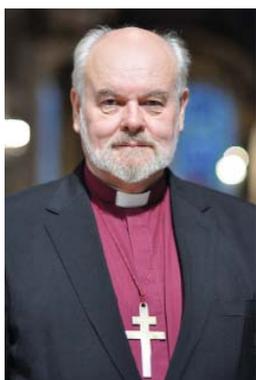


# An evening of faith and farewell



There are two good reasons for making every effort to attend our Annual General Meeting on 12 March. The first is that the guest speaker will be the Rt Revd and Rt Hon Dr Richard Chartres, Bishop of London, whose talk will be entitled *Common Prayer; Culture and the Challenge of the Digital Age*.

Dr Chartres, one of the most prominent leaders of the Church of England, has been Bishop of London since November 1995. He was

appointed Dean of the Chapels Royal in 1996 and is a Privy Counsellor. He is president of the Bible Society, an honorary bencher of the Middle Temple, chairman of the ecumenical 'London Church Leaders', a fellow of the Society of Antiquaries and associated with many other organisations. His publications include *Tree of Knowledge*, *Tree of Life* (2005) and numerous articles and essays on religion and the environment.

The second highlight will be a farewell address to the Friends from Dame Lynne Brindley, who is to stand down as the Library's chief executive in July after 12 years in the post. As Christopher Wright points out in the tribute on this page, under her leadership the Library has developed as a major cultural and scholarly institution in its new flagship building at St Pancras, and has become more accessible to researchers, business users and the public. She has been immensely supportive of the Friends, and the AGM represents our last chance to thank her.

In response to comments from members about the format of last year's AGM, we shall be starting a little earlier this year, at 17.30pm, in the Conference Centre. After Dame Lynne's review of the Library's year, our chairman will deliver his annual report, along with an update from the honorary secretary on developments and achievements since the last AGM. The treasurer will give his financial report, followed by a formal motion to increase subscriptions by £5 to enable the Friends to sustain a high level of support for the Library.

There will then be elections for officers and members of Council. This year the deputy chairman and treasurer have both come to the end of their terms of office and are standing for a further year. Two trustees, Ruth Coman and Paul Stevenson, are stepping down, and replacements will be elected. We are grateful for all the work that Ruth and Paul have undertaken on behalf of the Friends.

After a short break, Dr Chartres will deliver his talk. After that we hope that Friends will stay on to meet other members and officers over a drink.

## Embracing the challenge of change

**Christopher Wright**, deputy chairman of the Friends, pays tribute to Dame Lynne Brindley as she steps down



The British Library has had only four chief executives since its foundation in 1973. All have faced very different problems. Sir Harry Hookway established the Library as a newly independent body. Ken Cooper steadied the young institution on its course. Dr Brian Lang oversaw the Library's epic move into its exciting new home at St Pancras.

However, the challenge facing Dame Lynne Brindley on her appointment in 2000 was in many ways the most profound of all. She has had to address the question of what, in the twenty-first century, the British Library is for.

Until very recently there would have been a reassuringly simple answer to that: a national library existed to be the repository of the written word. It had a single aim, namely to be bigger and better than other state libraries, and its role was largely passive. Essentially, it was a storehouse for others to use as they wished.

By 2000 this model was no longer viable. It was already clear that, whatever role the printed word was to play in the coming years, the future would be largely electronic. The demands made by government were changing as well. Learning was valued less as a good in itself but more as an instrument of economic and social policy. This shift has been signalled by the decreasing proportion of the Library's income that comes from the state: it has increasingly to earn its own living.

*Continued on page 2...*

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## Gormley sculpture unveiled



A new sculpture in the Library's piazza was unveiled in December by its creator, Anthony Gormley. It commemorates the ninetieth anniversary of English PEN, the organisation campaigning for the release of imprisoned writers persecuted in their own countries for expressing their beliefs. The sculpture, cast in iron, depicts an empty chair, a symbol that English PEN has used for the last 30 years. At its annual event marking the Day of the Imprisoned Writer a chair is left empty to symbolise those who cannot be present because they have been detained, threatened or killed. The sculpture joins another of Gormley's works, *Planets*, on the piazza, along with Sir Eduardo Paolozzi's *Newton*.

*Anthony Gormley with Gillian Slovo, president of English PEN.*

## Picture perfect

The Library has launched a website, in association with Magnolia Box, to provide customised prints featuring images from the Library's archives. The prints open up the vast range of the British Library's collection, including images from exhibitions such as medieval royal manuscripts, science fiction illustrations and exquisite hand-drawn maps. Among the more unusual are Victorian circus posters, iconic early photographs and classic 1920's fashion designs. They can be bought as framed and unframed fine art prints, canvases, postcards and greetings cards, from the Library's new prints website ([www.bl.uk/prints](http://www.bl.uk/prints)) or the kiosk in the Shop. Friends are entitled to a ten per cent discount (excluding delivery charge): if ordering online the code 87EDYK should be entered in the voucher box before checking out.

