

Swift and Hughes: a great catch



Ted Hughes fishing.

Literary archives are seldom solely about literature. In recent months the Friends have contributed to the Library's acquisition of the papers of two of the giants of modern literature, the late poet Ted Hughes and now the novelist Graham Swift. And the surprising common bond that unites the two archives is . . . fishing.

Both men were keen fishermen and, as we reported in our winter issue, the Hughes papers include several notebooks in which details of his fishing expeditions were meticulously recorded. Swift's archive contains letters and postcards from Hughes in which the poet offers tips for fishing the River Torridge in Devon, together with his sketches marking "fish traps" along the river. In one card, dated early 1998, Hughes records a lean year on the Torridge, remarking: "For the first time in 30 years I have no salmon in my freezer."

The Swift archive also includes professional correspondence with friends and colleagues including Andrew Motion, Kazuo Ishiguro, Pat Barker and Michael Ondaatje. It comprises 75 file boxes containing manuscripts, notes, revisions and proofs relating to all eight of his novels, including *Waterland* and the Booker Prize-winning *Last Orders*.

The archive reveals that he writes primarily in pen and ink, working through several drafts of a novel and using a word processor only when completing the final draft. The collection dates back to Swift's early work, including essays written at Cambridge University in the 1970s and a composition on Hamlet written at Dulwich College in the early 1960s, in which his teacher criticises a reference to T. S. Eliot as "terribly snooty".

The Friends gave £10,000 towards the purchase price of £110,000. The acquisition complements the Library's collections of contemporary novelists' archives, ensuring that this treasure trove of research material, once catalogued, will be readily accessible to researchers through the St Pancras reading rooms.

"The archive of Graham Swift is a major addition to our manuscript collections," said Jamie Andrews, the Library's head of modern literary manuscripts. "His rich and well-worked notes and drafts will enable significant insights into Swift's way of working, while the correspondence and non-fiction work reveal much about his biography and position in relation to literary culture and academia . . . I think he will unquestionably be seen as one of the pre-eminent writers of the English post-war period."



Graham Swift with part of his archive.

When the papers go on display they will be enhanced by using panoramic digital photography to create a three-dimensional simulation of Graham Swift's workplace.

"People are fascinated by the environment in which writers work," says Jamie. "We take hundreds of digital shots which we then splice together to make a virtual space. We have taken the papers out of their original context but with these images you are able to see where they came from."

Graham Swift told *The Guardian* that he decided to sell his papers after being approached by an agent for an American university. But he added: "I'm delighted my archive will have a home not just in this country, but in the British Library in London. I can't think of where it could be better looked after, but as I'm a Londoner it's in every sense ideal. I shall always know my manuscripts are just up the road."

But his experience was not entirely stress-free. He said that surrendering his papers was "curiously akin to donating your body to medical science while still alive. . . There was an element of feeling I was selling the family silver". ■

