

Newsletter

Recent grants



The Friends gave £20,000 towards the purchase of the 13th-century Mostyn Psalter, the earliest English Psalter-Hours in private hands. Its calendar is decorated with miniatures showing the labours of the months, collects and Hours of the Virgin. The manuscript is a London production; as well as portraits of English

bishops, it records a sequence of London saints and it will provide evidence for the identification of scribes, artists and patrons. There are plans for the Psalter to be digitised.

The sum of £5,000 was granted towards the cost of hosting the Jaipur Literary Festival in London in May. The London venue for this festival of music and literature was the South Bank Centre from 2014; for the next three years it will be held at the Library, taking place in several venues including a temporary marquee on the Piazza.

Thanks to a grant of £20,000 from the Friends, the Library was able to purchase two leaves from Walter Scott's original manuscript of *Kenilworth* (see page 2).

A blog post by Margaret Makepeace regarding the acquisition of the East India Company inventories which was funded by the Friends is now available online.

Stefan Zweig evening

An evening celebrating Music and Poetry from the Zweig Collection was held at the Knowledge Centre on 20 March.

The programme included readings by Samuel West from Zweig's letters, memoirs and diaries as well from his collection of poems by Shelley,

Keats and Verlaine. Music from his collection, by Haydn, Mozart, Schubert, Mahler and Richard Strauss was sung by the soprano Ilona Domnich and the baritone Simon Wallfisch to a piano accompaniment by Simon Callaghan. A selection of manuscripts from the Zweig collection is on display in the Sir John Ritblat Treasures Gallery until 11 June 2017.

A new binding



This striking binding for a facsimile of the *Holkham Bible Picture Book* was commissioned by the Friends. It was designed and made by the bookbinder Kaori Maki of the Wyvern Bindery and delivered to the Library in April. The pattern features the Tree of Jesse and uses motifs from within the book with 'onlays' of leather dyed to match the colours inside. The facsimile edition of the original *Holkham Bible Picture Book* was edited by Michelle Brown and published by the British Library in 2007.

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Kenilworth manuscript

The British Library has just acquired two important pages of the original manuscript of Sir Walter Scott's novel *Kenilworth*. The pages were separated from the rest of Scott's autograph manuscript in about 1821, when they were given away by Scott's publisher John Ballantyne to Edmond Logan. The manuscript of most of the novel was subsequently acquired by the British Library in 1855, but these two pages – along with a few others that were also dispersed at around the same time – passed through a number of different hands over the years. The leaves were last sold at Christie's on 20 July 1983 and legally exported to America where they have remained until 2017.

The British Library was finally able to purchase these two pages at auction on 9 March, with the generous support

of the Friends of the British Library. These pages will soon be available for researchers to study alongside the British Library's main *Kenilworth* manuscript – reunited for the first time since the work was written in 1820.

The newly-acquired manuscript pages are from the end of Chapter III and the beginning of Chapter IV and include a few corrections made by Scott just before the manuscript was sent to the printer. *Kenilworth*, which was one of Scott's most successful novels, centres on the secret marriage between Robert Dudley, first Earl of Leicester and Amy Robsart, daughter of Sir Hugh Robsart.

Laura Walker and Sandra Tuppen

Annual General Meeting

The Annual General Meeting, which took place in the Knowledge Centre on 27 March, was attended by about 80 Friends, old and new. Graham Allatt was elected as Deputy Chairman and David Beech and Christopher Wright, who has been Deputy Chairman from 2007–2017, were elected to Council.

The Chairman Ferdinand Mount reported on recent successful purchases supported by grants from the Friends, mentioning the *Kenilworth* folios, which showed that the Council could respond quickly to make a decision on an auction item. The success of the Library's new Membership scheme and the opening of the Members' Room for Members and Friends (who may bring a companion) was praised. A working party has been set up to ensure that the Friends and Members will exist as two complementary schemes which will work together to maximise funds for the Library. Questions from the floor included comments on overcrowding and the concern that too much of the Members' Room was being used by people working on their laptops, leaving little room for those who wanted to sit and read in peace. The strength of feeling on this issue was duly noted.

