

Newsletter

Interesting Narratives

West Africa: Word, Symbol, Song
until 16 February 2016

The curators of the new exhibition in the PACCAR Gallery intend it to be ‘a multidimensional experience’, bringing together works representing 17 nations from an area of six million square miles. Among the 200 items on display are manuscripts, books, brass weights and musical instruments, printed textiles and a carnival costume made by the Brixton-based artist Ray Mahabir. There are letters and texts by the African-American poet Phillis Wheatley,

whose *Poems on Various Subjects, Religious and Moral* (1773) achieved fame in England and the American colonies, and Olaudah Equiano, author of *The Interesting Narrative of the Life of Olaudah Equiano* (1789). The 20th-century writers include Chinua Achebe, Wole Soyinka and Chimamanda Ngozi Adichie.

Sound and film recordings at the exhibition include carnival calypsos, drums and Christian hymns sung in Yoruba, as well as the *atumpan* ‘talking drum’ and the Gambian *akonting*,



thought to be a predecessor of the banjo. One section is dedicated to the Notting Hill Carnival, another to the Afrobeat music of the singer activist Fela Kuti with a

display of posters and album covers from the 1980s.

A series of talks, events and performances planned to accompany the exhibition will include a celebration of the music of Fela Kuti and a screening of the documentary film *Finding Fela*, as well as a season of West African cinema.

A page from a saddleback *Qur'an* designed to be fitted into a leather pouch for carrying on horseback

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Recent Grants

The Friends have agreed to make a grant of £3,250 for the purchase of two artists' books *Howl for a Black Cockatoo* and *Quaranta Australis* by the Australian artists Sue Anderson and Gwen Richardson. The purchase will enrich the existing collections in colonial and Australian history and complement other artists' books based on works in the British Library's collection. *Howl for a Black Cockatoo* (2015) uses *Alice in Wonderland* to consider the abuse of single women held on Cockatoo Island between 1871 and 1888. *Quaranta Australis* (2008) focuses on the notoriously harsh quarantining of deportees in Sydney in the early years of the 19th century.

A grant of £5,000 is to be made for the purchase of two more items from the Christopher Hogwood Library chosen by the curators. The sum of £3,000 will enable the purchase of the remaining archive of the novelist Phyllis Bottome (see page 3). The Friends also supported the purchase of unpublished letters from Ted Hughes to his friend Elizabeth Hicklin which cover the years from 1954 to 1956, a period which is otherwise poorly documented. They will join the existing Hughes papers.

A further £10,000 has been pledged for the Authors' Lives Project to enable the recording of five more interviews with living writers. A special Friends' event is planned for the interviews.

Festive Friends

The big day is Monday 23 November. We'll have our normal Friends' pre-Christmas social event in the Friends' Room on the 3rd floor, running from 2pm until 4pm.



We expect to have mulled wine and mince pies (arrangements still progressing) as well as tea and coffee. The British Library Shop has again agreed to offer Friends an extra discount, so a voucher will come in the post nearer to the time which you can use for 20% off one regular priced purchase in the Shop. It will be valid for use from 23 November until 29 November. This is an opportunity to stock up on Christmas gifts (or treats for yourself) and support the Library at the same time.

There will also be tours available of both the Centre for Conservation and the Library itself:

- Tours of the St Pancras building, starting at 2pm and 2.30pm
- Tours of the British Library Centre for Conservation at 2pm and 2.30pm

These are free of charge. To sign up to one or both of these tours, please contact Edmund King at: edmundmbking@gmail.com. Places are very limited and are offered on a first come, first served basis.

Playful and political Animal Tales

The way in which animals are used in literature was the central concern of the recent exhibition in the Entrance Hall Gallery which looked at the roles of cats, mice, lions, sheep and birds in works from Ovid to Helen Macdonald. Stories aimed directly at children included *Peter Rabbit* and T S Eliot's *Practical Cats*, while the power of political allegories such as *Animal Farm*, Franz Kafka's *Metamorphosis* and Art Spiegelman's *Maus* (seen here on its first appearance in the underground comic *Funny Animals*) were also examined. The typescript of 'Mr Lyon', a story by Angela Carter written for *Vogue* in 1968, suggests that it is a feminist fable, while *Black Beauty's* plea for animal rights remains powerful.