IN THIS ISSUE

► Page 2
Chairman's letter

► Page 3
Hooray for Henry

► Page 4
Boston Spa's
new tricks

► Page 5
Shakespeare's
Globe offer

► Page 6
Visit reports

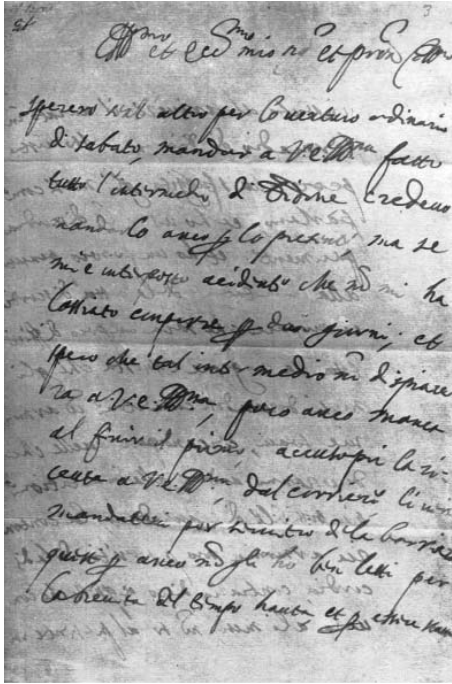
► Page 7
New events

► Page 8
Prize crossword

Striking the right chord

FRIENDS HELP BUY RARE MANUSCRIPT

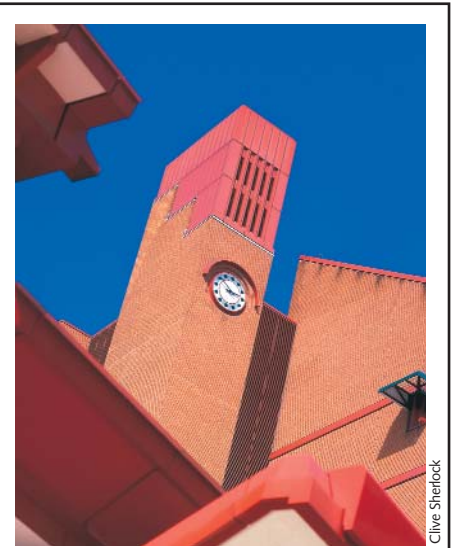
A significant gap in the Library's music manuscripts collection has been filled, thanks



to a grant from the Friends. Until this year, the collection included no example of the handwriting of Claudio Monteverdi, the seventeenth-century Italian composer. Now it has purchased a four-page letter to one of his patrons, written in 1627, that contains some intriguing insights into his approach to the problems of composition.

Much of the letter concerns the difficulty of writing music to accompany dramatic presentations. Monteverdi asks how music can support words in conveying emotion and drama. "The letter is of particular importance in the history of musical aesthetics," says Nicolas Bell, the Library's curator of music manuscripts.

There are no extant music manuscripts in Monteverdi's hand and most of his 120 surviving letters are in his archive in Mantua. Two remained in private hands until this one was bought by the Library. The Friends contributed £10,000 to the purchase price of £50,000. This is about half the estimated sale-room value of the letter – a saving made possible by the generosity of the seller, who was already a significant benefactor to the Library.



Clive Sherlock

Can you help us?

If you have time and enthusiasm, and want to make an extra contribution to the support we give the Library, please contact Frances Hawkins on 020 8868 3499 or email her at fhawkins@onetel.com

Recognising our generous volunteers

CHAIRMAN'S LETTER



In my last letter I praised our volunteers, who so freely give us their time to sit at the Friends' desk in the Library entrance hall, trying to recruit new members. They have been doing an invaluable job in keeping our membership numbers stable in these times of economic difficulty. I have long felt that their work is insufficiently

recognised, and that is why I was delighted when, at the last meeting of the Trustees, we decided to co-opt a volunteers' representative to serve on the Council, so that we can have a first-hand account of their concerns and, hopefully, do something to help resolve them.

In the Spring issue we ran an appeal for volunteers and Frances Hawkins, their co-ordinator, reports that she has had a gratifying number of responses. We are repeating the appeal in this issue and I urge any of you who have any spare time in your schedule – even as little as one day a month – to consider putting your name forward. The more volunteers we have, the longer we can keep the desk manned and the more new members will be recruited. This in turn means that we shall have more funds to devote to our primary purpose of helping the Library enhance

its holdings and improve its services.

I am pleased to hear that so many Friends have already taken advantage of free admission to the superb Henry VIII exhibition. As you will see from the round-up on the opposite page, the exhibition has been widely acclaimed by critics. Congratulations to its curator, Dr David Starkey, and to the many Library staff members who have contributed to its success. Free admission to exhibitions is one of the most tangible benefits of membership of the Friends and it provides a good opportunity for you to spread the word amongst your own friends and acquaintances, to encourage them to join us.

Our twentieth anniversary events got off to a good start with a successful visit to Shakespeare's birthplace at Stratford-upon-Avon, reported on page 6. They continue with a special Bastille Day lecture that Sir Colin Lucas, the Library's distinguished chairman, has kindly agreed to give for us. It is about the French Revolution, his specialist subject, and will be followed by a reception. I hope it will attract a good number of Friends.

It remains only for me to wish you a pleasant and rewarding summer.

**The Lord Hameed of Hampstead,
Chairman, Friends of the British Library
June 2009 ■**

Hooray for Henry

CRITICS HEAP PRAISE ON EXHIBITION

Many Friends have already taken advantage of the free admission concession to the Library's major exhibition on Henry VIII, curated by Dr David Starkey, which opened at the end of April to great critical acclaim. "The more closely you look, the more historically fascinating, the more emotionally moving, the more atmospherically vivid this show starts to feel," wrote Rachel Campbell-Johnston in *The Times*. "This is a show to nurture the enthusiasms of a new generation of historians. It reveals quite how deep a few old documents can go."



Catherine of Aragon and the Young Henry.