## From the Membership Secretary



Happy New Year everyone! This time of year always seems a bit bleak but with the holiday season behind us we can push on with 2012.

I am pleased with our range of outings in this issue (see page 7) and in particular I am looking forward to the Old Operating Theatre talk and demonstration. I imagine many of you will be interested in the Charles Dickens walk, as it is the bicentenary of his birth. Take as much advantage as you can of this batch of events, because with the Olympics and Paralympics this summer, and all the frenzy around them,

I do not expect to schedule more than a few events in the next quarter.

Incidentally, if anyone would like to volunteer to write brief reports of events, please let me know by writing a note on your booking form. The editor usually writes about those he attends; but he does not go to all of them and we like to record as many as possible. The report by Brian Tyers on page 6 provides a model of how it should be done.

One thing I hope to sort out this year are payments from people who still pay by standing order. As I do not request the amount from the bank, I find I have standing orders coming in for incorrect amounts or, on occasion, from names I cannot match up with our membership list. Obviously it is best for us when people agree to pay by direct debit: a mandate form is always sent with your renewal letters. If you still pay by standing order, please consider switching to a direct debit. If you are happy with your standing order, please double-check that it's for the correct amount and inform me of any changes made.

As always, I look forward to seeing many of you in the Friends' Room or at one of our events.

**Nickie Chapman, Membership Secretary**

## The cost of conscience

For those principled men and women who occupy tents outside St Paul's Cathedral, as a protest against the excesses of financiers, what better way to fill their days than a few hours of study in a British Library reading room? The trouble is, according to Liam T Kirk, press officer for the protestors, that many of them are barred from doing so by red tape.

Regular Library users have in recent years complained that the current rules on the issue of Reader Passes are too permissive, leading to overcrowding. Yet Mr Kirk, in a letter to *The Times* in January, reported that people of his acquaintance – presumably fellow occupiers – do not qualify because they cannot supply a driving licence, a passport or bank or credit cards, required as proof of identity and address. Their desire to reduce carbon emissions means that they neither drive nor travel abroad, while credit cards are scorned because they symbolise the discredited financial services industry.

Mr Kirk wondered: "Will the Prime Minister lift the moral values of Britain by allowing those who seek not to damage the environment the freedom to access the world-class treasures contained within the British Library?" Silence from Downing Street – take it as a "no".

## Dame Lynne tribute *continued from page one*

This was a challenge Lynne Brindley was well-equipped to face. She had begun her career in the British Library, becoming Head of Marketing and of the Chief Executive's Office before going on to be Librarian successively of Aston University, the London School of Economics and Leeds University.

On her return to the Library as Chief Executive she carried out a major – and ongoing – restructuring to adapt it to the modern world and the changing needs of the academic and commercial sectors. Giant strides have been made towards creating a truly digital library. Strategic marketing has been enhanced and new and wider audiences targeted, not least through ground-breaking exhibitions. And yet money has still been found for the purchase of treasures such as the St Cuthbert's Gospel.

Standing down after 12 years, Lynne leaves a forward-looking institution that she has reshaped to meet the challenges and opportunities ahead. The Board is now considering the recruitment of her successor. For a transitional period, between April and July, Lynne will undertake the Chief Executive role on a part-time basis and an acting deputy Chief Executive will be appointed to take on additional duties until October.

## How we help to produce better books

The Friends have made grants to the Library's publishing arm, totalling £6000, which will allow two important new books to be produced to a high standard and sold at an affordable price. These are the first grants we have made to the publishing department since 2007, when we contributed towards the cost of the catalogue for the exhibition on the Ramayana, the epic tale of ancient India.

The larger of the two new grants is £5000 towards the estimated £18,000 cost of a new standard book on the history and collections of the Library itself. Provisionally entitled *The Book of the British Library*, it has been written by Michael Leapman, editor of this Newsletter and a member of the Friends' Council (although he took no part in the Council's discussion of the grant nor in the decision to award it).

Addressing the Council, David Way, Head of Publishing, said it was envisaged that the new book, expected to go on sale in late summer, would become a 'flagship' for the Library, replacing Nicolas Barker's seminal *Treasures of the British Library*, first published 23 years ago but no longer in print. In keeping with the expectations of the present age, Michael's book will be shorter and more compact than *Treasures*, designed to appeal to a wide range of the Library's readers and visitors. It will be sumptuously illustrated, with specially commissioned photographs showing some of the most precious holdings in a new light.

It provides a concise account of the history of the British Museum Library, which opened its doors in 1759, becoming the British Library when it was formally detached from the Museum in 1973. There follow chapters on the Library's principal collections and departments, among them ancient and modern manuscripts, printed books, maps, newspapers, historic documents, stamps, ephemera, science, music and the sound archive. Says David: "It is a book that will make us proud to be friends and supporters of this great institution."

