

Newsletter

Trawling through Wendy Cope's inbox

Sophie Baldock, British Library scholarship holder at the University of Sheffield (pictured right), hails a revolution in literary research.

Literary archives are starting to reflect changes in the way we communicate. With the arrival of email, texting and Twitter the handwritten letter is arguably soon to be or already is extinct. So too perhaps are the literary missives traditionally found in writers' archives as contemporary poets and authors increasingly turn to email.

In April 2011, the British Library purchased the archive of the poet Wendy Cope. It is one of the first of a new generation of 'hybrid archives' containing a mixture of paper material such as handwritten drafts, diaries and letters, as well as a substantial amount of 'born digital' content in the form of Word files and some 40,000 of the poet's emails.

As part of a joint University of Sheffield/British Library PhD project, I have been cataloguing the emails in Wendy Cope's archive, and considering their value to future biographers and researchers.

It is undeniable that emails are very different from the letters they replace. Letters are material objects. Idiosyncrasies such as postmarks,

handwriting, choice of paper and sketches all provide important clues to the life and creative influences of the author.

Emails, on the other hand, are disembodied and appear impersonal. The speed and ease of email mean that correspondents tend to write briefly, often forgoing punctuation and not always delving into matters of great depth or nuance.

Yet there are tangible benefits to trawling through a writer's inbox rather than a bundle of letters. Importantly, an email archive retains both sides of a correspondence, making it possible to trace whole conversations through the inbox and sent items, rather than finding, as is often the case with paper archives, that one side of a correspondence is missing.

There is often a much greater volume of correspondence, covering a wide range of subjects from the personal to the professional, the mundane to the literary. Emails in the Cope archive range from literary discussion to conversations about *Desperate Housewives*, and from exchanges with other prominent writers such as Blake Morrison and Andrew Motion to short notes from friends arranging lunch.



The speed of email has its benefits too. Emails capture conversations that might previously have been lost to the archive because they were conducted by telephone, and so give biographers a picture of the way their subject behaved in more informal or unguarded moments. The ability to attach documents and forward exchanges means that it is easier than ever before to share ideas and drafts amongst a literary network.

True, electronic communication may not possess the same materiality or intimacy as letters, but technologies such as email and social networking are evolving, and creative individuals are finding new ways to express themselves. Future biographers and researchers will need to develop new research methods to deal with their subjects' digital archives, and will find different but still valuable insights into their lives and work.

Win National Theatre tickets – see back page

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Join Penelope Lively at the AGM

Honorary secretary Stephanie Kenna with an invitation – and an apology

It's that time of year again – and I look forward to meeting old and new Friends alike at the annual general meeting on Monday 4 March from 5.30pm in the Library's Conference Centre.

After the Chairman's opening remarks we will welcome Roly Keating, the Library's new Chief Executive, who succeeded Dame Lynne Brindley last September. This will be his first opportunity to meet the Friends and his review of the last year and of his first six months in the post is sure to be lively and interesting. Roly was formerly Director of Archive Content at the BBC and, before that, Controller of BBC Two and BBC Four.

The Chairman's annual report will follow, and then I shall give a brief update on successes and achievements since the last AGM and our plans for the future. These include putting in place a system of voluntary support for the Membership Secretary, Nickie Chapman, our only paid employee, to ensure that we can continue to provide a service to members during



normal working hours when she is away from the office.

We apologise to members for the long period last autumn when the office was unmanned due, as many of you know, to Nickie's illness. I am glad to report that she is now back to her usual energetic self; but it is clearly important that we have a backup system in place.

After I have spoken, the chair of the finance committee, Robert Kirton, will introduce the financial report, and then there will be elections for officers and new members of Council.

Last year the Deputy Chairman and Treasurer, who both came to the end of their terms of office, were re-elected for a further year. They are standing again for another year.

In addition three members of the Council – Ed King, Robert Kirton and Michael Leapman – are stepping down on completing the maximum of two terms allowed by our constitution. We are grateful for all the work they have undertaken on behalf of the Friends.