She listed some of the highlights: "Every smallest detail is a piece of a puzzle, from the slip of the hand by which a grandmother wrongly records baby Henry's birth date, through the dashed annotations that angrily refuse a defence of his wife, to the announcement of the birth of Elizabeth in which the King, with premature optimism, declares the birth of a new prince and has to squeeze in an 's' at the end when it turns out that a daughter has been born."

Jonathan Jones, in *The Guardian*, was equally enthusiastic: "This is more than a show of exquisite manuscripts. It traces, through Henry's emendations and annotations to books and through documents he produced or authorised, the most violent break in British history since 1066. Here are the documents of the Reformation – and they are documents that inextricably intertwine Henry's personal passions, his cornucopian appetite, with the fate of a nation."

In the *Sunday Telegraph*, Andrew Graham-Dixon wrote: "Starkey is

known as a popular historian but this is a heavyweight historical show," while Christopher Howse of the *Daily Telegraph* called it "a splendid exhibition". *The Tablet* published a glowing review by Eamonn Duffy, professor of the History of Christianity at Cambridge University:

"This is an exhibition in the world's greatest library," he wrote, "so books and manuscripts form its core. Henry's own books provide a series of treasures. . . The manuscripts on display cover everything from the draft licence for Henry's first marriage to a report of the interrogation of St John Fisher in the Tower of London.

"In an exhibition rich in rarely seen portraits . . . visitors are bound to cluster round star items like the best of the Holbein drawings of Thomas More or the sumptuous Armada portrait of Henry's daughter Elizabeth. But for my money pride of place goes to the poignant painting of the young Catherine of Aragon by Michael Sittow, and the wonderful anonymous portrait of Henry in 1513 from the Denver Art Museum, the young king delicate as a girl."

Professor Duffy concluded: "In a year of many celebrations [of the 500th anniversary of Henry's accession] it is hard to believe that there will be any more absorbing than this exhibition."

Friends who have not yet seen it – or who want to make a return visit – have plenty of time, because the exhibition runs until 6 September. To claim free admission, simply present your Friends' membership card at the ticket desk. You will normally be admitted straight away, but if you want to book a time slot in advance phone the box office on 01937 546546, or book online at www.bl.uk/henry and enter the Friends unique code, F386.

The accompanying book, *Henry VIII: Man and Monarch*, edited by David Starkey and Susan Doran is available from the British Library shop with the usual Friends' ten per cent discount. The hardback edition costs £22.50 (from £25.00) and the paperback £14.40 (from £15.95). The shop is also selling a range of gift and other items on the Henry VIII theme,



including notecards, scarves, toys and souvenirs, all available at the Friends' discount.

The Library's programme of talks and events to complement the exhibition will run throughout the summer. ■

All we need is love

LETTER TO THE EDITOR

Dear Editor,

I hope that something can be done about the appalling siting of the Friends' Desk in the Front Hall. It is positioned well out of the way of passing traffic and the signage is dismal, not even visible to those entering the building. It seems as if the Library does not value us as it used to.

Is there any way of arranging with the powers-that-be for a much more prominent position in the hall and for a good-sized

notice blazoning the Friends' achievements, making the Library look proud to have us on board and to encourage general recognition of the help we give?

When I went to the Henry VIII exhibition I was disappointed to find there are no leaflets about the Friends on display, nor is there a notice that Friends get in free. This is losing one of the best recruitment possibilities for some time. I would hope that some arrangement could be made for people to sign up at the exhibition entrance and recoup their entry charge, or at any rate for the desk to be repositioned to its original



place at the bottom of the stairs which would catch those leaving the exhibition.

I know only too well that volunteers in an organisation can often be regarded as rather a nuisance but the Friends are a body which should be nurtured.

Anne Rowley

Looking north to the future

Michael Leapman discovers how Boston Spa is being transformed by new technology.

SPECIAL REPORT



To most users of the St Pancras reading rooms, the words Boston Spa signify only that they will have to wait two days for the material they want. They might guess – wrongly – that it describes the site of some desolate warehouse near Boston in Lincolnshire. All they know for certain is that the book they need so urgently is, maddeningly, not stored in London but somewhere well north of Watford.

It is in fact in Yorkshire, a few miles from Wetherby. And two new buildings there – one just completed and one in the offing – mean that Boston Spa is destined to play an increasingly prominent role in the lives of the Library's users.

The building that is still no more than a gleam in the architect's eye will house the Newspaper Library when it moves from Colindale in about three years' time. (See report below.) The one just finished is the Additional Storage Building, where, within months, some of the Library's less-consulted holdings will be transferred from its satellite stores in the London area, allowing them to be vacated.