Baroness Blackstone, Chair of the British Library Board, expressed thanks on behalf of the Library for assistance from the Friends over the years and listed several of the Library's achievements: the Living Knowledge programme, the Knowledge Quarter, which now embraces 90 different organisations, the Living Knowledge partnership with 21 provincial libraries and the programme with China which includes a Chinese-language website with essays by Chinese writers on English Literature and the loan of manuscripts by Dickens, Wordsworth and other for an exhibition in Beijing.

The Annual Lecture was given by A N Wilson on 'George Forster the Revolutionary Librarian'. Wilson, whose recent novel *Resolution* fictionalises some of the biographical details, took the audience with him as he presented a portrait of this neglected figure. Forster was a German of English descent who sailed with Captain Cook on his voyage to the Pacific in 1772 and published a bestselling account of the expedition *A Voyage Round the World* at the age of 20. He travelled to Russia and represented the Assemblée in

Revolutionary Paris, where he was employed by Robespierre as an agent in the exchange of prisoners.

Forster's story was told with many personal details: the influence on the youthful prodigy of his 'embarrassingly learned' father, Johann Reinhold; his scurvy; his 'disastrous' marriage to the bluestocking novelist Thérèse Heyne, who wrote her husband into her fiction; the imprudence of his poem about Charlotte Corday. Literary connections included Boswell and Johnson's pleasure in louche episodes described in *A Voyage*; his friendships with the Humboldt brothers; Coleridge's reactions to the lecture by Cook's astronomer at Christ's Hospital. The lecture was illustrated by photographs, portraits and by some of Hodge's paintings of Tahiti and Forster's paintings of the flora and fauna encountered on the voyage which are now in the British Museum. The lecture was enthusiastically applauded.

Contains drawings

A history of prints and drawings in the Library

The post of Lead Curator, Western Prints and Drawings was created in the restructure of collections in late 2014 and it is the first curatorial post in the British Library to focus on prints and drawings held in the collections formerly known as rare books, manuscripts and maps. We have long had a team working on the East India Office art collections, but this is the first time the Western collections have been given the same sort of attention.

Our collections of prints and drawings are vast, surprisingly so and far outnumbering the more famous holdings of the British Museum. They include prints and drawings by and after many famous names, from Dürer and Leonardo to Blake and Constable, and many unique and rare items which aren't recorded elsewhere. But they are largely unknown, even to quite specialised scholars. This is largely a matter of their being relatively inaccessible at item level. They are usually listed only as 'ill' in a printed book record or through inconsistent phrases such as 'contains drawings', 'with a portrait' etc., in collective records.

Topography is the only genre to have been catalogued to date, and we can estimate our holdings of drawings at over 80,000. And of course our prints far outnumber our drawings, mainly as plates in printed books of all genres (literary, scientific, topographic etc), but also in newspapers, as ephemera such as greetings cards, as single sheets and albums. Prints in general have been researched, with a focus on the British Museum's collection, but there has been very little work on book illustration beyond bibliographies which just list plates. The genre is generally seen as too vast to get to grips with. Antony Griffiths, formerly Keeper at the British Museum, summarised the situation as 'art historians usually ignore prints, print historians usually ignore books, while book historians rarely seem able to cope with the prints that appear on their pages'.

The fate of prints and drawings in the history of the collections of the British Museum and the British Library makes a fascinating case study in changing tastes and values, and in the way cataloguing and classifying visual materials can have an important role in shaping the way we look at these things. The British Museum's department of Prints and Drawings was formed in 1808 in response to thefts. A selection of more 'artistic' as opposed to 'functional' works was made one afternoon by a group of trustees who wandered the shelves choosing items which they felt were vulnerable and thus warranted storage in the new lockable 'prints and drawings room'.