After the close of the official business there will be a short break before the annual lecture. This year Dame Penelope Lively DBE, one of our Vice-Presidents, will speak on *Reading and Writing: My Life in Books*. Dame Penelope (pictured) writes fiction for both children and adults; has contributed short stories to a variety of magazines and periodicals; reviews regularly and has written articles for *The Times*, the *Observer* and the *Literary Review*. She is a Fellow of the Royal Society of Literature, a member of *PEN* and a former chairman of the Society of Authors, as well as a former member of the Arts Council Literature Panel and the Board of the British Library.

Help us mark our 25th

Next year will be the 25th anniversary of the foundation of the Friends of the British Library in 1989, when the Library was still at the British Museum. Achieving a Silver Jubilee calls for a celebration and the Council is looking for ways to mark this milestone.

The broad areas of possible events include displays and talks, some of them centred on objects that the Friends have helped the Library to purchase. These clearly have to be agreed with the Library, but it would be useful at this stage to have comments and/or suggestions from members. Also welcome will be offers of help, if you have experience of organising such events or can spare time to assist us put ideas into practice. If you can help, please contact Frances Hawkins on 020 8868 3499 or fhawkins@onetel.com



Honour for Ed King



Congratulations to **Ed King** on being awarded the MBE in the New Year's Honours List, for services to the British Library. He has just retired as head of the Newspaper Library and is a member of the Friends' Council.

A wonderful, ravishing revelation

Critics heap praise on the Mughal spectacle

The art critics of the national press are unanimous in their enthusiasm for the Library's current major exhibition, *Mughal India: Art, Culture and Empire*. It runs until 2 April, so there is still time to visit it – or to revisit it, since Friends are admitted free.



"If, like me, your knowledge of Mughal history is not what it should be," wrote Alastair Sooke in the *Daily Telegraph*, "then this ravishing show will be a revelation." He went on: "Many of these treasures make an indelible impression, including a large jade sculpture of a terrapin (pictured), a fly-whisk handle decorated with precious gems and scores of delightful paintings. . . These evoke the spirit of Mughal India more vividly than any history book."

In *The Times*, Rachel Campbell-Johnston agreed: "Wonder by wonder, this dramatic and atmospheric show brings the intricate cultural and scientific treasures together, linking works of the era's until now much-neglected later period with those of an earlier golden age. In vivid detail – sometimes charmingly domestic, often breathtakingly intimate – it tells the full story of one of the most spectacular dynasties in the world."

The *Economist* saw the exhibition as "an unprecedented attempt to capture the full sweep of the Mughal dynasty", while for Amy Dawson in *Metro* it was "an enthralling exploration into an important era". In the *Independent*, Adrian Hamilton applauded "a wonderful exhibition" celebrating "the glorious culture that once was".

The *Guardian*'s William Dalrymple was just as enthusiastic: "Perhaps the biggest surprise of this show is less to do with the Mughals themselves than the British Library and the sheer richness of its Mughal collection. . . The curator of the show, Malini Roy, told me that in order to choose what to include she spent six months randomly calling up five boxes of Mughal material a day from the Library's deepest vaults. The result is one of the most magnificently mounted shows ever put on by the British Library. . . As a demonstration of the irresistible beauty of the art of the miniature painter and a record of an often overlooked dynasty, *Mughal India: Art, Culture and Empire* is unlikely to be matched for many years. Don't miss it."

Where killers are brought to book

The introductory signboard to the latest exhibition in the Folio Society Gallery declares that one in three novels published in English has crime as its subject. It is a hard figure to check; but there is no doubt that brutal murder constitutes one of the most popular literary genres – and *Murder in the Library: An A–Z of Crime Fiction* pays fascinating homage to it.

The exhibition's title is to be taken literally. Its curator Kathryn Johnson, the Library's curator of theatrical manuscripts, has organised most of it in 26

small showcases, each based on a letter of the alphabet. The format allows a logical start, with A for Agatha Christie, the acknowledged mistress of the form. On display is the first appearance in print of her redoubtable Miss Marple, in a short story published in *Royal Magazine* in 1929.

We go on via C for clues, F for forensics, L for locked rooms, O for Oxford – although that city's most famous detective, Inspector Morse, gets a case to himself, incorporating pictures from the scrapbook of Sir John Gielgud, who

played the university's vice-chancellor in an episode of the ITV series.