The new building (pictured right) stands

on the edge of a trading estate, right alongside the Library's existing complex of structures (pictured left) that date from the 1940s – when this was an armaments factory – to the 1960s. The dramatic exterior signals that this is a facility for the 21st century; and once you step inside that is confirmed.

Bob Aspey, who has overseen the project since its inception, explained that the Library decided to go for a fully automated store needing only a small number of staff. In direct contrast to the St Pancras storage areas, with their moving shelves, the books and other material will be stored on a rigid framework in small plastic containers that will be extracted as needed by one of seven cranes, controlled by a computer. Once fed with the book's barcode, the computer will instantly know where to find the right container.

Bob led me first into the collection area where, after being deposited by the cranes, the containers will be carried from the store on two long conveyor belts. Then we went behind the dividing wall and climbed to a gallery where we looked out on the extraordinary space where the material



will be housed.

It is a single room 24 metres high – the height of 12 tall men – and 80 metres long, accommodating 140,504 containers providing the equivalent of 262 kilometres of shelving. Today, before the containers are in place, it is an extraordinary sight; a honeycomb of steel racking that seems to stretch up and away to infinity, each row with its tall crane and fixed ladder whose use will be restricted to those with special training in climbing to inordinate heights.

For the few people allowed inside the storage space once it is functional, there will be other similarities to mountaineering: the temperature will be cool and the oxygen level kept artificially low, to prevent the risk of fire.

Another high-tech innovation at Boston Spa is already up and running, although my guess is that only a small proportion of Friends and other Library users will have heard of it. One of the Library's main revenue-earning activities used to be supplying researchers with paper copies of technical and academic documents, especially university theses. But since the late 1990s demand for this service has declined steeply, as researchers have made more and more use of the Internet.

Now Boston Spa is digitising many thousands of theses in a programme known as ETHOS – Electronic Theses Online Service. Such is the demand from universities that the staff now operate in two shifts, every day digitising more than 100 theses with an average length of 330 pages.

Linda Grant, the digitisation manager, took

Colindale's long goodbye

NEWSPAPERS ON THE MOVE

In May the Friends' Council held its quarterly meeting in the Newspaper Library at Colindale, instead of its usual venue at St Pancras. For some of the Trustees it could be the last time they will set eyes on the place, because within a few years the newspaper and periodical collection will move to its new purpose-built home at Boston Spa.

It will be a poignant moment in the Library's history. Many readers have grown fond of their trips through suburbia, almost to the end of the Northern Line, to visit to the bulky, brooding building, where they eat their packed lunches in the comfortable sitting room, hoping they can get the coffee machine to work.

The site was acquired by the British Museum in 1905, originally to house local newspapers: the national press was still kept at Bloomsbury. In those days there was no reading room: papers were delivered to Bloomsbury when anyone wanted to look at them.

The present main building was put up in 1932, when all the papers published after 1801 were taken there. Today the place is bursting at the seams with more than 693,000 bound volumes and parcels and 400,000 reels of microfilm.

In 1940 some 6,000 bound volumes were lost when part of the site was hit in an air raid. Most of these have now been replaced – and the "temporary" wartime buildings put up in place of those destroyed are still standing.

One of the leased storehouses nearby will have to be vacated next year, when the lease expires. The aim is to move out of the main building by 2012. By that time it is hoped that a large proportion of the collection will have been digitised and available in that form online or at St Pancras, along with microfilm of much else.

So the message to Friends who have acquired a taste for Colindale's charms is: make the most of it while you can. ■



Inside the new additional storage building.

me to a corner of a large open-plan area to see the state-of-the-art scanners. The latest of them can digitise 2,400 pages an hour. A streak of light from an overhead scanner moves across each page in seconds, and when it is done a robotic arm turns the page over.

The bound theses are stacked on trolleys awaiting their turn. A glance at a few random titles showed that they range from arcane works on Greek mythology to more practical discussions of the effect of disruptive customers in the hospitality industries. At the time of my visit more than 4,000 theses were awaiting digitisation, with fresh ones arriving every day.

Boston Spa has become a key centre of the Library's digitisation projects. Apart from the theses, several hundred newspapers, ancient and modern, have been digitised here as a contribution towards the aim of getting the bulk of its newspaper holdings available in that accessible form before the papers themselves decamp here from Colindale.