An etching by Jan van der Heyden published in Amsterdam in 1690 showing a house on fire with fire engines and hose pipes in the foreground. An accompanying text sets out the advantage of new fire-fighting machinery. The print was owned by George III and given to the nation by George IV.

Collections were often divided, with plates by recognisable names removed to the new department. This practice continued over subsequent decades, even into the 20th century, with blocks of material being transferred to and fro. In theory collections of plates without text went to the British Museum, and those with any form of text to the British Library, but this is inconsistent.

In the context of a library, text takes precedence. There is no specific budget for prints and drawings acquisitions or cataloguing as yet. If I see an item I think would augment any of the collections, I need to make the case to the curator who holds the respective budget, and I raise external funds for project work such as the current cataloguing of the King's Topographical Collection and a webspace entitled *Picturing Places*.

I was very grateful for support from the Friends for the recent acquisition of *Watercolour Colour Drawings copied from the pictures in the possession of Dawson Turner Esq.* The album is signed and dated 1839 by Dawson Turner on the flyleaf and contains 53 watercolours dating from 1828–1838, according to the handwritten index. The album is made up of works by three of Dawson Turner's daughters, identified by their initials, and two professional artists, Matthew Shepperson (1785–1874) and John Berney Crome (1794–1842), and is an excellent fit with our extensive holdings of Dawson Turner material.

Felicity Myrone

Lead Curator, Western Prints and Drawings

In memoriam

Colin Tite, who has died aged 83, was for many years a distinctive presence in the British Library. Tall and lean and an habitu  above all of the Manuscripts Students Room, he was instantly recognisable to both regular readers and staff. With the latter he was particularly popular, not least because he would often mark his appreciation of the Library Assistants with gifts at Christmas of bottles of wine. Scarcely surprisingly, he was an enthusiastic supporter of the Friends of the British Library from its earliest days, being active in establishing it and serving as its Deputy Chairman from 1994 to 2002.

Educated at Solihull School, Colin read history and political science at Trinity College, Dublin. From 1962 to 1975 he lectured in history at North-Western Polytechnic, London, later part of the Polytechnic of North London, for the last five years serving as Head of Department. After a brief spell in the Department of the Environment, from 1979 to 1989 he was a part-time lecturer in history at Westfield College, London.

In 1970 he was awarded a PhD by the University of London for a thesis on ‘The development of English Parliamentary judicature, 1604–1626’. This was to form the basis of his *Impeachment and Parliamentary Judicature in Early Stuart England*, published in 1974. The subject was to carry him in unexpected directions. In due course, he was consulted by politicians who wished to impeach Tony Blair. However, more importantly, it introduced him to the figure of Sir

Robert Cotton (1571–1631), an early Stuart antiquary, who was to become the subject of his lifework.

Cotton was significant in his own day and will always be remembered for the remarkable manuscript library he assembled. In the passage of time this became one of the foundation collections of the British Museum and thus of the British Library. In Cotton’s own day it proved such a significant source of mediaeval precedents to restrict the power of the Crown that Charles I ordered it shut up. Colin devoted the rest of his scholarly career to studying its provenance and use.

In his brilliant series of 1993 Panizzi Lectures he brought Cotton to life. Even for a Stuart antiquary it must have been unusual to drink viper wine as an aphrodisiac. But Colin also attempted a virtual reconstruction of the physical layout of the Library as it had once existed in a gallery room in Cotton’s house at Westminster, the individual presses each surmounted by the bust of a Roman emperor. Thus it is that the pressmark of the Lindisfarne Gospels is Cotton MS Nero D. IV. The fruits of Colin’s studies are embodied in *The Early Records of Sir Robert Cotton’s Library: Formation Cataloguing, Use* (2003). This, together with his other writings, will form his lasting legacy, but his family have asked that his many friends who wish to acknowledge how much he meant to them make a donation in his memory to the Friends of the British Library. Cheques should be made out to the ‘Friends of the British Library’.