In the evening, a joint event has been arranged with the Friends of the National Libraries, with curators talking about items supported by the Friends of the British Library and the Friends of the National Libraries. This will begin with a cash bar in the Conference Centre from 5pm until 6.15pm. From 6.30pm, a diverse programme of talks has been arranged:

- Welcome by Ferdinand Mount and Lord Egremont
- Claire Breay, Lead Curator, Medieval and Earlier Manuscripts, British Library
Recent research into the St Cuthbert Gospel, the oldest intact European book.
- Richard Chesser, Lead Curator of Music, British Library
My Lady Nevell's Booke and The Old Hall Manuscript: a choir book compiled and written for the Chapel Royal 1399–1413.
- Peter Barber, former Head of Map Collections, British Library
The Bryanston Estate Map of 1659.
- Joan Winterkorn, Independent Researcher
Laureates, Loiners, and Girls of Slender Means: Preserving our Literary Heritage.
- Jacquie Crosby, Archives Service Manager, Lancashire Archives
The Hulton Archive, a family and estate collection of national significance.

The evening will end at 8pm. Tickets for the Curatorial Talks are free but must be booked through the British Library booking system. Go to www.bl.uk/events/festive-friends-lectures-for-friends-at-the-british-library and then click on 'Book Now' for the *Festive Friends: Lectures for Friends at the British Library*. You will have to register an account as the tickets will be sent by email, but I can confirm that you will not be charged.

Michael Borrie

Friends will be sorry to hear that Michael Borrie, a long-standing supporter of the Charity, died in May. Michael joined when the Friends were founded in 1989 and was Number 13 on our Membership Roll. At that time he was joint Head of Manuscripts in the Library. Among notable acquisitions he secured for it were the celebrated Waterloo Despatch, G K Chesterton's Archive and the papers of Kenneth Tynan and Evelyn Waugh. After he retired, he went on to be Honorary Secretary of our sister organisation, the Friends of the National Libraries, a post he held until 2013. At his funeral in June, the eulogy was delivered by his friend Sir Roy Strong, with whom he had shared a flat for four years in the 1960s.

C K Wright

Charlotte Brontë's letters to Constantin Heger



Charlotte Brontë by George Richmond (1850)

One of the most remarkable sets of letters owned by the British Library must surely be the four surviving of those written by Charlotte Brontë to her former teacher in Belgium, Constantin Heger, in 1844–45. These were sent by Charlotte – not yet a published writer – on her return to Yorkshire from two years living and working with Heger and his wife Zoe at their Pensionnat des demoiselles in the Rue d'Isabelle, Brussels. During that time, Charlotte had fallen under the spell of her charismatic 'Master' and longed more than anything to see him again, to deepen their intimacy and – at the very least – to stay in touch by post. This didn't happen. The Hegers had both become wary of Charlotte's ardour and neediness: Constantin's responses became increasingly formal and

withholding, and after a while he gave up answering altogether, provoking the most wrenching pleas from his miserable correspondent: 'I will tell you candidly that during this time of waiting I have tried to forget you [...] but I have not been able to overcome either my regrets or my impatience – and that is truly humiliating.' 'I am in a fever – I lose my appetite and my sleep – I pine away'.

Madame Heger showed these letters to her daughter Louise many years later. Heger had torn them up and thrown them away – soon after receipt, Louise implied – but Madame, sensitive to the reputation of her school and thinking that the letters might be useful evidence that her husband had not been carrying on an illicit affair with Miss Brontë, clandestinely picked the pieces out of the wastebasket, reconstructed them with thread and gummed paper strips and kept them carefully in her jewel box, unknown to her spouse.

It is thus they appear in the Library, put back together like jigsaw puzzles, in double-sided glass frames made specially in 1913 when the manuscripts were donated to the nation by Heger's children. The contents of the letters caused a sensation then, exposing Charlotte Brontë's agonised unrequited love for the first time, but the paper on which they are written tells its

own vivid story too, one that became increasingly clear to me as I inspected these documents during the research for my new biography of Brontë. The letters show fold-marks and signs of wear extra to the ones made by sealing and posting; they were clearly folded smaller after reading, and kept like that before being torn up. I surmise that they were still untraced in 1856, when Heger read extracts to Elizabeth Gaskell and copied out some passages for use in her biography of Charlotte, and were possibly still intact in 1869, when a friend of the family attested that Heger had shown Charlotte's agonised love-letters to his wife's cousin and 'told the whole story'.

