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Editorial

Welcome to the 2017 edition of *Catholic Archives*. I was hoping that this issue would see the introduction of a more 'professional' approach to the presentation of the journal. However, after contacting a number of publishing companies, such as Taylor and Francis, who publish *Archives and Records* (the journal of the Archives and Records Association), and realising the amount of work involved in writing proposals to convince such companies to agree publishing contracts, as well as the expense involved, I have had to abandon this task for the time being. I have included a number of images in this issue, an initiative which I hope to continue in future issues so long as funds allow. I am grateful to those repositories who have given me permission to use these images. The most useful aspect of *Catholic Archives*, of course, is the content and this issue continues from last year in publishing articles aimed at offering practical advice for archivists. Alison Quinlan, who gave a talk to the Catholic Archives Society conference at Leeds in 2016, offers a volunteer's perspective on working for the archive of the Poor Sisters of the Mother of God with some helpful advice for archivists on their approach towards volunteers. Chris Woods, the director of the National Conservation Service who also spoke at last year's conference, gives us an insight into the NCS and its valuable work in caring for and conserving archive, library and museum collections. Alison Day's article on the challenges of running a searchroom to allow access to archive documents will be of great benefit to smaller Catholic institutions in particular. James Robinson, a heritage photographer working at the John Rylands Library, also offers an insight into the process of digitising a major collection of John Henry Newman letters. I hope my own article on the importance of collection policies and deposit agreements in the acquisition process will also prove to be useful. Finally, two articles draw on the fruits of historical research in archives and libraries, with Jim Hughes continuing his 'archival journey' into the origins of John Lingard's hymn *Hail Queen of Heaven*, and John Davies's examination of the opposition provided by Catholic organisations, including the Catholic Women's League, towards the consumption of alcohol by women during the First World War. This issue also features the usual book reviews section, including a review by Nicholas Paxton's which should have featured in last year's edition but owing to an editorial oversight was omitted accidentally.

Jonathan Bush

A Volunteer's Tale: A talk given at the Catholic Archives Society Conference, Leeds, May 2016

Alison Quinlan

I wonder if those of you who are archives managers, whether paid or voluntary, have thought about what sort of person would make a useful volunteer to work with you. Do you hope someone comes your way or do you go out actively looking for help? If so where? If you have a volunteer do you know what areas interest them and what they read in their spare time? What made them volunteer their time for you? And most importantly what will make them stay? I think these are vital questions to ask because the chief motivation of a volunteer is their own interest and if that is not consistently maintained you may find you lose them. Some may do it as a labour of love, perhaps archivists in religious orders for example, but I, like most, certainly have some way to go in learning their humility and selfless devotion.

As I have looked back over my twelve-year association with the archives of the Poor Servants of the Mother of God (SMG) in Brentford - actually eight of which were as a volunteer - I have had to think about what kept me there. Admittedly the time involved has not been vast - anything from 14 visits a year to 28 maximum - giving a total of around 170 all told. That's quite a lot, but over a long stretch of time. This shows one important thing - that I was allowed to come as and when I could without pressure, and to fit it round an otherwise busy life. And what I could do was always appreciated. Number one important practical consideration. The ultimate accolade indeed came when the 'management' (the SMG Generalate, based in Roehampton) realized how long I had been at it and presented me with a cut-glass vase at the Christmas dinner before I got my contract. I was thrilled to bits and honestly had not until then calculated just how long it had been.

So, my aim is to tell you something of my story, of who I am and my interests, and how these have been combined in the different projects I

have been involved with. I hope this might spark some thoughts in you of what individuals or types of people might suit the tasks you have on hand and how you could make creative use of them.

I have a long-standing interest in both English language and literature and history. I did a degree in English but A-levels in both (and Latin) and my first love of archives came with the A-level history project which I still hold very dear. This was a wonderful example of being given something that really fired my interest. While another girl investigated the Dutch attempted invasion up the Medway, I was miraculously offered Sir Edward Dering MP for Kent in the Long Parliament. I explored his accounts book from his early married life, letters to his third wife, and religious writings which showed how he ended up fighting for neither side in the Civil War and suffered for it.

Alas, this did not lead me into anything else historical but my interest in people and books took me into public libraries where I worked for four years. A spell abroad and bringing up a spread-out family took up the next decade or so and I returned to work not as a librarian but as an EFL teacher of adults part-time. Towards the end of this period, the call of history sounded again and I embarked on an MA in Religious History at St Mary's (now University) Twickenham. This I made to last the full 5 years, three of which involved 30 visits to the SMG archives, researching Mother Magdalen the Founder for my dissertation. On the administrative side, I should say that in order to do this I had to produce a CV, written letter of application and letter of recommendation from my supervisor. This proved useful at a later date as everything necessary was already known about me, so no further application was needed to volunteer.

The SMG was founded in 1872 by a published author and convert from Anglicanism, Fanny (or Frances) Taylor, whose experiences nursing in the Turkish hospitals of the Crimean War, chiefly at Koulali, set her life on a new course of serving the poor as a Catholic. She found no existing order that fitted her aims to work *as* the poor among the poor, ministering to their physical, emotional and spiritual

needs so she reluctantly founded her own, and battled her way through the next 30 years providing healthcare and setting up refuges, hostels, orphanages and schools, in England, Scotland and Ireland as well as Paris and Rome. My interest in her was largely focused on her conversion, with a personal interest as an Anglican from a fairly Protestant background. Indeed, part of my reasoning for the degree and studying her was a wish to understand Catholics better. (I had completed a course in 'Catholicism for the Curious' some time before.) Thus, I had a useful background in Catholicism and sympathy with its beliefs and practice, despite not being a Catholic myself.