S is for Sherlock Holmes (who else?), T for True Crime and X for xenophobia – where Sax Rohmer's arch-villain Fu Manchu is characterised as a sinister personification of the feared 'yellow peril'. And what has Kathryn done about Z? To solve that mystery you will have to visit the exhibition. It runs until 12 May and admission is free.

In addition, on Friday 8 March, there will be a



W S Hayward's *Revelations of a Lady Detective*, 1864.

discussion in the Conference Centre on *The Female Detective*, in which a panel of crime writers will debate what is it about women sleuths that makes them icons of the genre. Tickets cost £5 for Friends.

How our grant has helped Diana

Diana Saarva, the second of the Library's overseas conservation volunteers sponsored by the Friends, has reported back on her progress since her return to Buenos Aires last summer. In emails to Sarah Hamlyn, who organised her three-month programme in London, she tells how she made instant use of the skills and experience she gained here.

Soon after she returned she made a presentation to conservators about what she had learned. "Everybody was amazed about the Library and the job you are doing," she wrote. "So professional and well organized. I encouraged them to visit your site and use online resources." A few months later she reported that she had been appointed as conservator

at the Argentinian Naval Museum. "It is really a challenge because there weren't conservators so far, just volunteers, and the environment is extreme (almost 80 to 90 per cent relative humidity).

The Library's third conservation volunteer was Luis Enriquez Vazquez, a teacher at Mexico's National School of Conservation. In a presentation to Friends and others just before he left in December, Luis said that he too had been concentrating on preventive conservation, including some time spent at the Newspaper Library in Colindale. He explained that atmospheric pollution, which can be highly damaging to books and newspapers, was a particular problem in Mexico City, where he

Rare treasures from Italy

The Friends have granted £12,000 towards the cost of acquiring a rare collection of 25 volumes of Italian translations of Latin and Greek texts, some dating from the sixteenth century. They were collected in the early eighteenth century by the musician and writer Nicola Francesca Haym, who spent the last 30 years of his life in London. The Friends' grant covers about half the cost of the acquisition, the rest coming from the Library's funds.

would be giving talks next year on what he had learned in London.

At their winter meeting, the Friends Council agreed to grant a further £8000 to fund a fourth overseas conservation volunteer this year.

OBITUARIES

Tim Rix CBE

Tim Rix, who died last November aged 78, was a publisher of distinction who played an important part in the British Library. So valued was he by successive chairmen and chief executives that he became the longest serving BL board non-executive member (1986–96) as well as the outstanding founder chairman of BL Publishing (1991–2003), chairman of BL Centre for the Book and one of our Friends' founding group. For several years he was the Library Board's representative on the Friends' Council, assiduous in his interest and support.

His contribution to British publishing shines through many responsibilities: chairman and chief executive of Longman, which he led to pre-eminence in world educational publishing; senior roles at Yale University Press, Edinburgh UP, Blackwell, Book Marketing, Book Trust and more; President of the Publishers Association and long serving chairman of Book Aid International.

In some ways Tim became the Library board's 'go-to man' when difficult issues arose, and his personality and ability were well suited to meet them. The St Pancras project afforded several such opportunities. Two memorable evenings at the Garrick Club, with Tim the perfect but watchful host guiding the flow of reactions, saw tough-minded record industry bosses locked into the BL's aspirations for the Sound Archive and wholly reassured that the Library was the Archive's best home.

His welcoming smile and quiet though hearty chuckle, his appreciative interest in others and gracious manner, recur in memory's eye of the family he loved and his very many friends. Book Aid International's present chairman said: "His great wisdom and kindness will be missed by everyone here." All who knew and worked closely with Tim Rix share that sense of loss.

Andrew Phillips

Robin Ritzema

One of our valued volunteers, Robin Ritzema, died in December. The 65-year-old former senior civil servant attended our Christmas shopping event at the end of November, where he mentioned that he had not been feeling well. He was admitted to hospital the following day and died a few days later.

He had been a Friend for some years and began helping out on the recruitment desk in the Front Hall last summer. He proved reliable and effective, much enjoying the interaction with members of the public and with other volunteers, who will greatly miss him.