Ian Gibb

Ian Pashley Gibb, who has died aged 91, was the first Deputy Chairman of the Friends, serving from 1989 to 1993. He then served as a Volunteer until 2001. After education at Latymer Upper School and a degree at University College, he became an assistant librarian at the University of London before joining the British Library in 1973. A mentor to many and an encourager of careers, he was Director of Public Services Planning and Administration (Humanities and Social Sciences) from 1985 to 1987 and was the editor of the two-volume publication *Newspaper Preservation and Access* which was published in 1998.

Where There’s a Will...

Legacies

Have you thought of supporting the British Library in a different way – by remembering the Friends of the British Library in your will?

A legacy to the Friends, however small, boosts our funds and enables us to continue to support the Library through our regular grants for acquisitions, exhibitions, conservation and other activities. It can be earmarked for the Silver Jubilee Fund to be drawn upon for significant acquisitions such as the Dering Roll or the St Cuthbert’s Gospel; in the past two very generous legacies allowed the Friends to support the British Library Centre for Conservation and to sponsor an internship programme.

If you have not already made a will, it would be sensible to do so in order to make just provision for family and friends and to give to charities you would like to support. If you have already made a will, you can add a bequest to the Friends by adding a codicil. Legacies to a surviving spouse and to charities, such as the Friends, are exempt from inheritance tax.

You can give to the Friends either through a general legacy which can be any sum of money and can be given before your residuary estate is calculated. Or, you can give a percentage of your residuary estate, which means that once all other gifts have been distributed, the remainder of your property can be shared in the proportions you stipulate among the people or charities you name.

As a Friend, you already support one of the world’s greatest libraries. By remembering the Friends in this way in your will, you can help ensure that our work continues into the future.

Pick up a leaflet in the Library or visit the Friends website for further information, including examples of how a bequest would be worded.

My British Library

A flight of fancy

My first experience of the British Library was almost 20 years ago, when I used it as a meeting place with authors coming in to the nearby railway stations, and appreciating it not as a great institution, but as the only decent place for coffee and conversation within walking distance of my office. Not until starting a PhD at the Courtauld Institute in 2007 did I acquire a Reader's ticket, and the moment I slid the plastic card into my wallet what had been a purely business relationship become one of enduring pleasure. 'Pleasure' might seem an odd, if not perverse, word to use in connection with a PhD, experienced by most as rewarding and challenging, but certainly not fun.

Starting at the age of 50, however, and exchanging the imposed routine of employment for the freedom of full-time study, made me think of libraries and archives as places to be enjoyed rather than used, and none more so than the British Library.

I remember once arriving just as the Rare Books & Music Reading Room

was opening and imagining that I was the owner of a luxury yacht, the two uniformed attendants at the desk and the six or seven librarians waiting to issue me with my books were my crew, and this vast room with its rows of elegant hardwood desks and gleaming brass lamps the deck of my ship, and thinking that for me to spend the next few hours here, reading about 15th-century Lucca was as great, and probably as costly, a privilege as Roman Abramovich steaming from St Tropez to Cannes, but which I was enjoying for free.

This flight of fancy was, I think, engendered by what is for me the British Library's most fundamental achievement; to make the individual, whether a distinguished professor, private researcher or first year undergraduate, feel equally valued as one of its readers, and in doing so conferring value on the activity of learning itself. And it is this quality, in my experience, that differentiates it from so many of the large institutions I have used, in Europe and in North America.



The Library is, obviously, not without its imperfections, the restricted opening hours of the reading rooms being the first among them, and closely followed in my case by those business people taking up all the best tables in the café who I now glare at with the righteous eyes of the converted sinner.

Geoff Nuttall is an associate lecturer in the Renaissance at the Courtauld Institute of Art in London.

Book Review

Russian Revolution: Hope, Tragedy, Myths
 Edited by Ekaterina Rogatchevskaia
 British Library, £40.