Nonetheless I, and indeed any volunteer of any background, benefits from further reading on the subject and Paul Shaw, the Archivist, has introduced me to standard works including Beck's *English Catholics 1850-1950,* the Catholic Dictionary and the online Catholic Encyclopaedia, amongst many others. We now have a library in the reading room organized by Sr Kathleen Coleman as well as Paul's personal collection in his office, from which he quickly introduced me to Karen Armstrong and her scary experience of pre-Vatican II convent life in *Through the Narrow Gate* – the one where she is required to lick the floor. Clearly there is a great deal to learn about all aspects of Catholic and religious life.

I am still learning and recently produced a sheet entitled *A Sister's Progress* based on my reading of Carmen Mangion's book *Contested Identities* and helpful additions from two Sisters, as I was constantly confused as to who wore what and when. Those of you who are familiar with the system and working in religious communities would have no need of this, but I wonder if you have ever thought how confusing it appears to the uninitiated? Perhaps another contribution of the volunteer outsider is to see the archives through different eyes, and thereby to be able to make the archives more accessible and comprehensible to an outside audience. I have found no such general table in any of my reading so far and my own is slanted in detail to the SMGs with the significant inclusion of yearly vows. In Mother Magdalen's time, there is evidence that some Sisters may have

remained at this level for long periods of time. But when a number of Kenyan Tertians pitched up in the archives recently, I knew from my table that they were *en route* for final vows - and continuing the tradition of foreign travel that has always been a feature of the SMGs.

Mother Magdalen herself was clearly able, gifted and intelligent and, in the years in London before founding the SMG, she edited (anonymously as Fanny Taylor) *The Lamp*, a popular weekly magazine for Catholics, from 1862 until 1870. It is frustratingly difficult to identify all her writings because of this anonymity but in research for my dissertation I searched its pages for any evidence that might shed light on her spiritual experiences. Imagine my excitement at finding a serialized story of just such a conversion, entitled *Clara Leslie*, whose details seemed to fit with hers. I made a fine case for it to be her writing and convinced the examiners who awarded marks accordingly. Imagine also my embarrassment when, afterwards, we sent the story (blind) for examination to Mr J R ('Dick') Dunne of the Newman Society of Ireland, who had a sound knowledge of Mother Magdalen and her contemporary writers. Dunne produced evidence for its not being by her but by the effusive Emily Bowles, who was an older contemporary of Mother Magdalen's. Emily was similarly a convert and religious, working under Cornelia Connelly. Her writing does perhaps include more tears and passion than some of Mother Magdalen's and she had an older brother who could have been the model for the one in the story. (What was more embarrassing was that we didn't discover this until after I had done a workshop at the SMG Chapter 2007 on my thesis - so I could not present this opposing view.) However, the jury is still out on the subject as I had some good support, and particularly from a very knowledgeable Sister, Eithne Leonard. So many details match that if it is by Bowles then there was clearly a friendship between her and her editor which provided those details. Running it past some Sisters first, however, would have been helpful. Never underestimate the knowledge of your Congregation - it is vast and never ceases to amaze me.

In fact, it was some time before I realized quite how much work had been done on the archives by Sisters before the arrival of its first professional archivist, Paul Shaw, in 2001. Familiar to many CAS members from recent years will be the names of Sr Sheila Lee, Sr Joseph O'Rourke, Sr Mary Kenefick, Sr Kathleen Coleman and Sr Veronica Crowley (the SMG Irish Regional Archivist) who have all been involved in the cataloguing, transcribing and documenting of the SMG archives. I could have asked any of them for an opinion. Yet after this awkward start with the *Clara Leslie* controversy, I felt I should put my knowledge, such as it was, to good use. I offered my help in the place that I now knew well, and for the Sisters who had faithfully prayed me through a serious illness. Never underestimate either the possible future usefulness of your researchers. It may be worth keeping them sweet. Also, they may have other useful links, especially if they are local, and I have since recommended a retired librarian friend, who started as volunteer and now also has a contract.

So, how did the change from researcher to archives volunteer take place? Probably my (somewhat rusty) library qualifications was useful and my academic and research skills found a use too. The need was there in the form of research on the family required for the *Positio* on Mother Magdalen - this is the substantial document that gives the detailed evidence of a holy life, needed for the process of a cause for canonisation. That Mother Magdalen was, in 2014, pronounced 'Venerable' was due to the decades of research by many, and ultimately to the writing done by Sr Elizabeth Sheehan SMG. At this stage, however, the family correspondence was still uncatalogued and this was my first assignment - which I thoroughly enjoyed as it combined my librarian's love of order with my personal interest in people. Looking at it with hindsight I can see that the most varied and satisfying tasks I have done since have sprung from the *Positio* and that first job. (Never underestimate the importance of choosing the first assignment for your volunteer.)

This family correspondence catalogue has now run to 38 pages, some of which contains only summaries of groups of letters not yet

expanded. There is a full two-page general introduction to the family members (it was a large family as Mother Magdalen had eight siblings surviving to adulthood, several of whom had many descendants). Mother Magdalen's letters to her siblings and across generations are perhaps the most important and show her strong desire to maintain good relations with all family members. Within these, one letter detailing +what appears to be a mystical experience, written to a niece, proved useful in my dissertation; one from the Crimean War is of interest; and a scarce few from visits to Ireland formed the basis of further research.

Another substantial group of letters came from her sister-in-law in Australia, giving many details of the family out in Melbourne. The explanations involved in these suggest that this family link was something Mother Magdalen returned to in later life, whereas her sister Charlotte Dean and her family claimed her focus in the earlier years. There is much correspondence from this family and a photograph album, going beyond the lifetime of Mother Magdalen herself to include material relating to Charlotte's son and grandson, Cyril and Edward Dean.