Yet the site also accommodates functions

that traditional Library users will recognise. Its small reading room is a haven of calm compared with the busy rooms at St Pancras. The site is poorly served by public transport, so the principal users of the facilities are students and researchers from nearby universities who come in pre-arranged groups.

And alongside the futuristic technology, Boston Spa still provides, with cool efficiency, the service for which St Pancras users know it's best – the delivery of the material stored there. As soon as the user makes a request from the central catalogue, either online or from one of the Library's computer terminals, the computer will direct the request to the site where the material is stored.

These are printed out in the operation's nerve centre, on the third floor of the main building, at which point people take over from computers. The tickets are taken down to the relevant storage area, the material retrieved and brought back to the third floor, where it is placed in a trolley labelled with the name of the London reading room where it has to be delivered. Every evening a truck sets off to take the keenly awaited material to London.

Before I left Boston Spa for my own return to the capital, I was taken to a storage room in one of the older buildings and shown two impressive rows of 240 file drawers, each housing 66 rolls of microfilm. They contained a huge archive that the Friends had helped buy for the Library back in 1997: the records of the Soviet Communist Party and the Soviet State, an invaluable resource for historians of the Cold War. Good to know that the Friends' generosity has already reached this

See Troilus for less

FRIENDS' DISCOUNT OFFER

Shakespeare's Globe on London's Bankside is offering a generous discount to Friends on most July performances of its first full-scale production of *Troilus & Cressida*, in which a war caused by one love affair destroys another. Seven years after the Greeks began their siege of Troy to recapture Helen, the burning love affair between Prince Troilus and the beautiful Grecian captive Cressida joins the other casualties of war. Shakespeare fills his ancient tale with savage comedy, great passion and vivid characters; exposing a tragic love pursued in the midst of a pointless war.



Nik Willner

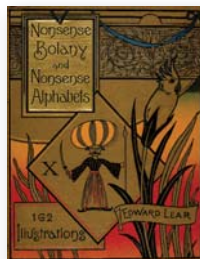
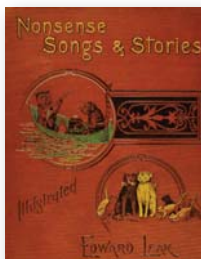
Under the offer, the best available seats, usually sold for up to £33, will cost only £20. The play opens on 12 July and the offer applies to all except Saturday performances until the end of the month, subject to availability. To book, visit <https://tickets.shakespeares-globe.org>, or call 020 7401 9919, and enter the code "pcd20best".

A double feast of nonsense

NEW IN THE SHOP

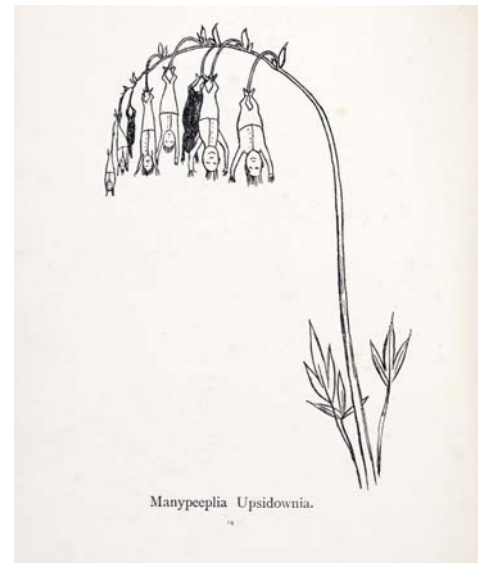
Two new facsimile editions of the most popular "nonsense" works by Edward Lear have just been published by the Library and are on sale in the bookshop. *Nonsense Songs and Stories* (1888) and *Nonsense Botany and Nonsense Alphabets* (1889) combine his anarchic poetry and prose with his own intricately drawn illustrations.

The first book contains some of Lear's best known works, including *The Owl and the Pussy-Cat*, *The Jumblies* and *Calico Pie*. The second



volume introduces a selection of lesser known poems and stories. In *Nonsense Botany*, Lear uses his incredible imagination of plants and creatures, creating the 'Manypeeplia Upsidownia' (see picture) 'Piggwiggia Pyramidalis' and 'Pollybirdia Singularis', amongst many others. In his nonsense alphabets he creates three sets of illustrated alphabets which twist and turn around the most bizarre imagery and language.