After graduating from Cambridge, Robin was accepted in the administrative stream for high flyers in the civil service and joined the Department for Education and Science, where he was a key figure in the drive towards equipping schools for the digital age. He also worked in the Cabinet Office and Office for Science and Technology.

Having a Wilde time in Los Angeles

In our occasional series on Friends' adventures in foreign libraries, **Sheila Kane** tracks down the errant Oscar in California.



Oscar Wilde by Napoleon Sarony, New York, NY, 1882. Image: The William Andrews Clark Memorial Library, University of California, Los Angeles.

In 2004 I was on holiday in the English Lake District. On visiting the Museum of Lakeland Life and Industry I saw, in a locked case, a copy of Arthur Ransome's *Oscar Wilde: A Critical Study* (1912), along with many editions of Ransome's children's novels set in the Lake District. Having long been a Wilde fan, I was fascinated to discover the connection and keen to know what Ransome had written about him.

Failing to borrow a copy through the Public Library interlending scheme, I discovered that the British Library held two copies. Thus began an intense programme of reading Wildeana for pleasure in the reading rooms.

The more I read the more I was directed to read, via the bibliographies in most of the material. I was continually coming across references to the

unique collection at the William Andrews Clark Memorial Library (WACML) at the University of California at Los Angeles, and I became seized by the idea of visiting it. The dream continued to grow so, when I retired, I investigated the possibility.

I Googled WACML and found lots of information and photographs which fired my enthusiasm. So it was that, at the end of 2010, I wrote for permission to visit and spent a glorious week steeped in the life, personality and works of Wilde.

I can only attempt to describe the utter joy of burying myself in first editions, proof sheets with Wilde's corrections, his typed copies, privately printed editions and original seminar papers. Amongst much else were printed letters with handwritten comments by Bosie; the manuscripts of *The Sphinx* and of an unfinished play, *A Wife's Tragedy*; and the typed copy of *The Picture of Dorian Gray* with Wilde's corrections.

I am not a Wilde scholar, so my research was not aimed at writing for publication or gaining a qualification. I am in that glorious position where I can read and study for pure personal fulfilment and enjoy every minute with no pressure. So it is that I am very grateful indeed to all the wonderful staff who made me so welcome and were unendingly helpful, contributing so much to my Wilde dream. My ambition is to return, to satisfy that initial taste. In the meantime I can awaken my memories of that special week by reading through the notes I made and browsing the photographs I took.

Further contributions to this series are eagerly sought.

Mapping the evolution of the capital

Book review

London: A History in Maps by Peter Barber. 380pp. British Library, £30 (£27 to Friends).

Staged over the winter of 2006–07, the Library's exhibition of London maps proved the most popular in its history. This large and handsome book derives from it. All the maps are illustrated, often with compelling details highlighted and enlarged. Peter Barber's concise captions explain their context and purpose, and the book is enhanced by Laurence Worms's fascinating research into the engravers who produced them.

As Barber notes in his introduction, maps cannot be viewed simply as topography. "They all have something unique to say about the images, concerns, assumptions, ambitions and prejudices of their makers."

The very first of them in the book underlines his point about assumptions. It is a hypothetical plan of a Roman encampment which William Stukeley, the eighteenth-century antiquary and pioneer archaeologist, was convinced had existed at St Pancras (hard by the site of the Library). The encampment might never have been; but Stukeley's imaginary map of it has survived. So has Christopher Wren's grandiose scheme for rebuilding London after the Great Fire of 1666, envisaging a city of boulevards, piazzas and a geometric street pattern; but it was never put into effect.

Later come maps showing the social conditions of London as it grew exponentially. In the 1880s Charles Booth colour-coded the streets of the capital into seven classes of inhabitants, ranging from the 'vicious, semi-criminal' (shaded black) to the extremely rich (gold, naturally enough).

The growth of public transport gave rise to a new kind of practical map, showing people how to use the trains and buses to get from place to place – notably Harry Beck's famous diagrammatic scheme of 1935, still the basis of today's Underground maps. Once we have worked out the system and disembarked at the appropriate station, the detailed A to Z street maps, pioneered by Phyllis Pearsall in 1936, guide us to our exact destination. What on earth would we do without maps?