Many threads could have been followed from this wonderful collection but in fact two were particularly relevant to the needs at the time which also coincided with my own interest. One was the little group of short notes from Ireland. These were seemingly brief and uninteresting and the cause of another embarrassing incident in the archives. When cataloguing these, back in 2009, the received tradition oft-quoted was that Mother Magdalen had published articles in the *Lamp* following *one* visit to Ireland. This was presumed to be in 1866 and these articles were then collected together and published as *Irish Homes and Irish Hearts* in 1867 (recently republished by the University College Press in Dublin). This book gives an impression of being of one long visit, where Mother Magdalen observes the people, and visits their religious foundations with great thoroughness and interest. Based on this assumption, and as they all had different dates from August through to October, I persuaded my long-suffering boss that

we should reorder them into chronological order to give a sense of the plan of her journey. This he did, albeit reluctantly. Here was one of our classic cases of the archivist, with his priority on order of provenance, up against the librarian who wants to order things in an immediately readable and accessible way. And for once, and wrongly, the librarian got her way.

This list subsequently had to have various years added to the entries which make a nonsense of the order. For all we know they were originally ordered correctly - but we shall never know. Please also note an important and difficult aspect of Mother Magdalen's letters is that *she rarely graced them with a year date.* But this may in fact have been the catalyst for the detective work that established the truth of it and involved letters from the Newman correspondence. The sentence in one of the letters that must have given rise to the assumption of articles in *The Lamp* states, 'I hope I have done a great deal for *The Lamp* already but time will show' which was quoted in the standard biography of Mother Magdalen (1927) by F. C. Devas. However, a thorough search of the periodical revealed only a couple of articles - one in 1865 and subsequently updated in *Irish Homes*, the other in two parts in 1866. This searching took place both in our archives and at the British Library where many more copies were held. However, over the years we have received and I have catalogued many donations from Father David Lannon, Salford Diocesan Archivist, and we now have a complete set for our period of Mother Magdalen's editorship with duplicates.

Interestingly, subsequent discoveries in the Newman correspondence from the Birmingham Oratory suggested that, in fact, her 'work for *The Lamp*' had nothing to do with Ireland but with a battle against underhand competition at the time. I refer you to Paul's article in the 2011 CAS Journal (no. 31, p. 32). Mother Magdalen demonstrated great perseverance in getting Newman interested in her work and in persuading him to write for *The Month* (of which she was proprietor in 1864) amidst much competition for his time. The receipt for the text of the *Dream of Gerontius* is one of our most prized

possessions, although it shows that the usual shortage of funds for her work drove her to sell the item itself which would indeed have been one of our most valuable possessions now!

Returning to *Irish Homes,* certainly a further reading of the text produced some clues to the process of her work, such as the reference to her arrival just after the erection of the statue to Father Mathew in Cork on 10 October 1864. This fitted with the two letters from Cork and Kinsale and showed that she had indeed not had time to do 'a good deal for *The Lamp* already' on her travels as she had only just arrived. By diligent use of other correspondence, maps, Bradshaw and Measom, directories, newspapers and the wonderful Perpetual Calendar (my favourite research tool) to be found in *The Local Historian's Encyclopedia,* the whole series of journeys, spanning four years in fact, could be established in relation to the text and a map drawn. (Assuming you have the day of the week and date with it, you can guess the year and work through to see if it fits. Only 4 years will have the same configuration and the possibilities will be far apart so clear deductions can usually be made.) Mother Magdalen might make a reference to leaving on a certain day, or make it clear that the day was Sunday by her attendance at Masses, or even mention arriving on Race Day in Limerick.

I wrote about this new discovery in two publications by the SMG: in the brief introduction to *Extracts from Irish Homes and Irish Hearts* by Dick Dunne and in the in-house magazine *Pray and Promote,* by which time the corroborative evidence for the dating from the Newman letters had been found. The information was also used by Mary McAuliffe in her introduction to the new edition of *Irish Homes and Irish Hearts* published in 2013. As you can imagine this was all enormous fun and a visit to Cork even found the house of the family where she stayed.

I also managed to meet up with Sr Veronica Crowley who pointed us to the first house in Ireland at Clongowes Wood where the Poor Servants worked in the laundry for the Jesuit college and where they

suffered the first of many losses of the Sisters. In Dublin, Sr Veronica showed us the former St Joseph's Portland Row, built in 1909, which had been established to house poor but respectable elderly women. Quite late in the day my knowledge of the works, rather than just the woman, began to open up and at last I met the delightful Dick Dunne who had unknowingly put a spanner in the works of my dissertation.

But my main interest has always been in people and it has been hugely satisfying to be able to research and write on discreet topics like the Irish visits of Mother Magdalen. The other main example of this also came out of the family correspondence work, this time in the later period of the Great War, from which we have several items of memorabilia of Mother Magdalen's great-nephew, Eddie Dean, who was killed at the Somme aged 19. His brief story (*'He was a 2nd Leut and a child'*) appears in the 2014 edition of the CAS Journal. As I had written up the full account of my research first (much of it at home, so not recorded in the visits) the SMG subsequently published the full work in 2015 under a different title.

Fragments of the Storm was a great labour of love. Not much seems to have been published on the Catholic soldier's experience of the war other than Edwin Campion Vaughan's Diary which provided a useful backcloth. We held the letters concerning Eddie's death, some beautiful photographs and, at the time, not a great deal more except the poems written by his mother, Georgie, which are something very special and unusual, and which prompted me to research further. This was chiefly at The National Archives (TNA), conveniently in Kew, and the Royal Artillery Library, less conveniently, in Woolwich, as he was a Second-Lieutenant in the Royal Artillery.