As the fame of the Brontës grew in the last decades of the century, the Hegers seem to have become more and more proud of their association with Charlotte and Emily (who had also been a pupil at the Pensionnat). It is astonishing to think that Monsieur was prepared to brag about Charlotte's heartrendingly painful letters, but never thought fit to answer them, but, as the same family friend said, 'He is a finished specimen of a Jesuit'.

Claire Harman

Claire Harman's *Charlotte Brontë: A Life* was published by Viking Penguin in October 2015.

Phyllis Bottome

The Friends have agreed to make a grant of £5,000 for the purchase of additional papers for the archive of Phyllis Bottome, the popular novelist who published 34 novels and six volumes of short stories in her 60-year career. The archive consists of 16 boxes containing drafts for short stories, unpublished manuscripts, reviews and radio plays. It also contains correspondence with writers and public figures including Max Beerbohm, Violet Bonham Carter, Daphne du Maurier, Gerald Durrell, Barbara Hepworth, Lord Mountbatten, Ivor Novello and H G Wells. Phyllis Bottome (1884–1963) was the wife of Alban Ernan Forbes,



a British diplomat who also worked for MI6. Having studied under Alfred Adler in Vienna, she and her husband started a school in Kitzbühel Austria, where Ian Fleming was a pupil in the 1920s. She moved to Germany in 1930 and her bestselling novel *The Mortal Storm* (1937), an account of life under the Nazis, was made into a film starring James Stewart which was released by MGM in 1940. Films were also made of *Private Worlds* (1934) and *Danger Signal* (1939). She wrote biographies of Olive Schreiner and Alfred Adler, and a study of six friends, among them Ezra Pound and Sara Delano Roosevelt.

Some views of the Dome Early Readers in the British Museum

Somewhere in one of those boxes in which one keeps old papers, there must be my first British Museum Reading Room Card. It was 1964. I had just embarked on a doctoral thesis on Thackeray. As I entered Smirke's domed 'room' (inadequate word), and heard for the first time those gently echoing thuds, as books landed from the dumb waiters, I felt closer companionship with my subject. Thackeray, an early adopter, had got his readers' ticket a century before me. As he enthused, in a 'Roundabout Paper', five years after the Reading Room opened:

I have seen all sorts of domes of Peters and Pauls, Sophia, Pantheon – what not? – and have been struck by none of them so much as by that Catholic dome in Bloomsbury, under which our million volumes are housed.

What peace, what love, what truth, what beauty, what happiness for all, what generous kindness for you and me, are here spread out! It seems to me one cannot sit down in that place without a heart full of grateful reverence. I own to have said my grace at the table, and to have thanked Heaven for this,



my English birth-right, freely to partake of these bountiful books, and to speak the truth I find there.

So, too, I have often felt – not just for the Bloomsbury institution but its St Pancras successor. But, in the drudging periods of 'research', who will not confess to feeling an occasional kinship with the luckless hackette Marian Yule, in George Gissing's novel *New Grub Street* (1891), tied to her futile work like a galley slave to the oar:

The days darkened. Through November rains and fogs Marian went her usual way to the Museum, and toiled there among the other toilers.

One day at the end of the month she sat with books open before

her, but by no effort could fix her attention upon them. It was gloomy, and one could scarcely see to read; a taste of fog grew perceptible in the warm, headachy air. She kept asking herself what was the use and purpose of such a life as she was condemned to lead.

And I must confess to a perverse fondness for that vignette in M P Shiel's *The Purple Cloud* (1901). The whole human race, other than Adam Jefferson, has been asphyxiated. Adam, goes – where else? – to the British Museum and finds:

In the great round reading-room not a soul, except one old man with a bag of goitre hung at his neck, he lying up a book-ladder near the shelves, a 'reader' to the last.