It will be a stout hardback selling for £25 in the Shop but, as a way of acknowledging our support, Friends will be offered a chance to buy it at half price until next September, after which we shall be given a still generous discount of 35 per cent.

The second grant of £1000 will go towards *From Books to Bezoars: Sir Hans Sloane and his Collections*. This substantial volume of 300 pages is the product of the Library's 2010 conference marking the 350th anniversary of the birth of Sloane (pictured), on whose legacy the British Museum, the Natural History Museum and later the



British Library were established. It brings together much new research on all aspects of his vast collections, embracing books and manuscripts, especially in the fields of medicine and natural history.

David Way explained to the Council that our grant will go towards illustrating the book properly. For short-run specialist books of this kind, colour illustrations add disproportionately to the unit cost and consequently to the published price. The grant will enable the inclusion of a

16-page colour section and the acquisition of permissions to include photographs from non-Library sources.

The book is scheduled for publication in the autumn at a price of £45. Friends will, however, be given a 35 per cent discount, bringing it down to £30.

### As others see us . . .

"The place I have decided to hide out is the British Library. This strikes me as one of the last few areas of civic society that is not having the life throttled out of it. . . . Just imagine, you can ask for any book ever published in this country and you'll get it, sometimes within the hour. OK, some books you have to wait two days for, and there are glitches sometimes, but on the whole this sturdy principle remains. And it's free. Or, technically speaking, as we pay our taxes for it, free at the point of use. And you get a solidly made desk, a chair you can tip back on without fearing that it will collapse beneath you, and a very good reading light. . . . You wonder when someone in government is going to notice that we have here an enviable public service that has not been monetised (an ugly word for an ugly thing)."

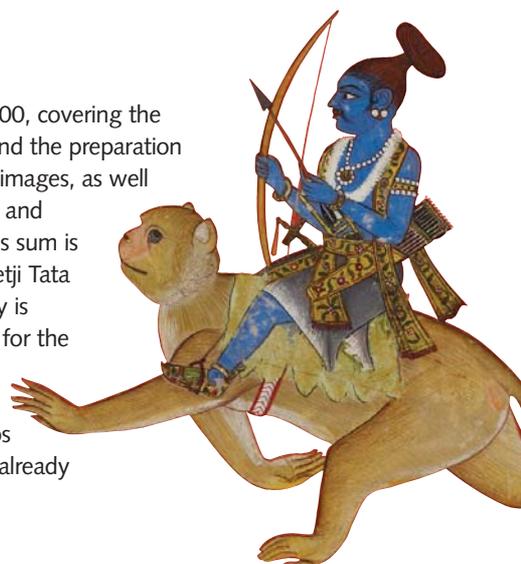
**Nicholas Lezard** in the *New Statesman*.

## Putting the Ramayana online

The Friends have granted £2370 to an ambitious international project to digitise the Mewar manuscript of the Ramayana, the great epic tale of ancient India, whose original folios are split between the Library and four Indian collections. The manuscript dates from 1649 and is widely held to be among the finest illustrated versions of the tale. It attracted about 100,000 visitors when much of it was exhibited at the Library four years ago.

The Library owns 80 per cent of the folios. The remainder are held by collections in Jodhpur, Baroda and two in Mumbai, including the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (formerly the Prince of Wales Museum), which is co-ordinating the Indian end of the project. When it is completed, all the surviving paintings and text pages will be available on the internet free of charge.

The full cost will be £72,000, covering the digitisation of all the folios and the preparation of interpretive notes for the images, as well as integration, management and editing costs. Almost half this sum is being provided by the Jamsetji Tata Trust of India and the Library is launching a targeted appeal for the balance. The specific sum granted by the Friends will cover digitising the 862 folios in the Library that have not already been digitised.



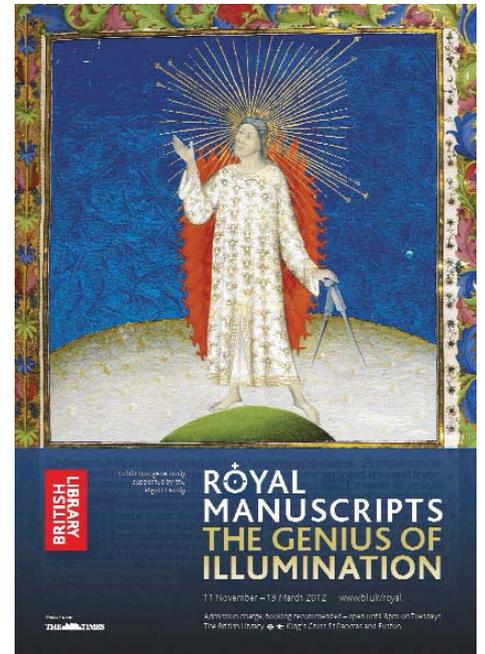
## Praise for enchanting royal show

The exhibition of *Royal Manuscripts: the Genius of Illumination*, which opened in the Paccar Gallery in November, has received glowing reviews in the press. Visitor numbers have been so strong that the catalogue had to be reprinted in January. And for those who have not seen it there is still time: it runs until 13 March, and Friends receive a 50 per cent discount on the admission charge.