On the practical side, I should add that by this stage the SMG were paying my expenses - travel and lunch when in Brentford, and also expenses for doing research like this, though again this was additional to those recorded hours in Brentford. I was fortunate to have the time to do it, not having any paid commitments, and I guess retired people are your best bet for this kind of thing.

This project was productive in another direction too because the papers we had were deposited by the Dean family, one of whom, Keith Campbell, had done extensive research on their family history. My search for more prompted me to contact his son and daughter, Kenneth Campbell and Caroline Taylor (not of the founder's Taylors) and resulted first in a handful of relevant documents and then in six boxes of their entire family archive going back to the eighteenth century. This has still to be catalogued (not a small job) and we are grateful for their generosity in donating this largely unsorted collection. It required at least a detailed schedule of the items, which I compiled for the donor agreement with the depositors.

Apart from his christening medals and some live bullets (which necessitated a visit by the police!), some of the most interesting finds were a couple of letters to and from Eddie at the front and some official copies of letters regarding his grave. This series could be filled in with copies of others from his officer's record at TNA, and his whereabouts on service plotted from the fortuitously surviving war diaries for his battery in conjunction with trench maps. Most moving of all was his mother's angry and distraught return of the form to claim his possessions, the Effects Form, where you can read the terrible grief simply by the strength of the pen and the choice and curtness of the words.

My focus then turned to the effect on the family at home, particularly on the recently widowed mother of eight other children (one with learning difficulties) and of whom Eddie had been her eldest. Richard Van Emden published an excellent book in 2011 *The Quick and the dead: fallen soldiers and their families in the Great War* which gave a helpful context to Georgie's grief. At a talk by him at Surrey History Centre, I learnt that no relatives that he had come across had written any poems of worth like hers. One of the poems is full of Catholic symbolism and we were really excited by something that seemed to match it. When checking through the papers of Mother Magdalen Aimée, Mother Magdalen's niece, who faithfully supported Georgie and the family, we found a pile of prayer cards that had been

made and widely circulated in the Sisters' circles, expressing Catholic faith for soldiers at the front (see illustration). The words and symbolism are similar to those in Georgie's poem *C.E.D. Killed in Action Aged 19 years* and it seems very possible that the spur to making this (it was done 'in a hurry') was the death of Eddie. It received the Pope's blessing the following year in 1917. Before publication I was thrilled to be able to visit the sights in Flanders and the Somme where Eddie served and died and to read his mother's poems and words from his prayer card at the New Zealand memorial beside the site of his death on the very anniversary of that day. This certainly brought the story to life (not to mention a tear to the eye) and it was really something of a pilgrimage - and not paid for by the SMGs. I think in this project all my interests and experiences were most closely aligned - as an English graduate used to literary criticism, as a historian and researcher, as a Francophile, and as a mother with particular sympathies for Georgie.

While the family correspondence provided some necessary information for the *Positio* it should be said that the Eddie Dean side-line was not really useful for it. More relevant was the history of Mother Magdalen's ancestry, of which a great deal had been researched by Father Howard Docherty OFM, (a member of the historical commission for the Cause for Mother Magdalen's Canonisation). Unfortunately, we had no correspondence relating to this period. However, another rather fascinating project of mine was to tie up the ends of Mother Magdalen's parents' early married life in Kensington. This had not been previously established but was easy to do from the baptism certificate address details, in conjunction with the Kensington Borough Rate Books. It was fun trying to deduce which was their brief home in Kensington Square from the present house numbers but it was inconclusive. Research in the Local Studies Library also produced maps and illustrations and I was able to lead that part of a Mother Magdalen history tour to give an idea of the movements of the growing family. At this stage her father was a curate at St Mary Abbots Kensington but in 1824 they moved to his new living at Stoke

Rochford in Lincolnshire where, as Fanny Taylor, Mother Magdalen was born six years later (the last of ten).

Research on her earlier antecedents involved the study of her maternal great-grandfather, Henry Jones's, will and various documents found in the London Metropolitan Archives, and writing up the findings. I spent much time devising additional family trees and adding to our original one when information turned up, particularly dates. Sometime later I started putting it all into 'Family Historian', reputedly the best software for family history. Unfortunately, one disadvantage of my age (and/or personality) is a certain reluctance with IT, and I have not had the time or patience to master this program properly. This would suggest that if you have family history involved, then it would be a good idea to seek out retired volunteers who are already experienced in that.

I love deducing important family facts from the tree. When the details of the Jones family emerged, who were warehousemen in the city, I realised that in 1810, the year their business seems to have failed (as no more evidence for it can be found), Mother Magdalen's grandfather Henry Jones had died in January, his wife having died 3 years earlier. What effect would this have had on Mother Magdalen's mother, Louisa Jones, left at 17 the oldest of 7 orphans? No amount of searching could find what became of them in the six years before she married the curate in Kensington, although her mother's father (Dr Robert Davison) did make provision for the girls in his will before he also died, later in that fateful year of 1810. But thirty years later, Louisa herself is widowed and, as a clergy widow, made homeless by the death of her husband and left with three teenage girls (a boy of 13 and Fanny aged 10 still to educate) , it is no wonder that she seemed a little unstable in her reactions to the trials of life.