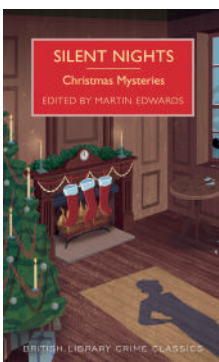
So, I hope, shall I be.

John Sutherland

John Sutherland is the author of *Is Heathcliff a Murderer?* (1996), *The Longman Companion to Victorian Fiction* (2009) *Lives of the Novelists* (2011) and *Jumbo: The Unauthorised Biography of a Victorian Sensation* (2014)

Book Review

Silent Nights: Christmas Mysteries
Edited by Martin Edwards
British Library Crime Classics. £8.99.



The fifteen stories collected by Martin Edwards date from the 'Golden Age of Murder' when it seems that Christmas was the ideal time for a mysterious death in a country house full of titled

strangers. The volume begins with 'The Adventure of the Blue Carbuncle', a Sherlock Holmes story by Arthur Conan Doyle published in *Strand Magazine* in 1892, in which the great detective is involved in a 'whimsical little incident' concerning an old hat, some stolen geese and the Countess of Morcar's blue diamond. Edgar Wallace's 'Stuffing' takes place three days before Christmas and contrasts life in one furnished room in Pimlico for a young married couple with lunch at the Ritz-Carlton for a Lord and a Prince; the plot involves a stolen turkey stuffed with dollar bills and some missing jewels.

G K Chesterton, Dorothy L Sayers, Margery Allingham, Nicholas Blake and Edmund Crispin are familiar names here but Edwards, who aims to introduce a new generation to the detective writers of the period, has tracked down some lesser-known authors: H C Bailey, a founder member of the Detection Club; Marjorie Bowen and Joseph Shearing (both pen-names used by the same woman); Ralph Plummer (who remains a man of mystery since nothing has been found about him); Raymond Allen and Ethel Lina White. At the end of the volume are some solutions to the puzzles the stories present.

My British Library A challenge to Friends



Antonia Fraser

I shall begin with an intentionally provocative statement. I believe that I am the living person who has worked longest in the Reading Room of the British Library, and who is still working there today.

That is to say, I made my first tremulous steps into the Round Reading Room in September 1953, when I was just 21 (and thus newly eligible for a ticket by the standards of the time). I am still studying there, in one of the Reading Rooms of the newish British Library, 62 years later.

When I describe my statement as intentionally provocative, I mean that I genuinely hope it will be contradicted. I am expecting magisterial figures to rise up either in person or in print to put me right, and in so doing, provide a fascinating account of their own experiences. These are mine.

The reason I first entered the Round Reading Room was to do research of a fairly simple sort. I had just started to work for George Weidenfeld at Weidenfeld & Nicolson, then a small, recently-founded publishing company in Cork Street. My first job was to find suitable classic foreign books (out of copyright) which could be translated and illustrated by living

artists. I had absolutely no idea how to do this: but then (as so often at the British Library) fortune smiled. A silver-haired but youthful-looking gentleman with a pink face, wearing a bow tie, beamed at me from behind the central desk. 'Can I help?' He could. He did. In fact he did all the work for me so that I was able to return to Cork Street with a dazzlingly impressive report. It was Angus Wilson.

I will pass over a lifetime of amusing incidents mainly good, occasionally bad and some both at once. I refer to the lascivious note left on my desk while I had a coffee break. I was able to pass it deftly on to the next door desk, occupied by a huge gentleman in clerical clothing, and then scarpered so as not to witness the consequences.

But I will end on another provocative note. Ever since the age of admission has been lowered from 21 to 18, there have been considerable difficulties in getting a seat in any Reading Room. This can be particularly frustrating if one has successfully ordered a number of books online. There they sit waiting. But we can't sit down to receive them. It arouses the obvious question. If books can be ordered online, why shouldn't seats also be ordered in advance?

Antonia Fraser

Antonia Fraser's first book was *Mary Queen of Scots* (1969). Her most recent one was her memoir *Must You Go?* (2010)



Michael Holroyd at 80

On 6 October a small celebration was held by the Royal Society of Literature at the Library to celebrate the eightieth birthday of the biographer Michael Holroyd.

