Bought from Antiquates Fine & Rare Books for £3,000 and presented by Friends of the National Libraries.*

Michael Webb, Curator of Early Modern Manuscripts and Archives, writes:
In May 2018 the Bodleian purchased an interesting manuscript journal of three 18th-century journeys from Devon to London. They are unusually evocative of the age, and include among other things a visit to Oxford and the Bodleian Library and an encounter with a gentlemanly highwayman.

The diary comprises only 48 pages, but is packed with interesting observations. The author begins his journeys in the Plymouth area. The first journey to London began on 22 October 1755 and took in Portsmouth, Salisbury, Windsor. The diarist is highly opinionated – Woodgate is a “poor despicable place” and Stockbridge a “poor wretched Town”, though the people of Salisbury are the “most polite & genteel people of any in England (London only excepted)”. He reached London on 29 October.

In London the diarist attends church, plays (badly) at cards and spends time in coffee houses eating oysters and drinking wine. He visits St. Paul’s, Old London Bridge, and the lunatic asylums at Bedlam and neighbouring St. Luke’s Hospital. On 7 November, near Acton, he and his travelling companion Colonel Carr were “robbed by a Genteel Highwayman, who behaved very civill, took from me my watch, & six shillings in money, a little surprized, but not at all afraid, if a family watch he told me I might hear of it again, at Amsterdam”. Later the diarist visited the Old Bailey and saw the trial of “the young highwayman ... there were 3 indictments against him, & each proved[;] very evidently he was acquitted”. On 15 November he went to “see his Majesty go to the houses [of Parliament], a very august, & solemn sight”. There follows an interesting impression of Westminster Hall with the Commons and Lords, the courts and coffee houses. On the 17th he and Colonel Carr set out for Oxford, where he meets a number of students whose names reveal Devon and Cornwall connections. Of great interest from the Bodleian’s point of view is his visit to the Library, described rather prosaically as “a large building entirely full of books”. He was shown “a Bible printed on vellum, the Proverbs wrote by a Lady each chapter a different hand most exquisitely fine, a gold quadrant weighing 15 pound

An account of my Journey to London & other parts
 Wednesday October 22 1765
 Sat out this Morn from home, reached Abchurch-lane in the even-
 ing with violent rains betwixt Mordbury & my Maules where I
 dined, is a Town remarkable for its great trade of Clothing
 the inhabitants send their goods to Coets of Plymouth to ship them
 board Vessels for foreign Markets, there is ⁱⁿ many in this Town employ
 constantly 300 workmen in making of the Bark Urge, its
 governed by a Justice, Bailiff of a Jury of 12 to which all matters
 of consequence are referred, it sends two members to the house
 Thursday 23^d reached Exeter after a pleasant Journey about
 12, dined & sat out for Plymouth, had no rain all the way
 its a small Town governed by a Bailiff & sent to Parliament
 a member about 9 years since the right hand or southern side
 of the Town was burnt down but has been since built in a
 very regular manner with brick the chief trade is lace making
 which they sell from 16 to 20 yard to 4, 5, or 6 ^{only} yard. 35 from Abchurch
 Lane from Plymouth we sat out in the Morn in the Stage Coach for Bridport
 having much to eat any troublesome travelling being obliged to get
 up so early in the Morn: dined at Axminster 7 miles a poor
 insignificant Town arrived here at 10, a pretty large Town, carries
 on a great trade in the best way of making us to send to
 a hundred Land governed by two Bailiffs, & sends two members

The first page of the diary, describing the encounter with a highwayman.
 Courtesy of Bodleian Libraries.

given by Laud". These items are still in
 the Oxford: the Proverbs would appear
 to be MS. Bodley 990, 'Les proverbes
 de Salomon' of 1599, and the quadrant
 would either be the astrolabe given
 by Archbishop Laud, c. 1636, or the
 quadrant presented by Bodley's brother,
 Josias. He visited the Picture Gallery in
 the Bodleian, noting that many of the
 pictures were "very much maimed".

The diarist then returns to London
 where he often visits the theatre. Garrick
 makes a big impression: "...adjourned
 to the play, where the inimitable Garrick,
 to my great pleasure played the part
 of Bays in the Rehearsals, the various
 passions he expresses when pleased or
 displeased at the performance of the
 Actors in his new wrote play are beyond
 expression, one could swear twas
 his natural character ...". He also saw
 Signora Regina Mingotti, who was the

first female impresario to run London's opera house, in one of her earliest London
 appearances – she had arrived in 1754.

The account of the second and third journeys of 1757 and 1769 are much more
 succinct. At the end of the journal there is an itinerary of the 1769 journey, with a
 record of the distances travelled, "An agreeable jaunt of 555 miles".

18th-century diaries of this nature are not very common, and this one is
 particularly colourful and full of social detail that will be of value to historians
 of Georgian life and manners, and the relationship of the provinces with
 London and the Universities.

FOR THE BRITISH LIBRARY

5. The Granville Archive. *Bought from the Granville family and its trustees for an undisclosed price with the aid of a grant of £15,000 from the Friends of the National Libraries.*

Dr William Frame, Head of Modern Archives and Manuscripts, writes:

The British Library is grateful to have received the support of the Friends of the National Libraries, in the form of a grant of £15,000, towards the purchase of the archives of three generations of the Leveson-Gower family of Staffordshire (known collectively as The Granville Archive). The archive reflects the family's pivotal role in 18th and 19th century politics and society and is of outstanding significance for the study and understanding of modern British history. Its coverage of foreign policy from the American War of Independence to the late-Victorian era, a period when Britain was at the height of its commercial and imperial power, is also extensive.

The papers of Granville Leveson-Gower, Earl Gower and Marquess of Stafford (1721-1803), and his third wife, the political hostess Susanna Leveson-Gower (1742/3-1805), reflect British politics and society in the late 18th century and contain important material relating to both the American War of Independence and the French Revolution. Granville Leveson-Gower's political correspondence includes a series of letters from Lord North, alongside papers relating to British policy in North America. Susanna Leveson-Gower's papers contain letters describing the development of the French Revolution written by her daughter-in-law, who was in Paris at the time, as well as letters from other leading women of the period.

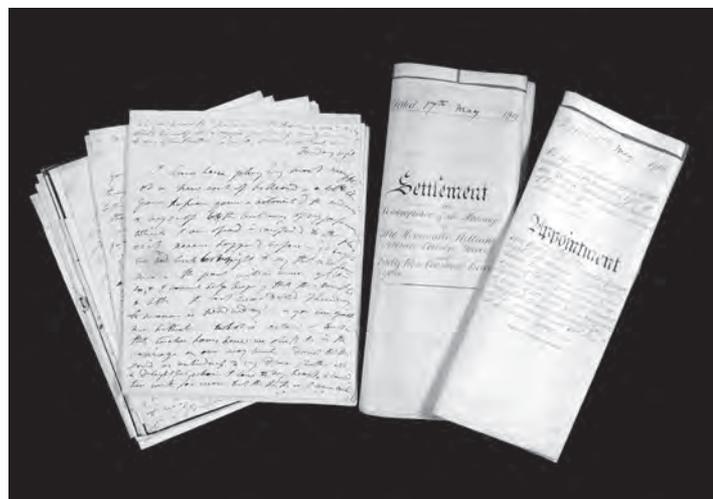
Granville Leveson-Gower, first Earl Granville (1773-1846), was a career diplomat who served as British Ambassador to Russia at the time of the Treaty of Tilsit, and to France and Holland during the post-war period. His correspondence includes letters from, among others, George Canning, William Huskisson and Lord Palmerston, as well as extensive diplomatic and political papers. The archive also includes a long series of personal letters from his lover, Harriet, Countess of Bessborough, and letters from her sister Georgiana, Duchess of Devonshire. These letters, alongside other personal and family correspondence, have not been available for research before.

Granville George Leveson-Gower, second Earl Granville (1815-1891), was a Liberal politician who served as Foreign Secretary three times. He was a close friend and supporter of William Gladstone and acted as intermediary in the often-strained relationship between Gladstone and Queen Victoria. The archive includes Granville's extensive correspondence both with Gladstone and with Victoria and her household. More generally, it contains correspondence and papers on most of the major foreign policy issues of the second half of the 19th century, including relations with the Russian and Ottoman empires, the governance of British India, the scramble for Africa and Anglo-American relations.

The archive will be available in perpetuity at the British Library, enabling researchers to view it alongside other pre-eminent historical archives housed at the Library, including the papers of George Canning and William Gladstone. Access to researchers will be provided in the Manuscripts Reading Room and documents will be available for use in online and onsite learning programmes. Highlights from the archive will be displayed in the Treasures Gallery, which is open every day, free of charge, and items from the archive will be available for loan to external exhibitions.



One of the tin trunks containing intimate personal and family correspondence, which will be available to researchers for the first time. © British Library Board.



The Granville Archive contains a wealth of correspondence and papers covering the personal lives and public roles of several generations of the Leveson-Gower family. © British Library Board.

**FOR THE BROTHERTON LIBRARY,
UNIVERSITY OF LEEDS SPECIAL COLLECTIONS**

6. Papers of Herbert Read. Bought from a family member for £20,000 with the aid of a grant of £10,000 from the Friends of the National Libraries.

Joanne Fitton, Head of Special Collections, writes: Herbert Read studied at the University of Leeds, during which time his passion for art and literature flourished at the Leeds Arts Club. He went straight from the University to fight in World War I, emerging in 1918 as a decorated hero (DSO, MC), committed pacifist and published poet. His reputation as a poet and critic grew in post-war London, and he made lifelong friendships with leading writers, above all T.S. Eliot. As a curator at the Victoria and Albert Museum, he published widely, on literature, art history and the contemporary visual arts. He renewed his involvement with the University in the 1950s by helping to establish the Gregory Fellowships, forming the distinguished appointing committee with his friends T.S. Eliot and Henry Moore.

The Brotherton Library acquired Read's 14,000-volume library and a proportion of his archive from his family in 1996 (generously supported by the Heritage Lottery Fund). It includes many items with unique personal associations and numerous rarities, and includes the manuscript of his only novel *The Green Child*.

The papers acquired with the support of the Friends of National Libraries supplement and enrich the existing holdings of the Brotherton Library, extending the chronological scope of the collection. Significantly, this acquisition covers the Great War and the growth of the relationship between Herbert Read and Margaret Read (over a decade later), as well as documenting the close friendship with T.S. Eliot. Letters from Barbara Hepworth are included. Of primary importance are the letters exchanged (approximately 200) between Herbert Read and Margaret Ludwig. The majority date from 1931-1933 between their first meeting in Edinburgh and their elopement to London. There are letters from Read running to a dozen pages of autobiographical musings and revelation. Some letters include holograph poems about her, or drafts of other poems. Read writes to his uncle Ernest during the Great War. In 1916 he writes of being at Ypres where he was injured; when war ends he won't go back to Leeds but will study art in London and Paris,

all weapons
then we intend
WEAPONS
NOT ONE
ENCE IS
ARDS again
N OF NUC
CIRCUMSTAN
OUR ONLY

to sufficient ^{additions} of ^{precision} location
to drive home these facts:
exist in sufficient nos to destroy
Civilization: no one knows the extent
that destruction: it may be the end of mankind
BIG BANG: it will be accompanied
by unimaginable horrors suffering
AN ILLUSION - hanging does not
deter the killer: the fear of death
does not deter the internal killer
the accidental use of nuclear
weapons are illusory: misunderstanding
of signals, sudden madness, false
alarms are all possible causes of the
unpremeditated use of these weapons.
EAR WEAPONS cannot be confined to
three or four nations: very soon
many other nations, some with very
different codes of morality, will pos-
sibly be ready to use them.
The only safe policy is to
renounce these weapons, immediately
unilaterally.
ACT OF FAITH: We believe

YOU MUST TAKE YOUR
FUTURE INTO YOUR
OWN HANDS - THE
POLITICIANS HAVE
DECEIVED YOU AND
MISLED YOU - NOT
FOR THE FIRST TIME

IF YOU DON'T ACT THE
BOMBS WILL GO OFF.

MAKE NO MISTAKE
ABOUT THAT

IF YOU WISH FOR A
FUTURE FOR YOURSELF
AND YOUR CHILDREN.

YOU MUST ACT

ACT ACT ACT

AGAINST THE POLITICIANS

AGAINST THE SERVILE PRE

AGAINST AGAINST THE
APATHETIC PUBLIC

FOR LIFE

7.21.31

Dear Miss Ludwig,

Can you make use of two
tickets for the Film Guild next
Sunday? They are doing "The
Man with the Movie Camera" a
Russian Dziga-Vertov film of life
in Moscow + "Sans les toilettes
Paris" by Luis Clair. I have to
spend a weekend in the country,
am quite furious. But I hope
you can profit by my misfortune.
It begins at 2.30, at the Gaiety
Picture House. Please let me know
soon.

Yours sincerely
Herbert Read

EMERALD
NO. 2514
1931

Mrs Margaret Ludwig
22 North Young Street Lane
Edinburgh

"But it isn't much good saying what one will do when one is not very sure of being there to do it."

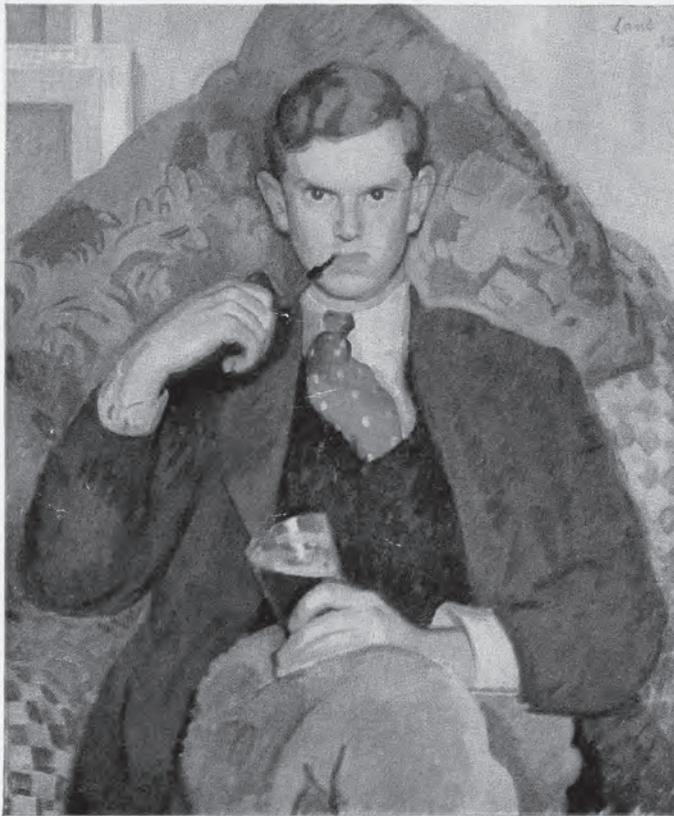
The Treasures of the Brotherton Library Gallery hosted an artist's event in June 2018 to mark 50 years since the death of Herbert Read at which the new acquisition was publicised. Artist Stephen Sutcliffe has been commissioned to create a new work as part of an exhibition being curated in the Treasures of the Brotherton Gallery (opening September 2019). The exhibition draws on items from this new archive collection alongside Herbert Read's library. The collection, exhibition and associated events will coincide with the Yorkshire Sculpture International. We are actively fundraising for the cataloguing of the collection and a network of academics at the University of Leeds are actively incorporating the collection in teaching and research.

Material from Herbert Read Archive accrual:
Top: Hand-written notes for speech in favour of unilateral nuclear disarmament (Read was a founder signatory of the Committee of 100).
Bottom: 07/12/1931: first letter sent by Read to Margaret Ludwig, later Margaret Read, c1960.
Courtesy of University of Leeds.

7. Autograph letter by Evelyn Waugh to his French translator, Jean Dauven on Christmas Day, 1946. Bought from Peter Harrington for £16,875 with the aid of a grant of £5,000 from the Friends of the National Libraries (Philip Larkin Fund).

Joanne Fitton, Head of Special Collections, writes: The letter concerns the translation of *Vile Bodies* and contains a potted autobiography of his life as well as an inscribed portrait after Henry Lamb. Les Editions de la Table Ronde, the Parisian publishing house founded by Roland Laudenbach, offered to publish a translation of Waugh's second novel, *Vile Bodies* (1930). In the letter he offers explanations of unfamiliar English expressions in the text of the novel, explaining what a "chubb fuddler" is and that kedgerie is "an excellent luncheon or breakfast consisting of rice, eggs & salmon or haddock". Waugh hopes that the translation "will breathe new life into a text which has become somewhat dated in the original", but he "cannot help thinking in a book so localized and slangy there must have been other unfamiliar expressions." He gives details of his life, including his education, his travels, religion and family life. Reflecting on his service during the war he writes "I did a parachute course and joined my old friend Randolph Churchill (Winstons's son) in Jugo-Slavia and finished the war among Tito's beastly partisans." He shares that he wrote *Brideshead Revisited* whilst recovering from a broken leg (caused by parachuting): "This book is more serious than its predecessors, has annoyed most of the English critics and delighted illiterate Americas in a disconcerting way. But I like it."

After Waugh's death (1966), his widow sold Waugh's collection of his own manuscripts and his library to the University of Texas. Good material remained outside Waugh's possession and outstanding items were acquired by Fay and Geoffrey Elliott. They desired that the items should be accessible in England and presented them to Leeds in 2002 as part of the gift of their literary collection (1890–1950). Significantly, this included the autograph manuscript of *Vile Bodies* and a number of items of juvenilia. It is the only manuscript of a novel by Waugh outside Texas. It was fitting to acquire a letter that could draw new light on the manuscript and the life of the man.



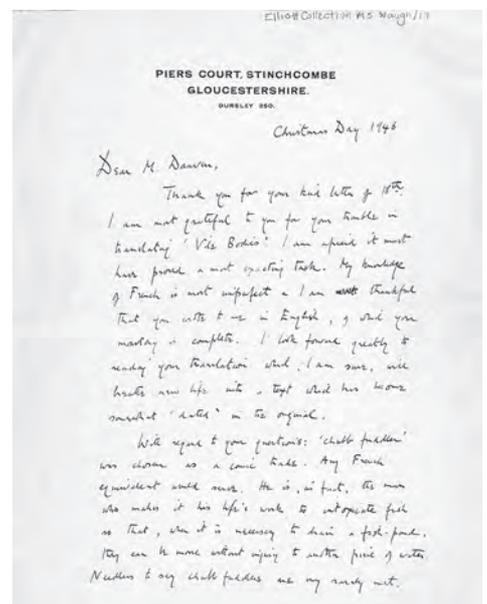
EVELYN WAUGH AGED 26

from the portrait by HENRY LAMB in the collection of LORD MOYNE, by whose kind permission it is here reproduced.

Now aged 43 and much altered for the worse.
E.W.

25 Dec 1946: Autograph letter and signed portrait, Evelyn Waugh to Jean Dauven, his French translator. Courtesy of University of Leeds.

The manuscript of *Vile Bodies* is displayed in the Treasures of the Brotherton Gallery at the University of Leeds. The letter and image of Waugh provide a new depth to the display. The letter has been publicised and used in social media for the Galleries. The autobiographical nature of the content enhances the narrative around our collection of juvenilia. Waugh's own reflection on translation gives new weight to the use of *Vile Bodies* in archive-based teaching at the University. We have worked with academics and the Evelyn Waugh society to promote research and use of the collection and we hope for further collaboration with researchers.



FOR CAMBRIDGE UNIVERSITY LIBRARY

8. *Historia Daretis Phrygii de excidio Troie* (Wittenberg: Joannes Viridimontanus [Johann Rhau-Grunenberg], 1512). Bought from Maggs Bros. for £15,000 with the aid of a grant of £6,000 from Friends of the National Libraries (B.H. Breslauer Foundation Fund).

Dr Jill Whitelock, Head of Special Collections, writes: Cambridge University Library is very grateful to the Friends of the National Libraries for generously supporting the purchase of an illustrated German post-incunable from the Macclesfield Library. This rare imprint by an otherwise prolific printer is an excellent complement to the University Library's holdings of post-incunabula and works of Classical scholarship. It is only the third known copy, with an impeccable provenance.

Dares Phrygius is a character from Homer's *Iliad*, identified as a Trojan priest, who is named as the purported author of this short account of the fall of Troy. The text suggests that a 1st-century scholar, Cornelius Nepos, discovered a Greek text written by Dares and translated it into Latin. Alongside Dictys Cretensis, with whose work this title is often found, he provides the primary (supposedly eye-witness) account of the Trojan War available to authors in the medieval West; the works were in fact probably composed in the 5th century AD. The paired accounts inspired many medieval vernacular romances by authors such as Geoffrey of Monmouth and Guido de Colonna, as well as Caxton's *Recuyell of the historie of Troye*.

Phrygius' account was first put into print in Cologne prior to 1472 (two copies in the University Library) and a further eight editions were printed before 1500. Several editions were produced in Wittenberg in the early 16th century, firstly by the private press of Nicolaus Marschalk in 1502 (using the same woodcuts as here) and later by Grunenberg, though very few survive; only two other copies are known of the current edition, both in Germany. The Library has copies of four other pre-1550 editions of Phrygius, though none is illustrated.

**Historia Daretis Phrygii
de Excidio Troie.**



Grunenberg was a prolific printer, producing more than 400 works between 1508 and 1527. He was the first to print Luther's works, beginning with the 1516 *Theologia deutsch*. There are some 30 titles from his press in Cambridge libraries, mostly by Luther and dated after 1520. The earliest held in Cambridge is a 1510 work by Kilian Reuter on music theory. Prior to the acquisition of the *Historia Daretis Phrygii de excidio Troie*, there was a gap until 1520; this book now represents the key central period of Grunenberg's activity, previously missing from Cambridge collections.

The copy is from the library of the Earls of Macclesfield at Shirburn Castle with their bookplate and blind stamp, in a 19th-century brown morocco binding with the Macclesfield arms. It joins 11 titles acquired by the Library over the past ten years from the Macclesfield library, all uniformly in excellent condition. It has numerous very attractive woodcut illustrations from the 1502 edition, prompting interesting discussions around printing history or, more widely, the simple recycling of expensive materials.

9. Claude Eliot, *Le salon de 1892* (Saint-Laud: Germain & G. Grassin, Imperimeurs-Libraires, 1893). Bought from Phillip J. Pirages Fine Books and Manuscripts for \$7,535 with the aid of a grant from Friends of the National Libraries of £2,500 (B.H. Breslauer Foundation Fund).

Dr Jill Whitelock, Head of Special Collections, writes: Cambridge University Library is very grateful for a grant from the Friends of the National Libraries' B.H. Breslauer Foundation, which enabled us to acquire an exceptionally rare artist's book in a contemporary *cuir japonais* binding, demonstrating the late 19th-century fashion for all things Japanese.

The text is a review by the Parisian art critic Claude Eliot of the 'Salon de 1892', a gallery exhibition at Angers by the French Society of Friends of the Arts, the review taking the form of six humorous dialogues. The dialogues were first published in the *Journal de Maine et Loire*, but subsequently issued by Eliot in this very limited press run. This is one of six special copies (of a total of 30 copies, none produced for sale), each unique, featuring a distinctive binding and original artwork by members of the Société des Amis des Arts d'Angers.

The book includes 49 signed works of art decorating or inserted into the text, including 26 watercolour designs on text leaves; six plates in gouache; two watercolour plates; one folding triptych in watercolour; eight pencil or pen and ink drawings; two richly embroidered leaves of red, purple, green, blue and black threads (one on hand-made Japanese paper with hand-painted accents, the other on Japanese silk); title-page in colour; frontispiece etchings; and a portrait of the author painted by Georges Rochegrosse.

The contemporary *cuir japonais* binding is by Lucien Durvand (1852–1924) and features a blind-stamped collage of tasselled medallions with hand-coloured Japanese scenes (including a pagoda, the procession of a dignitary, battle scenes, and an arching bridge) and Japanese-patterned brocade endleaves in shades of jade, crimson and gold. The original paper wrappers are bound in and the book is in the original maroon folding box. Durvand was head of one of the finest workshops in Paris, established in 1890, and was awarded a silver medal for his bindings at the Universal Exhibition in 1900.

One of the 49 signed works of art in Claude Eliot's *Le salon de 1892*.
 Courtesy of Cambridge University Library.



The binding and illustrations reflect the fashion for all things Japanese that swept Europe, particularly France, in the wake of the opening of Japan by Emperor Meiji in 1868. Japanese art became a major source for French artistic inspiration. The Société des Amis des Arts d'Angers held a prominent place in the cultural life of the province of Anjou and the artists who contributed to this volume include some of the most respected, such as Alexandre Defaux (1826–1900), responsible for the book's delicate watercolour decorations; Georges Rochegrosse (1859–1938); Clement Bellenger (1851–1898), an esteemed wood engraver; Emile Noirot (1854–1924) and Mme E. Sylvestré, a pupil of Henri Regnault.

There are no other copies recorded in UK libraries; another of the six special copies can be found at the Bibliothèque municipale in Angers (in a binding by Irène Pascalidès). This acquisition complements the Library's holdings of fine bindings, colour plate books and extra-illustrated books, as well as being a fine addition to our collections of material relating to Japan.

FOR CAMPION HALL, OXFORD UNIVERSITY

10. Jérôme Tharaud, Jean Tharaud. *L'Ombre de la Croix*. (Paris: 1931), with 73 etchings by Frank Brangwyn. Bought from a private collector for £2,500 with the aid of a grant of £2,100 from Friends of the National Libraries (B.H. Breslauer Foundation Fund).

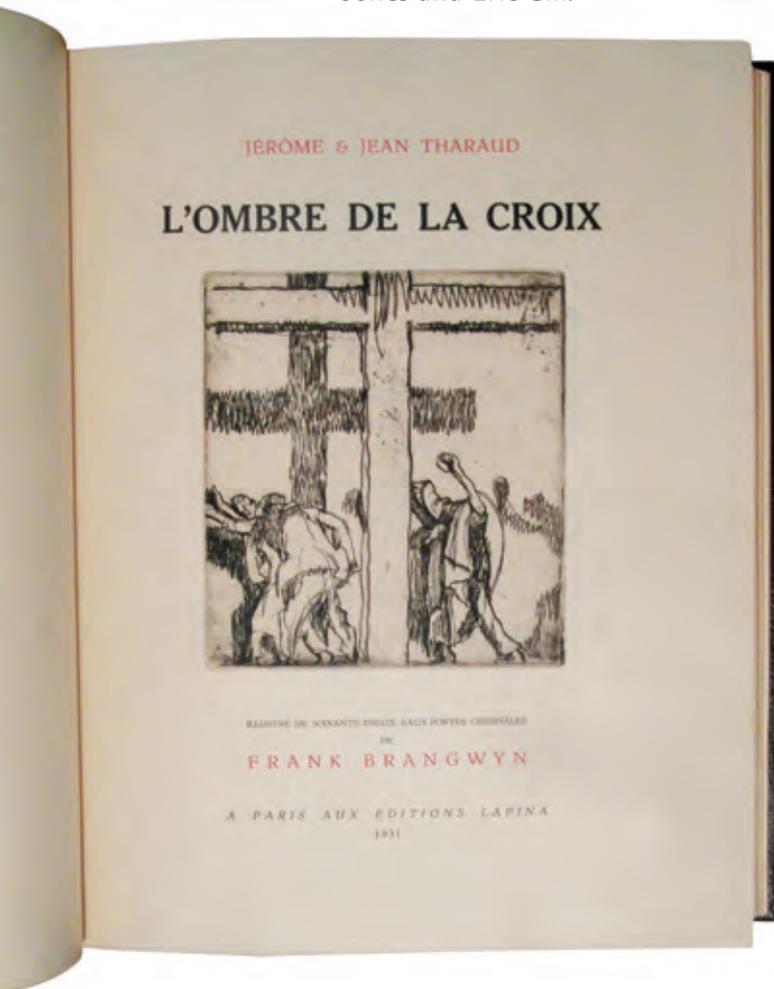
Professor Peter Davidson, Senior Research Fellow and Archivist, writes: Campion Hall, University of Oxford, is grateful for a generous grant from the Friends of the National Libraries, which has enabled it to acquire a finely bound copy of the 1931 edition of *L'Ombre de la Croix* by the brothers Jérôme and Jean Tharaud, complete with all the 73 etchings by Frank Brangwyn. The copy was commissioned for the French film producer Guy Seligman, and bears his book label. It was very beautifully rebound (two volumes in one) by E. and A. Maylander of Paris.