The book, which accompanies the Library's exhibition in the PACCAR Gallery, re-examines the Russian Revolution in the light of recent research, with contributions from experts in Russian history. The exhibition focuses on the experiences of ordinary Russians living through extraordinary times. The story of the events of 1917, the ensuing civil war and the creation of the Soviet Union is told through personal postcards, letters and memoirs and photographs



as well as through posters, maps and newspapers. Much of the material comes from the Library's extensive collections and has not previously been shown. The book has 125 colour illustrations.

Concert

Thanks to support from the Friends, the British Library and British Museum Singers, under the direction of Peter Hellyer, gave a concert *Music and Revolution* to coincide with the opening of the Russian Revolution exhibition.

The concert took place on 27 April in St Pancras Parish Church, and the programme included music by Beethoven, Mahler, Prokofiev, Smyth, Verdi and Weill.

Summer visits

Salters' Hall
London EC2Y
Tuesday 18 July, 2pm, £12
Maximum 26 people



The Worshipful Company of Salters is one of the 'Great Twelve' livery companies. Originally the Company included individuals whose trades involved the use of salts and the preparation of chemicals for use in food. Currently, the Company supports the chemical industry and education in chemistry.

The present Salters' Hall dates from 1976 and was designed by Basil Spence and is Grade II listed. Our visit will include opportunities to see the Main Hall, the Court Room, Salt Lobby and Salters' Exhibition and Archive. Tea and coffee will be provided, and the whole visit should last approximately two hours.

Fortnum & Mason Archives
London W1
Thursday 27 July, 3pm, £12
Maximum 20 people



Founded in 1707 by a former footman in the Royal Household, the history of Fortnum & Mason is that of the development of British taste. It covers

tea drinking, picnics, mail order, climbing Everest and knickerbocker glories. It is a history of change, and of constants.

Led by archivist Dr Andrea Tanner, Friends will have the chance to see some of the wealth of British history that is held in the archives at Fortnum & Mason.

Eton College Tour
Windsor SL4
Friday 04 August, 2pm, £17
Maximum 6 people



Eton College was founded by King Henry VI in 1440 and lies just across the river Thames from Windsor. Throughout its history Eton has been one of the leading independent schools in the UK and it continues to provide a stimulating all-round education, coupled with academic excellence.

The tour covers School Yard, College Chapel, Upper School, Lower School and the Museum of Eton Life. It also includes guided access to the Verey Gallery, where the current exhibition mounted by the College Collections is on display.

Please be aware that the group will be larger than six as this is not a private tour.

Whitewebbs Museum of Transport
Enfield EN2
Tuesday 08 August, 2pm, £10
Maximum 20 people

The museum is owned and operated by the Enfield and District Veteran Vehicle Trust, a registered charity.



The building is an 1898 pumping station that was purchased by the Trust in 1986 in a near derelict state. It originally housed two steam engines and boilers which pumped water from the well below the building into the New River.

Alterations included adding all the floors and staircases, as well as refurbishing the rest. With the main building now complete, the latest development has been the construction of a fire station, and alongside it, a large building displaying a variety of vehicles.

As one would expect, a large variety of vehicles are on display from various time periods, as well as a working model railway.

BT Archives
London WC1V
Wednesday 16 August, 2pm, £11
Maximum 20 people

BT Archives is an archive preserving the documentary heritage of British Telecom and its public sector predecessors. It is designated an official place of deposit for Public Records, for those records created prior to BT's privatisation in 1984.

The records include minutes, subject files, photographs, film and advertising material that tell the story of telecommunications in the UK and from the UK to overseas, from the formation of the private telegraph and telephone companies in the 19th century to the present day.

Friends will be joined by the archivist, who will show us some of the special items in the archives.



Skinnners' Hall

London EC4R

Monday 04 September, 2.30pm, £13

Maximum 10 people

The first Skinnners met each other in local taverns or churches to discuss their trade and problems, but as they became wealthier they began to pay for more permanent rooms. By the end of the 13th century they were using the building known as the Copped Hall which later became Skinnners' Hall.

After the Great Fire destroyed the building, it was rebuilt and parts of the current building date back to 1670. The cellars pre-date the Fire. The current building is Grade I listed.