"Beautiful, informative and timely," was the verdict of Jerry Brotton, writing in the *RA Magazine*, and fellow critics agreed. In *The Times*, Rachel Campbell-Johnston enthused over "a dazzling show of manuscripts [that] offers a first-hand tour of our past". She urged visitors to "take enough time and you will find yourself voyaging into ever more richly fascinating places" by means of "a magnificent display of pages from some 150 vividly illustrated medieval tomes". She concluded: "Amid colours as vivid as when they were first painted, amid gold that flickers as brightly as when it was first laid, the medieval world rises like a phoenix to enchanted new life. The so-called Dark Ages are illumined by a dazzling light."

Jenny Gilbert, writing in the *Independent*

on Sunday, agreed: "Sheer beauty is the dominant reason for hurrying to this well thought-out show. The vibrant coloured inks and glowing gold leaf appear as if freshly applied, thanks to the care of successive royal librarians." In the *Independent*, Adrian Hamilton revelled in "a freedom of expression, a joy in detail and a luxury of colour which can make these pages quite startling in their effect". It is, he wrote, "an exhibition to be savoured in bits rather than trudged around as a whole; but then what jewels there are when you stop to take them in". *Metro's* critic summed it up: "They retain every inch of their power to delight and enchant."



### Teatime treats

Inspired by the exhibition, Emma Bridgewater has designed a range of china that includes a four-cup teapot, a half-pint mug, a French bowl, a half-pint jug, and an eight-and-a-half-inch plate. They are available in the Library shop.

## Dickens and his ghosts

Charles Dickens had an ambiguous relationship with the supernatural. While he ridiculed the fad for spiritualism and the occult that blossomed in the mid-nineteenth century, his novels and stories are packed with macabre ghostly scenes and inexplicable phenomena – notably *A Christmas Carol*, *The Pickwick Papers* and *Bleak House*, in which a character dies by spontaneous combustion.

An intriguing exhibition, highlighting this aspect of the master storyteller's *oeuvre*, opened late last year in the Folio Society Gallery on the Library's upper ground floor, and will run until 4 March. Marking the bicentenary of his birth, *A Hanking after Ghosts: Charles Dickens and the Supernatural* explores how he uses supernatural phenomena in his works and places them in the context of the scientific and philosophical debates of his time.

It is divided into four sections. The first looks at the early influences on his thinking and writing. Among exhibits are copies

of *The Terrific Register*, a penny weekly magazine of which he was an avid reader, covering a range of 'crimes, judgments, providences and calamities' that included murder, hauntings and cannibalism.

Next comes a section on mesmerism, which fascinated Dickens to the extent that he became a skilled practitioner. One exhibit is a letter he wrote to his wife Catherine after she had complained that he was spending too much time with Augusta de la Rue, a woman he was treating with a course of mesmerism to alleviate a nervous condition.

His antagonism to spiritualism, a craze that had spread across the Atlantic to Britain in 1852, is illustrated by articles in *Household Words*, the magazine he edited. He sent two reporters to a séance in London presided over by Maria B Hayden, a leading American spiritualist, and they came back expressing grave doubts about the origins of the alleged rappings of the spirits.



### The Royal Society of Literature announces the 2012 RSL/Man Booker masterclass series.

The spring classes will be given by Hanif Kureishi and David Almond, each of whom will lead a three-hour masterclass for a maximum of 14 people. These may be established writers or absolute beginners.

**SATURDAY 14 APRIL**  
Hanif Kureishi on the art of writing fiction  
Somerset House, London

**SATURDAY 26 MAY**  
David Almond on crossover Fiction  
The Lit and Phil Library,  
Newcastle

Classes cost £30.  
Applications should be made to Rachel Page, rachel@rslit.org.  
Phone 020 7845 4677.

## Discovering the joys of Colindale



**Torin Douglas, the BBC's media correspondent, reports on his first – and possibly last – visit to the Newspaper Library**

As a life-long newspaper-lover who's written about the media for almost 40 years, I feel slightly guilty that it took me so long to make my first visit to

the Newspaper Library at Colindale. It had been on my "to do" list for decades. I'd been told it was two minutes' walk from the tube station. Yet somehow I never found the right moment, until I went there recently for the *Today* programme to preview the launch of the British Newspaper Archive – a website that has just put four million pages online for people to read and search at home.