The text of the book, a sympathetic study of Jewish life in contemporary Europe, was first published in 1917. In 1931, it was issued by the fine books publisher Editions Lapina in Paris, with Brangwyn's illustrations. As a benefactor and friend of the institution, Brangwyn is important to the Campion Hall collections, which he helped the then Master Martin D'Arcy SJ to form, a process documented by many letters in the Hall's archives. The subject of the book also has a positive resonance with Campion Hall, which provided a first refuge to several Jewish families who came to Britain from Austria and Germany in the late 1930s, as did the Jesuit College at Stonyhurst.



Frank Brangwyn, *Two Images of Jewish Life in Belz*, etchings for the 1931 edition of *L'Ombre de la Croix*.

Brangwyn's work is at the heart of the Campion Hall collection: his set of stations of the cross, chiaroscuro lithographs onto wooden panel (1927) are the key element in the design of the Chapel, since the architect, Sir Edwin Lutyens, took the module of panelling, fenestration, and paving from them. Brangwyn also gave the Hall his high-quality cast of the *Bruges Madonna*, with which he had been presented when he was given the freedom of Bruges (his native city), and also his own copy (in a fine 17th-century binding) of the Dürer *Little Passion*. The Hall also owns a number of his etchings, including a few from *L'Ombre de la Croix*, framed and currently hung with prints by David Jones and Eric Gill.



The 73 etchings he made for *L'Ombre de la Croix* appear to depict the town of Belz, which in the interwar period, was part of Poland. Jews had had equal rights and duties in Belz since 1665, and by 1919, about half the population was Jewish. In the 19th century it became the home of an important Hasidic dynasty and, in consequence, a major centre for Torah study.

More detailed notes on this book may be found on the Campion Hall website (Campion Hall Art Blog), where the kindness of the Friends of the National Libraries is gratefully acknowledged.

FOR CANTERBURY CATHEDRAL ARCHIVES AND LIBRARY

11. Four preparatory drawings by Winifred Knights (1899-1947). Bought from Liss Llewellyn Fine Art for £3,000, with the aid of a grant of £1,500 from the Friends of the National Libraries (Smaller Libraries Fund).

Cressida Williams, Head of Archives and Library, writes: A generous grant from the Friends of the National Libraries helped us to secure four preparatory drawings by Winifred Knights. These are for the painting 'Scenes from the Life of St Martin', which forms the altarpiece of St Martin's Chapel in the North-East transept of the Cathedral. Knights completed the painting in 1933.

The painting itself was lent to the Dulwich Picture Gallery in 2016 for its widely acclaimed retrospective exhibition on Knights, and was displayed alongside a number of her preparatory drawings. The exhibition highlighted the importance of the Cathedral's painting amongst the artist's oeuvre. For the Cathedral, the painting is a highly significant example of 20th-century art, and also of work by women artists.

The drawings (reference CCA-U571) are fine pieces of draughtsmanship, marking the artist's steps towards the full conception of the painting. One is a sketch for the composition of the painting. This is particularly important evidence because a section at the left-hand side of the painting was removed during treatment in the 1980s. The other drawings are for individual figures, including St Martin himself.





That drawing is lined for transfer to the final painting and provides an interesting insight into Knights' working methods. The drawings were previously owned by the artist's estate and family. Canterbury Museums hold three further drawings by Knights for the painting, and they are being lent to us for appreciation alongside our drawings. The Archives and Library holds correspondence files relating to the commissioning of the painting and also some drawings by Herbert Baker, the architect who restored the chapel in memory of Alfred, 1st Viscount Milner (1854–1925). Thus, the drawings are important additions to that historical record.

The preparatory drawings can be made available to researchers, and may be used in future years for short-term displays.

FOR CANTERBURY CATHEDRAL ARCHIVES AND LIBRARY

12. *'The Lyghfield Bible'*, illuminated manuscript on vellum, late 13th century.
Bought from Bloomsbury Book Auctions for £100,000, with the aid of a grant of £10,000 from the Friends of the National Libraries.

Cressida Williams writes: In July 2018, with support from the Friends of the National Libraries, and also from the National Heritage Memorial Fund, the Friends of Canterbury Cathedral, and a private donor, we were able to purchase for the Cathedral a medieval manuscript now known as the Lyghfield Bible (CCA-DCc/AddMs/392).

It is almost certain that the Lyghfield Bible was produced in Paris by professional scribes and illuminators in the later 13th century. Paris was the centre of the production of 'Pocket Bibles', of which the Lyghfield Bible is a fine example. Pocket Bibles brought all of the books of the Bible into one volume of a small format, and were produced in large numbers from the later 13th century onwards. The volumes were designed for personal learning and devotion, and they were particularly convenient for scholars and travelling preachers.

The script of the Lyghfield Bible is tiny but impeccable, with its Latin written in two columns on fine vellum. Each book of the Bible begins with a tiny exquisite illumination. Overall, the volume has survived in extraordinarily good condition. The binding is not original: it is early 19th century and a good example of its type. The edges of the volume were gilded at that time.

The Bible is a highly important addition for our collections. As recorded on the flyleaf, the volume was in the possession of William Lyghfield, who was tonsured as a monk of Canterbury Cathedral in 1510. In 1538 he was described as aged 50, and 'witty'. When the monastery was dissolved in 1540, Lyghfield was granted a pension and was given the office of a Minor Canon at the Cathedral. Very little of the Cathedral's medieval library still survives at Canterbury. The Lyghfield Bible is the only complete Bible from the medieval book collection now at the Cathedral, and it the finest complete illuminated book from that collection held here.



We purchased the Bible from the Schoyen Collection; when in that collection, it was the last complete book from the Cathedral's medieval book collection known to remain in private hands.

As well as Lyghfield, we know that the Bible was owned by a Master Thomas Trussell. This is likely to be the 14th-century clergyman of that name who was granted the Archdeaconry of Middlesex in 1331. It is currently not clear how, and when, the book came to Canterbury. Before its return to Canterbury, the Bible had been little studied. Since its arrival here, it has been examined by local academics who are investigating its story. On 4th March 2019, the University of Kent is hosting a study afternoon on the Bible, to be followed by a public lecture by Dr Alixe Bovey of the Courtauld Institute.

The Bible has received conservation treatment and will be displayed in the new exhibition area in the Crypt, due to be opened later in 2019. We look forward to sharing it, and to sharing its story as it unfolds.



Above: The Lyghfield Bible arrives in Canterbury (image right l to r: Canon Librarian, the Revd Canon Dr Tim Naish, Cressida Williams and the Dean of Canterbury, the Very Revd Dr Robert Willis).

Left: Detail of an illuminated capital on f242r.

Courtesy of The Chapter of Canterbury.

FOR CORNWALL RECORD OFFICE

13. Helston Borough and other Cornish documents. Bought from the Penzance Auction House by private treaty for £2,500 with the aid of a grant of £2,000 from the Friends of the National Libraries (Smaller Libraries Fund).

Mr David Thomas, Archivist, writes: The Cornwall Record Office was offered, early in 2018, via David Lay's Penzance Auction House, a collection of three boxes of Cornish archive material mainly relating to the Borough of Helston and other adjacent parishes.

The contents of the papers included a very large bundle of Helston apprentice indentures dating from 1791-1824, Sacrament certificates of 1727-1783, removal orders from 1787-1809, two bundles of settlement depositions and other papers 1791-1826, Helston Borough indentures of return from 1847-1868, and a miscellaneous bundle of Borough documents for the period c1780-1820. Other documents included a Helston Borough rental of 1686, street sweeping contracts 1812-1822, mining papers from the Basset and Grylls tin mine, dating from c1860-1880, and ale house licences of 1889. There was also a great deal of other local material, including a bundle of 25 deeds relating to the parish of St Keverne in the 18th and 19th centuries, with many more archival paper and parchment items, including a notebook of 1768-1769 for local gentlemen John Plomer who was appointed as town clerk of Helston in July 1785.

The provenance of the papers was almost certainly from one of the historic Helston firms of solicitors, either from the long established Grylls, Hill and Hill of the Great Office, Cross Street, Helston or Reginald Rogers and Son who had offices in both Helston and Falmouth. Both firms in the course of their existence had business interface with the Helston Borough administration. It is known that much local archive material passed, in the mid-20th century, to local solicitor Jocelyn Ratcliffe who lived near Falmouth.



The Cornwall Record Office already held the Helston Borough archive, as well as the Argal manor collection but the former was conspicuously light on Poor Law and settlement papers and this was because that content had, at same point in the past, been separated off from the Borough archives, as represented in the documents which were offered to the Record Office. The Office was very keen to acquire this collection to augment what was already a very extensive Borough archive and to provide a much better resource for the study of the family and social history of this key Cornish town, which received its first charter in 1336. When listed the apprenticeship and settlement papers would be an important resource for family and local historians of the 18th and 19th centuries and the listing process would also make an excellent volunteer project with community involvement. The Cornwall Record Office did not want to see this document collection broken up and sold off piecemeal to private individuals and dealers, thereby losing its archival integrity and accessibility, and was very grateful for the opportunity provided by the Penzance Auction House to acquire it in total by private treaty without going under the hammer at auction, thereby risking dispersal.

The Cornwall Record Office is very grateful to the Friends for their prompt and very generous grant that has ensured that this collection will remain in the public domain.



Portion of the Helston Borough rental for 1686 (Accession 9902, ref AD2590). Courtesy of Cornwall Record Office.

FOR THE COTESBACH EDUCATIONAL TRUST

14. Documents relating to the Marriott family archive. *Bought from James & Sons Auctioneers, Fakenham, for £7,500 with the aid of a grant of £3,750 from the Friends of the National Libraries.*

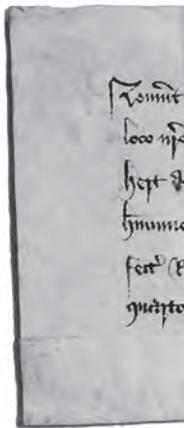
Ms Sophy Newton, Honorary Heritage Manager, writes: I received an email alert from the National Archives about Marriott papers for auction by James & Sons, dealer in ephemera and collectors' items, only days before the sale. A flurry of correspondence resulted in the generous offer of FNL to match fund private contributions, enabling us to purchase both the listed items and others not included in the catalogue.

Our purpose-built archive holding Records of the Marriott Family of Cotesbach (GB3069CEA) was the principal driver behind the Heritage Lottery Fund award to restore estate buildings for the Cotesbach Educational Trust in 2012-13. A treasure trove of social history, it holds over 7,000 documents mainly from the mid-18th century when the family purchased the land and living at Cotesbach, a few from the time of the notorious Enclosures Riot of 1607 and a few still earlier including a lease from the recent sale which, dated March 1431, takes pride of place as the oldest document in the collection.

As archive volunteers applied themselves to the cataloguing, 18th-century fury and scandal emerged, first in letters surrounding the disputed purchase of the Estate and later in a letter from John Donellan produced at the murder trial resulting in his execution in 1781, a much documented event with far-reaching consequences.

Digging deeper, letters mentioning William Wilberforce reveal the extent of Marriott connections with the Clapham Sect and the Oxford Movement, and witness their involvement with the establishment of educational institutions from Bradfield College, Berkshire to Kenyon College, Ohio.

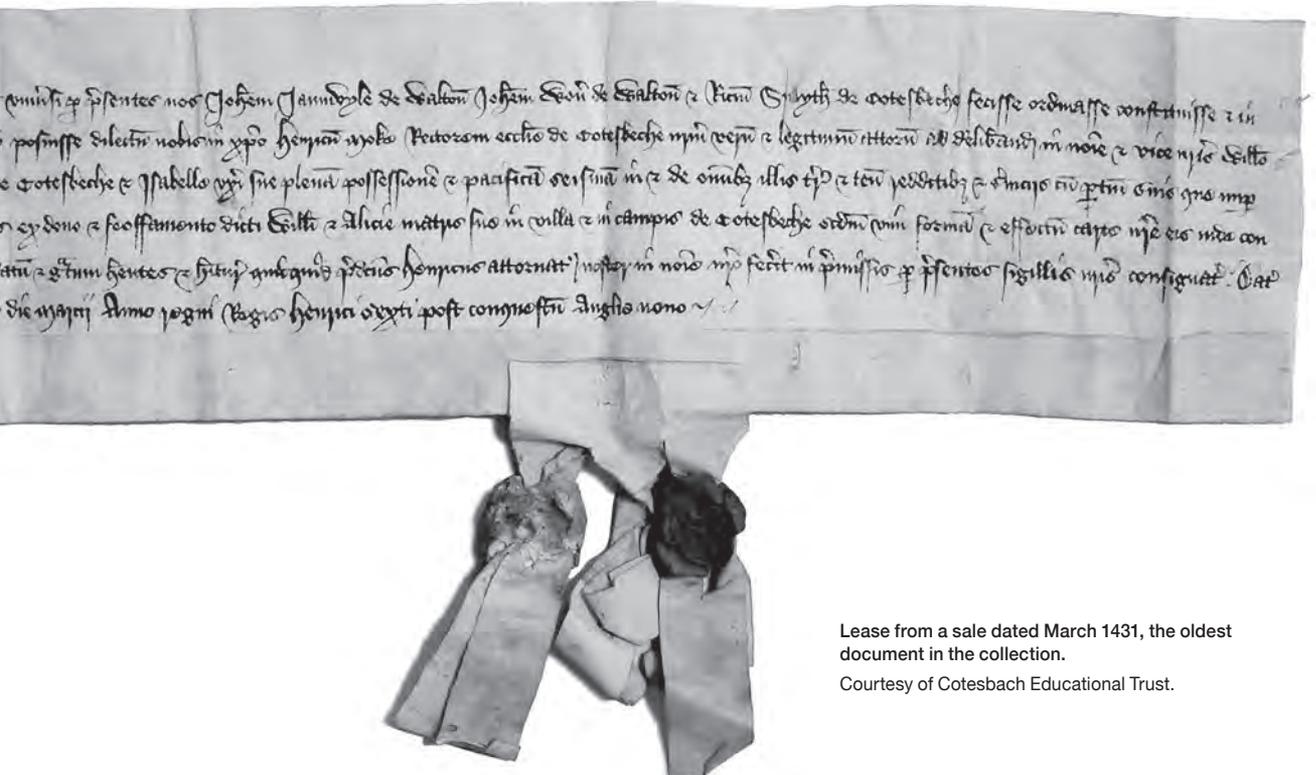
There are documents relating to property in Clapton, (acquired following the marriage of Robert Marriott to Anne Powell in 1809), as there are to property closer to home – plans for alterations to Cotesbach Manor House, by that time used as a farmhouse.



All these would have been scattered across the globe in philatelists' collections. Lost, too, would be one of the last letters written by Digby Marriott from the front in Flanders in 1915 in which he gives his mother an account of the burial, by men from the Durham Light Infantry, of his brother Fred – another incalculably precious addition to our archive.

The vendor remains unknown, but these are likely to have been found in Jersey as some family papers, dispersed in 1947, found their way there. It is a great celebration to see them return to Cotesbach, for our archive team to reap rewards for all their hard work, and for our charity to have been enabled to make the big leap to becoming a collecting institution. Greatest of all is our relief that through this purchase documents have been saved and made accessible for future generations.

Trustees and volunteers at Cotesbach Educational Trust are most grateful to FNL for generously making this purchase possible.



Lease from a sale dated March 1431, the oldest document in the collection.

Courtesy of Cotesbach Educational Trust.

FOR DERBYSHIRE RECORD OFFICE

15. Map of Winster, 1769. Bought from Bamfords Auctions (2 June 2018, lot 52) for £1,377 with the aid of a grant of £900 from Friends of the National Libraries.

Sarah Chubb, Archives and Local Studies Manager, writes: Winster is a beautiful and historic village in the Peak District National Park. In the mid-18th century it was a prosperous lead mining town but when the mines flooded, the industry died and the population shrank. The village's former prosperity is visible in the fine buildings that line Main Street, including Winster Market Hall, which is now owned by the National Trust. Unfortunately, Winster and its neighbouring villages of Birchover and Elton are not well mapped and the Record Office had no earlier maps than the first edition of the Ordnance Survey, which was surveyed 1875-1882. Purchasing the beautifully drawn *Plan of the lead mines and veins of the Partners and Proprietors of Portoway Placket Yate Stoop Limekiln and Drake, Winster*, dated 1769, was a wonderful opportunity to fill a gap in the historical record.

The plan was surveyed and delineated by 'Nuttal' on behalf of a group of investors that included the Duke of Devonshire and local gentry families such as the Thornhills and Peter Nightingale (who built a substantial fortune which on his death passed to the father of Florence Nightingale). 'Nuttal' was John Nuttal, a local man who surveyed and/or drew other plans of lead mines in Derbyshire, several of which are at Derbyshire Record Office.

At the time this map was drawn, the Peak District was the most important lead mining area in the world and had already developed unique customs and traditions. The map clearly marks the lead mine 'rakes' around Winster, providing geographical and economic information about the local industry. Embellishments on the map also give additional information, with charming drawings of lead miners showing us their dress and the tools that they used, as well as curious symbols that will likely intrigue researchers for years to come.



The map also shows the layout of Winster in its heyday, more than 100 years before the earliest Ordnance Survey mapping, and the neighbouring villages of Elton and Birchover are also depicted. For local historians this is invaluable, with buildings and field boundaries clearly marked and identifiable. The map also reflects a much earlier history of the area; the 'Portway' of the map's title is the Derbyshire Portway, a prehistoric trackway running past Winster on its route between Mam Tor and the edge of Nottingham.



The Record Office is delighted to have acquired such an early map of an area which is of enormous cultural, archaeological and geological interest, and is now exploring ways to share the wealth of information in this map directly with the local community and visitors to Winster.

Map of Winster, 1769, and (left) detail of cartouche with images of lead miners. Courtesy of Derbyshire Record Office.

FOR DORSET HISTORY CENTRE

16. Poole Pottery patterns originally designed by Truda Carta, 1930s, fish and crustacean, vegetable and leaf designs. *Bought from Duke's of Dorchester, July 2018 for £234 and presented by Friends of the National Libraries.*
17. Poole Pottery pattern designs; Ann Read artwork, including nautical motif plus Persian Deer, 1950s. *Three separate lots bought from Cottees of Poole, October 2018 for £767 with £500 from Friends of the National Libraries (both grants from the Smaller Libraries Fund).*

Sam Johnston, County Archivist, writes: Dorset History Centre (DHC) is extremely grateful for the assistance provided by FNL in the purchase of two separate sets of Poole Pottery designs. These colourful, attractive items form part of a much larger business archive that was dispersed at the point of the company's liquidation in 2003. This resulted in two large sales of archival material in both London and Dorchester. Much of the archive was acquired for DHC by a coalition of public and private fundraising across Dorset, but significant parts of the archive went into private hands. DHC has been involved in selective and intermittent acquisition of Poole Pottery material to add to the principal archive ever since. The bulk of the archive was catalogued in 2009 thanks to a grant received from The National Archives via its cataloguing grants programme and can be accessed online.

There remains much local and national interest in Poole Pottery, which was founded in 1873 and operated from Poole's quayside for over 100 years. Poole Pottery, under its original name 'Carter's Industrial Tile Manufactory' was renowned for its ceramic tile production and produced much of the tiling for London Underground stations built in the 1930s. The archive provides access to design scholars interested in the development of the very specific school of ceramic production that evolved in Poole.



The items acquired in 2018 provide some particularly attractive and well-preserved examples of designs that went on to be produced on large quantities of tableware and decorative ceramics. It is hoped that more of the archive can be acquired over time and that the history of this prominent and important business can be kept in the public domain.

Artwork and pattern designs from the Poole Pottery.
Courtesy of Dorset History Centre.



FOR DR WILLIAMS'S LIBRARY, LONDON

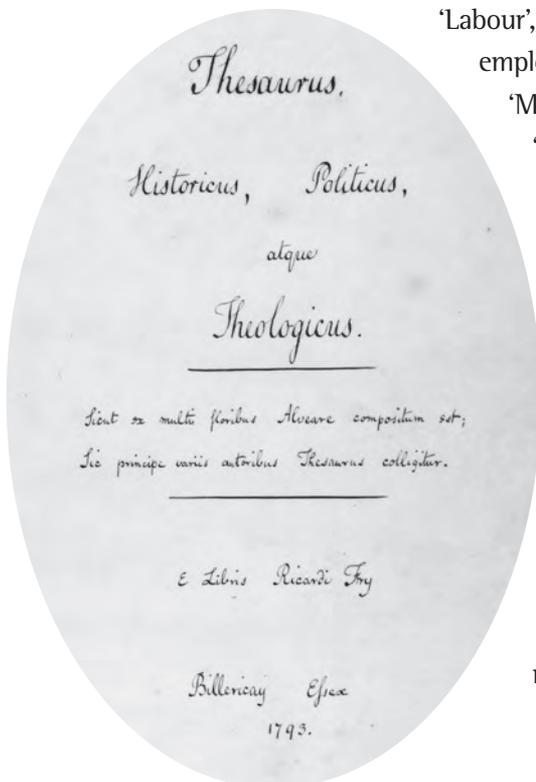
18. Richard Fry, 'Thesaurus, Historicus, Politicus, atque Theologicus', c.1793-1820. Bought for £3,000 with the aid of a grant of £1,500 from the Friends of the National Libraries.

Dr David Wykes, Director, writes: the Library was very pleased to acquire a substantial manuscript commonplace book by Richard Fry largely dating from the early 19th century. Fry is an interesting figure in the history of 19th-century Congregationalism and Unitarianism and the subject of a major controversy in 1798. Born at Devonport into a Congregational family, he trained for the ministry first at the Western Academy, Bridport, and then from 1778 at Homerton Academy in London. He entered the ministry at Warminster, Wiltshire, in 1781, and in 1785 he moved to Billericay in Essex. His ministry was at first uncontroversial, and he enjoyed some success, but his religious opinions gradually altered and a number in his congregation detected a departure from orthodox Calvinism. Some began to absent themselves from his services as a result and others openly voiced their opposition. Fry was eventually asked to make a declaration of his beliefs before the whole congregation, and on 5 September 1798 he delivered a sermon recording his change of views in which he rejected the Trinity. The text of the sermon was inserted in the Church's minute book, and later published as *The Exercise of Reason and Liberty of Conscience the Sacred Right of all Men in Examining and Professing the Christian Truth* (1800). At a church meeting that followed 26 church members and 25 subscribers voted against him, and two members and 19 subscribers for him. Yet the Church treated him well. The senior deacon on fixing 7 October as his last Sunday, wrote they were 'desirous of testifying our esteem for you and concern for the inconvenience you may experience', offered him six months' salary. A number of his former congregation withdrew with Fry and they built a new meeting-house for him. Fry did not remain long and the Unitarian congregation barely survived his departure. He was subsequently minister of Unitarian congregations in Cirencester, Coseley, Nottingham, and New Meeting Kidderminster.

The date (1793) on the title-page of the volume suggests Fry began the volume before the change in his views became evident. There are nearly 500 pages, each page ruled out in a double column, in a very neat, but minute hand. The volume is so neat it seems likely that it was written up subsequently in a fair hand. Internal evidence, based on those references that are dated, helps confirm this impression. The volume is a commonplace book, the sources are secular not biblical. The items are copied from contemporary publications, such as the *Monthly Review* or the radical newspaper the *Cambridge Intelligence*, or from well-known sources such as Strype's history of Queen Elizabeth, or the writings of a variety of 18th and early 19th-century divines, such as the Baptist Robert Hall, and the strict Calvinist William Huntingdon. The contents are valuable for what they say about his reading, but also how he arranged his notes in the volume under the various headings is revealing. The volume is arranged by letters of the alphabet, but as the volume filled the alphabet was repeated many times. The subjects and the sources cited are both conventional and in some cases surprising. Under the letter L Fry had headings such

as 'Liberty: Learning Love of Xt', 'Liberty of the Press', and unexpectedly 'Labour', which appears on closer reading to be concerned with the employment of the poor. The letter M covers the 'Mind', the 'Millennium', 'Miracles' and 'mermaids', and a poem entitled 'Much'. The volume provides information about what publications were available to him as a dissenting minister in a small market town in Essex. The size of the volume and the period it covers allows the reader to follow Fry's interests, and see how they changed over time.

The Library already holds a manuscript volume of 18 of Fry's sermons, written at varying dates between 1782 and 1827. The volume complements other collections in the Library. Fry did not escape controversy even after his death. The Curate at the Old Church, Kidderminster, refused to perform the burial service for Fry. A copy of the Curate's letter giving his reasons is included with the volume.



FOR EAST SUSSEX RECORD OFFICE

19. Legal, administrative and manorial documents from the offices of Messrs. Raper and Fovargue of Battle, solicitors, 1499-1873. Bought at Clevedon Salerooms, 15 March 2018 (lots 376-380), for £3,472 with the aid of a grant of £1,736 from the Friends of the National Libraries.

Mr Christopher Whittick, County Archivist, writes: In about 1970 a young articled clerk at a solicitor's firm in the Sussex market town of Battle was required by his principal to clear old papers from a room above the stables in the office yard. Most were destroyed, but the young man could not bear to consign a few of them to oblivion; he knew that the ones he could read were of importance and guessed, quite rightly as it transpired, that those he could not were probably very old.