On stage at the Vic

A weatherbeaten plaque on the side of the Old Vic theatre, near London's Waterloo Station, records the laying of the foundation stone by the Prince of Saxe-Coburg in 1816 of what was originally named the Royal Coburg Theatre. It was the first stop on the tour that Ned Seago, the stage door manager, led for our party of two dozen Friends on a cold but sunny January morning.

As he took us through the stage door and up a narrow staircase to the stage level, he began to narrate the theatre's chequered history, spanning nearly two centuries. It was built on the site of a former botanic garden just after the construction of the Strand Bridge (later Waterloo Bridge), which made that part of Lambeth more accessible to Londoners.

Starting life as a straight theatre, then a raucous music hall, it was taken over by the temperance movement in 1880, seeking to show that music hall did not have to be associated with strong drink and other evils. Two formidable women were in charge: the social reformer Emma Cons and her niece Lilian Baylis, who introduced ballet and Shakespeare to the repertoire (and has a nearby road named after her).

The Old Vic reopened in 1950 after wartime bomb damage and in 1963 became the first home of the National Theatre, under Sir Laurence Olivier. In 1982 the building was bought for £550,000 by Ed Mirvish, a Canadian entrepreneur, who spent £4m on restoring it to something like its late nineteenth-century splendour.

Ned took us on to the stage, set for the hit production of *Kiss Me Kate*, where we enjoyed an actors'-eye-view of the auditorium. Then we climbed to the top balcony, formerly the gallery, which in the music-hall days could accommodate 1500 standing customers – and where 16 people lost their lives in 1858 in a panic after a false fire alarm.

Until the 1980s access to the top balcony was through a separate door at the side of the theatre. But one of Ed Mirvish's improvements was a spectacular spiral staircase, which we walked down to the main entrance to end our informative visit.

Book offer extended

The 50 per cent Friends' discount on *The Book of the British Library*, offered in recognition of our generous grant towards its production costs, has been extended until the end of March. Until then, you can buy it for just £12.50 at the Library Shop on production of your membership card, or online using the voucher code BLBOOK1.

No laughing matter

Cartoons have not always been funny. That was one of the first points made by Anita O'Brien, curator of London's Cartoon Museum, to a group of 15 Friends who visited in November.



The Evil Eye – Chaperones by H. M. Bateman, *The Sketch* 1910
© H M Bateman Designs

Before we toured its galleries, close to the British Museum in Bloomsbury, Anita gave us an hour-long talk on the history of cartoons in Britain. She began with William Hogarth, who insisted that his popular engravings of eighteenth-century London low-life contained not caricatures, in which a subject's salient features are grossly exaggerated, but authentic characters.

Hogarth's successors – the likes of Gillray, Rowlandson and Cruikshank – were for the most part making sharp political points rather than jokes. The idea that cartoons should make you laugh out loud only really began in 1841, with the arrival of the magazine *Punch*.

After discussing the great cartoonists of the twentieth century – such as Bruce Bairnsfather, Fougasse (Kenneth Bird), Low, Vicky, Ronald Searle, H.M. Bateman, Giles and Gerald Scarfe – Anita let us loose on the galleries, where the historical section provided the background to her talk. There was also a special exhibition devoted to the comic *Dandy*, which now survives only online.

The museum was founded in 1988 and moved to its present premises in 2005. It receives no Government funding, raising revenue principally through admission charges and sales in its delightful shop. Special exhibitions this year will be devoted to Trog (Wally Fawkes) until 10 March and to Ralph Steadman from 12 March to 21 July.

Adopt a Book

Adopt a Book and help the British Library's vital conservation programme

We have a number of books available online – from eighteenth-century cookbooks to children's fairy tales, foreign language books to classic English novels.

Go to <http://support.bl.uk/Page/Adopt-a-book>

From Strawberry Hill to Syon House

To book for these events, please use the form enclosed with this Newsletter – but no need to book for the AGM and lecture.