I might have got there sooner, but in 2006 they brought many historic front pages to the British Library (nine stops closer on the Northern Line). *The Front Page* exhibition was a joy: wall after wall of memorable front pages and headlines, from a 1906 *Daily Mirror* photo of suffragettes waving Votes for Women banners to pictures of the blazing World Trade Centre on 11 September 2001.

Colindale does not display its wares like this. It's a working library, not an exhibition space, with no pretensions otherwise. The front hall – if it can be called that – looks like a goods entrance that has seen better days. But I still felt a thrill to be shown into the huge newspaper stack, six storeys high, and to walk along some of the 20 miles of corridors, lined with bound volumes of newspapers

and magazines, many mundane, some truly historic. They've been gathered over the past 150 years from all over Britain and Ireland, and parts of the world where British rule once held sway.

Ed King, the Library's Head of Newspapers, showed me round. Proudly he took me into the secure room where the most valuable and fragile publications are kept behind locked gates. "We have a newspaper here from the Siege of Mafeking during the Boer War" he said. "Colonel Baden-Powell was in charge of the defence of the town and they issued the *Mafeking Mail*. It was described as a special 'siege slip, issued daily – shells permitting!'"

Two hundred newspapers are now available online, with many more to come. They are mainly local (the nationals have done their own online deals) but they include vivid first-hand accounts of national events, such as the wedding of Victoria and Albert, the coronation of George VI and the Crimean War.

The pages have been scanned by the digital company **brightsolid**, which has formed a partnership with the Library to convert 40 million pages over the next ten years. For a fee or annual subscription, you can read the papers at home and, for the first time, search them for key words, transforming the process of research. Importantly, it also means the fragile papers no longer need to be handled, protecting them from further damage.

In the scanning room along the corridor the pages are laid on huge flatbed copiers, a double-page spread at a time, to be scanned. Those 40 million pages should keep them – and their readers – busy for quite some time. Having finally got to Colindale, I might not need to go back.

## A complex man and his gift of music

**Nicolas Bell, head of the Library's music collections, reviews a biography of one its benefactors**

*Three Lives: A biography of Stefan Zweig* by Oliver Matuschek, translated by Allan Blunden. Pushkin Press, 382pp. £20.

Stefan Zweig is known today primarily as a writer, but in the British Library it is inevitable that he is chiefly revered as one of the great manuscript collectors. It is now 25 years since his heirs presented the Library with the Stefan Zweig Collection of musical and literary autographs. Longer-standing Friends will remember the Library's ten-year series of Zweig concerts which went a small way towards expressing gratitude for this generosity, and a number of manuscripts from Zweig's collection are always to be found among the changing displays in the Treasures Gallery.

In 2005 Oliver Matuschek published an invaluable catalogue of all the manuscripts that had ever passed through his hands, which revealed that the 200 items now in the Library represent only ten per cent of a

collection which Zweig was constantly refining and perfecting. This magnificent new biography, originally published in German the following year, is careful to demonstrate how Zweig's writings are intimately bound up with his activities as a collector of manuscripts.

Matuschek's title, *Three Lives*, derives from the working title *Mein drei Leben* which Zweig planned for what was to become his most famous work, *The World of Yesterday*. As his autobiography developed more and more into a memoir of the world in which he lived, Zweig became increasingly evasive about the details of his own life. This biography fills the gaps he left in his own writings, making use of several previously unknown sources, including a remarkable transcript of a BBC television interview which he gave from Alexandra Palace as early as 1937. His three lives are represented by chronological divisions: his birth and upbringing in Vienna, his married life and burgeoning career in Salzburg in the 1920s, and his exile in London, Bath, New York, and ultimately Petrópolis, where he died in 1942 in a suicide pact with his second wife.

Throughout this book, Matuschek skilfully weaves together the many strands of Stefan Zweig's complex life: the influence of his father's prosperity and his own success as a writer on his lifestyle and collecting habits, and the ways in which his social encounters are echoed in his novellas. Above all, we are made aware of his constant desire to observe the artist in the act of creation. Wherever possible he would secure for his manuscript collection not the final version of a great work but an early draft showing the struggle in the artist's mind, the subject of so many of his biographical works. As he wrote after visiting Rodin in his studio, 'In that hour I had seen the eternal secret of all great art: concentration, the drawing together of all one's strength, all one's senses, the ability that every great artist has to step outside of himself and leave the world behind.'

*The Library will be co-hosting a conference on Stefan Zweig on 6–8 June, jointly with Queen Mary, University of London.*

*Three Lives* is available at the Library Shop with the usual Friends' discount.

# An afternoon of enlightenment by Eurostar



## Michael Leapman pays a chance visit to Belgium's Royal Library

After a long weekend in Ghent, my wife and I had an afternoon to spend in Brussels before the departure of our Eurostar back to London. As it was a Monday, all the great art museums were closed, so we decided to visit Belgium's Royal Library, a modern building on the Mont des Arts, quite close to the famous Grand Place.