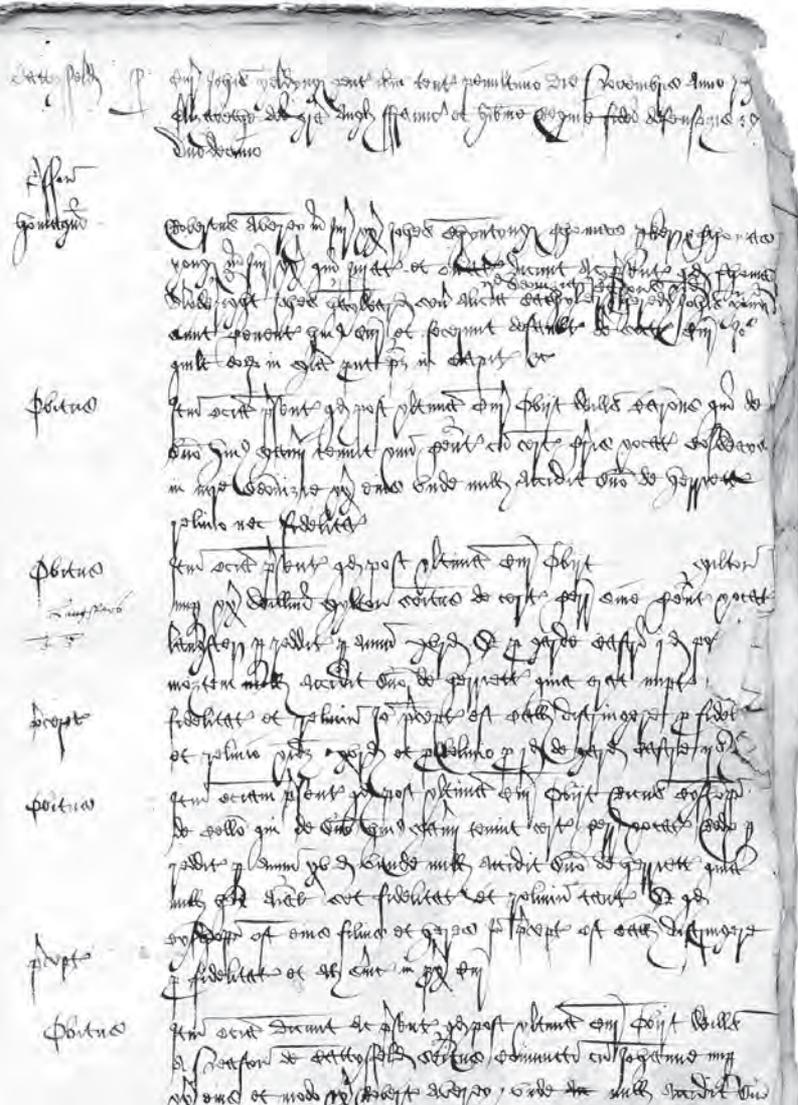
Fifty years later that articled clerk, now a pillar of the legal community in the West of England, decided that it was time to realise the value of what he had salvaged. His haul formed Lots 376-380 at the Clevedon Salerooms in March 2018.

Battle was an important administrative centre, and the firm's predecessors held a panoply of official clerkships and stewardships of manors as well as maintaining a very broad base of private clients, ranging from the Ashburnham and Battle Abbey estates to small yeoman farmers and Battle shopkeepers. These professional links and activities were all represented in the five lots offered for sale. The firm's first deposit at ESRO took place in 1956, but it is clear that standards of custody were generally lax – over the years, other elements of the firm's archive have been received from Battle Museum and from a local historical society.

When we were able to analyse what we had acquired, we found that as well as the richness of the records, the fit with our existing holdings was remarkable. A minute book of the commissioners of Land and Assessed Taxes, Hastings Rape, 1839-1864 (Lot 367) preceded the volumes already present in the archive, which cover 1865-1950. The Laughton Turnpike accounts, 1766-1796 (Lot 367) also antedated our existing holdings, dating from 1797-1871.

The miscellaneous Lots 378 and 379 represented work for the firm's private clients – the conveyance of a chapel at Sedlescombe, 1817, a patent of invention by Benjamin Johnston for a composition for preserving buildings and ships from damp, 27 June 1873, 18th-century correspondence of the Fuller family of Rose Hill in Brightling, mortgages, wills, insurance policies, indentures and accounts relating to Jevington, Pevensey, Westham, Lewes, Hollington, Hastings, Crowhurst, Mayfield, Hailsham, Warbleton and the manor of Bathurst, all dating from 1602-1844. Perhaps the high point of a very rich accumulation of documents was Lot 380, the court rolls, court books and rentals for the manors of Catsfield, Stonelink, Broomham Alfreys and Broomham Parkgate, covering 1499-1861.

It was a high priority for ESRO to recover these documents, which are intimately related to one of our major archives of solicitors' papers, and contain information on a large swathe of the county, its institutions and people. We are most grateful to the Friends for their prompt and generous help.



Court book of the manor of Catsfield, showing a court held in the name of John Yeldyng, gentleman, on 28 November 1569 (ESRO ACC 13107/6). Courtesy of East Sussex Record Office.

FOR EAST SUSSEX RECORD OFFICE

20. Papers of John Spencer Milward and Edward Milward of Hastings relating to the privateers *Lyon* and *Fox* and the cutter *Triton* during the Seven Years' War, 1758-1761. Bought at Burstow and Hewett, Battle, for £1,062 with the aid of a grant of £531 from the Friends of the National Libraries.

Mr Christopher Whittick writes: These papers are derived from the activities of the Hastings mercantile and political family of Milward, whose prominence in the town was further enhanced by the marriage in 1754 of Edward Milward (1723-1811) to Mary Collier, one of the five daughters of John Collier.

Whenever war with France threatened, the men of the maritime towns of Sussex hurried to obtain Letters of Marque and Reprisal – licences granted by the Crown giving authority to fit out an armed vessel and use it in the capture of enemy merchant shipping, and to commit acts which would otherwise have constituted piracy. These papers relate to the exploits of three such vessels, all equipped by Hastings merchants during the Seven Years' War (1756-1763) – the privateers *Lyon* and *Fox*, and the cutter *Triton*.

Lyon was originally a French privateer, captured 'at the back of the Isle of Wight' and brought into Portsmouth. On 11 February 1758 Letters of Marque for the *Lyon* were registered by the High Court of Admiralty (TNA HCA 26/9/24 f.25). Armed with 10 carriage and four swivel guns, she had a burden of 70 tons and a crew of 50, including a lieutenant, gunner, boatswain, carpenter, surgeon and cook. The same year *Lyon* captured *De Snip*, a Dutch merchant ship suspected of direct trade with French West Indies, on her return from St Eustatius to Amsterdam, laden with sugar, coffee and cotton.

Both the ship and goods were condemned by the High Court of Admiralty, and the cargo was sold 'by the candle' at Garraway's Coffee-house, Exchange Alley, Cornhill, on

Richd Hoff
 April 6th 1758 Mr John Milward Order to
 for waiting with a Cart and going to Hye
 with 5 horses and man and Paid the Charge
 and Furnish to Convey the Dutchmen
 to Hye £1.1.0
 May 9th 23 for going to London
 with an Express and Charges — 2:12:6
 24 the for 2 horses to Hye to
 Care the Dutchmen — 0 9 0
 £3:12:6
 July 10 1758
 Received of Richd Hoff


 FOR
S A L E
 BY THE
C A N D L E,
 AT
GARRAWAY'S Coffee-house in
 Exchange-Alley, CORNHILL, on
 Thursday the 4th of October, 1759, at
 Four o' Clock in the Afternoon, precisely,
 other Sales being to follow, viz.

Being the entire Cargo of the *SNIP*, Capt. STUTZ
 a Dutch Ship taken by the *LION*, Capt. GRILLINE,
 in her Voyage from St. Eustatia to Amsterdam.

78 Hogheads	}	Martinico Prize Sugar
7 Tierces		
7 Barrels	}	Coffee
98 Barrels		
130 Bags		ditto
43		Cotton

12 October. The ship was held at Rye for 57 days, and her crew carted over from Hastings to sail her home once the prize-money had been settled. They seem to have been well cared-for: 'Paul the Dutchman' received medical attention on shore at the cost of the *Lyon's* owners.

On 19 March 1758 the *Fox* privateer captured the Danish merchant ship *Constantia*, also returning from St Eustatius laden with French sugar, coffee and cotton. Among the Prize Court papers (HCA 32/176G) are the master's log, 1753 to 25 March 1758 (in Danish or Norwegian) and 164 pieces of mail. A further triumph for the *Fox* was the capture on 25 February 1758 of the *Drie Gebroeders* laden with indigo, amounting in value to £1812 6s 6d. The cargo, referred to as 'the blue', was packed at Hastings and carried up to London for sale.

The cutter *Triton* was engaged in the blockades of Brest and Belle Isle under Admiral Edward Hawke. Her service is graphically illustrated in a series of letters from the master, Richard Harman of Hastings, to her agent John Spencer Milward. These few excerpts give some flavour of the correspondence. 'Sir I desire you will let me have an answer from you to know how things go at home for it goes bad enough with me, for I cannot keep my sail nor clothes dry on board and our men will leave me when I arrive again for I have no peace on board, my men have not been dry these three weeks for the duty is so hard. The Brest fleet is still lying in Brest harbour with their yards and topmasts down, for I am sure they will not come to sea this year and there is no fear of an invasion in England by the French this year to my opinion. The reason that I am forced to do so much duty is because our boat has a great name of sailing, and by that reason I am sent with expresses.'

Hastings has a great maritime tradition to this day, and the exploits of its privateers and smugglers live on in the public imagination. Until the acquisition of these papers, there has been little local documentary evidence of the realities of such activities, nor of the identities of the men who owned, commanded and sailed the vessels. We are grateful to the Friends for filling that gap in the record by assisting with the purchase of these fascinating papers.

Top: Richard Roffe's bill for a cart, five horses and a man to carry the Dutchmen to Rye in April and May 1758. (ESRO AMS 7282/2/13).

Left: Advertisement for the sale by the candle of the cargo of the Dutch ship *De Snip*, taken by *Lyon*; 4 October 1759 (ESRO AMS 7282/2/26).
Courtesy of East Sussex Record Office.

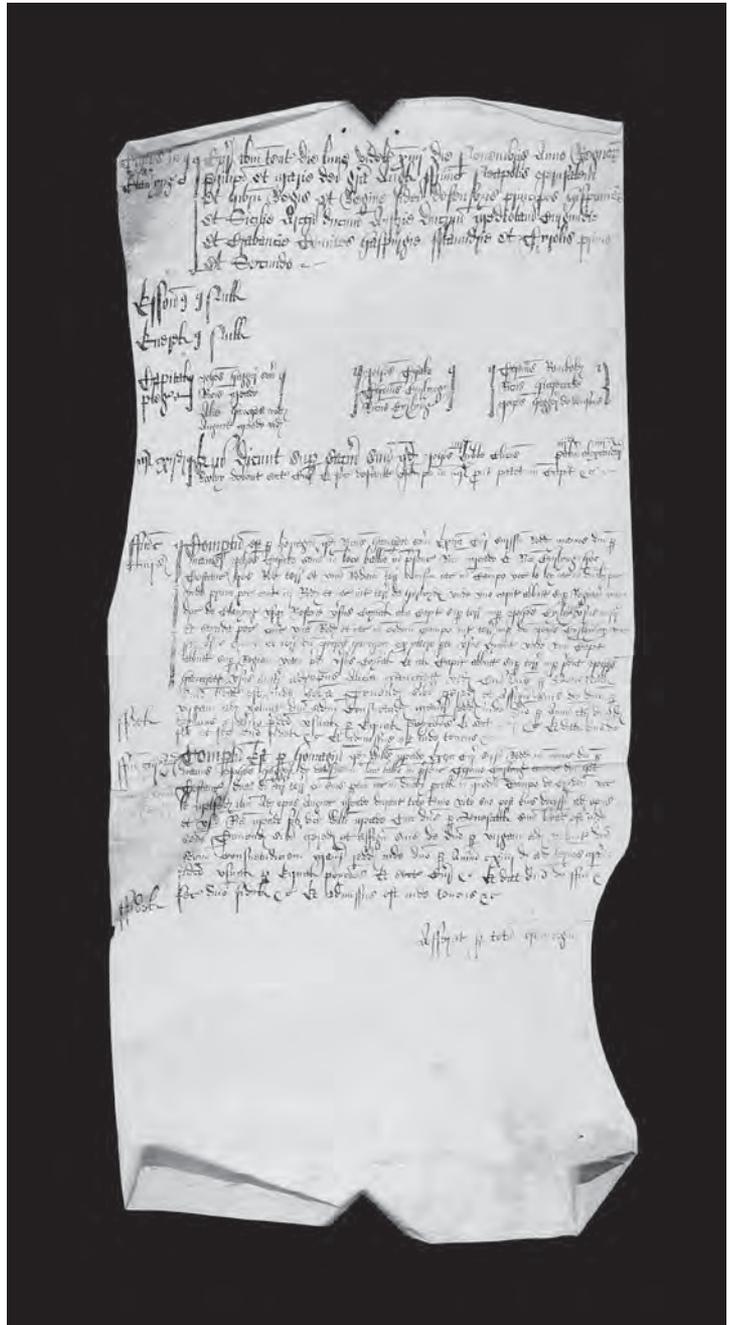
FOR ESSEX RECORD OFFICE

21. Court rolls of the Manor of Curles, Clavering, 1538-1557 (D/DU 3162). Bought from Justin Croft Antiquarian Books for £1,320 with the aid of a grant of £500 from Friends of the National Libraries.

Chris Lambert, Senior Archivist, writes:

Clavering is a small parish in high North-West Essex, once the tiny capital of the Half-Hundred of Clavering but now known mainly for picturesque views and for a certain celebrity chef.

The leading manor was the Manor of Clavering, associated with the remains of an early castle. Curles was one of two smaller manors, its moated manor house lying about half a mile from the village centre. The ownership of these manors is slightly obscure, but they seem to have been held generally by the Barlee family of minor local gentry. The last of their line died at Curles in 1757. At the period of these rolls, however, the family seems to have been in some distress: they sold the reversion of one manor in 1568, and in 1563 a lease of Curles itself had been granted to a local yeoman by one Margaret Fulvelbye, a Cambridgeshire widow. The lease specifically excluded the profits of this manor court.



Parchment court roll of the Manor of Curles, 14 November 1554. Courtesy of Essex Record Office.

The records present themselves as eight rolls, each relating to a single sitting of the court. However, since each 'roll' is a single membrane and they bear old sewing holes at the top it is likely that they once formed a single document. It cannot be proved that there were not other intervening courts, although long intervals between sittings might not be unusual in a small manor.

An unexpected feature is that five of the rolls are on paper and only three on parchment. Evidently the choice was not random, for the paper rolls all preceded the parchment ones, overturning the common assumption that paper drives out parchment. Parchment in fact remained the normal material for court rolls long after this date. The scrappy form of the paper rolls suggests that they are drafts, waiting to be replaced by parchment fair copies in a due course that never arrived.

The rolls in fact show clearly why parchment held its place for so long. The paper sheets are torn and tattered at the edges, with some damage by damp, and they will need conservation before they can be handled safely. A twisting worm hole runs through most of them. The parchments, on the other hand, are in fine condition. Still present are two parchment patches, added on the reverse to cover natural holes in the skins and then overwritten.

Although the rolls cover a tumultuous period in English history they contain no word of events beyond the manor itself. Whatever may have been happening in the national sphere, it did not disturb the rhythms of the court. Its records form a unique source of material for local history, and especially for the manorial tenants and their holdings. The rolls join other, later, records of the manor already held by the Essex Record Office. We are grateful to the Friends, to our own Friends of Historic Essex, and to the Clavering History Group for enabling us to preserve them locally.

FOR GLASGOW SCHOOL OF ART

22. *Wendingen* Journal, 1918-1932. Bought from Inch's Books and Hugh Pagan Ltd for a total of £2,835 with the aid of a grant of £2,450 from Friends of the National Libraries.

David Buri, Academic Liaison Librarian, writes: Library staff at Glasgow School of Art were thrilled to receive a grant from the Friends of the National Libraries towards the purchase of 57 issues of the rare Dutch art, design and architecture periodical *Wendingen*. Published monthly between 1918 and 1932, initially by the Amsterdam-based de Hooze Brug, and from 1924, the Santpoort firm of C.A.Mees, *Wendingen* is regarded as one of the most progressive publications of its time. Each issue was considered an art object in itself, and was printed on double-fold paper, hand-bound with raffia, and wrapped with a lithographed or woodcut cover specifically designed for its theme by a member of the artistic avant-garde. The magazine's highly experimental typography extended to its advertisements, which were integrated into the overall design.

One of the attractions of *Wendingen* for us at Glasgow School of Art is its interdisciplinarity and wide-ranging interests. Although originally conceived as a vehicle for the promotion of modern Dutch architecture, it quickly began to publish issues following a variety of themes, including sculpture, ceramics, stained glass, poster design, the graphic arts, interiors, and theatre and dance. Shells, crystals and marionettes were also the subject of individual issues, while others focused on the work of notable individual artists and designers of the time, including Frank Lloyd Wright, Eileen Gray, W.M. Dudok and Diego Rivera.

Library staff had spotted runs of the journal for sale via two UK architectural book dealers: Inch's Books in Oxford, and Hugh Pagan in Brockenhurst. By a happy coincidence, around half of the issues offered by the latter were from the personal library of the late architectural historian and broadcaster Professor Gavin Stamp, and bore his bookplate. Gavin had a strong personal connection with Glasgow School of Art, having lectured here from 1990 to 2003. He was an active heritage campaigner and founder member of the Twentieth Century Society, and formed the Alexander Thomson Society, which celebrates the life and work of one of Glasgow's most influential 19th-century architects.

We were delighted to be able to provide a home for a small part of Gavin's extensive collection.

Holdings of *Wendingen* in UK libraries appear very patchy and incomplete. In Scotland, the only other copies date to the single year of 1921 and are held at the National Library, a surprising gap in the Scottish research landscape given the country's historical links and interactions with European modernism and avant-gardes. The FNL grant goes a considerable way to closing this gap, and provides researchers in Scotland and further afield with one of the UK's most complete runs of this important title.

Our copies of *Wendingen* will be added to the 'Modernist architecture & design' section of our Special Collections, which are currently being redeveloped and recatalogued. You can find out more on our website at lib.gsa.ac.uk/special-collections. In addition to making *Wendingen* available for individual study and research both internally and externally, we will be using it in learning, teaching and research workshops and seminars, where our students, as visual and tactile learners, will benefit enormously from access to these remarkable historical objects. We are deeply grateful to the Friends of the National Libraries for their generosity and support.



Left: *Wendingen* 8-2 1927, Interiors. Cover lithograph by Otto B. de Kat.

Below: *Wendingen* 5-1 1923, Stained Glass.

Cover photoplate print after a drawing by Jac. Jongert. Courtesy of Glasgow School of Art Library.



FOR GLOUCESTERSHIRE ARCHIVES

23. Papers of John ('Jack') Wilton Haines mainly comprising letters from members of the Dymock poets, 1920s-1950s. Bought from Bonhams on 20 June 2018 (lot 287) for £6,500 with the aid of a grant for £6,000 from the Friends of the National Libraries.

Kate Maisey, Archives Development Manager, writes: Thanks to the generosity of the Friends of the National Libraries we have been able to acquire a significant quantity of papers of John Wilton Haines (1875-1960), dubbed the 'friend of poets' by Walter de la Mare. Important in their own right, these papers are also intimately related to the J W Haines archive, which we already hold and with which they can now be re-united.

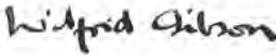
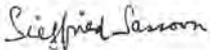
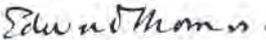
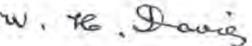
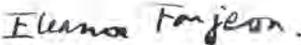
Jack Haines was the first of four sons born to Caroline Charlotte Haines (née Johnson) and Gloucester-based solicitor John Pleydell Wilton Haines. After leaving school, he followed family tradition by pursuing a career in law, training as a solicitor and then joining the family practice. Although happy in his choice of career, he was passionately interested in literature and an avid book collector. Through these interests, he acquired contacts in the publishing world, which led him to meet and befriend many contemporary poets, authors and composers.

It was fortuitous for Haines that many leading cultural figures of the early 20th century were Gloucestershire residents. A surplus of empty, cheap cottages for rent in the village of Dymock, near Gloucester, had attracted a gathering of lowly paid, often impoverished poets and their families including Robert Frost, Wilfrid Gibson, Lascelles Abercrombie and Rupert Brooke. Their presence attracted other leading literary figures such as Edward Thomas, Eleanor Farjeon, Ivor Gurney, W. H. Davies and John Drinkwater. Haines was able to mix socially with these individuals; they, in turn, recognised his interest in poetry and writing and would routinely ask for his opinion on any new work produced. As a well-heeled professional, Haines could also offer financial and legal help, as well as business and personal advice.

The newly acquired papers include many letters to Haines from members of his literary circle. These include Lascelles Abercrombie (*“So what we both feared has happened! The loss of Edward Thomas is the worst blow I have suffered since Rupert Brooke went”*), C. Day Lewis, Wilfred Gibson, Gordon Bottomley, Siegfried Sassoon and Eleanor Farjeon (*“I drove to Wiltshire to fetch Helen Thomas back.....she was almost more happy and full of life than I’ve known her since Edward died*). The best represented correspondent is Walter de la Mare from whom there are some 20 letters (*“there seems to be no question that Robert Frost set Edward’s mind in the direction of verse although not in the direction of poetry since all his prose is saturated with it”*). Other notable items include Haines’ diary of rambles in the Lake District between 1911 and 1920; his diary for 1895 in which he lists and rates each play he saw; and a catalogue of his books (*“all except those stated are first editions”*).

A detailed catalogue of all the purchased items is being compiled and, when finished, the entire J.W. Haines archive will be searchable online (collection reference D10800). An illustrated talk on Haines and his circle, featuring the newly acquired items, was given to the Friends of Dymock Poets in October 2018.



	Ivor Gurney
	Wilfrid Gibson
	Siegfried Sassoon
	Edward Thomas
	W.H. Davies
	Walter de la Mare
	Eleanor Farjeon
	John Freeman

Signatures of well known correspondents.

FOR THE INSTITUTION OF CIVIL ENGINEERS

24. John Rennie (1761-1821) drawings of proposed bridges over Lancaster Canal. Bought at Bonhams on 20 June 201 (lot 47) for £4,550 with the aid of a grant of £2,275 from Friends of the National Libraries.

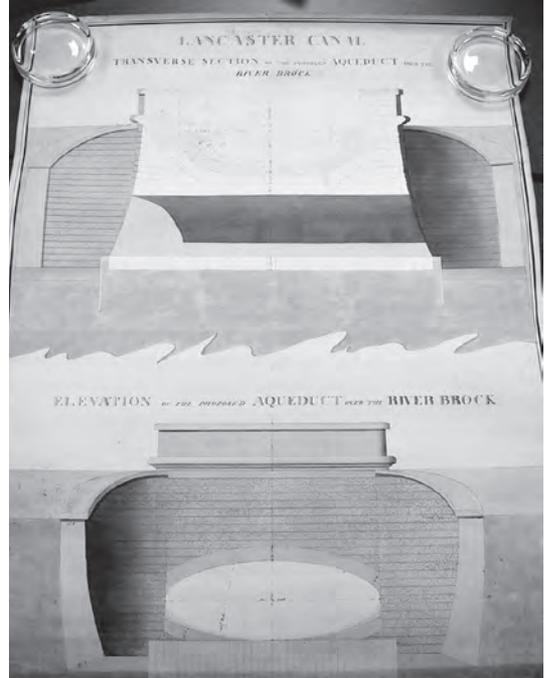
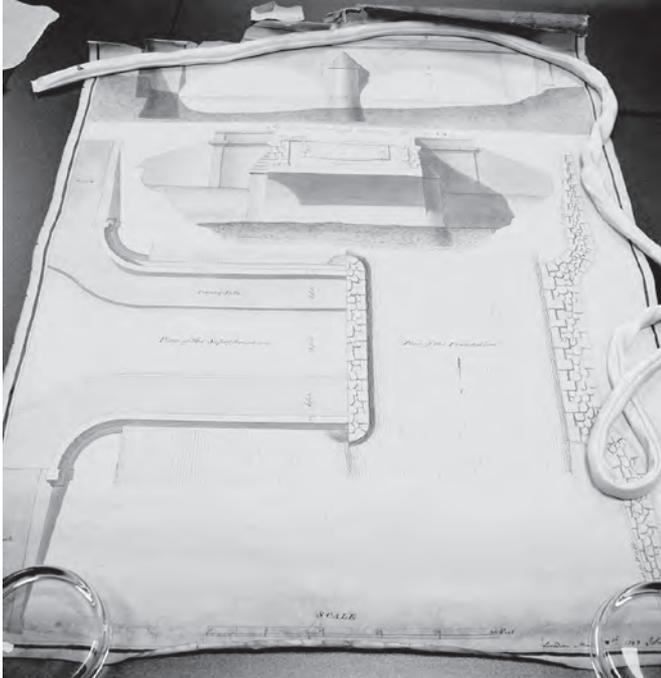
Carol Morgan, Archivist, writes: The Institution of Civil Engineers was lucky to be able to purchase six signed drawings at an auction at Bonhams Knightsbridge with a grant for half the amount from the Friends of National Libraries. Before bidding we contacted Lancashire Record Office which did not plan to bid, and on the day we had no competition.

The drawings had survived in a chest in a Lancaster House for nearly 200 years, perhaps coming from one of the lawyers involved with the company. John Rennie was one of the leading engineers of the late 18th century, practicing before the institution was established. He began his career as a millwright and the Lancaster Canal was his first major civil engineering project giving these drawings added significance.

We were eager to bid for these drawings as, to the best of our knowledge, the drawings are not in any public record office and they complement material presented by the Rennie family some years ago. We have both John and Sir John Rennie's report books including one volume specifically relating to the Lancaster Canal. We also have a volume of specifications relating to the canal. Although we have a number of prints of engineering works that belonged to the family there are only a few drawings and no original drawings of his canal schemes. It is ICE policy to collect drawings representative of the full range of works carried out by the profession historically.

The drawings show proposed structures to be built on the canal and are dated 1794. They are all signed by Rennie and the contractor, either John Pinkerton, or William Ross. John Pinkerton, was one of the most successful of the early contractors. The Keer aqueduct (image right) survives as a listed structure and is typical of the small span aqueduct bridges on the canal.

Four of the drawings are in good condition with just surface dirt, one has a long tear that needs repair, and one has damage at the top with pieces missing. They are about to go for cleaning and conservation after which they will be available for researchers. Interestingly some of the drawings were used in the biography of Rennie by Boucher. We have been in contact with the Canal and Rivers Trust and will do some research locally to compare the completed structures with the proposals.



Two of John Rennie's drawings for proposed aqueducts on the Lancaster Canal, 1792-1795. Image courtesy of the Institution of Civil Engineers.

FOR KEATS-SHELLEY HOUSE, ROME

25. Keats autograph letter to T. Monkhouse, 21 June 1818. Bought by private sale via Christie's for £131,000 with the aid of a grant of £15,000 from Friends of the National Libraries.

Dr Giuseppe Albano, Curator, writes: Prior to its acquisition by the Keats-Shelley Memorial Association, John Keats's letter to Thomas Monkhouse, dated 21 June 1818, had always been in private hands and hardly ever seen by scholars. It had, however, previously been loaned to the British Library, where copies were made. It was first published in the *Times Literary Supplement* in 1937, and again in Hyder Edward Rollins's 1958 edition of *The Letters of John Keats*. The letter passed down through generations of the Hutchinson family – descendants of Thomas Monkhouse's cousin Mary Hutchinson, who was also married to William Wordsworth – before eventually being inherited by Romantic scholar Jonathan Wordsworth and later sold at auction by Sotheby's on 30 June 1982, when it was bought by a Mr Jeffreys. When Christie's in New York got in touch with the Keats-Shelley House in December 2017 to alert us to its possible sale we were immediately interested. Christie's contacted us again in 2018, and this time offered first refusal on its purchase. Some weeks of discussion amongst our Acquisitions Sub-committee, Trustees, and new Chair ensued, before it was decided to acquire the letter for the collection of the House at the negotiated price of \$168,000 (£131,000).