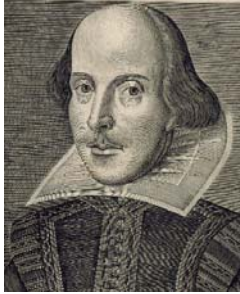
The two books are on sale in the shop at £14.95 each, but Friends can claim a 10% discount. ■



Celebrating Shakespeare

VISIT REPORTS

Led by Council members Amanda Benton and Kathy Wrennall, a party of Friends visited the Shakespeare Birthplace Trust in Stratford upon Avon during the Shakespeare



Birthday Celebrations week in April. Among the highlights was a viewing of the fine “Cobbe Shakespeare” portrait that has generated so much recent press interest and publicity. It was of special resonance to the Friends since it is owned by the family of Hugh Cobbe, our first honorary secretary.

The painting forms part of an exhibition that had been opened the day before by Michael Wood, the historian and film-maker.

The visit began with a lunch hosted by Prof. Stanley Wells CBE, the Trust's chairman. We were then shown some treasures including one of the Trust's three First Folios of 1623, 16th and 17th century manuscripts, and rare photographs and ephemera of the Royal Shakespeare Company.

Then we toured the birthplace itself and saw the Trust's new multimedia exhibition. Finally we attended the annual Shakespeare birthday lecture, given by Michael Wood before an audience including distinguished actors and academics.

The vote of thanks was proposed by Prof. Kate McLuskie, another member of our Council as well as a trustee of the Library. In the past it has been difficult to persuade Friends to join visits at some distance from London. This experience, on a day of lovely sunshine, shows how worthwhile and enjoyable travelling the extra mile can be. ■

Painful records

Specialist libraries are tightly packed in the vicinity of London University, and none more tightly packed nor more specialised than the Wiener Library in Devonshire Street. Behind the ordinary front door lies an extraordinary collection of material on anti-semitism and the Holocaust. Ten Friends were privileged to see the collection in March.

It was built up by Isaac Wiener, born in Prussia in 1885. His first library was destroyed before he moved to Amsterdam in 1933. He began again, collecting materials to document the Nazi rise to power. In 1939 he moved to London.

The collection was used extensively by lawyers in the war crimes trials after the Second World War and continues to provide evidence in cases of Holocaust denial. Other users include academics, teachers and, increasingly, genealogists and family historians.

Some 6,000 books and pamphlets, 2,700 periodicals and 10,000 photographs are housed in this modest building, and the Photo Archivist, Marek Jaros, estimates that 20 per cent of the material is not available anywhere else. In the ephemera collections are signs, notices, advertisements, press cuttings, stamps, board games and toys, including a construction kit of a labour camp.

For information on the Library's activities or to book a visit, consult its website www.wienerlibrary.co.uk or ring 020 7636 7247. ■

Words that made history

A group of over 20 Friends was treated to an erudite and relaxed talk on “Voices from the past” by Dr Robert Perks, curator of oral history in the Library's Sound Archive. He outlined a short history of recording techniques and discussed some of the landmarks in oral history's development: sponsorship by Roosevelt's New Deal programmes in 1930s America; in Britain the work of George Ewart Evans (capturing a vanished way of life in Suffolk) and Paul Thompson. His talk was enriched by an absorbing series of recordings.

The talk ended with the group listening to the closing words – the “I am prepared to die” sequence – from Nelson Mandela in his statement from the dock at the Rivonia Trial of 1964. This recording has been re-mastered by the Sound Archive at the request of the South African Government. Across more than 40 years the power of Mandela's words still shocks and inspires. ■



Tate Britain

Secrets of modern art

A series of featureless rooms beneath Tate Britain houses one of the most important art archives in the country. A party of Friends were shown round them by Jane Bramwell, acting head of the Tate's library and archive, where we saw some fascinating treasures from the gallery's fields of collection – British art from 1500 and international art from 1900.

The library was started in the early 1900s, soon after the original Tate Gallery was opened in 1897. It was expanded in 2002, when a modern reading room was installed following the opening of Tate Modern, further down the Thames. Today the library and archive are open to all, on the same basis as the British Library, with its catalogues online at www.tate.org.uk.

At the end we examined selected highlights from the holdings, including several unique artists' books, Barbara Hepworth's records of her sculptures, Paul Nash's camera and Turner's paintbox. ■

Talking topography

Felicity Myrone, the Library's Curator of Topography, told a group of Friends about the difficulties of deciding what topography actually is. There is no specific section for it in the Library's catalogue. Broadly, it includes anything that describes a place, be it a text, a map or a drawing.