Until now, other than the Eddie Dean foray, I have had virtually nothing to do with the period following Mother Magdalen's founding of the SMGs. I have always been interested in her as a writer though and this period spanned her entire adult life, as it always provided a

necessary source of income for her. I have mentioned the problem of her anonymity, though after a while she did publish some things as 'by the author of...' which is helpful. Many articles in *The Lamp* are unsigned and so it is useful that we have a collection of some literary manuscripts of hers, although sadly little relating to her major works. Sr Veronica Crowley, based in Dublin, had arranged the collection and Paul had given it headings but I was given again the rather delightful task of looking through and summarising or listing them. One or two letters emerged from it, some in execrable but easily translatable French, and one full of embarrassment that Mother Magdalen could not pay a debt owed to *The Lamp* because of her troublesome brother, Mortimer's, debt to herself. It has much of interest to future researchers in the various lists of story titles which might one day be checked against *The Lamp* (or the more erudite ones against *The Month*). There is also the correspondence about her major published works and even a manuscript by Emily Bowles - not *Clara Leslie,* fortunately. Amongst these papers was also a signed letter by Florence Nightingale and a poem written in the Crimea called *The Starved Monk,* who clearly hoped his sorry tale of near starvation when his Crimean rations could not be found, would be mentioned in Mother Magdalen's account *Eastern Hospitals and English Nurses* (1855-1856) - but alas I think he hoped in vain.

My other jobs were indeed things that needed doing without quite the interest of those I have talked about. To provide some context, the late Sr Rose Joseph Kennedy SMG was responsible from 1982 for co-ordinating the documentation for Mother Magdalen's Cause. I have helped Paul with the organisation of her papers, including placing non-archival material into folders in the library as a reference collection and ultimately into box files. These include photocopies of useful material from our own archives, and research material from others, including Father Docherty's genealogical research which is all collected here. This was part of the job of sorting out the combination of archival and other materials after the death of Sr Rose Joseph, who had organised a system of keeping them all in her filing cabinet (and

under her bed) in various recycled non-archival boxes and packets (this is code for chocolate boxes and plastic bags). Her filing system included reference materials such as photocopies, library items such as published pamphlets and illustrations, and original archival documents. She in fact made a huge contribution to the earlier conservation and use of the archives, although some updating was clearly in order.

Another outstanding and overdue job was cataloguing the rare books and in many cases wrapping them in archival quality paper so they could all be put away in a store room. This greatly improved my skills at parcel-wrapping and tying ribbons in time for Christmas! Only those in a wobbly state were wrapped, but many of the others were tied and all had to be comfortably wedged in the boxes to avoid further damage and listed so we could find them again. What we class as rare books may not correspond to those an antiquarian bookseller would class as such. For us obviously the most precious books are those known to have belonged to and been used by the Founder, Mother Magdalen. These are often also literally rare since no one else may have considered them worthy of keeping but may also not be commercially valuable, often because of their worn state. Fortunately, their provenance and therefore importance is often made clear in the inscriptions. For example, we have a missal book which was a gift from Mother Magdalen. This has lovely bookmarks inside which are also valuable to keep *in situ*. There are many others with inscriptions. The *Pietas Mariana Britannica* with its special cloth cover shows how treasured it was and it is inscribed: 'bought by Mother Magdalen for Our Lady when she could ill afford it'. It has been well-used and loved and so is carefully wrapped. Sometimes there might be a lovely inscription in Mother Magdalen's hand, for example in the *Counsels of St Angela*, or we may have something belonging to Lady Georgina Fullerton, benefactress of the SMG. A biography of Mother Mabel Digby given to Mother Aimée by Mother Janet Stuart demonstrates their friendship which is borne out in Mother Aimée's diaries. Once again it is the inscription that is all-important. Also precious is our

only surviving copy of Mother Magdalen's standard biography by F C Devas with its original dustjacket - which needs repairing. And, of course, rare and actually valuable books are included in the collection, including a beautiful and rare history of Brentford, a Vulgate version of the Psalms published in 1700 and, a beautiful little gem, the 1912 illustrated 'Tennyson' Calendar.

I enjoyed dipping into the books as we went along and one great find from Father Faber's *Foot of the Cross* was a glorious passage that fitted perfectly with the grief of Eddie Dean's mother so that went into the book of his story. And last of all a couple of oddities in the rare books collection. First some volumes in Polish relating to the Blessed Edmund Bojanowski (1814-1871) and the religious congregation which he founded (the Little Servant Sisters of the Immaculate Conception). Why do we keep these here? Yes they are in Polish, and yes few people in the congregation can read them, but they were a gift from the Polish community, because for a few years very early on an attempt was made to get the SMGs to function as a branch of this order. These books surely mention this phase and that vital part could be translated. And finally, there is Leslie Crowther's modern autobiography (those of a certain age will remember him - a TV comedian.) There was some debate about keeping the book but it does in fact show the good relationship of St Teresa's nursing home at Corston with the community beyond its gates and with celebrities. Leslie Crowther used to visit and entertain the residents there and he presented the book to them with a delightful inscription. Once again, the inscription is everything.

And so to the present where my tale of volunteering ends. I have recently been working as part of a team employed in the challenging task of transcribing and re-transcribing Mother Magdalen's letters. I have enjoyed my wander through the last decade in the archives. And I would recommend it to anyone as an encouragement to see the fruit of what has been achieved through the days of sometimes seemingly unrewarding work. It has been a chance to relive the joys and excitement of new discovery and I hope it has also provided some

food for thought on how archivists might work creatively with volunteers. My grateful thanks go to Paul Shaw for his excellent example of how to do just that.

What is the National Conservation Service?