1818 was quite a year for Keats. He lost both his brothers – one to transatlantic migration and the other to tuberculosis – and met the love of his life Fanny Brawne. It was also the year he published his major poem *Endymion*. In the middle of it all stands this letter, penned the very day before Keats set off on his walking tour of the North of England and Scotland, a trip that would inspire him to write a dozen or so poems and include an attempt to visit his hero Wordsworth in the Lake District. The resultant letter is short but fascinating in the context of Keats's life, not least because its recipient is Monkhouse, who had attended the so-called 'Immortal Dinner' in December 1817 with Keats, Wordsworth, and other literary and artistic luminaries of the day. The text – in which the 'Poem' referred to is *Endymion* – reads as follows:

My Dear Sir, I regret not being at home when you called the other day – the more because I shall set out tomorrow morning for the North. I was very much gratified to hear from [Benjamin Robert] Haydon that you so great a Lover of Wordsworth should be pleased with any part of my Poem. In hopes of seeing you soon after my return and speaking of my visit to Rydal, I remain, Yours very truly, John Keats.

Sales of Keats autograph manuscripts are extremely scarce. The last manuscript in Keats's hand publicly sold was a fragment from his poem 'I stood tiptoe upon a little hill', which went for £181,250 at auction in 2013. Keats letters also come up for sale only very rarely, with so few remaining in private collections. At £131,000 Keats's apologetic note to Monkhouse became the most expensive Keats letter ever sold, though it would likely have fetched a far higher price had it gone through the rigmarole of bidding at auction, which would almost certainly have left the Keats-Shelley Memorial Association disappointed and defeated by a private collector.

As such we are thrilled that this most precious acquisition has become the second letter in Keats's hand in our collection, joining another apology letter that also dates from June 1818 and in that Keats writes to his friend Joseph Severn to excuse himself for cancelling lunch, due to a sudden illness. And we express heartfelt thanks to the Friends of the National Libraries – who supported us on three previous important occasions – as well as a number of other donors, Trustees, and Friends of the Keats-Shelley Memorial Association, who provided invaluable financial support for the acquisition.

John Keats's letter to Thomas Monkhouse, 21 June 1818.
Courtesy of Keats-Shelley Memorial Association.

My dear Sir
 Hampstead Sunday Evening
 I regret not being at home when
 you called the other day – the more because
 I shall set out tomorrow morning for
 the North. I was very much gratified in
 hearing from Haydon that you so great
 a Lover of Wordsworth should be pleased with
 any part of my Poem. I'm hopes of seeing
 you soon after my return and speaking
 of my visit to Rydal. I remain
 Yours very truly
 John Keats

FOR KING'S COLLEGE LONDON

26. Thomas Locke Lewis. *Voyages to Madagascar; also, a history thereof during the reign of Radama and notes made on a voyage to the island of Mombassa in HM ships Phaeton and Andromache, 1817 and 1825* [manuscript]. *Bought from Maggs Bros. for £12,500 with the aid of a grant of £6,500 from the Friends of the National Libraries.*

Ms Katie Sambrook, Head of Special Collections, writes: Through the generosity of the Friends of the National Libraries the Foyle Special Collections Library at King's College London has acquired an important first-hand manuscript account of an early British diplomatic and commercial mission to the kingdom of Madagascar. This 93-page bound volume is in the hand of Lieutenant Thomas Locke Lewis (c.1780–1852), a member of Britain's 1817 mission to King Radama of Madagascar. Lewis tells the story of the mission and gives extensive descriptions of the island, its topography, climate, peoples and language.

In 1817 the Indian Ocean was an increasingly important stage for British imperial expansion, owing to its strategic value as the maritime route to Britain's key imperial possession, India. During the wars with Republican and Napoleonic France Britain had made significant territorial gains in the region, acquiring such former French and Dutch possessions as the Seychelles in 1794, the Cape of Good Hope in 1806 and Mauritius in 1810. Britain wished to bring Madagascar within its sphere of influence and to reduce the risk of the island falling into the hands of a resurgent France in the future. Robert Farquhar, governor of Mauritius, therefore despatched a diplomatic and commercial mission to Madagascar in 1817, with the aim of securing King Radama's allegiance. Radama would pledge to abolish the slave trade and to permit British missionaries to practise on the island; in return the British would provide military and financial support and would recognise him as the island's sole ruler. The mission's leader was former army officer James Hastie, who, as a result of the formal treaty of alliance made with Radama on 23 October 1817, remained in Madagascar for the rest of his life, occupying the position of civil agent for Britain and *de facto* ambassador.

The manuscript's value lies not only in the wealth of detail it provides about this otherwise little known episode in British diplomatic history but also in Lewis's copious observations on the island of Madagascar itself. A sketch map of the island is one of the earliest to contain demographic information and Lewis also included geodetic data, enabling him to calculate the size of this huge land mass. A fold-out map of the harbour of Tamatave is possibly the earliest cartographic representation of this port. Lewis appears to have been particularly interested in the languages of Madagascar and the manuscript includes an Ovah alphabet.

Andrew Lambert, Laughton Professor of Naval History at King's College London, comments: 'This [manuscript] is a very significant addition to the limited archival resources that support scholarship on British and French policy towards the Indian Ocean islands in the Napoleonic era, a subject that has long needed academic attention'. The manuscript's potential value for teaching, research and wider engagement is considerable. The Library runs teaching sessions with Dr Kai Easton of the School of Oriental and African Studies (SOAS) for its MA in African Studies

and BA module on 'Southern Spaces'.

These sessions include a focus on Madagascar and the Indian Ocean islands, and Dr Easton has described the Lewis manuscript as potential 'required reading for generations of young scholars'.

On the research side, there is a keen appetite for the preparation and publication of a scholarly edition of the manuscript, containing a facsimile, transcription, notes and introduction, and we hope that one or more PhD researchers may work on such a project. Finally, there is scope through digitisation for fostering links with Madagascan scholarly, cultural and official bodies.



The map of Madagascar.
Courtesy of King's College London, Foyle Special Collections Library.

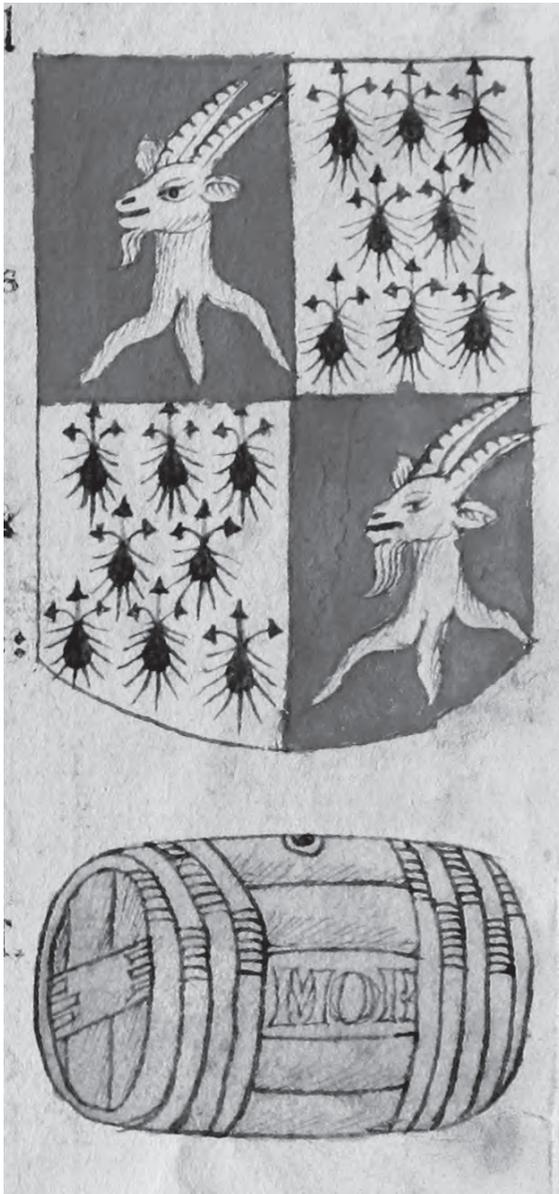
FOR LAMBETH PALACE LIBRARY

27. Archbishop Morton's copy of Quintilian, *Institutiones oratoriae*, printed in Venice by Nicolaus Jenson, 21 May 1471. Bought from Blackwell's Rare Books for £50,000, with the aid of a grant of £20,000 from the Friends of the National Libraries (of which half was from the B.H. Breslauer Foundation Fund).

Mr Giles Mandelbrote, Librarian and Archivist, writes: John Morton, Archbishop of Canterbury from 1486 until his death in 1500, a cardinal (from 1493) and ecclesiastical lawyer, Master of the Rolls and Lord Chancellor of England, was one of Henry VII's closest advisers and simultaneously also Chancellor of both Oxford and Cambridge universities. He is remembered as the inventor of 'Morton's fork' (though this is itself probably an invention of Francis Bacon), as the first patron of Thomas More and of early Tudor dramatists such as Henry Medwall, and as the builder of Morton's Tower at Lambeth, as well as palaces at Croydon and Hatfield.

Morton's library contained both manuscripts and printed books, reflecting a wide range of interests, though few survive today. Of his printed books, three volumes on Roman law (Venice, 1471-5) by the Italian jurist Bartolo de Sassoferrato, which Morton would almost certainly have regarded as a set, are divided between Harvard, the British Library and Cambridge University Library; the latter also holds a volume containing works by Giovanni Boccaccio on classical mythology and medieval geography (Venice, 1472-3), while an odd volume of a Latin Bible, acquired earlier in Morton's career, is at Trinity College, Cambridge. A few of Morton's manuscript books, classical and legal texts, are to be found in the Bodleian and the British Library. His official registers as Archbishop of Canterbury are at Lambeth.

With the generous support of the Friends of the National Libraries, Lambeth Palace Library has been able to acquire the only printed book from Morton's library known to survive in private hands: it is again a Venetian edition of the 1470s, of the *Institutiones oratoriae*, a textbook on the theory and practice of eloquence by the classical Roman rhetorician, Marcus Fabius Quintilianus. This work, which quickly established itself in humanist educational circles, may also have had practical uses for Morton, who could well have bought it new during one of his diplomatic missions to France, Flanders or Rome in the 1470s and 1480s.



Archbishop Morton's painted arms and rebus (a pun on his name).
Courtesy of Lambeth Palace Library.

Typographically a strikingly beautiful book, it bears Morton's handsomely painted arms on its first leaf, and below this a rebus, punning on Morton's name – a barrel, or tun, with the letters MOR. Running through this copy is a system of foliation and subject headings, written in the upper margins in a 15th-century English hand, which seems to be common to several of Morton's surviving books.

The volume's subsequent provenance and annotations, following Morton's death in 1500, are also of considerable interest. One of its early owners was William Hone (died 1522), Fellow of All Souls College, Oxford, and later a canon of Chichester and master of Chichester prebendal school, who in 1504 became Latin tutor to the future King Henry VIII. Another was John Cole, also a Fellow of All Souls, later a royal chaplain, canon of Wells and Warden of All Souls College from 1525 to 1528 (died 1536). Both these men had close connections with Morton's household and were beneficiaries of his patronage.

Morton is the first Archbishop of Canterbury known to have owned a printed book – in the preface to the *Quintilian*, its printer Nicolaus Jenson is even credited with the invention of this new-fangled technology. This acquisition will sit well beside Lambeth Palace Library's copy of the Gutenberg Bible, the only surviving copy to have reached England in the 15th century, and the Library's 1466 Cicero, one of the earliest documented purchases of a printed book by an Englishman (bought in Bruges in 1467 by John Russell, later one of Morton's episcopal colleagues).

FOR THE LAURENCE STERNE TRUST

28. Laurence Sterne, *A Sentimental Journey*, New York, 1884. Bought from Minster Gate Bookshop, York, for £495 and presented by Friends of the National Libraries (Smaller Libraries Fund).

Patrick Wildgust, Curator, writes: Laurence Sterne (1713–1768) was the son of a soldier in the army and was born in Clonmel, Co. Tipperary. He went to Jesus College, Cambridge, and later took orders eventually to become Perpetual Curate of Coxwold, near York. In the house where he lived, now known as Shandy Hall, he wrote most of *The Life and Opinions of Tristram Shandy, Gentleman*, which gained him celebrity.

In 1768 he published the first two volumes of *A Sentimental Journey through France and Italy* promising his subscribers that the remaining two volumes would be published 'early the next Winter'. Sterne died a month later leaving the story incomplete.



Artists quickly responded to Laurence Sterne – both the man himself and his works. From the magnificent portrait by Sir Joshua Reynolds, (painted in 1760) that graces the 18th-century collection in London’s National Portrait Gallery, to the most recently illustrated edition of *A Sentimental Journey* by the political cartoonist, Martin Rowson (published in 2018) we can trace the history of a book that has never been out of print since the date of publication.

Virginia Woolf states in her introduction to the World’s Classics edition (OUP 1928) that *‘no realist could be more brilliantly successful in rendering the impression of the moment. [The book] is a succession of portraits... a succession of scenes. And though the flight of this erratic mind is zigzag, like a dragonfly’s, one cannot deny that this dragonfly has some method in his flight, and chooses the flowers not haphazard but for their exquisite harmonies or for their brilliant discords.’*

The first exhibited painting taken from ASJ, *The Monk* by S. Rickards, was shown at the Society of Artists in 1771. Subjects such as the Monk, the Old Man and the Ass, the Captive and, above all, Maria, became commonplace and enterprising publishers saw rich commercial opportunities.

The original watercolour drawing by Leloir on the half-title (each one unique to every copy in this limited edition) does not seem to make a direct reference to the narrative of the text and so Leloir seems to be creating new, unique scenes in addition to the illustrations throughout the text. The Laurence Sterne Trust has seen other editions with these illustrations to the half-title but none have been previously held in the collection before this edition was acquired with the help of Friends of National Libraries.

Illustrated editions by Gwen Raverat, Vera Willoughby, Brian Robb, Nigel Lambourne, Norah McGuinness, T H Robinson are represented in the collection at Shandy Hall. The Laurence Sterne Trust is delighted to have this most handsome edition of *A Sentimental Journey* join the collection on the 250th anniversary of its publication.

FOR LONDON METROPOLITAN ARCHIVES

29. Stereoscopic daguerreotype of a City of London riverfront scene, 1851, attributed to Louis Jules Duboscq (1817-1886). Bought from Bernard Quaritch for £30,000 with the aid of a grant of £10,000 from the Friends of the National Libraries.

Mrs Philippa Smith, Head of Collections, writes: London Metropolitan Archives is grateful to have received the support of the Friends of the National Libraries to purchase a rare stereoscopic daguerreotype of a City of London riverfront scene, 1851, attributed to Louis Jules Duboscq (1817-1886), the pioneering French photographer. Owing to its early date, content, format and overall rarity, the Duboscq stereoscopic daguerreotype notably enhances the photographic archive within London Metropolitan Archives' History of London Collection, safeguarding and providing public access to an important piece of London history.

The daguerreotype is one of London Metropolitan Archives' earliest photographs of a City of London scene and the only known stereoscopic daguerreotype of a City of London street scene. London Metropolitan Archives has scarcely a handful of photographs taken before 1860 and none that show the riverfront in the City pre-1860. The photograph is likely to have been taken from the site of Albion Mills, looking across the river towards the City with St Paul's prominently rising above the warehouses and wharves on the riverside. This particular view is not well represented at this date by known prints and drawings and none approach the level of detail in the Duboscq stereoscopic daguerreotype. The daguerreotype provides an excellent topographical record bringing together industry, river transport and major City buildings, showing a stretch of wharves specialising in metals, including the Carron Iron Company which had one of the biggest warehouses in the City, shortly before this aspect of City activity started to disappear in favour of offices. The content is made vivid and engaging with river traffic and human activity captured with outstanding clarity and crispness of detail, enhanced by additional perspective and depth when viewed as a stereoscopic image. Some pre-1860 photographs of the Thames riverfront looking towards St Paul's exist in other public collections, but none rival the content, detail and clarity of this image, or bring the scene to life in the same way.

The stereoscopic daguerreotype is composed of two exposures made sequentially rather than simultaneously. The presentation style is typical of Duboscq, and his initials appear on the verso. Viewing the stereoscopic daguerreotype as intended is possible using an adapted stereographic photograph viewer. However, owing to the fragile and rare nature of the item, primary public access will be via a digital image of the daguerreotype made available online through Collage – the London Picture Archive and on the London Metropolitan Archives Collections Catalogue digital image player, using software to replicate the stereoscopic effect. We are also looking forward to displaying the daguerreotype to the public, under secure and strictly controlled conditions for limited periods, in the City of London Heritage Gallery at Guildhall Art Gallery, which showcases the City's treasures held in trust for the nation.



The stereoscopic daguerreotype, dating to 1851.
Courtesy of London Metropolitan Archives.

FOR THE NATIONAL LIBRARY OF SCOTLAND

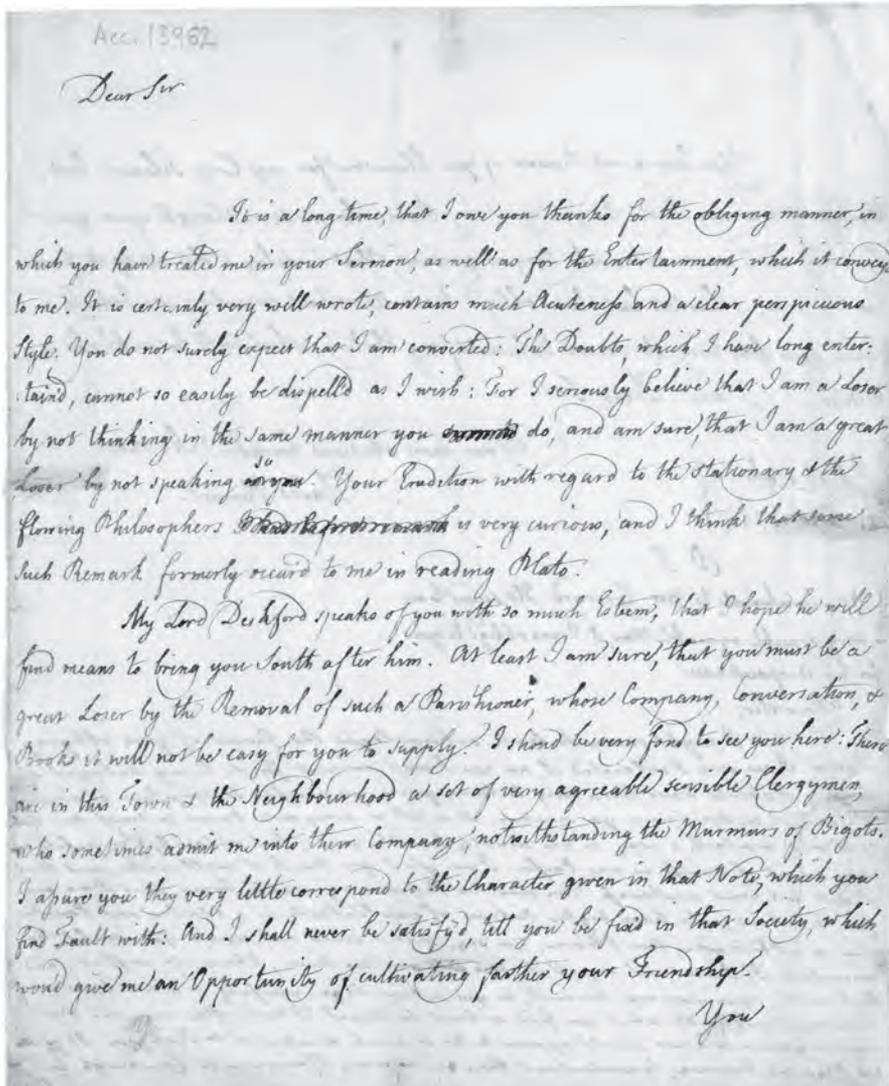
30. David Hume autograph letter signed, to Rev. R. Traill, 1755. Bought at Sotheby's, London (9 July 2018, lot 307) for £41,600 with the aid of a grant of £4,000 Friends of the National Libraries.

Dr Ralph McLean, Manuscripts Curator (Long 18th-Century Collections), writes: The unpublished letter, written in 1755, and the only known correspondence with Traill, concerns Hume's recent reading of a sermon by Traill where he confronts Hume's disparaging remarks about the Scottish clergy. Hume had previously criticised them in his 1748 essay 'Of National Characters' where he remarked that their need to 'feign more devotion than they are... possessed of' led them to 'promote the spirit of superstition, by a continued grimace and hypocrisy'. Traill responded with his published sermon *The Qualifications and Decorum of a Teacher of Christianity Considered* (1755).

Written in Hume's engaging manner he warmly praises Traill's sermon but notes that it would do little to convert him to Christianity. Hume writes that he is also keen to meet Traill should he come to Edinburgh, and that he should meet his friends in the Church of Scotland with whom he also enjoys good relations, commenting that they are 'a set of very agreeable sensible Clergymen, who sometimes admit me into their Company, notwithstanding the Murmors of Bigots'. This group formed the Moderate Literati of Edinburgh and included such Enlightenment luminaries as William Robertson and Hugh Blair who, in addition to their religious duties, both taught at the University of Edinburgh. Traill, who would himself go on to hold the Chair of Divinity at the University of Glasgow, has drafted his equally friendly reply to Hume at the end of the letter. In his response Traill writes that 'there are few I believe, who have higher notions of your Talents as a Writer and Penetration as a Philosopher, than I have'.

Written at the time when hardliners in the Church of Scotland had charged Hume with heresy for his works on religion, the letter demonstrates his convivial demeanour and his commitment to the Enlightenment ideals of a free and cordial exchange of ideas.

The letter is an excellent addition to the National Library of Scotland's Hume collection which is already the largest and most extensive in the world, and which attracts Hume scholars from all over the globe. The purchase of this letter ensures that an important part of Scottish Enlightenment history is preserved for the nation, and that it is publically accessible for those who would like to view and consult it.



Hume's letter to Rev. R. Traill, 1755.
Courtesy of National Library of Scotland.

FOR THE NATIONAL LIBRARY OF WALES

31. Papers, [1903]-[1922], of Jack Haines relating to his friend, the writer and poet Edward Thomas. Purchased at Bonhams on 20 June 2018 for £70,481 with the aid of a grant of £20,000 from the Friends of the National Libraries (Philip Larkin Fund).

Rhian James, Head of Archives and Manuscripts, writes: The National Library of Wales is grateful to have received generous support from the Friends of the National Libraries to purchase a small, yet important group of literary papers relating to the poet, writer and soldier Edward Thomas (1878-1917).

Edward Thomas was born in Lambeth to Welsh parents in 1878 and is considered to be one of the great poets of the age. He was a well-established writer and critic when, in early December 1914 and with the encouragement of the American poet and his friend, Robert Frost, he made his first concerted attempt at writing poetry. The 144 poems ascribed to him were nearly all written in the two years that followed. He enlisted in the war effort in 1915 and was sadly killed in April 1917 during the first hour of the battle of Arras in northern France.

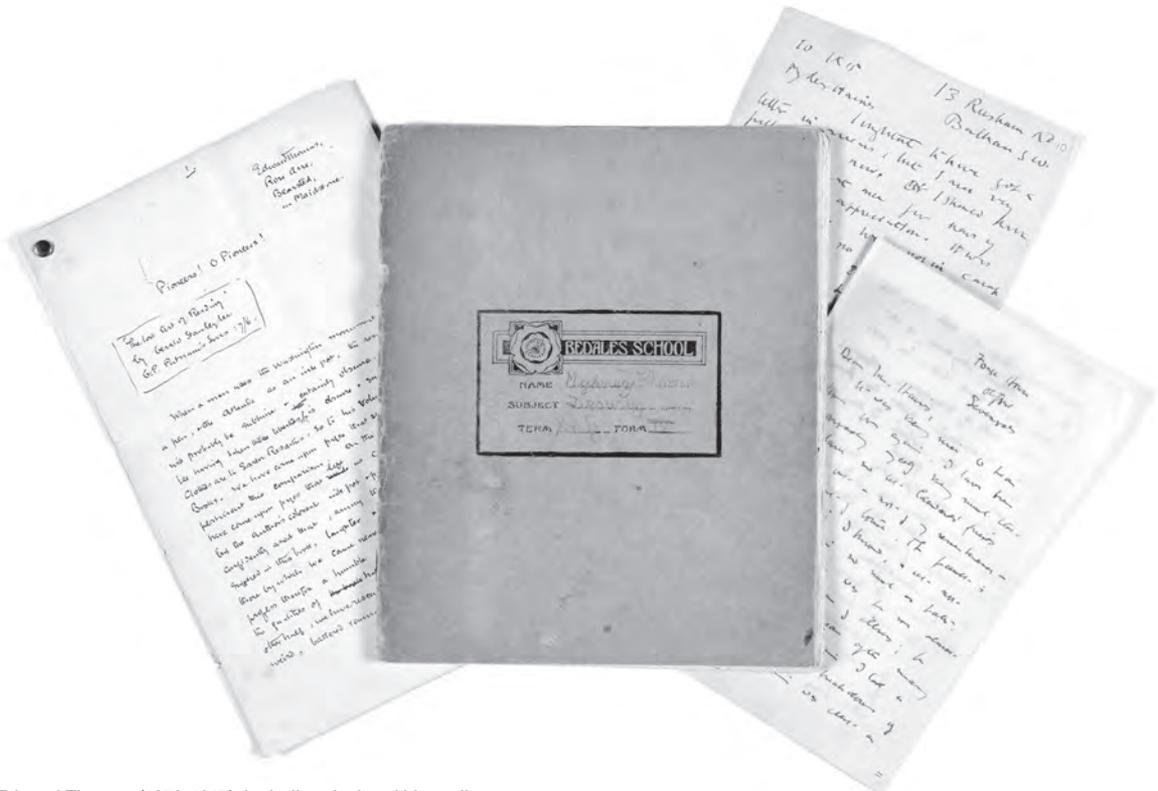
The items acquired were all once in the possession of Thomas's friend, the Gloucester lawyer and bibliophile Jack Haines (1875-1960). The most significant and interesting item is a school exercise book once used by Myfanwy, Thomas's daughter, which was reused by him to write his poetry. Although only eight leaves remain in the book, they contain multiple drafts, in his own hand, of two of his very earliest poems, 'The Mountain Chapel' and 'Birds' Nests'. They are dated 17 and 18 December respectively, only a few weeks after Thomas began writing poetry in earnest. No autograph copies or drafts were previously known to exist so the manuscript adds significantly to our understanding of his development as a poet. The manuscript also includes a draft of a slightly later poem, 'House and Man', which itself has the distinction of being among his very first to be published, in the journal *Root and Branch* in 1915.

The papers also include two letters from Thomas to Haines and one from Thomas's widow, Helen – the latter containing a frank description of the relationship between her, Edward and Robert Frost – as well as an apparently

unpublished holograph book review of Gerald Stanley Lee's *The Lost Art of Reading* (1902), dating from 1903, entitled 'Pioneers! O Pioneers', and several typescript copies of his poems.

Since our acquisition of the manuscripts, they have received conservation treatment and have been catalogued (reference numbers NLW MSS 24122-24123) and are available to access in the reading rooms. They are in the process of being digitised and will be made freely available to view through the National Library's website during 2019. The Library will also be providing facsimiles of some of the items to the Edward Thomas Fellowship.

These manuscripts are a valuable addition to the National Library's already significant collection of manuscripts and papers of Edward Thomas, which include manuscript drafts of many of his poems, correspondence with his wife, and his diaries, among them his 1917 war diary.