Annual General Meeting and Lecture

British Library Conference Centre
Monday 4 March, 5.30pm (lecture at 6.30)

Free, no need to book

We look forward to seeing you at the AGM and at Penelope Lively's lecture. For further details see page two.

Strawberry Hill House

Twickenham TW1
Wednesday 3 April, 10.30am, £18
Limit 20 places



Created by Horace Walpole in the eighteenth century, Strawberry Hill is internationally famous as Britain's finest example of Georgian Gothic revival architecture. "It is a little plaything of a house," Walpole wrote, "the prettiest bauble you ever did see." He rebuilt an existing house in four stages between 1749 and 1776. The interior included a Robert Adam fireplace and parts of the exterior were designed by James Essex.

Royal College of Music Museum

London SW7
Friday 19 April, 2pm, £9
Limit 20 places

The Royal College of Music, founded in 1822, is one of the world's great conservatoires, training gifted musicians from all over the world for careers as performers, conductors and composers. Its alumni include some of the most important figures in music. During the guided tour, Friends will find highlights from the collection of



over 1,000 instruments including the anonymous clavicytherium, believed to be the earliest surviving stringed keyboard instrument, and other remarkable and unfamiliar instruments such as the contrabassophon, division viol and serpent, plus trombones owned and played by Elgar and Holst.

London Fire Brigade Museum

London SE1
Tuesday 7 May, 2pm, £9
Limit 40 places

The museum was part of the original Southwark fire station, built in the 1870s, and is home to a unique collection of historical fire engines. During a guided tour, Friends will learn about the Great Fire of London and how it was fought, and get to visit the gear room of a Victorian fire station to see what it was like when the London Fire Brigade first became a public service in the 1860s.

Geffrye Museum

London E2
Tuesday 21 May, 2pm, £10
Limit 52 places

The museum is devoted to the history of the home, showing how homes and gardens have reflected changes in society, behaviour, style and taste over the past 400 years. Its setting is in the eighteenth-century former almshouses of the Ironmongers Company, surrounded by delightful gardens, including an award-winning herb garden and a series of period garden rooms.

Syon House

Brentford TW8
Thursday 13 June, 2pm, £14
Limit 25 places

Syon House is the last surviving ducal residence complete with its country estate in Greater London. The Duke of Northumberland's London home boasts magnificent state and private apartments, decorated by Robert Adam, and 40 acres of gardens and grounds laid out by Capability Brown.

Guards Museum

London SW1
Wednesday 19 June, 2pm, £13
Limit 30 places



The museum contains a wealth of information and artefacts relating to the five regiments of foot guards – Grenadier, Coldstream, Scots, Irish and Welsh. Along with the two regiments of Household Cavalry they make up Her Majesty's Household Division and enjoy the privilege of guarding the sovereign and the royal palaces. The tour will include the history of the foot guards from the end of the English Civil War up to the Afghanistan campaign.

DATES FOR YOUR DIARY

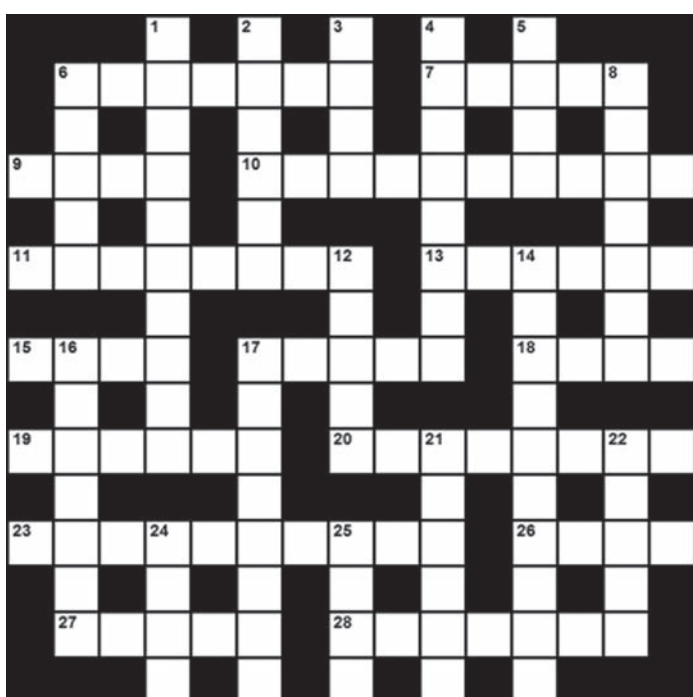
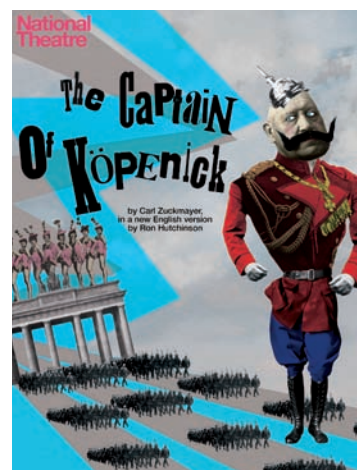
10 August, 10am:
Whitechapel Bell Foundry
29 October, 10am: Garrick Club
 (Details and booking form for these two visits will be included in the next Newsletter.)