Its holdings, like those of the British Library, can be traced back to the Middle Ages, when the Dukes of Burgundy began to acquire illuminated manuscripts – many produced in Bruges, about 60 miles north-west. By the mid-fifteenth century some 900 volumes had been amassed and kept in the Coudenberg Palace in Brussels. In 1559 Philip II of Spain designated the collection as the Royal Library.

Most of the books and manuscripts survived when the palace burned down in 1731. They were moved to a building nearby, where in 1772 the Library was opened to the public. In 1837, with the purchase of another important collection, it became Belgium's national library. Legal deposit – covering all books published in

Belgium and those written by Belgians but published elsewhere – was not introduced until 1966. The present building was completed in 1969.

For casual visitors, the place to head for is the Librarium, a permanent exhibition on the history of books and the written word, opened in 2010. It starts by examining how writing evolved in different civilisations, the various symbols used and the surfaces on which they were inscribed. One exhibit juxtaposes a clay tablet with a twenty-first-century e-reader – contrasting tools for identical functions.

British visitors should recognise a copy of *The Canterbury Tales* published by William Morris's Kelmscott Press, designed in the style of a medieval manuscript. It is displayed alongside an actual manuscript to show the resemblance between their lettering. Only a few of the Library's superb manuscripts are on display, and they are changed every three months for reasons of conservation.

And for those who want a break from the Belgian tourist diet of mussels, chips and waterzooi, there is a decent, low-priced if fairly basic canteen on the fifth floor, commanding wide views over the city. An afternoon well spent.

*Would any readers like to share their own experiences of foreign libraries or museums? We would welcome similar accounts, up to 450 words.*

## Dropping in on a neighbour

Architecturally, the Library could scarcely be more different from its neighbour, the newly refurbished St Pancras Renaissance Hotel. Where Sir Colin St John Wilson's masterpiece is the acme of spare, functional modernity, Sir George Gilbert Scott's hotel represents the peak of the Victorian Gothic revival, crammed with intricately detailed decoration.

Royden Stock, the hotel's historian, who guided 30 friends round the building in November, told us that, despite the contrasts, some people mixed up the two venues. Before a prominent sign was erected above the hotel entrance last summer, visitors would regularly appear asking whether it was the British Library.

We gathered in the entrance, incorporating what used to be the station's taxi rank. Most of the distinctive architectural features of the Victorian building have been retained, including the decorative iron beams beneath the ceiling in the lobby and the imposing grand staircase, with iron banisters, that winds up to the very top of the building, beneath the vaulted ceiling adorned with eight figures of the virtues and the coat of arms of the Midland Railway, for which it was built.

When it opened in 1873 as the Midland Grand it was one of the most modern hotels in Europe, boasting lifts and electric bells. But over the years the railway fell into increasing financial difficulties and could not afford proper maintenance; so the hotel closed in 1935, becoming a hostel for railway workers and then an office building.

Considerable care has been taken over its refurbishment and decoration, including reproductions of original carpets and wallpapers, and the restoration of the marble, stone, plaster and ironwork and the Minton tiled floors. Our group admired the opulence of it all – even if, at room rates of between £250 and £750 a night, most of us are unlikely ever to stay there.

## Pills and potions

The Royal Pharmaceutical Society, founded in 1841, is the professional body of the pharmaceutical profession and publishes the *Pharmaceutical Journal*. It was based in Bloomsbury Square until the 1970s and is now at 1 Lambeth High Street where, in October, 20 Friends were welcomed and guided by Sue Kirby.



*Small Delftware drug jar from the Museum of the Royal Pharmaceutical Society.*

We learned something of the evolution of the profession, whose origins lie in the practice of ancient herbalists 4,000 years ago. More recently chemists and druggists joined with trading apothecaries, and from 1868 it was illegal to deal in certain poisons unless registered with the Pharmaceutical Society. Pharmacists used to serve apprenticeships but are now trained in Universities. The Society is no longer the regulatory body for pharmacists but is now a voluntary professional leadership organisation.

Among the fascinating exhibits that we were shown was a copy of Nicholas Culpeper's *Complete Herbal* of 1653, some eighteenth-century caricatures satirising quack medicine, some fine Delftware drug jars and the Society's silver collection. In the library we saw copies of the *British Pharmacopoeia*, which lists British recognised medicines and gives directions for their preparation, and of *Martindale's Drugs Worldwide*.

Mineral and animal sources could be used as well as plants: for example an embrocation was made by mixing the meat from a boiled fox with other ingredients. Bear grease was sold as a cure for baldness and sea horses as an antidote for a bite from a rabid dog. In time, such primitive beliefs were superseded by the scientific approach that gives us today's medicines.

**Brian Tyers**

# Monks, money and old-style surgery

To book for the following events please use the form enclosed with this Newsletter. No need to book, though, for the AGM and lecture on 12 March.