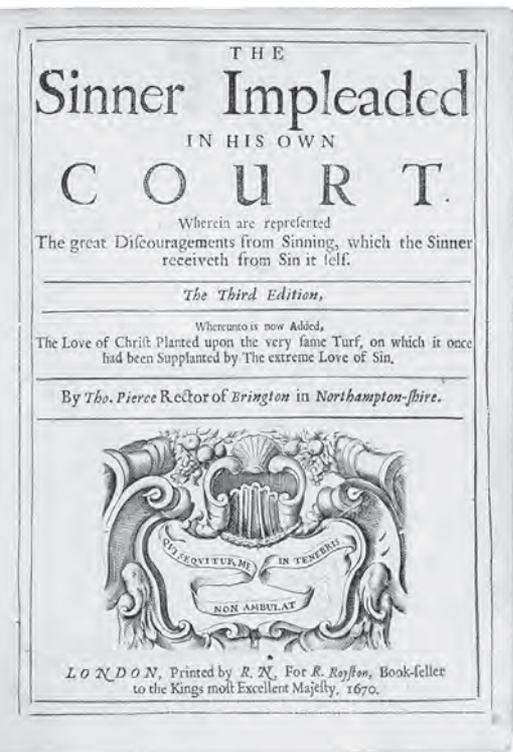
Edward Thomas (1878-1917), including drafts of his earliest poems, 'The Mountain Chapel' and 'Birds' Nests' (NLW MSS 24122-24123). Courtesy of National Library of Wales.

FOR THE NATIONAL TRUST, GUNBY HALL

32. Thomas Pierce *The sinner impleaded in his own court. Wherein are represented the great discouragements from sinning, which the sinner receiveth from sin it self* (London: printed by R.N. for R. Royston, 1670). Bought from Maggs Bros. for £2,250, with the aid of a grant of £1,517 from the Friends of the National Libraries (B.H. Breslauer Foundation Fund).

Tim Pye, Libraries Curator, writes: The National Trust is very grateful to the Friends of the National Libraries for a grant that enabled us to repatriate this volume back to the shelves of Gunby Hall, Lincolnshire. Thomas Pierce's *The sinner impleaded*, the first edition of which appeared in 1656, is a key text for outlining Pierce's objection to Calvinist doctrine and his staunch support of episcopacy. Pierce's various publications placed him at the centre of the religious controversy of the day but the present work is his most enduring effort, having gone through four editions by 1679.

This particular copy bears the ownership marks (an early Langton stencil and a later Massingberd signature) of Peregrine Langton (d. 1856), the son of Samuel Johnson's great friend, Bennet Langton. In 1804 Peregrine married Elizabeth Massingberd, inheritor of Gunby House; in the process he took on his wife's family name and began adding books to the Gunby library. Already a fine squire's library chiefly built up and organised by Elizabeth's father, Henry, it was expanded by Peregrine largely by the addition of some of his father's books.



The sinner impleaded in his own court by Thomas Pierce. 1670. Courtesy of the National Trust.

Peregrine's personal books are not found in a large number at Gunby so the Pierce volume will allow us to broaden our understanding of how his collection was formed, and the scope of his interests. For example, the contemporary and handsome binding (to say nothing of the subject matter of the text) is unlike any other found on the Langton books at Gunby. Further research is needed but the initial suggestion is that the book is a Langton family heirloom, acquired by one of Peregrine's Lincolnshire forebears who may have known Pierce in his capacity as a prebendary in the Diocese of Lincoln.

The year 2019 will see a greater focus on the library at Gunby, with funds having been allocated to complete the cataloguing of the book collection. The Pierce volume is, therefore, a timely addition to one of the National Trust's finest libraries.



The contemporary binding and ownership marks of Peregrine Langton.
Courtesy of the National Trust.

FOR MANUSCRIPTS AND SPECIAL COLLECTIONS THE UNIVERSITY OF NOTTINGHAM

33. Ada Clarke Collection, 1875-1997. Bought for £519,453 with the aid of a grant of £10,000 from the Friends of the National Libraries.



Mr Mark Dorrington, Keeper of Manuscripts and Special Collections, writes: Ada Clarke was the younger sister of D.H. Lawrence (1885–1930), the Nottinghamshire writer who was also a student of the University College of Nottingham, the predecessor of the University of Nottingham.

The collection was the last major cache of D.H. Lawrence papers still in private ownership. It comprises over 600 items and includes two of Lawrence's University College of Nottingham notebooks; autographed manuscripts of poems, short stories and essays; corrected proofs of his writing; first editions of his works; personal correspondence from Lawrence; a diary entry; and artefacts such as his own paintings and artist's palette, sandals

and a poncho. The collection had been transferred in batches and loaned by the family to the University since 1992, and the University was given the opportunity to purchase in 2016. With the generous support of the National Heritage Memorial Fund, the Foyle Foundation, the Friends of the National Libraries, the Aurelius Trust, the Duke of Portland's Trust and the Thriplow Trust, the University's fundraising campaign was successful. The collection now forms part of our D.H. Lawrence Collection, which was designated in 2008 by the former Museums, Libraries and Archives Council as being of national and international importance.

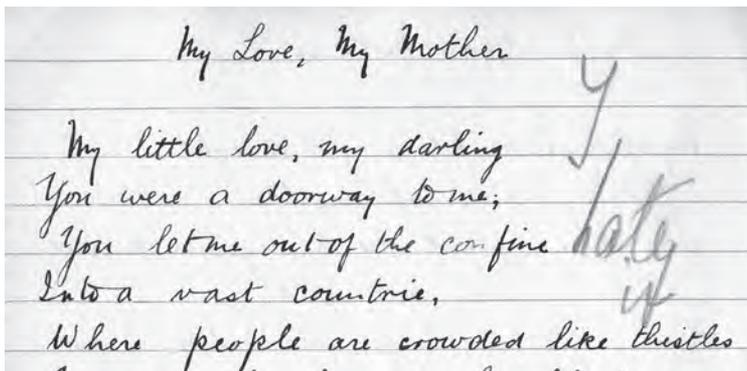
The importance of the Clarke Collection for D.H. Lawrence studies cannot be overstated. Ada Clarke was Lawrence's closest sibling, so a wide range of invaluable, unique and irreplaceable items were passed to her by Lawrence and other family members. Anybody studying D.H. Lawrence's early life and writing, and his links to the Nottinghamshire region, simply has to refer to these items.

The correspondence totals approximately 340 letters and postcards, including 178 letters from Lawrence to Ada Clarke, 39 to Gertie Cooper (a close friend of his youth with whom he kept in contact to the end of her life), 13 to Jack Clarke (Ada's eldest son: Lawrence's dearly-loved nephew), and other letters to family members and close childhood friends. It also includes extremely rare letters sent between Lawrence's family members which offer a unique insight into family dynamics in the Lawrence household during the author's childhood and youth. In addition, there are important letters written to Ada Clarke after Lawrence's death and concerning his life and estate.

The two University College Nottingham notebooks reinforce Lawrence's connection with the University. One of the notebooks begins with Lawrence's notes on lectures in Botany and then it is turned around and used from the back for early drafts of 87 poems. The other book contains drafts of 84 poems.

The collection also includes manuscripts of his short stories 'The White Stocking', 'Legend-Ruby Glass', 'Ballad of Another Ophelia' and 'The Fly in the Ointment', a typescript of 'Rex' as well as other essays.

We are extremely grateful to the Friends of the National Libraries for supporting this important purchase.



Left: Photograph of Ada Clarke with her brother D.H. Lawrence, 1926 (La/Phot/1/20).
 Right: Opening lines of a poem from D.H. Lawrence's University College, Nottingham notebook, 1911 (La/L/9/62).
 Courtesy of Manuscripts and Special Collections, University of Nottingham.

34. Letters to Frieda Lawrence and Philip Morrell concerning D.H. Lawrence's literary estate following his death, 1931. Bought from Paul Rassam for £3,500 with the aid of a grant of £2,500 from the Friends of the National Libraries.

Mr Mark Dorrington, Keeper of Manuscripts and Special Collections, writes:

The University of Nottingham is extremely grateful to FNL for supporting the purchase of this small archive relating to the literary estate of D.H. Lawrence (1885-1930). The acquisition now forms part of our D.H. Lawrence Collection, which was designated in 2008 by the former Museums, Libraries and Archives Council as being of national and international importance.

Lawrence scholars had long known about the dispute between Lawrence's widow Frieda and his siblings over his literary estate and copyright. However, it is not thought that they have previously had access to these papers and so this purchase provides a significant addition to the Collection. It adds to our knowledge of the fraught relationship between Frieda and Lawrence's siblings and the dispute over the rightful ownership of his manuscripts and the payment of royalties.

Following Lawrence's death intestate in March 1930, the family sought the help of Ottoline Morrell's husband Philip Morrell. These letters had been found by Paul Rassam amongst a group of Ottoline Morrell papers that he had previously purchased at auction.

The collection comprises 21 letters (La/Mc/2/7). It includes letters to Lawrence's widow Frieda from Ada Clarke (whose papers we also acquired this year with support from FNL) and her husband Eddie; from his brother George Lawrence; from S.S. Koteliensky; and from his literary agent Laurence Pollinger (Curtis Brown) and Heinemann Publishers. There are also letters to Philip Morrell from Ada Clarke, George Lawrence and the solicitor C.D. Medley (Field Roscoe & Co.). In addition there is a telegram from Laurence Pollinger to Frieda Lawrence.

In one annotation Frieda states 'It all seems like a dirty pool, with tadpoles wriggling for a little money!' We look forward to Lawrence scholars bringing greater clarity to this dirty pool.

Indications de servi

Frieda Lawrence
lettres de aspres
à M^{me} France

LE PORT EST GRATUIT. Le facteur doit délivrer un récépissé à souche lorsqu'il est chargé de recouvrer une taxe

LE SCHIRER

MACHINE	NUMERO	NOM DE LA LETTE
<i>London</i>	<i>1161</i>	<i>27</i>

Lo Mc 2/9/5

Am terrible distressed your letter
February fourteenth stop all manuscripts
in my possession would be handed
you immediately if you would
permit me stop statements all
royalties received since Lawrence's
death sent ~~to~~ Robinson as received
from publishers ~~for~~ writing = Tollinger

copies of the
or any body
worry about
worry about
if the worst came
possible - you
Paddy & myself at
of you. I'm going
like you death
less this year - I put
it.
is very sorrowfully
with me. Some of the
mentions a word - they
words of Auntie Grotel
received the cardigan
ant. I'm very glad for
same she is in Venice.
What about Madam Lily?
Should be gramophone
you

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London 11th February,
W.C.2.

(2)

Mrs. Lawrence,
Les Aspres,
Venice (A.M.),
France.

Dear Mrs. Lawrence,
Thank you for you
ing the letter
I have
regard to the
been deposited
personally,
Clark. Mr.
to Messrs.
ions into
the manu
al with

Two per cent of course I agree with
we must act together
ers along, but
understand what
ld like me to
a letter from
sh be informed
e appointed
tch over your
t he & they had
consultation
me about

TORESTIN,
BROADWAY,
RIPLEY,
Derby.

Lo Mc 2/9/5
TEL 64 RIPLEY

Feb 16/31

Dear Mr. Monnet.

My sister-in-law

as I have seen him
what he has to say.

My Dear Frieda you
me not writing before
been suffering from
cold & I have had
head I could not
Of course I agree with
we must act together
ers along, but
understand what
ld like me to
a letter from
sh be informed
e appointed
tch over your
t he & they had
consultation
me about

FOR PEMBROKE COLLEGE, CAMBRIDGE

35. Ted Hughes *Animal Poems*, presentation copy inscribed by the author to his son. Bought at Bonhams 21 March 2018 (lot 372) for £7,500 with the aid of a grant of £4,375 from Friends of the National Libraries (B.H. Breslauer Foundation Fund).

Dr Mark Wormald, Fellow in English, writes: Frieda Hughes's sale in March of the personal and literary effects of her parents Ted Hughes and Sylvia Plath contained many treasures. One item of unique bibliographic, literary as well as personal significance was a copy of Hughes's *Animal Poems*, published in an edition of up to 100 copies in August 1967 by Richard Gilbertson of Crediton. A generous grant from FNL helped Hughes's alma mater Pembroke College, Cambridge acquire it for their growing collection of the poet's books and manuscripts.

Ann Skea has claimed that Hughes's interest in fine press editions started in collaboration with his sister Olwyn, under the imprint of her Rainbow Press. These editions appeared from 1971. But *Animal Poems* was published four years earlier, the year of his third full-length collection, *Wodwo*.

Animal Poems rivals any later Rainbow. This copy is beautiful: one of six bound in full dark green levant morocco gilt. Its title represents Hughes's own first acknowledgement of what is now a commonplace: that he is one of the 20th-century's greatest poets of wild nature. These fourteen poems don't just include the best of his early work: 'Hawk Roosting', 'Jaguar', 'Pike', 'An Otter', 'Skylarks'. They look forward too: a footnote to 'Lineage' indicates that this is the first time this poem has been printed. It begets *Crow* (1970).

An endnote reveals another novelty. These first six copies were bound with blank paper interleaved with every printed folio, for Hughes to write out fair copy manuscripts of opposite the printed text; others were to contain three manuscripts; others still a single manuscript, including poems not printed here, such as 'The Thought Fox' [sic].

Hughes signed and dated this copy in September 1971, but retained it until 1980, when it became a Christmas present for his son and fishing companion Nicholas. It is the most intimate testimony to the passions they shared. As well as manuscript copies of its opening two printed poems, 'An Otter' and 'Pike', both from *Lupercal* (1960), it contains seven more fishing poems, none yet published.

Nicholas himself printed the first to appear, 'Caddis', for his own Morrighu Press in April 1981. 'The Muskellunge', about the North American cousin of the pike, appeared in *Under The North Star* (1982). 'Live Skull', another pike poem was published as 'The Reservoir' in 1986. 'Trenchford', about failing to catch pike on a Dartmoor reservoir, remains unpublished; 'A Trout?', appeared in 1995.

Finally, there are two poems included in *River* in 1983, with Nicholas its dedicatee. 'Catadrome', another Morrighu poem, turns on the eel. But the highlight is the earliest known fair copy of one of Hughes' most celebrated poems, 'That Morning', here dated and placed 'July 1980, Alaska', with a notable manuscript variant to the text later published. Seamus Heaney read 'That Morning' at the service to unveil the plaque in honour of his friend (containing lines from its final stanza) at Poets' Corner in December 2011. But ten years earlier, in 2001, it was chosen for Pembroke College Library's stained glass windows devoted to Hughes. To read these poems in manuscript under those windows is to feel their 'creatures of light' still moving.



Pembroke Library's stained glass windows devoted to Hughes, with the manuscript of 'That Morning' from which the text in the windows is drawn. Courtesy of Pembroke College.

**FOR PETERSFIELD MUSEUM
(THE EDWARD THOMAS STUDY CENTRE)**

36. A letter written on 8 February 1915 by the American poet Robert Frost to Gloucester solicitor J W Haines, a mutual friend of both Robert Frost and Edward Thomas. Bought at Bonhams on 20 June 2018 (lot 260) for £1,690 and presented by Friends of the National Libraries.

Mr Jeremy Mitchell, Chair of the Edward Thomas Fellowship, writes: Since 2017 an extensive and important collection of over 2,000 books and other items, including some letters, by and about the early 20th-century literary reviewer, writer and poet Edward Thomas, has been held at Petersfield Museum in Hampshire, on loan from the Edward Thomas Fellowship.

Edward Thomas (1878 – 1917), was a pre-eminent book and poetry reviewer before the First World War. This was the reason behind the visit of a young American poet, Robert Frost, to London in 1913 when he was seeking a review of his first book of poetry, 'North of Boston'.

Thomas, who was known for his honesty when reviewing poetry, wrote not only one but three favourable reviews of Frost's poetry and on the two men meeting they struck up a friendship that lasted long beyond Thomas' death in action at the First Battle of Arras in 1917.

From their first encounter in 1913, there are many recorded instances of Frost and Thomas meeting both in London and, in the summer of 1914, in Gloucester where Frost and his family were renting a property near Dymock, a village that at the time had attracted a small gathering of poets – who became known as the Dymock Poets.

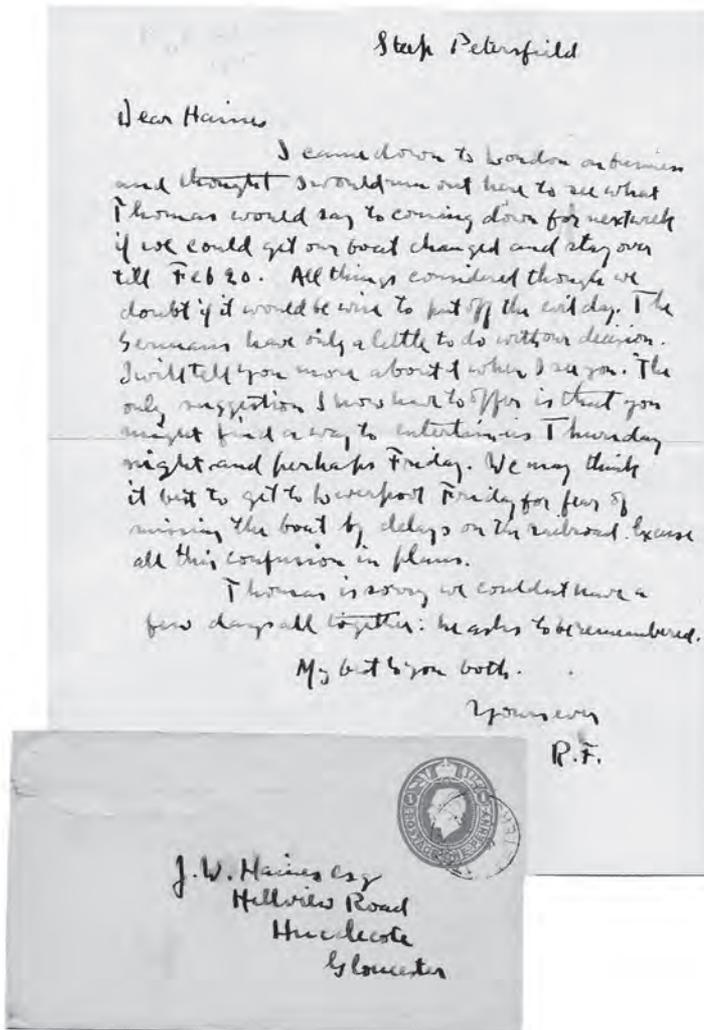
Since 1906 Thomas, together with his wife and three children, had been living in the small village of Steep, on the outskirts of Petersfield. Petersfield then and now enjoys a regular and direct train service to London.

It was whilst in Steep that Thomas started writing his poetry in December 1914, before enlisting in 1915. The family followed him to Loughton in Essex towards the end of 1916 before he embarked for France in January 1917.

Until now we have not been able to prove that Frost and Thomas met in Steep. Whilst it has been reported that Frost had visited Thomas in Steep, this letter from Frost to Haines (their mutual friend) written on 8 February 1915 addressed "Steep Petersfield" confirms this once and for all. It is for this reason that it is important in the wider context for the collection in the Edward Thomas Study Centre at Petersfield Museum.

This collection, which was put together by the late book-collector Tim Wilton-Steer, gifted to the Edward Thomas Fellowship by his family and is now on long-term loan to the Museum.

The opportunity to add this letter, with its local significance, through the generosity of the Friends of the National Library, is a significant step forward for the Museum and the Edward Thomas Fellowship as both seek to further establish the Study Centre as an important resource for Thomas scholars and the wider public.



FOR THE ROYAL BOTANIC GARDEN, EDINBURGH

37. Tracts Coal & Nursery, 1765-1784. Bought from Ravelston Books for £25,000 with the aid of a grant of £15,000 from the Friends of the National Libraries.

Lorna Mitchell, Head of Library and Publications, writes: The Royal Botanic Garden Edinburgh (RBGE) Library is grateful to have received the support of FNL to purchase “Tracts Coal & Nursery” a collection of papers and 18th century nursery catalogues.

The volume includes a collection of catalogues from plant nurseries in Scotland issued between 1765 and 1784 bound with two pamphlets from 1777 and 1784 on the qualities of coal tar and a copy of the 1765 *Act for encouraging the Cultivation, and for the better Preservation of Trees, Roots, Plants, and Shrubs*. Of the 16 nursery catalogues in the volume, 12 were not previously available in libraries in either Scotland or the rest of the UK and three were variations on copies in the existing RBGE collection.

Often containing beautiful illustrations, nursery catalogues are important sources of information on when and where specific plants and/or varieties of plants became generally available. As such they are increasingly of value to researchers from a range of disciplines, e.g. garden history, garden design, landscape architecture, art and horticulture. In addition, in many cases, the Scottish nurseries would be obtaining new species of plants from the RBGE and vice versa and the published nursery catalogues are therefore an important supplement to our own historical plant records.

In the mid- to late-18th century Scottish gardeners held many of the top gardening posts both in Britain and overseas and many of them would have maintained contact with their local plant nurseries throughout their careers. As a result, Scottish nursery catalogues from this period are particularly significant sources of information regarding the use of new species and varieties of plants. Unfortunately, because of their inherently ephemeral nature, copies of catalogues from this period are also relatively rare; of the 147 Scottish catalogues in the RBGE collection prior to this acquisition only five were from the 18th century.

The volume was previously in the Library of Fettercairn House, the ancestral home of the Forbes family and has the signature “Belsches” on the front pastedown. In 1797 Williamina Belsches (1776-1810), the only daughter of Sir John Belsches Wishart and Lady Jane Belsches, married William Forbes.

The volume will be fully catalogued and information about it will be shared via the RBGE’s “Botanic Stories” blog.



Above: Tracts Coal & Nursery, 1765-1784.

Inset: title page detail, Thomas Leslie & Company Catalogue, Dundee, 18th century.
Courtesy of Royal Botanic Garden Edinburgh.

FOR THE ROYAL SCOTTISH ACADEMY

38. John Lizars, *A System of Anatomical Plates of the Human Body, accompanied with descriptions and physiological, pathological, and surgical observations* (printed and published in Edinburgh by William Home Lizars, c.1832). Bought from Larry Hutchison for £1,500 with the aid of a grant of £1,000 from the Friends of the National Libraries.

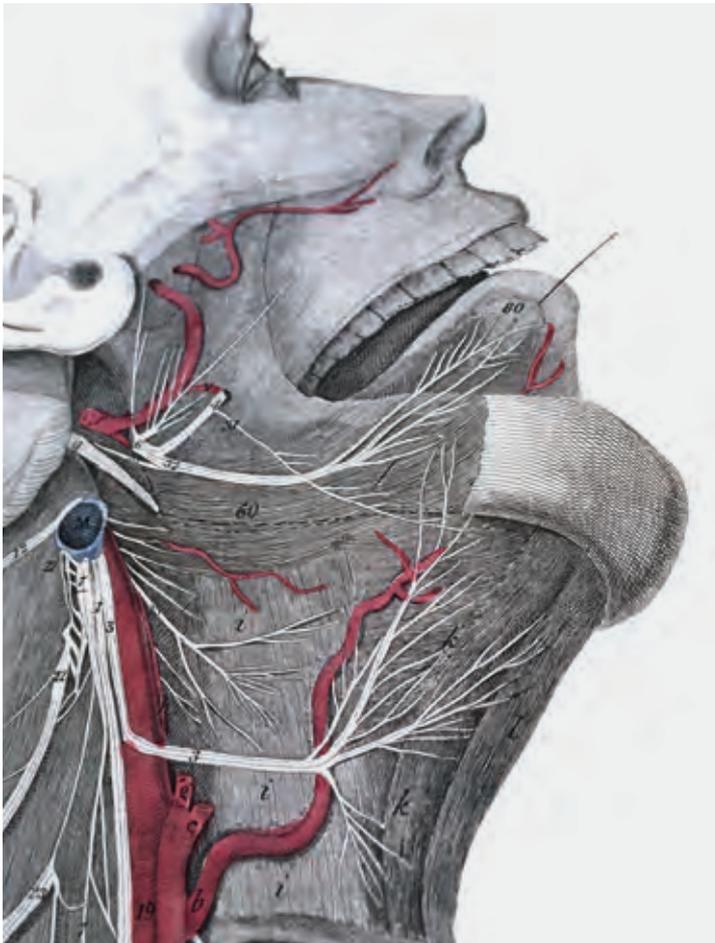
Sandy Wood, RSA Collections Curator, writes: The Royal Scottish Academy of Art & Architecture (RSA) has acquired this rare and significant Scottish anatomical volume with the support of the Friends of the National Libraries. Although other copies of the work are available, this version contains two additional plates not included in the first issue. The volume is in fantastic condition, with only minor leaching to the text blocks, while the plates remain immaculate. Evidence of handling adds to the romance of the work's use as an active anatomical aid.

John Lizars was born in Edinburgh and studied medicine, he was appointed professor of surgery at the Royal College of Surgeons, where his students included Charles Darwin. He was revered as a surgeon and professor and it is this publication for which he is best remembered. This issue presents the text and plates combined in one volume, it having originally been issued in 12 folio parts. The plates mostly derive from original dissections and were engraved by John Lizars' brother, William Home Lizars HRSA. Most famous for his work on John James Audubon's *Birds of America*, until this acquisition W. H. Lizars was unrepresented in the RSA's holdings for any of his significant printmaking.

The beautifully engraved plates are hand-coloured, giving the volume an artistic value equal to that of its value surgically and anatomically. In keeping with the RSA's cross-disciplinary art focused library, it resonates strongly with the historical and contemporary identity of the RSA as an institution.

The history of the RSA includes the establishing of a life school in 1837 and as such anatomy has a core presence in the institution. The collections contain many drawings by students that would have been aided by anatomical volumes such as this one by Lizars, and the capture of this volume adds an important Scottish context to other magnificent works in the library, including a first edition copy of Andrea Vesalius' *De Humani Corporis Fabrica. Libri Septem*. (Basle, 1543),

Bernard Siegfried Albinus' *Tabulae Sceleti et Musculorum Corporus Humani* (London, 1749,) and Albrecht Durer's *Alberti Durer clarissimi pictoris et geometrae de symetria partium in rectis formis humanorum corporum...*(1534). The RSA's collections and library operate in harmony with the practice of its member artists and through a diverse exhibition programme. In 2017/18 anatomy figured centrally in the major exhibition *Ages of Wonder: Scotland's Art 1540 to Now*, where contemporary practitioners, such as renowned anatomical artist George Donald, taught students from life models in a gallery including anatomical volumes such as the Lizars. Although this acquisition has come too late for this project, it will be displayed at the RSA in 2019 and will join the touring exhibition *Ages of Wonder: The Royal Scottish Academy Life School*, due to hit the road again in 2020.



Left: Plate XV (detail), Blood vessels and nerves of the head and neck.

Right: Plate LXV, The Brain.

Courtesy of Royal Scottish Academy.

THE RUSKIN – LIBRARY MUSEUM AND RESEARCH CENTRE LANCASTER UNIVERSITY

39. The Whitehouse Ruskin Collections. Bought for £8m from the Education Trust Ltd, with the aid of a grant of £35,000 from Friends of the National Libraries (B.H. Breslauer Foundation Fund). FNL also worked with the Ruskin Library and secured £25,000 from the Aldama Foundation and £256,000 from the Garfield Weston Foundation, both grants becoming unconditional in 2019. The total contributed by or through FNL was £316,000; the external grants of £281,000 will be accounted for in 2019.

Professor Sandra Kemp, Director, writes: Lancaster University is indebted to the Friends of the National Libraries not only for their major grant but also for their crucial collaboration in securing grants from the Aldama Foundation and the Garfield Weston Foundation, the latter grant enabling us to meet the fundraising target just days before the final deadline.