Win National Theatre tickets

The senders of the first three correct solutions opened will win a pair of tickets to Carl Zuckmayer's *The Captain of Köpenick* at the National Theatre, in a new English version by Ron Hutchinson. Anthony Sher takes the title role in this savage comedy, set in Berlin in 1910. Released after 15 years in prison, trapped in a bureaucratic maze, he wanders the city in a desperate and hazardous pursuit of identity papers, until he finds a captain's uniform and everything changes. Adrian Noble directs. The tickets will be for

performances until 25 March, subject to availability.

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 theatre's representative. Closing date is **27 February** or seven days after delivery of the Newsletter, whichever is the later.



Solution to winter puzzle

Across: 1 Liquidation, 7 Ass, 10 Fee, 11 Aware, 12 Rekindled, 13 Yorkshire, 14 Mamet, 15 Amiable, 17 Like, 20 Prig, 22 Terrier, 25 Amuse, 26 Realistic, 28 Ashmolean, 30 Donna, 31 Boa, 32 Ill, 33 Entertainer.

Down: 1 Leap year, 2 Quatrain, 3 Items, 4 Airline, 5 Inkwell, 6 Non-smoker, 7 Aflame, 8 See, 9 Sedate, 16 Bargepole, 18 Listen in, 19 Armchair, 21 Garment, 22 Trainer, 23 Wasabi, 24 Mughal, 27 India, 29 Sol.

Across

- 6 Beastly facial feature flowering in spring (7)
- 7 Dishonest alternative to hook (5)
- 9 The sort that builds words (4)
- 10 Cap earthly foul-up: typical! (10)
- 11 Crazy guy at aircraft door gets the bird (8)
- 13 More's ideal (6)
- 15 Learn to play where beam loses direction (4)
- 17 French siren can be fatal (5)
- 18 Sheet bound in spine (4)
- 19 How Persil's wash purportedly came out (6)
- 20 Academy serves up hot roots (8)
- 23 Of the five, one is superior (5,5)
- 26 Journey within vast riparian terrain (4)
- 27 Sounds like Berkshire town is being swallowed up (5)
- 28 We French surround the disorderly cleric, so he's apprehensive (7)

Down

- 1 Favourable deal emerges from honeyed core (10)
- 2 Within the factory, I'm flexible (6)
- 3 High drama as French food shop loses one of 23 (4)
- 4 Getting behind it delays matters (8)
- 5 Conservative bid with zero content (4)
- 6 Rodent removes tail from shy little dog (5)
- 8 Sup among 25 to become top man at St Pancras (7)
- 12 Keats rated Chapman's highly (5)
- 14 5 has been in it but is out of it for now (10)
- 16 Feature of our landscape under threat (3,4)
- 17 Hurlled to distant parts (3-5)
- 21 Longing for knight in river (6)
- 22 Corrects and revises, though sited haphazardly (5)
- 24 Shakespeare's Sir Andrew wished he had followed them (4)
- 25 Ruler adds weight to relatives (4)

Winner of our winter prize – a family ticket to *Goodnight Mister Tom* – was Martyn Thomas of London SW8.

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