## AGM AND LECTURE

**British Library Conference Centre**  
**Monday 12 March, 5.30pm, free**  
 Come and hear the Bishop of London speak on *Common Prayer; Culture and the Challenge of the Digital Age*. For details see page one.



## CHARTERHOUSE

**Charterhouse Square, London EC1**  
**Wednesday 11 April, 2.15pm, £15**  
**Limit 25 places**

This former Carthusian monastery, to the north of what is now Charterhouse Square, is formally known as Sutton's Hospital in Charterhouse, and is a registered charity. Since the dissolution of the monasteries in the sixteenth century the building has served as private mansion, a boys' school and an almshouse, which it remains.

## EMERY WALKER HOUSE

**7 Hammersmith Terrace, London W6**  
**Saturday 28 April, 11am\*, £15**  
**Limit 24 places**



This tall Georgian house on the Thames was from 1903 to 1933 the home of Sir Emery Walker, printer and collector, who inspired his friend William Morris to set up the Kelmscott Press. Sir Emery furnished the house with carpets, wallpapers and furniture from Morris & Co. Thanks to his daughter Dorothy it survives much as it was in his lifetime, the only interior of its

kind in Britain. Our tour will include stories about Emery and his family and friends, how the house came to be preserved and its importance to the Arts & Crafts movement. The tour will last approximately an hour. (\*Only eight people are in each tour. If there is sufficient demand, there will also be tours at 12.30pm and 2pm.)

## BANK OF ENGLAND MUSEUM

**Bartholomew Lane, London EC2**  
**Thursday 17 May, 2pm, £8**  
**Limit 50 places**



The museum tells the story of the Bank of England from its foundation in 1694 to its role today as the United Kingdom's central bank. It sets interest rates to control inflation, issues banknotes and works to maintain a stable financial system. The historical displays include material drawn from the Bank's own collections of books, documents, silver, prints, paintings, banknotes, coins and photographs. There is a display of gold, including Roman and modern gold bars, alongside pikes and muskets once used to defend the Bank. Computer technology and audio visual displays explain its present-day role. There will be an hour-long presentation, and time afterwards to look at the museum.

## CHARLES DICKENS WALKING TOUR

**Smithfield to Fleet Street, London**  
**Tuesday 29 May, 2.30pm, £14**  
**Limit 20 places**

Marking 200 years since the birth of Charles Dickens, Friends will embark on a two-hour walk looking at sites where the writer worked and lived as a young man in the 1820s and 30s. These areas were later featured in his best-loved novels, including *Oliver Twist*, *Great Expectations*, *Bleak House* and *The Mystery of Edwin Drood*. We shall start at St Paul's Underground station, outside the Museum of London exit.

## HARROW SCHOOL

**5 High Street, Harrow on the Hill**  
**Thursday 14 June, 2pm, £15 (includes tea/coffee)**

### Limit 25 places

Harrow is a boarding school for boys aged 13–18, founded in 1572 under a royal charter granted by Elizabeth I to John Lyon, a local farmer. His new School House was completed in 1615. We shall have a two-hour tour of much of the school, including (subject to availability) the Fourth Form Room, Old Speech Room Art Gallery, Speech Room, Chapel, Museum of Harrow Life and the Alex Fitch Room – many of which have featured as locations in films and on television. Please note that to reach the school from the nearest station (Harrow on the Hill) you face an uphill walk of 15-20 minutes; but there is a bus.

## THE OLD OPERATING THEATRE

**9a St Thomas' Street, London SE1**  
**Tuesday 19 June, 2pm, £11**  
**Limit 40 places**



The operating theatre of the old St Thomas's Hospital occupies the roof space of an English Baroque church: placing it in the church's herb garret provided separation from the ward, allowed a separate entrance for students and afforded a measure of sound proofing. The theatre was purpose built with a large skylight. Until 1847, surgeons had no recourse to anaesthetics and depended on a swift technique and alcohol or opiates to dull the patient's senses: thereafter ether or chloroform were used. The visit will include a talk about Victorian surgery and a demonstration given by one of the curatorial staff, with time to look at the museum's collection. Please note that access involves a 32-step spiral staircase.