The Whitehouse Ruskin Collection is an unparalleled gathering of materials relating to John Ruskin (1819–1900), the great Victorian polymath, and his wide circle of friends. A public and visionary intellectual, Ruskin ‘had ideas about what buildings should look like, what Christianity should be, what paintings were valuable and not, what responsibility the state had to its citizens and what responsibilities citizens had to the state. He wrote about myths and about science, about the duties of the sexes, the limits of capitalism, the pleasures of dancing, the meaning of the Alps, the sorrowful testimony of Venice. He tried to transform the heart of Great Britain’ *Victorian Lives and Letters*.

Formed by the educationalist and Liberal MP John Howard Whitehouse (1873–1955), the Collection contains thousands of manuscripts, letters, books, artworks, photographs and daguerreotypes. There are 29 volumes of Ruskin’s diaries (1835–1888) of which only a selected edition has been published. Some 7,400 letters include correspondence with family and friends and with many leading political and cultural figures of the Victorian age.



Botanical study of the milk thistle (*Silybum marianum*) by John Ruskin, 1870.
 Courtesy of The Ruskin – Library, Museum and Research Centre.

Ruskin was an avid collector of rare books and the Whitehouse Collection includes some 350 books from his library. As well as being the leading Victorian art critic, Ruskin was a brilliantly skilled and prolific artist driven by an intense and passionate desire to draw. Obsessively interested in many aspects of the world around him, including architecture, natural history, geology and meteorology, using drawing to record his observations and to communicate them; the Collection includes 1,500 of his drawings and 500 prints. There are a large number of photographs and 125 daguerreotypes, mostly of Gothic architecture and the Alps, made under Ruskin's direction at a time when this technology was in its infancy.

Revealing the voice and the vision of the era's most influential, perceptive and ardent critic, environmentalist and social thinker, the Whitehouse Ruskin Collection enables all aspects of John Ruskin's work to be studied in depth. It documents almost an entire century of British cultural, economic, and social history and affords exceptional opportunities for research across and between a wide range of disciplines.

FOR THE RUSSELL-COTES ART GALLERY AND MUSEUM

40. Visitors' Book from the Royal Bath Hotel, Bournemouth 1889-1896, with signatures including Oscar Wilde. Bought for £12,750 at Duke's 6 September 2018 (Lot 326) with the aid of a grant of £2,275 (Smaller Libraries Fund).

Sarah Newman, Director, writes: In September 2018 the Russell-Cotes Art Gallery and Museum acquired the Visitors' Book of the Royal Bath Hotel, Bournemouth, which contains a treasure trove of signatures from the Victorian world including Oscar Wilde and his lover Lord Alfred Douglas.

Merton and Annie Russell-Cotes, who founded the Museum, bought the Bath Hotel in 1876 and developed it as the Royal Bath Hotel to be one of the finest hotels in Britain, if not Europe, at the end of the 19th century. Their luxurious hotel was filled with paintings, sculpture and souvenirs from their world travels and was regularly reviewed as 'a temple of art'. The rich and famous of the Victorian world beat a path to the hotel and the small and exclusive seaside resort of Bournemouth.

The Visitors' Book covering 1889 to 1896 reveals exactly who was staying at the hotel. An initial survey has shown that Oscar Wilde stayed twice during this time, and signed in his lover Lord Alfred Douglas and two others, commenting that they were "all charmed with the beauty and comfort of the hotel". Celebrated actor-manager Sir Henry Irving stayed regularly, once with his leading lady, Ellen Terry, with whom he was reputedly having an affair. Royalty including Prince Henry of Battenberg and the Duchess of Albany appear, as do artists such as Sir John Millais, PRA, and Sir Hubert von Herkomer, and musicians Charles Halle and Dame Nellie Melba.

The Russell-Cotes, a registered charity, raised the money to buy the Visitors' Book in just three days after one of its supporters spotted it was up for auction. The final sale price was £8,500 plus costs, a sum the museum was able to pay only thanks to generous support from a private donor and the Friends of the National Libraries supplemented by donations from volunteers and the Friends of the Russell-Cotes.

The Visitors' Book has been on display in the museum's modern wing, but it will be removed for light conservation treatment shortly before a more appropriate permanent home in the historic house is found. A group of volunteers is eager to start research to explore the stories it contains. Consideration is being given to how and where to display the Visitors' Book in the house, and associated interpretation so visitors can understand its significance and enjoy exploring its contents digitally or in facsimile.

The Visitors' Book makes a valuable addition to our collections and will unlock many stories about who was visiting the hotel and Bournemouth during this period. The extraordinary success of the Hotel is a very important part of the Russell-Cotes story, which our visitors will now be able to understand through this one object. We are looking forward to working with our volunteers to transcribe the book and research the famous names – locally and nationally – as well as open up the social history of the upper middle classes and their lifestyle. We are very grateful for the support of the Friends of the National Libraries.



The Visitors' Book, Oscar Wilde's signature is top right (c.1891).
 Left: Courtesy of The Russell-Cotes Art Gallery and Museum.
 Right: Courtesy of Duke's Fine Art Auctions.

FOR SEVEN STORIES, NEWCASTLE THE NATIONAL CENTRE FOR CHILDREN'S BOOKS

41. Archive of the writer David Almond (born 1951). Purchased from the author for £100,000, with the aid of a grant of £15,000 from the Friends of the National Libraries.

Sarah Lawrance, Collections and Exhibitions Director, writes: David Almond is one of the most celebrated British writers for children of recent decades. His first novel *Skellig* (1998) achieved the rare distinction of winning both the Whitbread Children's Book award and the prestigious Carnegie medal. He has subsequently won or been shortlisted for numerous other book awards, including The Guardian Children's Fiction Award for *A Song for Ella Gray* in 2015. In 2010 he was honoured with the Hans Christian Andersen Award, the most prestigious international prize in children's literature. The jury '*recognised the unique voice of a creator of magic realism for children. Almond captures his young readers' imagination and motivates them to read, think and be critical. His use of language is sophisticated and reaches across the ages.*'

His writing is utterly distinctive and original, powerfully addressing elemental themes of life and death, grief, loss, and hope. His books have been translated into over 30 languages, and widely adapted for stage and screen.



Pages from David Almond's manuscript notes for his first novel *Skellig* (1998)



Almond with Sarah Lawrance, consulting a notebook from the collection. Courtesy of Seven Stories: The National Centre for Children's Books.

The archive comprises papers relating to almost all of Almond's literary output. It provides extensive evidence of his working process across an extraordinary range of genres and formats, from full-length novels including *Skellig* (1998), *The Fire Eaters* (2003), *Clay* (2005), and *A Song for Ella Grey* (2014), to illustrated fiction such as *The Boy Who Swam with Piranhas* (2012), graphic novels *The Savage* (2008) and *Slog's Dad* (2010), and picture book *Kate, the Cat and the Moon* (2004). It also documents the contribution of his editors and his collaborations with leading illustrators, the reception of his work, and in many cases its subsequent adaptation of texts for stage and screen. His working papers vividly reveal a whirl of ideas and thought processes – pages crowded with notes and doodles alongside snatches of text, questions, and prompts.

There is no question that this archive belongs in the Collection of the National Centre for Children's Books, but Almond's work also has particular regional significance. David Almond's stories grow from the landscapes, language and people of the North East, the area in which he grew up and continues to live. The result is an infusion of thought-provoking, philosophical ideas and magical elements, all rooted in a realistic and detailed evocation of place. He uses real locations – Gateshead, Newcastle, Northumberland – but plays with the physical world and fictionalises it. Real places merge with imaginary places. He takes the 'ordinary' language of the North and exposes its power and its poetry. His writing shows how dramatic and mythic events can occur in everyday streets and towns. In *Heaven Eyes* and *A Song for Ella Gray* a significant amount of the action takes place in the Ouseburn Valley, where Seven Stories is located. Wings, water, angels, lightness and flight permeate Almond's work symbolising belief, hope and renewal.

Seven Stories is extremely grateful for the grant from the Friends which has been matched with funding from the Heritage Lottery Fund's *Collecting Cultures* programme to enable this important purchase. A selection of material from the archive has been on show at Seven Stories as part of 'Where Your Wings Were – Journeys with David Almond'; the exhibition continues at Seven Stories until May 2019 and will then tour. The archive's considerable research potential is also of great interest to colleagues at Newcastle University, and is expected to be the focus of active enquiry for many years to come.

FOR SHROPSHIRE ARCHIVES

42. Volume 1 of 'Sketches of Shropshire' by David Parkes (1763-1833).

Bought through a private sale for £7,000, with the aid of a grant of £1,500 from the Friends of the National Libraries.

Ms Mary McKenzie, Museums and Archives Manager, writes: In 2007 Shropshire Archives acquired, with support from the V&A Purchase Grant Fund and the Friends of the National Libraries, as well as local fundraising, volume two of David Parkes' Sketches in Shropshire, which covered places alphabetically from Ludlow to Wem.

In 2018 Shropshire Archives had the opportunity to purchase privately volume one of this work, which includes over 160 original pencil, ink, and watercolour wash sketches of locations across the county listed from A-L. This was a fantastic opportunity to complete the acquisition of this important work by David Parkes, and something which the service had never expected to happen.

The drawings date from around 1800 to 1830, as do the ones from the second volume. Parkes' activities reflect the growing antiquarian interest at that time. The drawings include views of parish churches, but also other significant houses and buildings including, Acton Burnell Castle, Attingham Park, Haughmond Abbey, Hadnall Hall, Hodnet Hall, Lilleshall Abbey and Longner Hall. The majority of the works are in pencil with a good clarity of line, though the few watercolours also show Parkes' talent in this area.

David Parkes (1763-1833) was a prolific artist and antiquary. He was born in Halesowen of 'an old family in reduced circumstances' according to the *Dictionary of National Biography*. Following his education, he moved to Shrewsbury, where he established, in a house called the Franciscan Friars, a school for children from commercial families. This was successful and later transferred to larger premises in Castle Street. He married Elizabeth Morris, the eldest daughter of a tradesman and small freeholder of Hadnall, Shropshire, with whom he had three sons and three daughters.

He spent his leisure time travelling around Shropshire drawing churches, houses, and other buildings. Parkes was also a frequent contributor to the *Gentleman's Magazine*, and some of these works also form part of the print collection at Shropshire Archives. His work presents an important view of Shropshire in the early 19th century and is significant particularly in depicting churches before their Victorian restorations. David Parkes died in Shrewsbury on 8 May 1833, and sadly his library and collections were sold and dispersed in the following August.

Shropshire Archives is working to make all its pictorial collections accessible online, through a programme of cataloguing and digitisation. The Parkes drawings in volume two have already been digitised and are available at www.shropshirearchives.org.uk under Shropshire Archives reference 7675, volume one will be joining this online resource very soon.



Left: Detail, Cleobury Mortimer Church N W, 4th July 1826.
Above: Farmer Hoggins house near Bolas, undated.
Courtesy of Shropshire Archives.

FOR ST ANDREW'S UNIVERSITY LIBRARY

43. Julia Margaret Cameron, *Illustrations to Tennyson's Idylls of the King, and Other Poems*. Volume II (1875). Bought from Bernard Quaritch for £45,000 with the aid of a grant of £12,000 from Friends of the National Libraries (B.H. Breslauer Foundation Fund).

*Gabriel Sewell, Assistant Director of Library Services (Special Collections), writes: *Idylls of the King* is one of the most famous 19th-century collaborations between a poet and a photographer and a rare and invaluable source for the study of Tennyson's poetry and of Victorian culture.*

Julia Margaret Cameron (1815-1879) is one of the most celebrated women in the history of photography, known for her innovative work when photography was still in its infancy. Her photographs were rule-breaking: purposely out of focus, and often including smudges, scratches and other traces of the artist's process. Best known for her powerful portraits, Cameron described her photographic subjects in the categories 'Portraits', 'Madonna groups', and 'Fancy Subjects for Pictorial Effect'. Cameron was criticised for her unconventional techniques, but also celebrated for the beauty of her compositions and her conviction that photography was an art form. Photography was still in its infancy when in 1863 Cameron, aged 48, was given a sliding-box camera and began to explore the form.

Cameron's close friendship with Alfred Tennyson, 1st Baron Tennyson (1809-1892), resulted in the Poet Laureate choosing her services as a photographer to illustrate the proposed 'People's' edition of *Idylls of the King* in 1874. The pair both lived in Freshwater on the Isle of Wight, Cameron moving there in 1860 having visited Tennyson's estate on the island. Responding that both knew that "it is immortality to me to be bound up with you," Cameron accepted. In the event, only three of her photographs were used, and those were from woodcut copies. Tennyson encouraged her to fund the publication of two large-format albums with the full-size photographs tipped in and excerpts from his poems lithographed from her handwriting.

The first volume appeared in December 1874 and Cameron anticipated great success, hoping for a review in the London *Times*, but achieving comment only in the *Morning Post* and *Anthony's Photographic Bulletin*. Despite this setback, Volume II went ahead and was published in 1875. Our copy is Volume II, which contains thirteen albumen prints including a frontispiece portrait of Tennyson and text for the poems all printed in a facsimile of Cameron's hand.

Our copy belonged to Dr Rolf S. Schultze (1902–67), Kodak's research librarian and curator of the Kodak Museum in the 1950s and 1960s, and later the honorary librarian for the Royal Photographic Society in London.

The acquisition of *Idylls of the King* greatly strengthens the University's reputation as an important centre for the study of the history of photography and enhances our collection of photographically illustrated books. It also augments our already substantial holdings of Tennyson editions, which include first editions of *Poems, Chiefly Lyrical, In Memoriam*, and *Idylls of the King*. The book has already been accessed by academics and there are exciting plans for using the book in research and teaching projects.



Above: Alfred, Lord Tennyson dressed as 'The Dirty Monk'.

Right: 'Maud'. Albumen prints by Julia Margaret Cameron. From Alfred, Lord Tennyson, *Idylls of the King, and Other Poems* (London, 1875). Courtesy of University of St Andrews.

UNIVERSITY OF GLOUCESTERSHIRE

44. Two letters and one postcard from Robert Frost to John Wilton Haines, 1914.

Bought at Bonhams on 20 June 2018 (lots 252 and 255) for £5,915, with the aid of a grant of £3,000 from the Friends of the National Libraries.

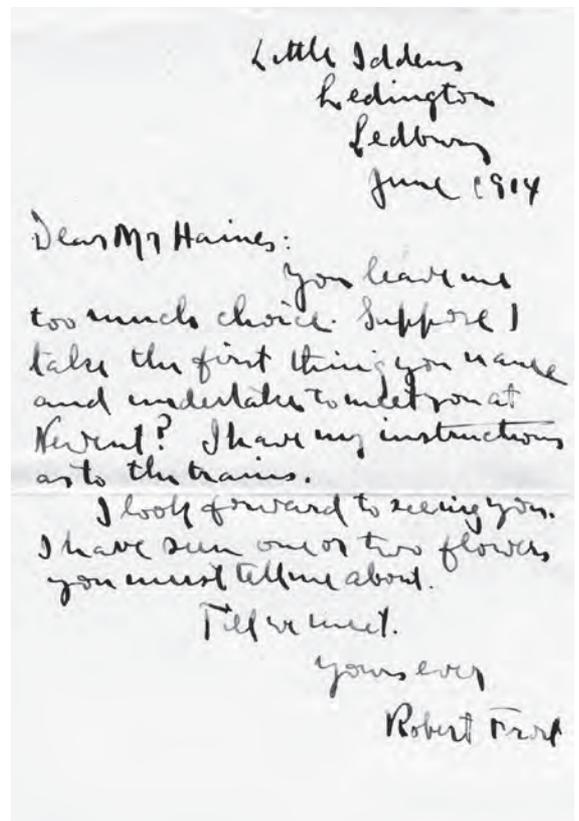
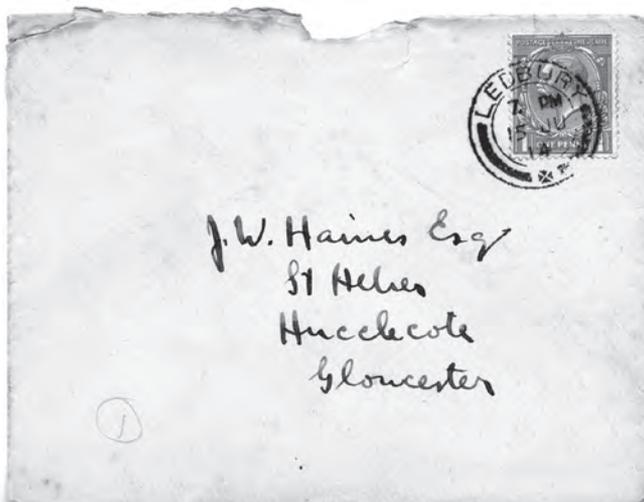
Louise Hughes, Special Collections and University Archivist, writes: On 20 June 2018 a significant collection of personal correspondence belonging to John Wilton Haines (1875–1960) was auctioned at Bonhams in London. Known as ‘Jack’ to his associates, he was a Gloucester-based solicitor, poet and botanist. He was friend to a great many literary figures including the Dymock Poets, six writers who congregated in the Gloucestershire village of Dymock in the months leading to the outbreak of the First World War. They were Lascelles Abercrombie, Rupert Brooke, John Drinkwater, Robert Frost, Wilfrid Wilson Gibson and Edward Thomas. The University of Gloucestershire curates a major Dymock Poets Special Collection, including c.1,000 volumes by or about the poets and extensive archival holdings.

The 45 lots sold at auction included rare letters from Robert Frost (1874–1963), an American poet who briefly lived in Dymock where he had a profound influence on fellow writer Edward Thomas. The Special Collections and Archives at the University of Gloucestershire were particularly keen to secure some of Frost’s letters, written while he lived in the county, as we did not previously hold any original material in his hand. The letters portrayed Frost’s unvarnished opinion of his fellow Dymock Poets and feelings on the brewing war. Other lots included an annotated typescript of Frost’s poem “The Sound of Trees”; autograph manuscripts of Frost’s poems “Hyla Brook”, “Stopping by Woods on a Snowy Evening” and “The Night Light”; works inscribed by W. H. Davies; papers and correspondence of W. H. Davies; a letter from Ivor Gurney; a collection of letters sent to John Haines from Lascelles Abercrombie, Wilfrid Wilson Gibson, Eleanor Farjeon and Walter de la Mare; an autograph article by Edward Thomas; autograph compositional drafts of Thomas’s poems “The Mountain Chapel”, “The Birds’ Nests” and “House and Man”; and letters from Edward Thomas and his wife Helen.

The University first heard of the auction just two weeks before the sale, via the Friends of the Dymock Poets. We moved quickly to work alongside Gloucestershire Archives, Petersfield Museum and the National Library of Wales to ensure we did not bid on the same lots. The University had the support of the Friends of the Dymock Poets and Friends of the National Libraries to fund the purchase of three lots of Robert Frost letters. We were successful with two of our bids. We are incredibly grateful to the Friends of the National Libraries for their help at such short notice.

All of the organisations involved worked tirelessly to save what we could for the nation. It was a great shame the collection went straight to public auction rather than being offered to a heritage institution as a whole in the first instance. The auction gave us the opportunity to work in partnership with other heritage organisations and we hope to strengthen these links as a result.

Letter from Frost to Haines, June 1914.
Courtesy of University of Gloucestershire



FOR THE NATIONAL ART LIBRARY, VICTORIA & ALBERT MUSEUM

45. A group of 53 letters from artists, mainly to Constantine Ionides (1833-1900). Bought at Trevanion and Dean on 15 September 2018 for £21,900 with the aid of a grant of £10,000 from the Friends of the National Libraries.

Elizabeth James, Senior Librarian, writes: Constantine Ionides was one of a family of art collectors and patrons of Greek origin in Victorian London. In 1900 the Victoria and Albert Museum (V&A) accepted the bequest of his important picture collection, consisting of over 1,100 paintings, drawings and prints representing a wide variety of schools, periods and artists, including Old Masters, works of the 17th century and those by contemporary (19th-century) French and English artists, with many of whom Ionides was personally acquainted. The Ionides collection is one of the very few surviving undispersed Victorian collections of progressive art.

Ionides himself left little documentary evidence about his taste, relationships or collecting activity, so the surviving letters addressed to him shed precious light on the formation of the collection, on individual works within it, and on Ionides's relations with artists and art world associates. The largest number of the present group are from D.G. Rossetti, and concern the commission and progress of one of his finest pictures, 'The Day Dream', a portrait of Jane Morris sitting in a bower, in her lap an open but neglected book. In various letters, among other matters, Rossetti assures Ionides of a fair price, tactfully accepts his patron's advice on matters such as 'a darker background', and gives detailed recommendations for how the painting should be displayed.

Other correspondents include the British Val Prinsep, Robert Macaulay Stevenson and G.F. Watts (who painted many portraits for the Ionides family), and French Guillaume Urban Régamey and Alphonse Legros, with references to a number of paintings still in the collection. Legros was a close friend of Ionides', and advised him on art acquisitions: a letter here recommends two supposed Veronese decorative figures (now given to Caliori), which Ionides duly purchased; others gently request outstanding payments for pictures. A rare, more personal note is also struck in 1886 when Legros declines a social invitation, declaring, 'Our relationship is no longer, nowadays, what it used to be ... We are both showing ... more coyness in our dealings with each other ... I have now been waiting long enough for an explanation on your part'.

5 Oct 1879
16, Chancery Walk

My dear Ionides
I'm sit down as arranged
to write a few particulars
as to the picture I am
to paint for you.
I explained that I should
wish to make it a
full-length seated
figure - not to the
knees only, as in the
drawing. This would
bring it to about 30 inches
high by 30 to 35 broad.
The price of the picture
in this form would be
700 Guineas.
I think you have seen
some of Mr. Graham's

Letter from D.G. Rossetti to Constantine Ionides, 5 October 1879, concerning the commission for the oil painting, 'The Day Dream' (1880).
Courtesy of National Art Library, V&A Museum.

Several letters to Ionides's daughter Helen, an art collector in her own right, have joined the main correspondence. Her closeness to the sculptor John Maclellan Swan and his family is evidenced here, and there are also several letters from Laurence Binyon after 1910 in his capacity as a British Museum curator of Prints & Drawings. He gently explains to Miss Ionides that he cannot allow the Museum's conservator to work for her privately: 'He would be only too ready to accept commissions ... but the result of his doing so in the past has been that he has influenced his health and several times broken down, & ... people have been kept waiting for several years, unable to get their things back'.

A few letters to Constantine Ionides have appeared on the market piecemeal (the V&A already owned 16, mainly acquired in 1979) but the group sold in September 2018 is probably the only remaining cache, preserved by a direct descendant. We are deeply grateful to the Friends of the National Libraries for

enabling the most important majority of this material to enter the museum where the remarkable bequest is preserved and on display.

The letters are accessioned (as National Art Library MSL\2018\3) and available for consultation. It is proposed to publish them as a group with the letters we already hold, and commentary, in an appropriate print title (e.g. Walpole Society), as well as to digitise them in entirety online.

FOR THE WIENER LIBRARY, LONDON

46. Seventeen German posters connected with the First World War, Communism, anti-Bolshevism and The Weimar Republic. Bought from private seller for £2,000, with the aid of a grant of £1,000 from the Friends of the National Libraries (Smaller Libraries Fund).

Mr Greg Toth, Head of Collections, writes: The poster collection contains 17 German posters covering a broad range of themes connected with the First World War, Communism, anti-Bolshevism and The Weimar Republic. Half the posters were commissioned by the Spartakusbund, a rigorously Marxist movement, founded by Karl Liebknecht, Rosa Luxemburg and Clara Zetkin who split away from the Social Democratic Party of Germany (SDP) when the party decided to support German government's declaration of war on Russia. The driving force behind the 1918 November revolution, the Spartakusbund became the German Communist Party (KPD) in the following December. There are two copies of the famous KPD election poster "Wählt Kommunisten! KPD" circulated around 1919. This poster is one of the most famous political posters of its time, not least because the message conveyed by its striking visual content: the ghost of the recently murdered Liebknecht haranguing five caricatured members of chancellor Ebert's government, while outside a crowd of workers has gathered. "Wählt Kommunisten! Nicht diese Feinde der Arbeiter!" is an election poster published around 1920. The poster depicts five opponents of communism: a member of the Independent Social Democratic Party of Germany; a priest; a soldier with a swastika inscribed on his helmet; an aristocrat; a member of the SDP.

After the Kaiser's abdication, the SPD was given the task of forming a viable government for the German Republic, now usually referred to as the Weimar Republic. One of the offices established early by the new government was a propaganda and information service, whose main task was to foster a return to social order, to combat food shortages and increase productivity by getting people back to work.

From this era comes “Wer sucht Arbeit?”. The giant poster of 1918, measures 137 x 95 cm on two sheets, aimed at getting people back to work, both in the towns and on the land. It was designed to be clearly readable at a fair distance and to give the address of a job centre at bottom.

The Wiener Library is one of the world’s leading and most extensive archives on the Holocaust and Nazi era. Formed by Dr Alfred Wiener in 1933, the Library’s unique collection of over one million items includes published and unpublished works, press cuttings, photographs and eyewitness testimony. We already hold a number of posters and political cartoons covering a broad range of themes connected with the Holocaust, Second World War, and Nazi society. These new acquisitions will be an excellent addition to our existing collection. The acquired posters will be accessible via our Collections Online once they are fully catalogued. In time we plan to make scanned images available on our website, improving accessibility to the general public.



Left: Poster “Wer sucht Arbeit?”, 1918.
Above: Poster “Wählt Kommunisten! Nicht diese Feinde der Arbeiter!”, circa 1920.
Courtesy of The Wiener Library, London.

Grants for Digitisation and Open Access

Since 2016 FNL has, for the first time, been 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 we have been able to award grants to digitise collections that have been acquired with our help, so making them widely and freely accessible for the first time.

The grants awarded in 2018 are detailed below.

logna che in pochi di ui farebbe. Il Crasso fu contento, et rimasi d'ac-
cordo, il grasso si tornò à bottega, & tolse molti suoi ferri, & alcuno
danaro che haueua. Et fatto questo senandò in borgo san Lorenzo,
& tolse un ronzino ad rimetere ad Bologna, & la mattina uegniè
te montò ad uuallo, & prese il camino uerso Bologna, & lasciò
una lettera, che s'addirizaua alla madre, la quale diceua, come lui
senandaua in Vngharia, & che uendesse ciò, che uera. In questo
modo si partì il grasso da Firenze, & aspettato il compagno à Bol-
logna senandarono in Vngharia, la doue si ben fecero, che in poi
cbi anni diuentaron ricchi, & anchora sono, & stanno si la in buo-
no stato. Et uenendo poi il Crasso due uolte ad Firenze, & da Phi-
lippo di ser Brunellesco, essendo domandato della sua partita, ordi-
natamente gli disse questa nouella, & perche partito sera di Firenze.

F I N I S .

Impresso in Firenze per Philippo di giunta Fiorenti-
no, & con grandissima diligenza emendato
M.D.XVI. Adì. XXIX. Luglio.

R E G I S T R O .

A A a b c d e f g h i k l m n o p q r s t u x y z & ꝑ ꝑ
A B C D E F G H I K L M N O P .

Tutti sono quaderni, excepto P quinterno.

William Herz

1. CAMBRIDGE UNIVERSITY LIBRARY

Grant of £1,922 for the digitisation of Giovanni Boccaccio, *Il decamerone de messer Giovanni Bocchaccio nuovamente stampato con tre novella aggiunte* (Florence: Giunta, 1516). Acquired with FNL support in 2016.