The Skinnners' Company is one of the 'Great Twelve' livery companies, and today is involved in running schools, almshouses and charities.

The visit will be led by the Beadle, who will offer a history of the Company and provide a unique insight into this historic building, referring to its wealth of architectural features and historical content. Our visit should last around 90 minutes.

Arts & Crafts in London Walking Tour

London WC2B

Wednesday 13 September, 11am, £15

Maximum 20 people

This walk tells the story of a 19th-century passion for reviving lost arts, forgotten crafts and a general wish to return to a simpler life. Inspired

by John Ruskin, young artists such as Dante Gabriel Rossetti, William Morris and Edward Burne-Jones and other members of the Pre-Raphaelites worked together at carving, stained glass, furniture and mural painting, eventually forming commercial enterprises.

They went on to influence the Ashbee, Voysey and Omega workshops. But they had a radical, alternative and political edge that the decorative arts tends to obscure. Their ideas inspired early attempts at building ideal communities for workers, architectural solutions to the housing problem, and Morris himself went on to found a political party with a Marxist outlook.

We will pass by studios used by key Arts and Crafts figures, and buildings designed by them, shops that sold their work, and houses occupied by their circle and their clientele.

Chislehurst Caves

Chislehurst BR7

Wednesday 20 September, 2.15pm, £10

Maximum 20 people

Chislehurst Caves is a 22-mile long series of intersecting tunnels in Chislehurst, Bromley. They were used for chalk mining and flint mining from the 13th–19th centuries.

The earliest mention of the mines is around 1250 and they are believed to have been last worked in the 1830s.

During the early 20th century, the caves became a popular tourist attraction. In World War I they were used as an ammunition depot associated with the Royal Arsenal at Woolwich. They were used for mushroom cultivation in the 1930s.

During World War II, when the aerial bombardment of London began in September 1940, the caves were used as an air raid shelter. Soon they became an underground city of some 15,000 inhabitants with electric lighting, a chapel and a hospital.

Friends will be taken on a private tour of the caves, lit by oil lamp and led by a guide.

London Transport Museum – Art & Poster Tour

London W3

Friday 29 September, 11am, £15

Maximum 10 people



The Transport Museum's stores are a permanent home to one of the world's finest and most comprehensive collections of transport posters and artworks. Visitors can immerse themselves in the rich design heritage of London's transport, admire some of the 7,000 posters that London Transport commissioned and get close to original artworks that are rarely seen by the public.

Over 100 years ago Frank Pick commissioned the first graphic poster ('No need to ask a P'liceman', by John Hassall, 1908) for London Underground. Under his guidance London Transport went on to commission works from some well-known artists, including Man Ray, Abram Games and Edward McKnight Kauffer, some of which will be seen during the tour. Others are on display in the Museum, Covent Garden.