Hermione Lee led a panel of biographers, who included Patrick French, Richard Holmes, Ruth Scurr and Jenny Uglow, in a discussion of Holroyd's work and of his influence on their own writing. Holroyd read passages from his own work: a description of Bernard Shaw in his eighties enjoying gardening and an autobiographical account '*Illness in England*' which described a recent telephone call from a journalist who wanted facts about him for an obituary.

The panel considered the practical difficulties of writing biography and its particular challenges past, present and future. The influence of Facebook, Twitter and email and the effect of social media on biographical was discussed. Hermione Lee asked Michael Holroyd: 'Are you on Facebook or Twitter?' 'Not to my knowledge', he replied.

Volunteers A Reminder

The Friends of the British Library are appealing for Volunteers to help man the desk in the Entrance hall which is kept open six days a week. The work is pleasant and sociable and it is a way of helping the British Library. If you have experience of dealing with the public and enjoy talking to people you might be interested in becoming a volunteer. Contact Jean-Anne Ashton on ashtonjeanne@aol.com

Winter visits

Royal Academy of Music Museum
London NW1
Tuesday 12 January, 3pm, £10
Maximum 20 people



The Royal Academy of Music's museum and collections contribute to music's capacity to inspire, unite, console and stimulate using its collections of instruments, art, photography, manuscripts and scores.

The Museum has three permanent galleries, alongside regularly changing displays and exhibitions. Together they cover a variety of eras and subjects, including stringed instruments and manuscripts. The galleries act as a showcase for the work of performers, composers, instrument makers and scholars from a wide range of musical and other relevant disciplines.

Union Chapel
London N1
Wednesday 20 January, 11am, £10
Maximum 20 people



Union Chapel is a working church, live entertainment venue and charity drop-in centre for the homeless in

Islington. Built in the late-19th century in the Gothic revival style, the church is Grade I-listed.

The Chapel is home to a unique pipe organ, built in 1877 by master organ builder Henry 'Father' Willis, recently restored following an HLF grant. A recital will be held at 11am. Friends will take in the recital before being shown around the chapel and have time to ask questions.

Angels the Costumiers
London NW9
Thursday 21 January, 2.30pm, £30
Maximum 12 people



Angels is a supplier of costumes to the film, theatre and television industries, as well as to the general public. The company, founded in 1840, is the longest-established costume supplier in the world, and has supplied costumes to 36 films that have received Best Costume Oscars, including the 2010 film *Alice in Wonderland* and, most recently, *The Grand Budapest Hotel*.

Since its founding in 1840, the company has stayed in family ownership for six consecutive generations.

The tour will offer a wide-ranging look behind the scenes of the world's largest costumiers. It will take approximately two hours and we will look at all the departments in Angels including Mens Tailoring, Ladies Making, Alterations, Uniform Department, Fancydress.com, Ecclesiastical, Light Entertainment and many more.

Participants need to be able to walk quite a distance; we will be on our feet for almost two hours.

Bethlem Museum of the Mind
Beckenham BR3
Tuesday 9 February, 2pm, £10
Maximum 15 people



Opened in 2015, Bethlem Museum of the Mind focuses on the history of Bethlem Royal Hospital, its programme of care, and its patients. The museum's displays include work by artists who have suffered from mental health problems, such as former patients William Kurelek, Richard Dadd and Louis Wain. Another work is a pair of statues by Caius Gabriel Cibber known as 'Raving' and 'Melancholy Madness', from the gates of the 17th-century Bethlem Hospital. Other displays feature restraining devices, including iron shackles, padded 19th-century restraining garments and modern devices.

Since 1970 there has been a small museum at the hospital mainly displaying items from the hospital's art collection. Due to the size of the former museum, known as the Bethlem Royal Hospital Archives and Museum, only a small fraction of the collections could be displayed at a time.

Friends will have an introductory talk, and a selection of items from the handling collection will be available.

Guildhall Art Gallery

London EC2V

Thursday 18 February, 2pm, £10

Maximum 25 people



Established in 1886 as ‘a Collection of Art Treasures worthy of the capital city’, the Guildhall Art Gallery includes works dating from 1670 to the present, including 17th-century portraits, Pre-Raphaelite masterpieces and a range of paintings documenting London’s dramatic history.