Chris Woods, *PGDipCons, BAhons, CertCons, RMARA, ACR, FIIC*

The National Conservation Service (NCS) is a registered non-profit membership organisation for archives, libraries and museums across the UK that don't employ conservation staff. Now in its eighth year of operation, it started following a consultation and research project under the aegis of the University of the Arts London. The aim at its initiation was to provide institutions with a means of accessing conservation advice and support in an affordable manner and to help custodians plan systematically the needs of their collections, identifying priorities for action over a period of years. It would do this by providing conservation support through the payment of an annual membership subscription which itself would pay for the help of an Accredited conservator. UAL decided it couldn't devote capital development funding to establish the service within its conservation department so it started life as an independent non-profit membership organisation.

Drawing on many years of experience in the sector, the consultation set out the principle that custodians find it hard, with all their other commitments, to carve out enough time to understand what they need to do with their building and their collections to ensure that high standards are met and collections adequately protected. When consulted, custodians indeed responded by agreeing with this, one saying rather poignantly that, with a conservator alongside and supporting them, they would 'no longer be alone'. Going further, the consultation set out the principle that, while publicly funded remote advice in published form and periodic lecture style training had been helpful in the sector, once custodians put down their booklets or returned from a day out of the office, translation of generic guidance into prioritised practice within their busy and often poorly resourced institutions was next to impossible and new knowledge soon became 'vestigial'. Conservators' experience of visiting and supporting

archivists in their own contexts suggested that direct support, side by side *in situ*, was a more powerful instrument to make changes than indirect guidance, however valuable the latter could also be. Added to this, the often transient nature of archive roles, for example in small, quasi-private academic or third sector and university settings, resulted in little continuity between successive post holders and no time or strong incentive to be the first to set up long term and systematic improvement. By having sustained external expertise alongside, secured through the purchase by the institution (not the individual) of an annual membership subscription, an element of sustainability might be provided, carrying progress through from one post-holder to the next.

A parallel theme was the imbalance of financial priority within archive owning organisations. This imbalance had historically led to substantial sums of money being automatically put aside in budgets each year by building managers to pay for building and air conditioning engineering maintenance contracts, while little or no money was made available annually to archivists to pay for the care and maintenance of the same organisations' own, apparently valued, collections.

A common fault of archive owning organisations has been their failure to provide suitable storage rooms, resulting in damp and heat issues, mould and pest outbreaks and the steady and more rapid decay of archives than would otherwise be the case if rooms met British and international standards. Archives have frequently been treated as the irritatingly necessary distraction from an organisation's principle purpose and archivists across the UK have been treated accordingly. Finance and building managers talk the language of maintenance contracts and engineering, while archivists talked of history, heritage, accessibility and conservation. An important function of the proposed new consortium was for suitably experienced conservators to fit between the two, talk the language of building managers in support of the archivist in protecting the collections, and to institute a form of annual maintenance contract for the collections.

It is also a sad fact that a gender gap existed: engineers and finance managers tended to be (white, middle-aged) men while archivists were virtually all women and the former commonly wouldn't listen to an argument put forward by the latter. The building managers and visiting engineers claimed exclusive knowledge of how building and mechanical plant worked and to know what the other needed, while consistently failing in fact to do so in reality. This pattern was compounded, not improved, by the existence of a British Standard, BS5454. Drawn up by representatives of the major archival institutions, the standard was well intentioned but its clauses unintentionally led to many poorly designed archive stores and poorly conceived and poorly operating air conditioning systems. The outcome was inevitable: damaged archives and frustrated archivists (and wasted money and energy) all over the UK. While the gender gap might take time to change, the consortium conservators could at least support the archivists to bring about a sea change in how archive repositories should be conceived, by working on the ground in the buildings with them rather than making pronouncements from elsewhere.

Since the late 1980s, the National Preservation Office and the Conservation Unit of the Museums & Galleries Commission had existed as publicly funded places where advice about the care of collections (Conservation, in its widest sense) could be sourced for archives, libraries and museums. Regional museum conservation units provided support to institutions within their scope when objects needed remedial treatment, and advisory support was available through standard publications. These bodies' underlying costs were met by government departments and the UK Legal Deposit libraries. Gradually through the 1990s and 2000s, these sources of public funding dried up as successive governments selected low taxes over public provision - only the user should pay.

When the other Legal Deposit libraries pulled out of funding the NPO, the British Library tried to continue its support under the aegis of its new Conservation Centre but this was short lived; inevitably the

lack of obvious direct income to cover staff, infrastructure and other costs took its toll. At the time that a consortium was first being planned, in early 2009, the financial crash had already happened, but even then, when setting out the NCS aims and objectives, the consequences of a new government, ideologically driven to reduce the public sector to less than 35% of GDP (aka 'necessary austerity'), had yet to become a reality. NCS was set up explicitly to support the already existing c.98% of heritage institutions that could not afford to have conservation staff on the payroll. That it might become even more pertinent for an era in which local authority and other public sector funds were being cut to the bone was not yet fully anticipated.

Those circumstances notwithstanding, when first envisaged the principle was set out that, rather than seek to be supported by public sector funds and charitable grants, NCS should seek to exist through its own means and where necessary to seek private sector sponsorship and partnership. It was set up with two companies under its aegis - one a non-profit membership company limited by the guarantee of its members (the same as a professional body such as the ARA, MA and Icon for example) and the second, a 'trading' company that would sell a range of services, earn a profit and underpin the financial viability of the non-profit during its early years. Professional bodies had often, through the 80s and 90s especially, taken this route of having twin entities, not least because several chose either to turn their corporate entities into charities (e.g. UKIC), which required them to have trading companies to sell things that their charity arms could not, or, where they were already charities, chose to incorporate (become limited companies) but found themselves running foul of the Charities Commission, who insisted on separate trading arms. A number of these bodies did not carry out much trading, so their trading companies began to be redundant. But the economic principal of the two arms was sound, especially when starting a non-profit that was intended to grow but at the outset had insuffient resources to pay for a variety of essential and desirable costs.