Dr Emily Dourish, Deputy Keeper of Rare Books, writes: The Herle Boccaccio was a significant purchase for Cambridge University Library, made possible by a grant from the Friends of the National Libraries. It became the earliest illustrated edition of the *Decameron* in the Library's collections, with no others earlier than the 18th century. Boccaccio is a core author taught in Cambridge University's Faculty of Modern and Medieval Languages, and the volume has been consulted several times by scholars and students since its arrival.

Much of the additional research value of this copy lies in its provenance. It belonged to the Elizabethan spy William Herle (d. 1588), with his signature on several pages. This fascinating volume has extensive annotations in Herle's hand, in English and Italian, many of which remain unread meaning their significance is not yet fully understood within the context of Herle's life and work. Scholarly support for digitisation of the work was enthusiastic, with University teaching staff noting "Digitisation will allow us to showcase and work with the annotations in lectures and other teaching scenarios (as it isn't always possible or desirable to bring the students to the text)."

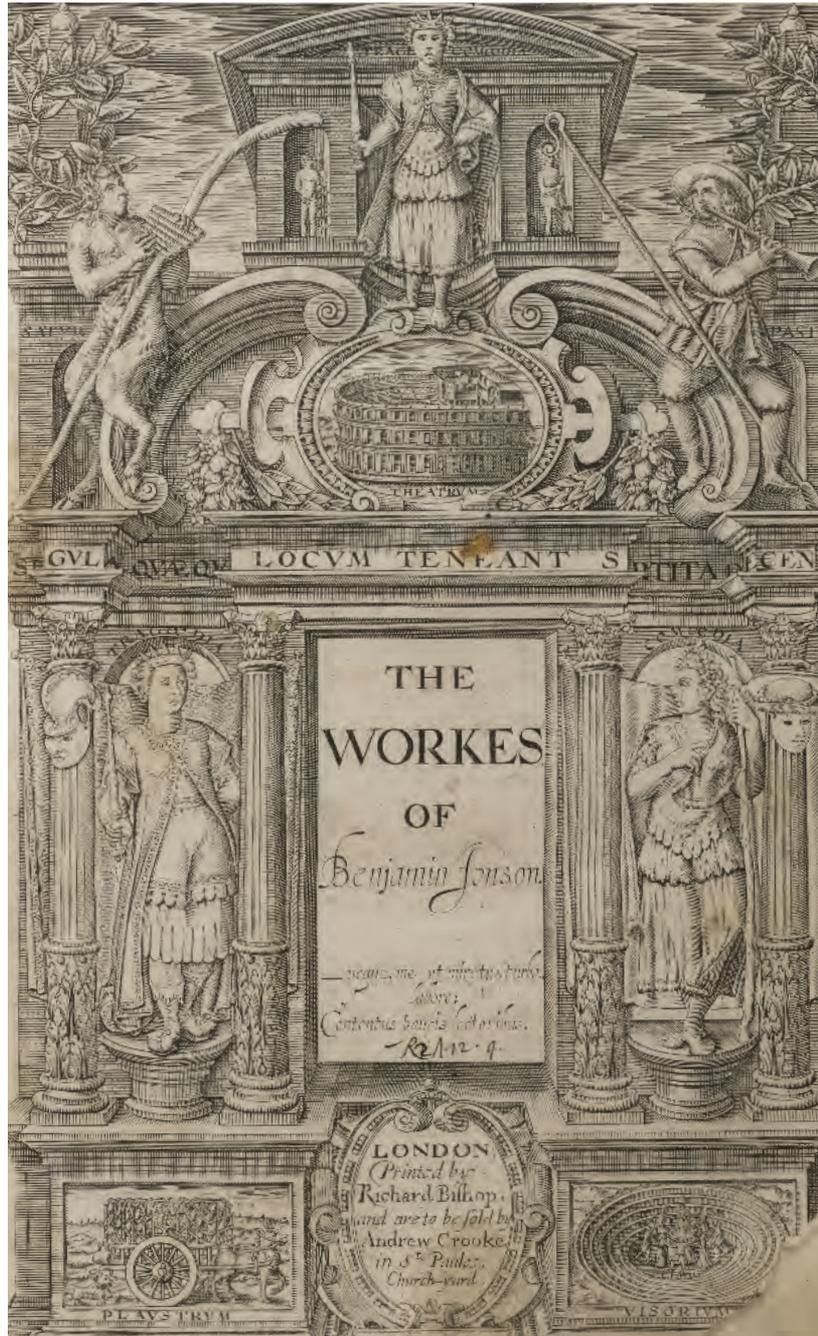
Making these annotations freely accessible to scholars contributes to the study of Herle as an individual and of his milieu, as well as the wider study of readership and interaction with texts in the early modern period. The support of the Friends of the National Libraries has made the publication of digital images of this volume possible within the Cambridge Digital Library, a freely accessible online resource containing images of many of the University Library's greatest treasures with full bibliographical information and contextual essays by academic researchers. See cudl.lib.cam.ac.uk/view/PR-05000-C-00073/9.

2. UNIVERSITY OF EDINBURGH

Grant of £1,380 for the digitisation of Ben Jonson, *Workes*, 2nd edn., 1640, vol. 1, with extensive near-contemporary manuscript annotations. Acquired with FNL support in 2017.

Elizabeth Quarmby Lawrence, Rare Books Librarian, writes:
With the generous aid of a grant from FNL a recently acquired copy of Benjamin Jonson's *Works*, the 'Second folio' of 1640, which contains mid-17th-century manuscript annotations related to the performance of the play *Epicoene or The Silent Woman* is now fully digitised online. It was purchased for the University of Edinburgh Library early in 2018, with the assistance of the Friends of the National Libraries, Friends of Edinburgh University Library and other donors.

The images can be viewed as separate images: images.is.ed.ac.uk/luna/servlet/s/yd5j4z. The original volume was included in the Centre for Research Collections' exhibition "Rare Books: Expect the Unexpected", from November 2018 to March 2019. The display highlighted the value of the annotations, showing the volume alongside other items whose main interest is for features other than their texts.



3. NORTHAMPTONSHIRE ARCHIVES SERVICE

Grant of £7,040 towards the digitisation of the Westmorland and Finch Hatton collections. Acquired with FNL support in 2012 and 2003.

Carenza Black, Archives and Heritage Services Commercial Project Manager, writes: Two outstanding and important collections owned by Northamptonshire Archives Service are the Finch Hatton and Westmorland collections, both of which were secured for the nation with generous help from The Friends of the National Libraries. Much work has been done with both collections to undertake necessary conservation work and improve the existing catalogues.

The Finch Hatton collection includes, for example, 1st Lord Hatton's book of seals, including a facsimile of the earliest known seal of an English noble (pre 1097), whilst the Westmorland collection includes Heraldic pedigrees of the Nevilles, Despencers, Mildmays, Sherringhams and Fanes.

Northamptonshire Archives Service had aimed to set up an image library to disseminate knowledge of and access to its collections, encouraging greater engagement. Budget restrictions have meant that this project has been put on hold, but FNL's grant will enable us to create an image library through which images from the Finch Hatton and Westmorland collections can be freely shared and downloaded for academic and private research. Once these collections are available, the image library will be used to make other collections available digitally. Thus the funding will not only allow us to bring these pre-eminent collections to a wider audience but also make other collections available digitally for the first time.

Left: Ben Jonson, *Workes*, 1640. Courtesy of Edinburgh University.

Right: Detail of illuminations from the Patent creating Sir Francis Fane Knight Baron Burghersh and Earl of Westmorland. 29 Dec. 1624 (W(A) Box1 Parcel V). Courtesy of Northamptonshire Archives Service.



4. SEVEN STORIES

A grant of £3,200 for the digitisation of selected parts of the David Almond Archive. Acquired with FNL support in 2018.

Sarah Lawrance, Collections and Exhibitions Director, writes: The acquisition of the archive, with FNL assistance, is described on page 88 above. An additional grant for digitisation will enable parts of the collection to be made widely accessible through Seven Stories' Collection page. A new spotlight on David Almond and his work will be created for this section of the website, offering digital access to archival materials, contextual information and video. This is designed as an explorative introduction to the Seven Stories Collection for a general rather than an academic audience and can be narrowed down by theme or by author in order to bring to life the stories behind the archival material in the collection.

Material digitised through this project will be used in the creation of learning resources for the new Creative Writing course for teachers of Key Stages 2 and 3. The course will support half a term of writing work inspired by the professional author's process.

The David Almond exhibition, *Where your wings were*, at Seven Stories in 2018 /19 captured the imaginations of visitors of all ages. Courtesy of Seven Stories: the National Centre for Children's Books.



5. WALLACE COLLECTION

A grant of £981 for the digitisation of Gasperoni, Domenico: *Artiglieria veneta* (Venice: [s.n.], 1782). Acquired with FNL support in 2013.

Helen Hones, Research Librarian, writes: Artiglieria Veneta is a treatise written by the last director of artillery at the Venetian Arsenal. It is significant for the study of Venetian artillery pieces, as only a few of these publications were ever produced. All of the existing copies consist of the unusual combination of printed plates and manuscript text, which makes each copy unique. It illustrates the cannons and guns that were once preserved in the armour/artillery museum in the Venetian Arsenal, and highlights the work of the Mazaroli family, one of the three major ordnance founding dynasties in Venice. This is the only copy in the UK, and it is unique in that it is dated to 1782; the other known copies are dated to 1779. It also has several more plates than the other surviving editions.

The manufacture of artillery was very important to the Venetian Republic from the 15th century onwards. After it fell to the French in 1797 the cannons there were seized and destroyed, so this is one of the few records of the masterpieces of the foundry that no longer exist. The Wallace Collection includes an exceptional rare and important cannon by Giovanni Mazaroli, dated 1688 (A1245) making the treatise particularly significant for the museum.

The volume retains its original 18th-century card and paper binding and is very fragile. A digital copy will enable it to be made widely available to researchers.

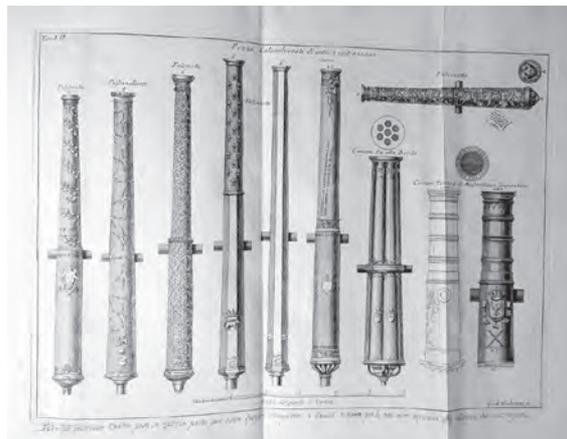


Plate 7 (left) and a detail from Plate 14 (right) from Gasperoni's *Artiglieria Veneta*. Courtesy of The Wallace Collection Library.

Address by Lord Egremont

Given following the FNL AGM on 28 June 2018.

The Friends of the National Libraries keep their chairmen for a long time. My predecessor Lord Kenyon was there for twenty-two years; before him Lord Esher (much involved with conservation charities such as the National Trust and a collector of English first editions) was there from 1950 until 1963; before Lord Esher, Sir Frederick Kenyon (director of the British Museum) lasted from 1931 until 1950. I have beaten them both by holding this distinguished office for thirty-three years, surely against every aspect of charity law. Indeed, I'm surprised that the Charity Commission hasn't sent its constables to break up this meeting and carry me off in chains.

How well I remember my introduction to this strange organisation, the Friends of the National Libraries. I hadn't served on its committee, I was not even, I think, a member and scarcely knew of its existence when I was asked if I should like to be its chairman. Lord Kenyon, whom I'd never met, took me to dinner at Brooks's Club where he revealed himself to be someone who might have stepped out of the eighteenth century: a squire, a scholar and a bibliophile who combined learning with the air of a blunt countryman.

At first he seemed tense, asking brusquely "Do you know Wales?" Did he mean the principality or the prince, I wondered. In fact, he was speaking of a Welsh liturgical manuscript that he'd just seen: then we switched to fox-hunting which I'd done a bit in my youth and the great man relaxed, saying, "It looks as if we'll have enough to talk about after all."

Lloyd Kenyon was a wonderful predecessor, allowing me to do whatever I wanted, although I heard later that he had to be restrained from attending my first committee meeting as an observer "to see that the boy gets it right". But what about the committee in that distant time? Like Lloyd Kenyon, some of them hinted at another century if only in their names which might have come from the world of Dickens or Thackeray or Trollope; the secretary was John Fuggles, another member was a Mr Clarabut, the person to whom we turned to for advice on conservation matters was a Mr Pickwood. Then there

was Patricia Flower who had represented Britain in the Olympics at archery: a most loquacious and lively person whose presence amongst us was a mystery for she knew a great deal about many things and did not hesitate to share her knowledge but books and manuscripts were not among them.

How lucky we were then, and how lucky we have always been, in our officers. Our secretary, John Fuggles, the National Trust's book adviser; our treasurer, Lewis Golden, the brilliant chartered accountant who transformed the finances; John Ehrman, the historian and biographer of the Younger Pitt, who was not only a constant adviser but a most generous benefactor. They were all kind to me, John Fuggles's kindness stretching out to members of the committee whom he felt I did not allow to speak enough. "Remember Sir Edward Warner," he would whisper to me about a retired ambassador who'd been on the committee of the Friends for many years, causing me to look down the table at a small, taciturn figure with a fine moustache, neat in a dark suit. Indeed, this became a leitmotiv; often towards the end of the meeting, John would whisper in my ear, "Remember Sir Edward Warner". It was said with a melancholy, doom-laden descent on the last syllables, and comes back to me sometimes in ghostly incantation during the quiet hours of the night.

The officers – the secretary and the treasurer – have continued through my time to run the Friends. It is they who do the work while I sit, symbolic and idle, at the top: John Fuggles, Lewis Golden, Anne Payne, Michael Borrie, Charles Sebag-Montefiore, Frances Harris, Nell Hoare. Charles has been treasurer almost as long as I've been chairman: not quite, for it was I who persuaded him to take on the post that he has filled so admirably. Our supporters have been loyal and generous as well; we've had to speak at our annual general meeting, for no reward apart from assisting our cause, such distinguished literary figures as Tom Stoppard, Margaret Drabble, Clare Tomalin, Barry Humphries, Ferdinand Mount, A.N. Wilson, Antonia Fraser, Antony Beevor, Max Hastings, Jon Stallworthy.

What of the cause itself? For me the point of the Friends of the National Libraries is vital and obvious. Already in 1985 I'd written two books that would have been impossible to complete without the easy availability of archives in this country: in other words, without having to travel miles, especially across the Atlantic, to see what I needed to see.

We give grants and we campaign to maintain this. No one should object to the selling of the papers of a writer, particularly a living writer, to the highest bidder. Writing is precarious and extremely badly paid and those who inherit historic archives often need money to keep up houses or pay large tax bills. What we want is not to stop sales but to see that British institutions have enough funds to be able to offer a decent price.

One of our earliest benefactions, given soon after we began in 1931, was a grant to the British Museum Library (now the British Library) to buy the poetry manuscripts of Wilfred Owen. The story of what happened to Owen's papers shows how easy it is for fragmentation to take place: how an archive can be spread over continents. Particularly close to his mother, Wilfred Owen wrote frequently to her in a most revealing series of letters that were offered in the 1950s to the Bodleian Library in Oxford for £3,000: most appropriate, for Owen had dreamt of studying at Oxford or Cambridge instead of being forced by poverty to take an external degree at London University. The price was fair, even low. Unfortunately, the Bodleian refused them, partly perhaps because Owen's reputation was not yet high, and the letters were sold to the Harry Ransom Research Centre at the University of Texas in Austin for £9,000.

Owen's manuscripts and early editions of his work are now spread among collections that range from the British Library, the Bodleian Library and the English Faculty Library in Oxford, Columbia University and the Morgan Library in New York and the Harry Ransom Research Centre at the University of Texas at Austin. When I wrote about Siegfried Sassoon I followed this trail that had been partly created by the sale of much Sassoon material by Siegfried's son George soon after his father's death in 1967, principally to pay a large tax bill. It took me to the United States: to Austin where many of the runs of Sassoon's correspondence ended up (including those with Edmund Blunden and Lady Ottoline Morrell) and to Columbia University in New York where a former librarian Kenneth Lohf had been fascinated by the British poets of the First World War.

Lohf was a collector himself: not so much of manuscripts as of books. His own collection went after his death to the Morgan Library in New York and includes perhaps one of the most remarkable volumes of First World War poetry: Siegfried Sassoon's own copy of the edition of Owen's poems edited by Edmund Blunden,

published in 1931 and given by Blunden to Sassoon. The book has Sassoon's annotations and includes a passage in Sassoon's own hand copied from a letter from Owen's mother to Wilfred. Lohf also bought for Columbia Owen's letters to Sassoon.

What's the point of these original manuscripts? Aren't copies as good? For me the excitement of holding the actual letters from Sassoon to Owen or from Owen to Sassoon is much stronger than holding any photocopy. But even if one discounts this as childish romanticism, there is the need for the actual manuscript in any detective work about composition dates. Jon Stallworthy, Wilfred Owen's first biographer, tells the story of how he wanted to check the dates of poems whose manuscripts were undated. To do this, he needed to follow the trail of the letters (most of which were dated) and try to match the watermark on the paper of these with that of the poetry manuscripts. Thus, it was necessary to take some of Wilfred Owen's poetry manuscripts, which were then still in the possession of Owen's family, to Texas which had Owen's letters to his mother.

Jon Stallworthy very nearly didn't make it. Imagine his anxiety when towards the end of his journey of his journey to Austin his aeroplane became caught in a terrifying storm. The oxygen masks came down into the cabin but appeared to have no flow of air and "my ears," Jon Stallworthy wrote, "were beginning to ache." What did he think of? Mrs Stallworthy, Jill, was there so he had no need to ease her into his mind. The children? Important of course. But there loomed suddenly over everything the manuscripts: "half the surviving verse manuscripts of Wilfred Owen". Stallworthy wondered, and I quote from him "Had they survived gunfire and gas on the western front.... now to be incinerated in a Texas plane crash?" He recalled a curse of W. B Yeats:

"Accursed who brings to light today

The writing I have cast away!"

Was this W.B. Yeats intervening from beyond the grave, that unknown country which the Irish poet had sought (and now perhaps found) through séances and spiritual experiments during his lifetime? It seemed all the more likely because Yeats had detested Owen's poetry believing it (and I quote) to be "unworthy of a poet's corner of a country newspaper". The plane recovered, the storm abated, the Stallworthys arrived in Austin. Think how much easier it would have been if the

Bodleian (with the help no doubt of the Friends of the National Libraries) had bought the letters all those years ago, at a bargain price.

I remember often of Philip Larkin's contention that "On the whole I remain convinced that the best place for a writer's papers is in one of the libraries of his own country. They are more likely to be studied there, and studied with greater understanding; I think they are more likely to grow there by the addition of further related collections from his family and friends"

Larkin was an early advocate of British institutions buying contemporary literary archives and manuscripts that they failed to do during at least three of four decades after Second World War when American libraries had the field to themselves. This is why so much Robert Graves material is in Buffalo in New York State (intolerable in winter because of huge snow drifts and arctic winds); why many of the papers of Edmund Blunden are in Iowa: those of the Sitwells in Washington State: those of Evelyn Waugh in Texas: those of Graham Greene in Washington D.C.: those of Bertrand Russell in McMaster University in Ontario, Canada: those of John Betjeman in the University of Victoria, near Vancouver in British Columbia.

Siegfried Sassoon told his son George that he could leave him no money but there were his papers and manuscripts that might make George's life easier. Sales can transform lives. Tom Staley, once the librarian at Austin, tells how he left a writer's ice-cold, damp house in Ireland after clinching a deal for some papers, and heard, as he went out of the door, the click of the switch as his host turned on the central heating for the first time for months. The visitor from Texas had increased the comfort, perhaps the length, of this man's life.

During my years at the Friends of the National Libraries we have given very many grants; I can't and daren't imagine to how many institutions. I've always wanted to help small libraries or county record offices that have become starved of funds as local authorities cut their expenditure. I'm delighted we've helped the Bruce Castle Museum in Tottenham, the Holst Birthplace Museum in Cheltenham, the Chawton House Library, the Ludlow Museum, the Royal National Lifeboat Institution's Heritage Archive, the Mountain Heritage Centre in Keswick, the Salvation Army Heritage Centre, the Charles Dickens Museum as well as many

County Record Offices for unusual and important records perhaps of local families or changes to the landscape or administration. We've also helped institutions to buy the records of Britain's past as a great industrial nation: Brunel's archive, the records of the Neath Iron Works in Wales, the Austin Healey Motor Company whose cars fell into a state of chaos during its last years as I know from grim experience as a former owner.

Since we began in 1931, we have also given generously to huge national institutions such as the British Library, the National Libraries of Scotland and Wales, the Bodleian Library at Oxford and the Cambridge University Library, the Lambeth Palace Library and the John Rylands Library in Manchester although we deplored the latter's sale of books in 1988. For the first few years almost all our grants went to what was then called the British Museum Library, now the British Library: two of these for extraordinary treasures: the Codex Sinaiticus (an early Biblical manuscript sold by the Soviet government) and the poetry manuscripts of Wilfred Owen, annotated by Siegfried Sassoon during their time together in 1917 in Craiglockhart hospital in Edinburgh.

Two grants given during my period as chairman stand out for me. The first is one of our largest ever grants: £50,000 in 1994 to help the Hertfordshire County Record Office to buy the papers of the Cowper and Grenfell families that had been at Panshanger House near Hertford before its demolition in 1953: an immense collection that could easily have been split up with the aid of an auction house or dealer into valuable lots by the family selling it which would have brought them much more money. Instead, with generosity they offered it all to Hertford, as a record of one of the county's most important landowning families.

The dates of the material range from 1280 to 1953, and it consists of estate papers, maps, charters and much personal correspondence including that of the 1st Earl Cowper who was Lord Chancellor at the start of the 18th century, of Queen Victoria's first prime Minister Lord Melbourne and his capricious wife Lady Caroline Lamb who became Byron's lover and was said to have entered a dinner party crouched naked under the cover of a soup tureen. Later material includes letters to the hostess Lady Desborough from prominent people of the time such as Winston Churchill, Lloyd George, Asquith, Baldwin and Queen Mary and the manuscript of her son's celebrated poem of the First World War

“Into Battle” (as well as other poems by him). Such are the riches of this collection, now available in the Record Office in Hertford.

To the Cambridge University Library we gave in 2009 £25,000 for the remaining large archive of the poet Siegfried Sassoon that included his diaries (mostly unpublished and hitherto unseen in manuscript form), drafts of poems and notebooks, some still with the mud of the Somme smeared on them as a reminder of what he endured. For this purchase £10,000 of our grant came from the Friends’ so-called Philip Larkin Fund, which is reserved for twentieth century papers. Other reserved funds that we have are the B.H. Breslauer Foundation Fund (evidence of the immense generosity of the B.H. Breslauer Foundation) for printed rare books and also the Smaller Libraries Fund (the result of an act of individual generosity) to help libraries with modest resources and also county record offices.

As I said, the poet Philip Larkin has been one of our inspirations in his early recognition of the haemorrhaging of modern literary manuscripts. A librarian himself, becoming the chief Librarian at Hull University, Larkin during the 1950s began to campaign for the desirability of British twentieth century literary material remaining in this country instead of being bought by institutions abroad, principally of course in the United States. Although the novelist E.M. Forster (whose papers are mostly at Kings College Cambridge) told him that “I fear the transatlantic migration can’t be checked” and any attempt to do so was wasted effort, Larkin persisted. Towards the end of his life opinions began to change; now the position has greatly improved.

Although condemned by some for a political incorrectness that was revealed on the publication of his letters, Philip Larkin remains one of the most read and quoted modern British poets. The Friends have, over the years, done their bit to ensure that his manuscripts and letters can be seen. In 1988 we gave a grant to help Hull University Archives buy some 200 letters from Larkin to his old school friend James Ballard Sutton, also for a copy of his early printed book *XX Poems* of 1951, done in a private printing of 100 copies. In 1990 we helped Hull to buy a smaller collection of letters to another friend Colin Gunner (which reveals much about Larkin’s political opinions); and in 1994, his large correspondence with a fellow poet (and eventual editor of Larkin’s letters) Anthony Thwaite which often discusses other poets. In 2012, also for Hull, we gave a grant for more Larkin letters.

The Friends of the National Libraries has grown during my long chairmanship: I hope in its influence, certainly in its resources. These have put on a remarkable recent spurt through an appeal that we launched after our patron, His Royal Highness the Prince of Wales became involved with our work some three years ago. We gave a reception at the Lambeth Palace Library to launch this and, almost entirely thanks to the respect (some might say fear) that our great supporter (and my successor) Geordie Greig inspires as editor of an extremely prominent newspaper, drew a remarkable collection of guests. The result has been an increase in our funds of over a million pounds. One small disappointment is that the number of members have dropped: something that I am sure that Geordie Greig will put right. As a small excuse, I can say that in 1985 there was not the number of Friends organisations that exist now when almost every library and museum and record office has one: an excellent thing but also competition for us.

May I end with a few words of about my own experience? I've written about what might be termed the recent past, or the past that begins in about the 1880s and goes almost up to the present. When I was researching the lives of Arthur Balfour, Major General Sir Edward Spears and Siegfried Sassoon, there were people alive who had known them which meant that I conducted many interviews: sometimes with the children or close relations of my subjects, sometimes with those who had worked with them, I soon learnt that memory becomes distorted or dressed up to praise an admired person or to denigrate someone who was disliked or to show an opinion or prejudice that had been festering for many years. A descendant of General Spears believed that everything bad that Spears had done during his life could be attributed to the fact that he'd grown up in France.

This taught me that written evidence is vital: not so much diaries I feel, for they show the view of the moment, written often late at night, reflecting peevishness or bias or distortion. There's a story of Leonard Woolf reading a passage from Virginia's diaries aloud, then saying, as he closed the volume that there wasn't a word of truth in any of it. What the entries do show, however, is the personality of the author: his or her mood at the time, also, at least in the case of Virginia Woolf, powers of observation and poetic expression. One must go to letters, preferably to several that describe the same incident, to engagement books, to invoices,

so as to check movements and dates. Were these people together at a particular time in a particular place or had memory or feeling deceived one or more of them? It is like the construction of an edifice in which each brick or stone must be checked for cracks. That's the importance of papers or archives; they are vital for the pursuit of truth.

When I'm asked what the Friends does, I say that we do for archives, manuscripts and rare books what the Art Fund does for works of art: we help to save these for the nation. Perhaps, however, "save" is not the right word for, as I know from having worked in many of the great American research libraries, papers do not disappear and are certainly not damaged if they are bought, for instance, by the University of Texas at Austin or the University of Oklahoma at Tulsa or the Beinecke Library at Yale.

When writing about Siegfried Sassoon I went to Austin twice: for two visits of a fortnight each. I could not have been received with greater kindness: by Professor Roger Lewis who runs the seminar for British Studies (to which I gave a lecture), by the librarian Tom Staley who took me out to dinner and constantly asked how I was getting on with my research into the man who wrote that great book – what was it called? – "Autobiography of a Sporting Man".