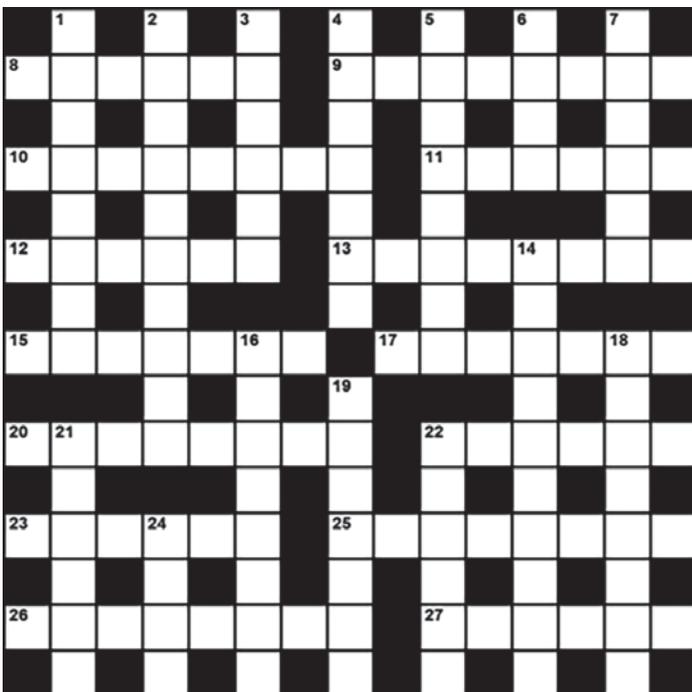
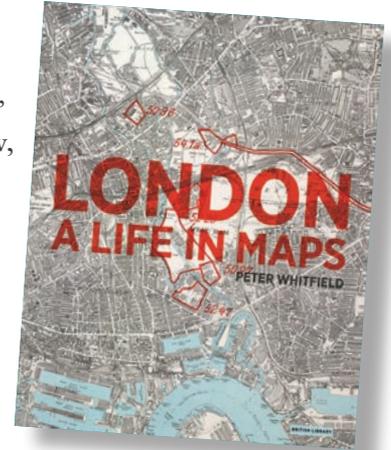
Visitors will be guided through a century of art and design. The tour will last approximately 75 minutes and include a Q & A session.

Crossword prize

The senders of the first three correct solutions opened will each win a copy of *London: A Life in Maps*, by Peter Whitfield, which offers a panorama of London's history over four centuries. The changes to the city from the Great Fire to the World Wars and 20th-century redevelopments are shown through 100 important maps, which are illustrated and discussed. The book has been a bestseller since 2006 and this new edition has been redesigned, revised and updated.

Send entries to the Friends' Office at the address below, marking the envelope 'crossword' and including your name, address and membership number.

The closing date is **19 June 2017**.



Answers to Spring crossword

Across: 1 Mobile, 4 Buddha, 9 Amok, 10 Australian, 11 Zebras, 12 Assigned, 13 Espionage, 15 Stay, 16 Room, 17 Daffodils, 21 Approval, 22 Edison, 24 Unspecific, 25 Data, 26 Ducats, 27 Ideals.

Down: 1 Members room, 2 Baker, 3 Liaison, 5 Unrest, 6 Delighted, 7 Academy, 8 As large as life, 14 Isotropic, 16 Ripened, 18 Fleeced, 19 Leontes, 20 Avocet, 23 India.

Across

- 8 To switch sides is a flaw (6)
 9 Chaos, main spur to outrage (2,2,4)
 10 The point was that it dangled over him (8)
 11 I slave to identify a critic (6)
 12 Some say Brexit confirms its perfidy (6)
 13 Fantasist composes in blander sentences (8)
 15 He helped start 14 but was axed (7)
 17 Change course unjustly (7)
 20 Proverbially, every fool will be doing it (8)
 22 Put 51 in the upper class to make them shine (6)
 23 Colonel Blimp is here, making mischief inside (6)
 25 Great fun on Easyjet – at last (4,4)
 26 Secret session: get the picture? (2,6)
 27 Life's like this, said Coleridge (and youth vain to boot) (6)

Down

- 1 Where shopaholics get their fix (8)
 2 All settled when, in need, I got at the blend (10)
 3 Comrade and nemesis of 15 (6)
 4 (with 14) Library exposes red peril after 100 years (7, 10)
 5 You can shift it when you rough up the gold side (8)
 6 Two French articles lead into an award-winning movie (2,2)
 7 When he lifts a finger it doesn't help everyone (6)
 14 (see 4) (10)
 16 Honoured when the threat to 10 tickles their shoulder (8)
 18 Not quite sure what precedes that dynasty, so starting again (8)
 19 Hard-boiled brainbox (7)
 21 Do better than 16 to qualify for this (6)
 22 Had they wings they could fly from this mess (6)
 24 Terrible 4 (4)

The winners of the **Spring** crossword, who each received a copy the British Library book *Decadence: A Literary Anthology*, were Jim Rayner of Lincoln, Sally Brooke of Eltham and Michael Casson Bailey of Winchester.

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