NCS was never envisaged as a charity and, unless in the future its members want to see one set up, is unlikely to select that status. There is no need to be a charity when as a non-profit it is anyway required to keep members' funds clearly defined and protected on behalf of the members. Indeed, that member benefit would hamper its ability to get charity status, which requires obvious, direct public benefit (rather than *indirect* public benefit, as NCS might be seen to provide). Instead, a percentage of the subscription income is held to pay for costs such as audit, accountancy, marketing etc., and the rest goes straight to the Accredited conservators looking after each member institution, based on site visit days or agreed works completed. If a member doesn't use up all of their year's allocation, the underspent subs carry forward into the following year and are treated as value owing to the member and not as cash surplus at the end of the NCS financial year (a surplus which, if it were not a non-profit, would otherwise be taxed and lost to the member).

As the years have moved on, membership has grown: 'Full' members were at 15 for the first four years but since 2014 membership has grown to 56 by 2017. This growth has begun to make the organisation more self-sufficient. Since 2013 a new, 'Supporting' membership category has been introduced, the subs from which are used for central costs as there are no site visits, improving the finances further (currently c.70 Supporters). At the same time the trading company alongside has also grown. This provides an option for members to use for studio conservation projects, large scale surveys, digitisation and increasingly purchases such as archival boxes and other materials. The profitability of the trading company ensures that staff can be paid to develop the membership arm and establish new, often innovative initiatives that help institutions access high quality conservation support at low cost. Gradually, a critical mass of Full members is being reached that will ensure that membership subs central retention and Supporting membership revenue will be enough to allow the membership company to stand on its own feet without subsidy.

Examples of subsidies in the first six years included: Accredited Associates paying for their own travel and not recharging NCS along with site visit fees (now all travel can be reclaimed by them as well as fees, making Associateship more attractive to experienced conservators), and the trading company paying for website costs and the membership secretary who fields enquiries. The aim for 2017/18 is that all costs will be covered by the central income. It is estimated that when Full members reach 100, the existing trading company will no longer need to be directly associated with the non-profit company.

So what is it that NCS does? Membership provides an Accredited conservator to work with custodians in their institutions. NCS is led by Accredited and qualified conservators and is at the heart of a growing network of Accredited Associates who support Members on-site or join the team to deliver specialist services. NCS ensures that all staff meet the highest standards of professional expertise. Conservation Associates are PACR accredited conservators and Icon *Conservation Register* practices. In addition to NCS directors Chris Woods and Elizabeth Oxborrow-Cowan, both archive and library sector specialists, the lead adviser for archives sector members is Jonathan Rhys-Lewis, now a member of staff and well known to archivists in the UK. Accredited Associates include Helen Lindsay for libraries and archives and Stephen Umpleby for museum collections. Other Associates are involved when needed and different specialisms called upon for projects as required. A core team of qualified conservators works from the London studios and at Upper Heyford, Oxfordshire. Associates operate to some extent regionally, with Chris looking after members in Wales, the South West and Scotland, while the other Associates work with members in the South East and London.

When an institution elects to become a member, the people who decide to do so submit to a set of terms and conditions of membership. This ensures that NCS Ltd, the non-profit company, and its

subcontracting conservators, can secure the professional indemnity insurance that covers members against negligence. Once set up as a member, an Associate will visit and start working with the custodian in his or her archive or library etc., and continue these site visits each year, the number of them based on the Band and level of membership subscription selected.

Typically work starts with the Associate conservator learning about how the organisation operates, what its problems are and the issues the archivist, librarian or curator faces. Once oriented, a standard approach to planning the care of collections is used. This involves an assessment of collection and service needs using tools such as *Benchmarks In Collections Care*, developed originally for the Museums & Galleries Commission (using the electronic version subsequently designed by Chris and now published by Collection Trust). Using this standardised tool, the custodian and conservator get a close understanding of priority actions, often over the long term as well as 'quick wins', and a formal action plan is produced. This is vital as it is the annual 'touchstone' that ensures continuity between visits and between the activities that, it is planned, will happen over time.

This approach to helping an institution define its conservation policy, to research and understand the needs of collections and of staff, and to do so in an evidenced form, setting out clearly articulated actions plans to deal with them, is a fundamentally important approach to conservation of collections. It replaces reactionary responses to unforeseen circumstances with planned and prioritised actions and measures designed to take institutions from one state to a better state over a period of time. This standardised planning process is in itself a strength, for example when members are applying for Archives Accreditation which looks for evidence of just such an approach. It also helps focus resources in an economic way and, through systematic advocacy, has resulted in new capital funding for improvements as well as helping to raise grant and other funding for projects.

Amongst the most common issues faced is the state of storage, both the building and the way in which collections are held. As environmental and structural issues are so commonplace, NCS began establishing monitoring regimes with most Full members, renting climate data loggers on a weekly basis and reviewing the data remotely as well as *in situ*, to advise on the precise nature of building and engineering problems and leading the development of solutions. This was proving so productive that a commercial sponsor was secured who paid for the first year of a new Free Environmental Monitoring Scheme, in 2014. The scheme was so successful in its first year that nearly 60 institutions expressed an interest. More than 40 had a site visit from an Associate in the first round to gather building information and set up a monitoring regime. Data is recorded for a full year or more, at the end of which a report is produced, all free of charge for one logger and the member-rate rental for any further loggers. It has been possible since, using profits from the trading company as a form of grant, to continue to run the scheme with a number of new entrants each year.