## Prize Crossword

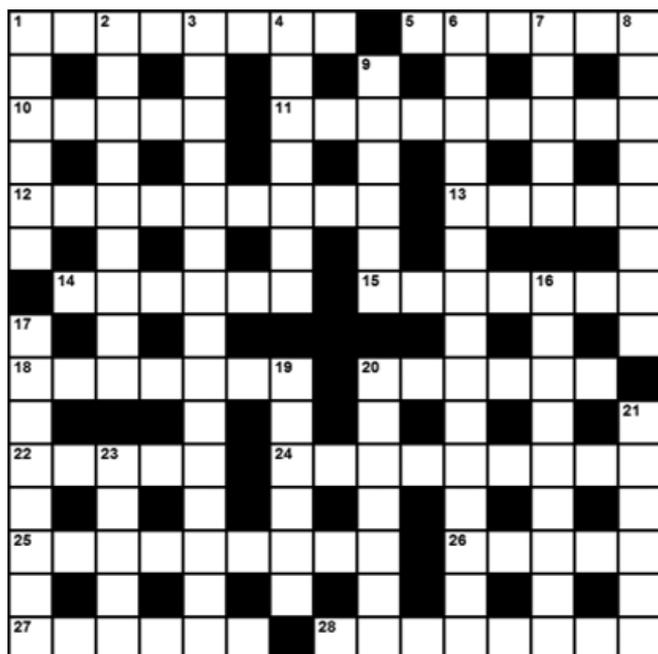
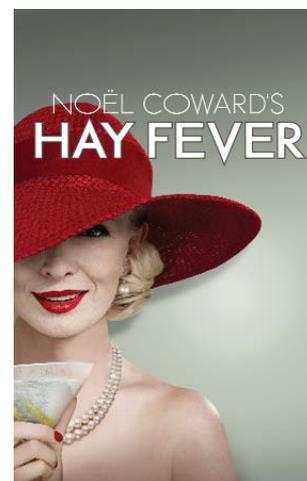
# Win tickets to *Hay Fever* in the West End

Senders of the first three correct solutions opened will win a pair of tickets to the new production of Noel Coward's much-loved comedy *Hay Fever* at the Noel Coward Theatre, formerly the Albery. (It will be the first Coward play staged there since it was named after him.) Lindsay Duncan plays Judith Bliss, once a glittering star of the London stage, now in early retirement but still enjoying a dramatic personal life. She invites a young suitor to join her in the country; but her novelist husband and two eccentric children have had the same idea and any hope of private

flirtation is thwarted as the guests begin to arrive for the most outrageous of all house parties.

*Tickets valid for Mon – Thurs performances from 29 Feb – 5 April, subject to availability. There is no cash alternative: tickets are non-refundable, non-transferable and not for resale.*

Send entries to the Friends' Office at the address below. Closing date is 27 February. Include your name, address, membership number and an email address or telephone number, so that the theatre's representative can contact you quickly.



### Solution to winter puzzle:

**Across:** 6 Royal manuscripts, 7 Thickness, 10 Painful, 11 Letters, 12 Idiomatic, 13 Ashmole, 14 Manuscripts, 19 Renewed, 21 Undress, 23 Devious, 25 Bolshie, 26 Delftware, 27 Ogres.

**Down:** 1 Cynicism, 2 All fit, 3 Italicised, 4 Mill, 5 Veneto, 6 Repair, 8 Ketchup, 9 Sister, 13 Air bubbles, 15 Newbolt, 16 Shepherd, 17 Traded, 18 Assess, 20 Novels, 22 Dollop, 24 Spam.

The three winners of the winter crossword, who won pairs of tickets to *The Ladykillers*, were Jacqueline Jackson of Kingston-upon-Thames, Rosalind Kaye of Colchester and David Lichtenstern of Wembley Park.

### Across

- 1 Titbit has fragile quality (8)
- 5 Crazy satrap imposes tough regime here (6)
- 10 The preface is right inside ode (5)
- 11 Julia - a star - loses her head and upsets her country (9)
- 12 She hits low notes against a mixed lot (9)
- 13 Greatest honour in Valentino's career? (5)
- 14 Moonlighting in Sardi's, Heston creates these (6)
- 15 Plead for favour after half measure (7)
- 18 11 is part of this (7)
- 20 Old Penny absorbs the words and fears the worst (6)
- 22 Truncating deadly beast, I make spring colourful (5)
- 24 Haven in most northerly US state? (9)
- 25 Romeo says so hopeless a man should not be tempted (9)
- 26 Regal fish staggers from shock (5)
- 27 Sadly, with direction confused, hold-ups occur (6)
- 28 Fool sorting seeds is to be evaluated (8)

### Down

- 1 Show constable mixed up with German assembly (6)
- 2 The French know their onions? What a sauce! (9)
- 3 In Olympics, he never messed up completely (15)
- 4 (with 20) Library show highlights his spiritual qualities (7,7)
- 6 Royal and Ancient benchmark (3,3,3,6)
- 7 Concerning the curtailed licence, this remains (5)
- 8 Falstaff claims lively quality in sinking (8)
- 9 From 24, smaller vessels take us here (6)
- 16 Books can't start or finish without them (9)
- 17 In his heart, Cedric once dedicated himself to me – agreed? (8)
- 19 Traditionally, animals came 9 here, two by two (6)
- 20 See 4 (7)
- 21 Informed about poetry (6)
- 23 Blackbird? Or disorderly louse? (5)

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