But there was a sense of dislocation, a feeling of remoteness from Sassoon himself, a writer who made himself so English although his father came from a Sephardic Jewish family. It was partly an idea of him that I couldn't get rid of: his cricketing, his fox-hunting, his knowledge and love and aesthetic appreciation of the English landscape. As I said, to work in the library at Austin was wonderful: people were hovering always to do instant photo-copying, the papers arrived quickly, the air conditioning was set just right, the silence was absolute, the walk for lunch in a nearby café short. But at the day's end I would go past the Mexican restaurants, past the Lyndon B. Johnson Memorial Library, through the bright sunlight overshadowed by hurricane warnings, past the huge American football stadium, trying to rid myself of the no doubt provincial attitude that this was too different to what I'd been reading during the day.

I mentioned this to someone who taught at Austin, an expert on James Joyce, and he said scornfully that he didn't in the last bit mind reading Joyce

material here rather than in Dublin or Trieste. What did I want: for them to build a model in the library of an English village cricket pitch or the Flanders trenches? I told him that it was as if he was studying the papers of Ernest Hemingway in Tunbridge Wells.

This reinvigorated my efforts to help the Friends, and I was, as I've said, particularly pleased when we helped the Cambridge University Library to buy the rest of Sassoon's papers. Now these would go to the place where he'd been an idle undergraduate before the First World War and failed to win the Chancellor's Poetry Medal for a bad poem about King Edward 1, where his son George had won a science scholarship, where Siegfried had prayed in the chapel at King's that the boy's life would go well, where he even considered going to live in the 1950s.

Such experiences, such satisfying outcomes, make these thirty-three years seem worthwhile. They also make me sad to leave although I'm confident that Geordie will be an excellent successor. One aspect, however, makes me feel less guilty at adding to his work and his very busy life: the fact that (and I've tried to keep this secret) being chairman of the Friends of the National Libraries is also great fun.



Lord Egremont, Chairman of FNL, from 1985 to 2018.
© Ian McIlgorm.

Trustees' Report

The Trustees (also called the Executive Committee) present the annual report and the financial statements of Friends of the National Libraries ('the Charity' or 'FNL') for the year ended 31 December 2018.

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 Executive Committee has the power to spend the capital as well as the income of the Philip Larkin Fund but has 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 1931, 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 Executive Committee, having given careful consideration to the Charity Commission's guidance on public benefit, is satisfied that its established grant-making policies described above meet those requirements.

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 benefit from their collections, and also the public realm. These benefits are clearly demonstrated by the essays in this Annual Report.

Main objectives for 2018

The Trustees' main objective for 2018 was to make grants from all funds (apart from any special purpose grants) of approximately £200,000.

The work of the fundraising consultant was to continue in order to enhance FNL's capacity to help the nation's libraries, archives and museums and to raise the profile of the Charity and awareness of its activities. Her remuneration is related to the time spent on the Charity's affairs, and is not linked to the amounts raised.

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 51 grants, a record number, made or committed by the Charity in 2018 (46 for acquisitions and five for digitisation projects) are given on pages 10 to 105. Their total value was £299,085; £169,500 (net) from the Operating fund, £78,867 from the B. H. Breslauer Foundation Fund, £25,000 from the Philip Larkin Fund, £11,104 from the Smaller Libraries Fund and £14,523 from the Lund Trust Digitisation Fund.

Membership

The Executive Committee warmly welcomes the 13 new members (2017: 11) who joined FNL in 2018. However, 17 members were lost (2017: 8) through lapsed membership, resignation or death.

The year-end membership of FNL comprised:

	<i>2018</i>	<i>2017</i>
Benefactors	5	9
Patrons	40	38
Life members	137	154
Corporate members	91	87
Ordinary members	<u>357</u>	<u>346</u>
	<u>630</u>	<u>634</u>

Fundraising

Continuing budgetary pressure on libraries and archives, combined with significant increase in the prices that archives, manuscripts and books now command, mean 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.

The years 2016 and 2017 were dominated by creation of the Prince of Wales Fund, which successfully raised £1,000,000 by the end of 2017. This was an important milestone for the Charity. Investment of this sum has greatly increased the FNL's annual investment income and thus our grant-giving capacity. Although the capital cannot be spent, the income from its investment can be applied as grants in accordance with FNL's established policies.

In 2018 fundraising was not so prominent a feature as in the two previous years. The Trustees are very grateful to the Lund Trust for its third and final grant of £20,000 to support the digitisation of archives and manuscripts. Generous legacies were received from the late Alan Gillitt, David Hall and Colin Tite, which in aggregate amounted to £82,647. We were also most grateful for generous donations made in memory of Hilton Kelliher.

We are enormously grateful to Lloyds Banking Group and to Uber for their generous sponsorship of FNL. The support from Uber, which was received in 2019 so is not reflected in these accounts, has funded this annual report. Other grants and donations were received in the year from Mr Mark Storey, the Bryan Guinness Trust, the Scouloudi Foundation and a number of other trusts and individuals.

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

Events and other benefits for members

At the Annual General Meeting on 28th June the retiring Chairman Lord Egremont gave a highly entertaining account of his 33 years' service to the Friends, beginning with his first experience of a committee in some of its personalities still redolent of the preceding century, and continuing with vignettes of the many distinguished figures who had served on it. He went on to describe his own experience of researching 20th-century literary figures whose archives are now in the USA and stressed that the Friends' aim was not to stop sales, but to help ensure that British institutions had enough funds to offer realistic prices, quoting the view of Philip Larkin (a particular inspiration to the Friends) that the best place for a writer's archive was his own country. He also dwelt on the Friends' role in helping to preserve *in situ* the records of local families, local administration and local industries. He looked to his successor, who had already done so much for the Friends, to carry on the work and increase its national support.

The new Chairman's warm concluding tribute to the elegance, wit and élan with which Lord Egremont had led the Charity over so many years, was seconded by the sustained applause of all those present.

The text of Lord Egremont's address can be enjoyed from page 106.

FNL's popular visits programme continued in 2018, with members enjoying visits to the Garden Museum, the Charles Dickens Museum, the Griffith Institute, The Charterhouse, the National Library of Scotland and, most memorably, the Royal Library at Windsor Castle. Visits to institutions that have supported us enable FNL members to see first-hand the magnificent rare books, manuscripts and collections acquired with their help. We are enormously grateful to all these institutions for generously hosting our visits and 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.friendsofnationallibraries.org.uk).

FNL is making increasing use of Twitter to spread the word about its grants and work (@FNL313); we encourage all Twitter-using members and institutions that we support to follow us.

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.

Investment performance

The Charity's investment performance in 2018 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 2018, the total income of the unrestricted operating fund amounted to £255,770 (2017: £150,732).

Grants received from trusts and charitable foundations for the Charity's general purposes rose to £26,605 (2017: £16,471). Subscription income was significantly higher at £29,509 (2017: £20,342). Donations and legacies rose substantially from £16,471 to £82,734, including a most generous legacy from the late Mr David Hall. Investment income increased gently to £116,922 (2017: £113,919).

Twenty-eight grants were paid or committed by FNL from the Operating fund in 2018. The aggregate grants awarded from this fund amounted to £169,500 net (2017: £166,860).

Expenditure on operating costs borne by this fund rose to £35,217 (2017: £27,267). The increase is explained by the fees charged by the Membership accountant, incurred in 2018 for a full year for the first time, and the higher costs of having the membership cards printed and posted by a fulfilment house.

After taking into account all income and expenditure, the net surplus of income over expenditure in the Operating fund amounted to £51,053 (2017: net deficit of £43,395). This sum was transferred to the General Endowment fund.

The Philip Larkin Fund

In 2018, the Philip Larkin Fund received investment income of £12,187 (2017: £12,851) and paid two grants in the year amounting together to £25,000 (2017: no grants). Unrealised losses on investments contained in this fund

amounted to £24,132 (2017: gains of £13,345) and the balance of this fund at the year-end was £313,617 (2017: £351,890).

The Smaller Libraries Fund

Donations to the Smaller Libraries Fund in 2018 amounted to £306 (2017: £1,175). Eight grants, totalling £11,104 were paid from this fund (2017: £3,636) and the balance of this fund at the year-end was £945 (2017: £11,743).

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 FNL, has generously made a series of grants to FNL to be added to the B. H. Breslauer Foundation Fund. Nine grants, totalling £78,867, were awarded by FNL from the B. H. Breslauer Foundation Fund in 2018 (2017: £41,475), and the balance of this fund at the year-end was £17,850 (2017: £96,717). In April 2019, the B.H. Breslauer Foundation continued their flow of benefaction through a further grant to the Charity of US\$100,000.

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. Five grants were made out of this fund, totalling £14,523, and the balance of £6,365 has been carried forward to help with the cost of digitisation projects in 2019. We are enormously grateful to the Lund Trust for this three-year grant, which is allowing FNL to support digitisation for the first time. Grants are awarded for the digitisation of 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.

The Endowment funds

The General Endowment fund, which is expendable, comprises the accumulated unrestricted reserves of the Charity. In addition to the £51,053 transferred from the Unrestricted Operating fund and a small transfer to the restricted funds of £223 in 2018, the financial statements record unrealised losses on investments of £226,840. The Trustees are not unduly concerned by this fall: the loss is unrealised, credit has been taken in previous years for unrealised gains and the Charity's portfolio is a fund held for the long term. The General Endowment fund amounted to £2,181,375 at the year-end (2017: £2,372,209).

It should be added that this fund carries the cost of the investment manager's charges of £14,824 (2017: £10,496). This increase was caused by a new piece of European regulation, MiFID II, which came into effect in January 2018. Among the many consequences of this EU Directive, Cazenove Schroder was required to cease charging any part of its management fee on its own pooled funds, but instead to charge its clients directly. In practice the charity's aggregate fee is substantially unchanged. But whereas before 2018 the management fee was charged to both revenue and capital, from 2018 onwards it is wholly charged to revenue.

The Permanent Endowment funds comprise the Golden Jubilee Appeal Fund and the Prince of Wales Fund. They represent donations and grants which 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 2018 £641 was received for the Prince of Wales Fund (2017: £90,900). At the year-end, the Prince of Wales Fund stood at £1,000,980, above its initial target, and the total of the Permanent Endowment funds stood at £1,099,698 (2017: £1,099,057).

The balance sheet

The balance sheet on page 135 shows net assets at 31 December 2018 of £3,619,849 (2017: £3,932,503, comprising the investment portfolio at its market value of £3,486,772 (2017: £3,754,761) and net current assets (mostly cash, less commitments to make grants) of £133,077 (2017: £177,742).

The investment portfolio and the related income received and gains are summarised in note 7 on page 139.

Statement of cash flows

The statement on page 136 shows that proceeds from the sale of investments in 2018 amounted to £107,556 (2017: £nil) and that £90,539 (2017: £341,594) was spent on the purchase of new investments. Details are given in note 7 on page 139.

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 increased by £43,787 (2017: increase of £19,585), accordingly increasing the cash balances at the year-end.

Auditors

At the annual general meeting on 28 June 2018, Mr Gregory Stevenson, of Knox Cropper, Chartered Accountants, was re-appointed as Auditor.

Policies on Investments and reserves

The Executive Committee has 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 135, 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 Executive Committee 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 appointment of a fundraising consultant and the creation of the Prince of Wales Fund, which reached its initial target of £1 million in 2017, have mitigated this risk.

In addition, the Executive Committee recognises that there is a risk to the Charity's reputation should it make grants for acquisitions which suffer from uncertain provenance or which carry other problems of condition, value or suitability. The Officers of the Charity, and the Executive Committee as a whole, 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* individuals. 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 to the Trustee Board are proposed by the Trustees or 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 which 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 2018 except as indicated in the following paragraph.

At the annual general meeting held on 28 June 2018, Lord Egremont retired as Chairman after serving in that office for a remarkable 33 years. He led the Charity with wisdom and vision and guided our debates on grant applications throughout that long period. His fellow Trustees pay him tribute and offer our grateful thanks. The Charity is most fortunate that Mr Geordie Greig, editor of the Daily Mail and a well-known book collector, agreed to succeed him and was elected Chairman. Dr Frances Harris also retired as Honorary Secretary, having earned praise from all Trustees for the scholarship and cheerful efficiency she brought to the task.

At the annual general meeting held on 28 June 2018 at the Society of Antiquaries Mr Charles Sebag-Montefiore, Honorary Treasurer, was re-elected to that office. In addition to Lord Egremont's retirement, Mr Felix de Marez Oyens, Mr Mark Storey and Mrs Joan Winterkorn retired from the Executive Committee having served for three years and Miriam Gross (Lady Owen), Mrs Jenny Uglow, Mr Christopher Whittick and Dr Christopher Wright 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

Howard Fox, Honorary Membership Accountant since 2000, retired in December 2017 after many years' invaluable service to the Charity. He was succeeded by Paul Celerier FCA. Mrs Nell Hoare, FNL's fundraising consultant since 2011, assumed the role of Trust Secretary, following the retirement of Dr Frances Harris as Honorary Secretary who gave knowledgeable and valued service to the Charity for five years. Mr Matthew Payne, Keeper of the Muniments at Westminster Abbey, kindly agreed to assist the Trust Secretary in the role of Expert Adviser. The post of Honorary Secretary has come to an end.

Trustees' responsibilities

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

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

The Executive Committee is responsible for keeping proper accounting records which disclose the financial transactions and the assets and liabilities of the Charity with reasonable accuracy. It is 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 Executive Committee does 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 2019 is to make grants from all funds of at least £200,000 excluding any special purpose grants.

LEWIS GOLDEN OBE

Finally, the Trustees are sad to record the death, in October 2017, of Lewis Golden. He served as FNL's Treasurer for many years and, as Lord Egremont remarked in his talk, was a 'brilliant chartered accountant who transformed the finances [of the Charity]' (page 107). Golden supported FNL for the rest of his life, making many generous donations including to the Prince of Wales Fund. He will be sadly missed.

Approved and signed on behalf of the Trustees on 19 March 2019 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 2018 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 2018 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 130, 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.

**65 Leadenhall Street
London EC3A 2AD
16 April 2019**

**KNOX CROPPER
Chartered Accountants
Statutory Auditors**

Knox Cropper 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 2018

	Note	Unrestricted fund	Restricted funds	Endowment funds	Total 2018	Total 2017
		£	£	£	£	£
Income from:						
donations and legacies	2	138,848	20,306	641	159,795	229,635
investments	3	116,922	12,187	–	129,109	126,769
Total		<u>255,770</u>	<u>32,493</u>	<u>641</u>	<u>288,904</u>	<u>356,404</u>
Expenditure on:						
grants to institutions for the purchase of books, manuscripts, archives and bookbindings	4	169,500	129,585	–	299,085	231,178
raising funds	5	35,217	1,460	14,824	51,501	38,551
Total		<u>204,717</u>	<u>131,045</u>	<u>14,824</u>	<u>350,586</u>	<u>269,729</u>
Operating result		51,053	(98,552)	(14,183)	(61,682)	86,675
Net gains/(losses) on investments	7	–	(24,132)	(226,840)	(250,972)	137,426
Net income/(expenditure)		51,053	(122,684)	(241,023)	(312,654)	224,101
Transfers between funds		(51,053)	223	50,830	–	–
Net movement in funds		–	(122,461)	(190,193)	(312,654)	224,101
Reconciliation of funds						
Total funds brought forward		–	461,238	3,471,265	3,932,503	3,708,402
Total funds carried forward		<u>–</u>	<u>338,777</u>	<u>3,281,072</u>	<u>3,619,849</u>	<u>3,932,503</u>

FRIENDS OF THE NATIONAL LIBRARIES

BALANCE SHEET as at 31 December 2018

	Note	2018 £	2017 £
Fixed assets			
Investments	7	<u>3,486,772</u>	<u>3,754,761</u>
Current assets			
Debtors	8	56,637	50,827
Cash at bank and in hand		<u>482,284</u>	<u>234,261</u>
Total current assets		538,921	285,088
Liabilities			
Creditors: amounts falling due within one year	9	<u>405,844</u>	<u>107,346</u>
Net current assets		<u>133,077</u>	<u>177,742</u>
Total net assets		<u><u>3,619,849</u></u>	<u><u>3,932,503</u></u>
Representing			
The funds of the charity	10		
Unrestricted income fund:			
Operating fund	11	<u>—</u>	<u>—</u>
Restricted income funds:			
Philip Larkin Fund	12	313,617	351,890
Smaller Libraries Fund	13	945	11,743
B. H. Breslauer Foundation Fund	14	17,850	96,717
Lund Trust Digitisation Fund	15	<u>6,365</u>	<u>888</u>
		<u>338,777</u>	<u>461,238</u>
Endowment funds:			
Expendable	16	2,181,374	2,372,208
Permanent	17	<u>1,099,698</u>	<u>1,099,057</u>
		<u>3,281,072</u>	<u>3,471,265</u>
Total funds	18	<u><u>3,619,849</u></u>	<u><u>3,932,503</u></u>

Approved by the Executive Committee on 19 March 2019 and signed on its behalf by:

GEORDIE GREIG
Chairman

CHARLES SEBAG-MONTEFIORE
Honorary Treasurer

FRIENDS OF THE NATIONAL LIBRARIES

STATEMENT OF CASH FLOWS for the year ended 31 December 2018

	2018 £	2017 £
Cash flow from operating activities		
net income/(expenditure) for the year – see page 134	(312,654)	224,101
<i>Adjustments for:</i>		
gains/losses on investments	250,972	(137,426)
income from investments	(129,109)	(126,769)
increase/(decrease) in commitments to make grants	43,787	19,585
(increase)/decrease in income tax recoverable	(6,810)	(3,689)
changes in other debtors and creditors	255,711	(24,767)
net cash provided by / (used in) operating activities	101,897	(48,965)
Cash flows from investing activities		
income from investments	129,109	126,769
proceeds from sale of investments	107,556	–
purchase of investments	(90,539)	(341,594)
deposited with investment manager pending investment	–	400,000
net cash provided by / (used in) investing activities	146,126	185,175
Change in cash and cash equivalents in the year	248,023	136,210
Cash and cash equivalents at the beginning of the year	234,261	98,051
Cash and cash equivalents at the end of the year	482,284	234,261

FRIENDS OF THE NATIONAL LIBRARIES

NOTES ON THE FINANCIAL STATEMENTS 31 December 2018

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 2018 £	Total 2017 £
2. Income from donations and legacies					
Grants receivable					
for the Charity's general purposes	5,000	20,000	641	25,641	203,147
for special purpose grants payable	–	–	–	–	–
	<u>5,000</u>	<u>20,000</u>	<u>641</u>	<u>25,641</u>	<u>203,147</u>
Membership subscriptions					
annual membership	23,424	–	–	23,424	19,163
life membership	1,375	–	–	1,375	–
income tax recovered on subscriptions	4,710	–	–	4,710	1,179
	<u>29,509</u>	<u>–</u>	<u>–</u>	<u>29,509</u>	<u>20,342</u>
Other donations and legacies	104,253	306	–	104,559	6,116
Other income	86	–	–	86	30
	<u>138,848</u>	<u>20,306</u>	<u>641</u>	<u>159,795</u>	<u>229,635</u>
3. Income from investments					
distributions from investments	116,731	12,187	–	128,918	126,696
interest on bank balances and deposits	191	–	–	191	73
	<u>116,922</u>	<u>12,187</u>	<u>–</u>	<u>129,109</u>	<u>126,769</u>
4. Grants to institutions for the purchase of books, manuscripts, archives and bookbindings					
from unrestricted funds for the purchase of books and manuscripts	168,048	–	–	168,048	165,355
from the Philip Larkin Fund for the purchase of modern literary archives and manuscripts	–	25,000	–	25,000	–
from the Smaller Libraries Fund for the purchase of manuscripts and archives	–	11,104	–	11,104	3,636
from the B. H. Breslauer Foundation Fund for the purchase of printed books and bookbindings	–	78,867	–	78,867	41,475
from the Lund Trust Digitisation Fund for support for the digitisation of and open access to manuscripts	–	14,523	–	14,523	19,112
	<u>168,048</u>	<u>129,494</u>	<u>–</u>	<u>297,542</u>	<u>229,578</u>
total of direct costs	168,048	129,494	–	297,542	229,578
support costs (see note 6)	1,452	91	–	1,543	1,600
	<u>169,500</u>	<u>129,585</u>	<u>–</u>	<u>299,085</u>	<u>231,178</u>

Details of the grants made are set out on pages 10 to 105.

	Unrestricted fund £	Restricted funds £	Endowment funds £	Total 2018 £	Total 2017 £
5. Expenditure on raising funds					
consultant's fees and expenses	18,445	–	–	18,445	10,380
investment manager's charges	–	1,328	14,824	16,152	11,131
other direct costs	7,393	–	–	7,393	5,996
total of direct costs	25,838	1,328	14,824	41,990	27,507
support costs (see note 6)	9,379	132	–	9,511	11,044
	<u>35,217</u>	<u>1,460</u>	<u>14,824</u>	<u>51,501</u>	<u>38,551</u>

6. Support costs

governance costs:

annual report				6,956	9,445
annual general meeting				1,013	–
audit fee				2,088	2,400
other				997	799
				<u>11,054</u>	<u>12,644</u>

Support costs were allocated in 2018 as set out in note 1(c), as follows:

grants to institutions (note 4)	1,452	91	–	1,543	1,600
raising funds (note 5)	9,379	132	–	9,511	11,044
	<u>10,831</u>	<u>223</u>	<u>–</u>	<u>11,054</u>	<u>12,644</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 2018 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	1,193,963	53,465	4.48%
International equity funds	581,162	674,084	18,697	2.77%
Bond funds	536,136	540,169	18,527	3.43%
Multi-asset funds	499,997	494,235	11,210	2.27%
Alternative asset funds	534,073	584,321	22,407	3.83%
	<u>3,342,292</u>	<u>3,486,772</u>	<u>124,306</u>	<u>3.57%</u>

	2018 £	2017 £
Movements in year:		
Market value at start of year	3,754,761	3,675,741
Deposited with fund manager pending investment	–	(400,000)
Cost of purchases	90,539	343,337
Proceeds of sale	(107,556)	–
Realised gains/(losses)	7,632	–
Unrealised gains/(losses)	(258,604)	137,426
Prior year adjustment	–	(1,743)
Movement in year	<u>(267,989)</u>	<u>79,020</u>
Market value at end of year	<u>3,486,772</u>	<u>3,754,761</u>

	2018	2017
	£	£
8. Debtors		
subscriptions and grants receivable	227	31,227
income tax recoverable	26,410	19,600
other debtors	30,000	–
	<u>56,637</u>	<u>50,827</u>
9. Creditors: amounts payable within one year		
commitments to make grants	141,722	97,935
subscriptions received in advance	200	320
other creditors and accrued charges	263,922	9,091
	<u>405,844</u>	<u>107,346</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 Foundation 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 Foundation 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.

	2018	2017
	£	£
11. Operating fund		
at beginning of year	–	–
income in year	255,770	150,732
expenditure in year	(204,717)	(194,127)
transfer (to)/from general endowment fund	(51,053)	43,395
	<u>–</u>	<u>–</u>
at end of year	<u>–</u>	<u>–</u>

	2018	2017
	£	£
12. Philip Larkin Fund		
at beginning of year	351,890	326,330
income in year	12,187	12,851
expenditure in year	(26,551)	(636)
investment gains/(losses)	(24,132)	13,345
transfer from general endowment fund	223	–
at end of year	<u>313,617</u>	<u>351,890</u>
13. Smaller Libraries Fund		
at beginning of year	11,743	14,204
income in year	306	1,175
expenditure in year	(11,104)	(3,636)
transfer from general endowment fund	–	–
at end of year	<u>945</u>	<u>11,743</u>
14. B. H. Breslauer Foundation Fund (The B H Breslauer Foundation Fund for printed books, fine bindings and manuscripts)		
at beginning of year	96,717	57,445
income in year	–	80,747
expenditure in year	(78,867)	(41,475)
transfer from general endowment fund	–	–
at end of year	<u>17,850</u>	<u>96,717</u>
15. Lund Trust Digitisation Fund		
at beginning of year	888	–
income in year	20,000	20,000
expenditure in year	(14,523)	(19,112)
transfer from general endowment fund	–	–
at end of year	<u>6,365</u>	<u>888</u>
16. Expendable endowment fund		
General fund		
at beginning of year	2,372,209	2,302,267
expenditure in year	(14,824)	(10,495)
investment gains/(losses)	(226,840)	124,082
transfer from/(to) operating fund	50,830	(43,396)
transfer (to) restricted funds	–	(249)
at end of year	<u>2,181,375</u>	<u>2,372,209</u>

17. Permanent endowment funds

	Golden Jubilee Appeal Fund £	Prince of Wales Fund £	Total 2018 £	Total 2017 £
at beginning of year	98,718	1,000,339	1,099,057	1,008,157
received in year	–	641	641	90,900
at end of year	<u>98,718</u>	<u>1,000,980</u>	<u>1,099,698</u>	<u>1,099,057</u>

18. Analysis of net assets between funds

	Investments £	Net current assets £	Total 2018 £	Total 2017 £
Unrestricted Fund	–	–	–	–
Restricted funds:				
Philip Larkin Fund	304,739	8,878	313,617	351,890
Other funds	–	25,160	25,160	109,348
	304,739	34,038	338,777	461,238
Endowment funds:	3,182,033	99,039	3,281,072	3,471,265
	<u>3,486,772</u>	<u>133,077</u>	<u>3,619,849</u>	<u>3,932,503</u>

19. Comparative Statement of Financial Activities for 2017

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, 2017.

	Note	Unrestricted fund 2017 £	Restricted funds 2017 £	Endowment funds 2017 £	Total funds 2017 £
Income from:					
donations and legacies	2	36,813	101,922	90,900	229,635
investments	3	113,919	12,850	–	126,769
Total		150,732	114,772	90,900	356,404
Expenditure on:					
grants to institutions for the purchase of books, manuscripts, archives and bookbindings	4	166,860	64,318	–	231,178
raising funds	5	27,267	789	10,495	38,551
Total		194,127	65,107	10,495	269,729
Operating result		(43,395)	49,665	80,405	86,675
Net gains/(losses) on investments	7	–	13,345	124,081	137,426
Net income/(expenditure)		(43,395)	63,010	204,486	224,101
Transfers between funds		43,395	249	(43,644)	–
Net movement in funds		–	63,259	160,842	224,101
Reconciliation of funds					
Total funds brought forward		–	397,979	3,310,423	3,708,402
Total funds carried forward		–	461,238	3,471,265	3,932,503

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 £nil during the year (2017: £80,747).

www.friendsofnationallibraries.org.uk

Registered Charity number 313020

Cover image: Daguerreotype by John Ruskin, 1850. St. Mark's Basilica, Venice.
The South Front with the Procuratie and the Clock Tower beyond.
Courtesy of The Ruskin – Library, Museum and Research Centre, Lancaster University.
Inside cover image: Map of Honeybottom Farm in Winterbourne, Chieveley,
and surrounding land, 1694. Courtesy of Berkshire Record Office.



Particulars

Long Close	3	0	20
Upper Piddle	2	1	30
Lower Piddle	2	1	31
A Meadow	0	2	27
Orchard Garden & Backside	0	1	20
New Orchard Close	8	0	26
Wood-orchard	1	0	09
Water Close	4	0	9
U'fcul	6	0	10
Park-field	9	3	02
Hassock	0	1	17
	38	1	25



PARK FIELD: (A: 9, R: 3, P: 2)
 The Hassock or Hedge-Row: (A: 0, R: 1, P: 17)

BAGNOR FIELD