The Gallery was originally built in 1885 to house art collections from the City of London Corporation and the present collection consists of about 4,000 works, of which around 250 are on display at any one time. Many of the paintings are on London themes. There is also a significant collection of Victorian art, which features paintings by artists such as John Everett Millais, Dante Gabriel Rossetti, Abraham Solomon, Edward John Poynter and Edwin Landseer.

Friends will have a guided tour.

New London Model

London WC1E

Thursday 25 February, 2pm, £16

Maximum 50 people

New London Architecture’s 1:2000 scale interactive model of central London is the centrepiece of the NLA galleries at the Building Centre in Store Street. It covers the story of London’s historical and physical development to life through a sophisticated projection system integrated with films.

At 12.5 metres long, the model covers more than 85 square kilometres of London, 19 Boroughs and approximately 170,000 buildings, including 34km of the Thames with its corresponding 21 bridges. It extends from King’s Cross in the north to Peckham in the south and the Royal Docks in the east to Old Oak Common in the west.

We will have a 45-minute talk around the Model, to give an introduction to London’s built environment and the current challenges it faces. There will be time to ask questions.

Bruce Castle Museum

London N17

Tuesday 8 March, 2pm, £25

Maximum 25 people



Bruce Castle (formerly the Lordship House) is a Grade I-listed 16th-century manor house in Lordship Lane, Tottenham. It is named after the House of Bruce who formerly owned the land on which it is built. Believed to stand on the site of an earlier building, about which little is known, the current house is one of the oldest surviving English brick houses. It was remodelled in the 17th, 18th and 19th centuries.

The house has been home to Sir William Compton, the Barons Coleraine and Sir Rowland Hill, among others. After serving as a school during the 19th century, when a large extension was built to the west, it was converted into a museum exploring the history of the areas now constituting London Borough of Haringey and, on the strength of

its connection with Sir Rowland Hill, the history of the Royal Mail. The building also houses the archives of the London Borough of Haringey. Since 1892 the grounds have been a public park, Tottenham’s oldest.

Tea and coffee will be provided at the start of our curator-led visit, which will last approximately one hour.

**Annual General Meeting 5pm;
Annual Lecture 6.30pm**

British Library Conference Centre

Monday 14 March

Free, no need to book

Once again our Annual General Meeting will be held in the Conference Centre.

After the business of the AGM is completed, our Annual Lecture will be held. The speaker will be announced shortly and further information will follow in a separate mailing in the new year.

Whitechapel Bell Foundry

London E1

Saturday 19 March, 4pm, £20

Maximum 22 people

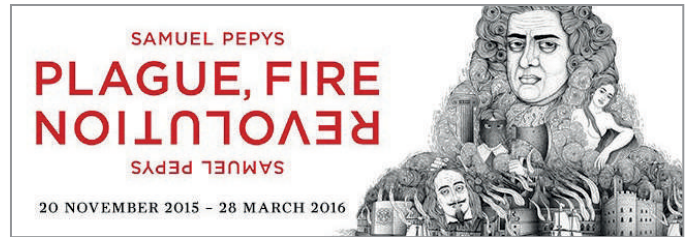


The Whitechapel Bell Foundry is Britain’s oldest manufacturing company, established in 1570 and in continuous business since then. The present buildings date from 1670, four years after the Great Fire. Whitechapel’s famous bells include the original Liberty Bell (1752), the Great Bell of Montreal and ‘Big Ben’.