The selection of holdings set out for our inspection confirmed the diversity of the category. Edmund Dummer's description of a voyage in the Mediterranean, published in 1685, contained fold-out paper models of various kinds of ship. Some charming drawings of Chinese people and scenes illustrated a 1797 account of a visit there. Closer to home, also from the late eighteenth century, were 36 views of Wales by Paul Sandby, as well as a collection of plans and views of old Montague House and the British Museum that replaced it. ■

Orphans, nurses, revolution ... and noises off

NEW VISITS AND EVENTS

Please book for the following Friends' events using the booking form that accompanies this Newsletter.

BASTILLE DAY TALK by Sir Colin Lucas "The Bastille: Seizing Liberty"

Tuesday 14 July, 18.00
Duration: 1 hour

(including 15 minutes for questions)

Sir Colin (pictured) is chairman of the British Library and warden of Rhodes House at Oxford, where he was vice-chancellor. As an historian he specialises in French history, on which he has written extensively. His contribution to scholarship in this area has been honoured by the French Government with the award of the Legion d'honneur.

There will be a reception after the presentation and an opportunity to meet and chat with other Friends and have a glass of wine (included in the price).

Cost £10 for Friends and £12 for guests.
Limit 40 places



the artist William Hogarth and the composer George Frederic Handel. This remarkable collection of art, period interiors and social history is housed in a restored and refurbished building adjacent to the original site of the Hospital, demolished in 1928.

The Museum has two principal collections: the Foundling Collection and the Gerald Coke Handel Collection. The Foundling Collection relates primarily to the history of the Foundling Hospital and the 27,000 children who passed through it between its foundation in 1739 and its closure in 1954. It is supported by an extensive archive.

The Gerald Coke Handel Collection relates to the life and work of the composer. It includes manuscripts, printed books and music, ephemera, coins, medals and art works from the eighteenth to the twentieth century. The largest privately

held collection of Handel material, it was allocated to the Foundling Museum by the Government in December 2008.

Guided tour £10. Limit 25 places



LEND ME YOUR EARS An evening at the Sound Archive

**Wednesday 16
September,
17.00 – 19.00**

(Before the event,
tea will be served in
the Friends' Lounge
from 16.00)

The Library has an unrivalled Sound Archive of more than 3.5 million items. This is an opportunity to delve into the treasures of the collection. The presentation will showcase historic recordings from the dawn of sound recording in the nineteenth century through to great events of the present day.

Presented by expert curators, the talk includes a live demonstration of a mechanical cylinder player and reveals how recordings bring spoken and musical performances of the past and present to life. On your tour of the Archive you will see how the recordings are preserved for the future.

**Cost £12 for Friends and £15 for guests,
including tea. Limit 45 places**

THE FOUNDLING MUSEUM

**40 Brunswick Square
London WC1N 1AZ**

Wednesday 16 September, 14.00

The Foundling Museum (pictured right) tells the story of the Foundling Hospital, London's first home for abandoned children, and of three major figures in British history: its campaigning founder Thomas Coram,



THE ROYAL LONDON HOSPITAL MUSEUM AND ARCHIVES

St. Augustine with St. Philip's Church

Newark Street, London E1 2AA

Wednesday 21 October, 14.00

The Museum is located in the former crypt of a fine late nineteenth-century church, designed by Arthur Cawston. The building also accommodates the Library of the School of Medicine and Dentistry at Whitechapel. The Museum, which has a separate entrance in Newark Street, reopened to the public in 2002 following major refurbishment. It has revamped sections on the history of the hospital since its foundation in 1740; on Joseph Merrick, the "Elephant Man"; and on the former London Hospital nurses Edith Cavell and Eva Luckes.

A new section on forensic medicine (sponsored by the crime writer Patricia Cornwell) features original material on three famous murderers: Jack the Ripper, Dr Crippen and John Christie. It also has a permanent exhibition of artefacts and archives relating to the history of healthcare in the East End. Works of art, surgical instruments, medical and nursing equipment, uniforms, medals, written archives and printed books are included.