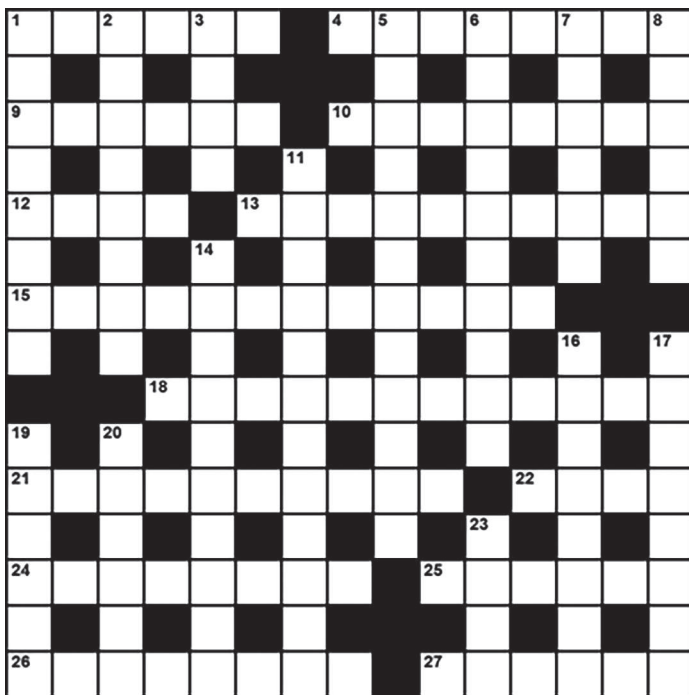
Win tickets to the Samuel Pepys exhibition

The senders of the first three correct solutions opened will each receive a pair of tickets to the exhibition *Samuel Pepys: Plague, Fire and Revolution* at the National Maritime Museum, Greenwich, which opens on 20 November. With the candid, witty and irreverent Pepys as the fly-on-the-wall guide, visitors will explore this period of revelry and rebirth, revolution and catastrophe, which saw kings fighting for their crowns and London transformed following the devastation of the Plague and the Great Fire.

Subject to availability, the tickets will be valid until 31 January 2016 (excluding public holidays and peak periods). Send entries to the Friends' office at the address below, marking the envelope "Crossword" and including



your name, address, membership number and an email address or telephone number, so that the winners can be contacted quickly by the exhibition's representative. Closing date is **27 November** or seven days after delivery of your Newsletter, whichever is the later.



Answers to Autumn Crossword

Across: 9 Peasant, 10 Chaucer, 11 Oxonian, 12 Infidel, 13 Bracknell, 15 Eye to, 16 Silence, 19 Sceptre, 20 Altos, 21 Plentiful, 25 Gorilla, 26 Regency, 28 Earache, 29 Patella.

Down: 1 Aplomb, 2 Samosa, 3 Mali, 4 Stance, 5 Achilles, 6 Bafflement, 7 Acid test, 8 Trollope, 14 Kings place, 16 Spangles, 17 Literary, 18 Emphases, 22 Europe, 23 Finals, 24 Layman, 27 Gate.

The winners of the Autumn crossword, who won vouchers to spend in the Library Shop, were **Helen Eldridge** of London W14 and **J Wootton** of Nottingham.

Across

- 1 Engineers go into farm building but find it unproductive (6)
- 4 Danish moralist takes ball game to Ulster and America (8)
- 9 Baking hot outside but frozen within – what a sweet state! (6)
- 10 Science turns garrulous singer into a fighter (8)
- 12 Ceremony that sounds just fine (4)
- 13 Caroline goes it alone at Westminster – but for what? (5,5)
- 15 (with 20 down) Wildly over-concentrates in vital part of the Library (12,6)
- 18 Stirred? Call hot nanny, but coolly (12)
- 21 Notes on paper (5,5)
- 22 The recess? Perhaps Edward has it in him (4)
- 24 Come in here and enchant me (8)
- 25 If a run is scrambled, it's not cricket (6)
- 26 Once yeast is mixed, place lid backwards – but take it easy (8)
- 27 Portia observed that it singed the moth (6)

Down

- 1 Much ado as she triumphed against the grain (8)
- 2 Encircle kiln and get a right telling-off (8)
- 3 You'll find them in 9 (4)
- 5 Part of auditorium where 21 comes in handy (9,3)
- 6 Paradoxically, even if you hate Lonsdale's play you won't get a refund (2,8)
- 7 I tramp all over the place to deliver the message (6)
- 8 Wanderers could find themselves barking in Battersea (6)
- 11 Convenience makes local authority a more prestigious body (5,7)
- 14 Yes, sneak on the joker – it's a disciplinary tool (6,4)
- 16 Lately this scribe has tackled a hard problem (8)
- 17 Goodness gracious – this seems to be the Chancellor's own doing! (2,6)
- 19 British actor in America finds them front of house (6)
- 20 See 15 across
- 23 It's an Indian coin whichever way you look at it (4)

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