Guided tour £6. Limit 20 places



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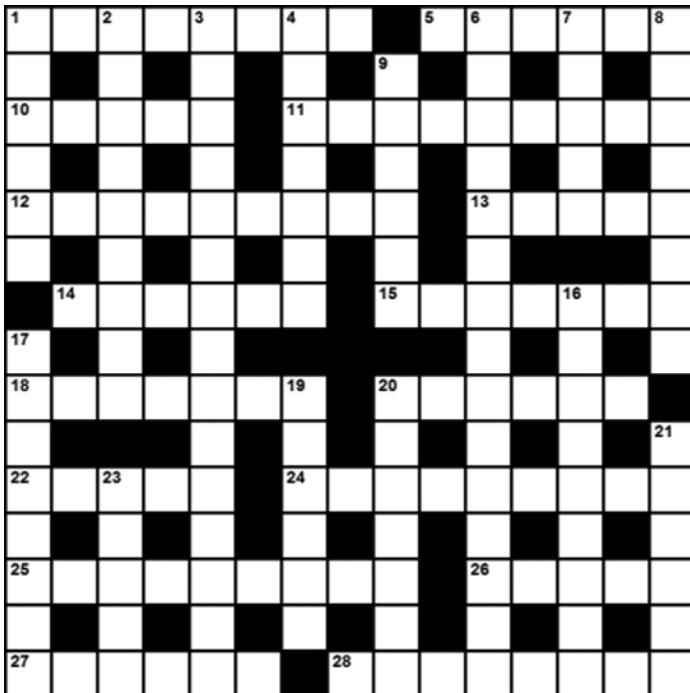
Friends of the British Library Newsletter

is issued four times a year.

PRIZE CROSSWORD

A prize of £25 worth of vouchers to spend in the Library shop will be awarded to the sender of the first correct solution opened. Mark the envelope "Crossword" and send to the office at the address above. Include your name, address and membership number.

Closing date: 31 July.



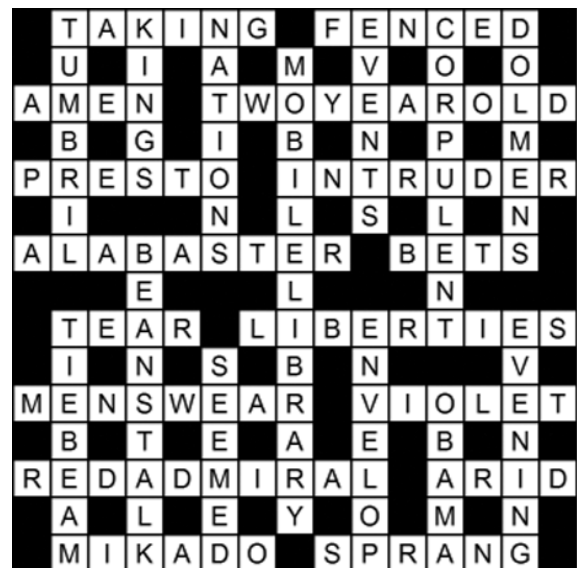
Across

- 1 Nominal grower subdued Brits (8)
- 5 But for me, this tree would look the same both ways up (6)
- 10 (with 11) HM stars in BL show (5,3,6)
- 11 See 10 (3,6)
- 12 Remedy for a soak (6,3)
- 13 Speaks hesitantly after the pub, and is surrounded (5)
- 14 A miner, quite out of order, must stay (6)
- 15 The history man is taking care of 10 for us (7)
- 18 Under attack, the woman was out front with 50 in the middle (7)
- 20 I'm trapped in a growing entity, but luckily it's flexible (6)
- 22 Impetuous – yet bowled at the very start he became loud-mouthed (5)
- 24 Cold feet? This will cover more (9)
- 25 Saw detail, became confused and eventually devastated (4,5)
- 26 Concealed in Kedar's tents: thus was it written (5)
- 27 Gracie's beloved girl needs direction to sort out home paths (6)
- 28 Wound the blind pianist – all very fishy (8)

Down

- 1 Pests create havoc in his pad (6)
- 2 Sign here, your treacherous majesty (9)
- 3 Eye-watering approach to Threadneedle Street? (6,3,3,3)
- 4 It's rented, but the income has dropped: such a disappointment (7)
- 6 Crazy Irma not Sicilian? So why accuse me of this when I mention the Mafia? (15)
- 7 Len is harmonious, Sacha (no relation) hilarious (5)
- 8 No ifs, no butts: nowadays these stay outside the inn (8)
- 9 Often hidden, they go down a long way (6)
- 16 10 didn't really need one (9)
- 17 At 2, her husband was humiliated (8)
- 19 That food shop just before the road – strike it from the record (6)
- 20 American agents trapped in large hole for colour (7)
- 21 Praise the Lord, the weekend is upon us (6)
- 23 Tempestuous spirit (5)

SOLUTION TO SPRING PUZZLE



Winner of spring prize: Mary Hills of Newbury.