As NCS has become established, its original notion of providing different levels of advice at the different membership Bands has evolved. Now there is less distinction between the nature of support between Bands and only a difference in the number of days of site visits and how much remote support can be used. Similarly, the notion of having one person exclusively across a region has evolved and instead, while Full members each have a core Associate, responsible for their Action planning, the latter can bring in another Associate when the need requires a specialist range of knowledge and experience to address a specific issue. This may either be based on collection materials (for example if an archive has some paintings or artefacts) or where one Associate has more experience of collection management or buildings and environment. The fact that membership is a long term 'partnership' allows for a strong distribution of skills and experience wherever they are needed. Similarly, a non-accredited but nonetheless qualified conservator may carry out a site visit to

gather some specific information in order to produce a conservation report on a damaged item or develop a plan for a survey or packing programme.

Although some may perceive NCS as 'just another option to get conservation advice' (as expressed by the head of a government agency recently), it is in fact a membership organisation and as such a growing community of Archives, Libraries and Museums. This means that it presents an emerging opportunity for shared working and knowledge, addressing common problems and learning from them for the wider community benefit. For example, Director Chris Woods is chairman of the British Standards Institutions' committee responsible for BS/PD5454 and BS4971, the two key standards in the archive sector. The growing visibility of NCS as a recognisable organisation in the sector allowed it to attract commercial sponsorship in 2012-13 to pay for the costs of a series of free lectures around the country, with the help of local hosts, to tell people about the revision of BS5454 and the significant changes that it presented. The lessons being learned from the Free Monitoring Scheme and the monitoring carried out for Full members has already influenced the development of 5454's imminent replacement, EN16893 and the reviewed archive standard BS4971. This widespread collaboration with archives to understand the issues they face in buildings and with engineering and facilities management, has ensured that the new standards are underpinned by real life scenarios from many institutions across the country.

The community of members can also allow for substantial economies of scale and encourage innovative ways of working. For example, in 2011 NCS carried out a new consultation to find out whether institutions would be interested in joining together to form a kind of purchasing consortium for remote storage of collections where space had become a premium or building improvements required decanting space. The cost of commercial storage was predicated on a standard formula that the smaller the quantity needed to be stored and/or the shorter the term required, the higher the unit charge (e.g. £s per cubic metre per annum). For many institutions wanting simply

to make a bit of space with a small quantity in remote storage, or needing only a relatively short period of storage while building improvements happened, this formula meant external storage was very costly and often a disincentive to use remote storage at all. Added to this, storage companies would charge a premium for BS5454 quality storage, generally a pre-requisite standard when institutions want to out-store. Having attracted 50 institutions to the idea of a consortium, NCS set out the proposal to five UK storage providers that taken together, a consortium of large numbers of institutions, however they might turn over the quantities and terms of storage over time, represented one big contract for a long time if directed under a contract with one membership organisation. The upshot was the selection through competing proposals of Restore Plc (now the largest UK based storage company). NCS succeeded in securing a totally new and unique arrangement - a very low unit charge regardless of quantity and term, for premium 5454 quality storage. Added to this, as the institutions requested, NCS staff act as service monitors, recording the environment and other standard features and with the ultimate authority to instruct members to stop paying the rent to Restore if things go wrong.

This innovation, called the NCS Collaborative Storage Scheme, has proved a great success. Collections of all kinds are stored in massive, hardened aircraft shelters at Upper Heyford, Oxfordshire, themselves Scheduled Monuments regulated by Historic England, fitted out to NCS specifications to meet 5454. Restore allowed NCS to fill the first shelter that they funded over a five-year plan from 2013, allowing a steady growth and not charging for empty space. In three years the first shelter was full and in 2016 a second was fitted out and is being rapidly filled, with 54 institutions now sending collections to be cared for by NCS and Restore and more on their way.

Partnership and the economies and strengths that it can bring, are important elements of the role of NCS. The NCS 'head office' and first London studio is in Mayfair, in a space-sharing tenancy with the Royal Institution, which gives the organisation easy access to Central

London's members. NCS also has a partnership with Hackney Borough Council to operate out its purpose built studio facilities within the modern library and archive based at Dalston Square. These facilities had been laying empty since the withdrawal of staff resources under cuts. A partnership has also been launched recently with Glamorgan Archive and its conservation team to provide 'NCS Wales', a service aimed at supporting members across Wales. Another is in the pipeline with a large county council in England, to re-open its studios that have been almost completely unused for some years. Up and down the country, cuts to staffing budgets leave specialist and very expensive facilities vacant, at risk of being converted to office space. The level of public investment that has been necessary to fit out such studios is difficult for independent conservators to replicate, and the institutions themselves are missing out on revenue from rental of these spaces, so such partnerships may prove the life-blood of future conservation activities around the UK. Would it be extreme to suggest that one way of ensuring not only that small institutions actually get conservation support when hitherto they did not, but that those that are losing their support can have their collections protected under a National Conservation Service, a national network rather than only through the precarious future of local and regional services?

The future for NCS membership is currently positive, offering the kind of direct and bespoke support and economy of scale that bodies like the old NPO were incapable because they were not based on small annual contributions from many but on a few large sums from large public institutions. For example, members of all levels now have access to their own, individual 'cloud' stored folders, through the NCS website members' area, of anything conservation oriented that is generated as their work progresses, plus access to the environmental records of the Storage Scheme shelters (unique in the heritage sector - who else publishes its environmental records?) and a folder now gradually filling with standard information and templates for such things as survey tools, policies and material information etc. As well as these common resources, Supporting members can ask for technical

advice by email or on the phone, while Full members have both remote support and the Associate Conservators working with them on site. Any member organisation gets discounts for projects carried out by the NCS trading company. Examples of the projects include studio treatments and digitisation projects and a very popular service of freelance junior conservators, under planned supervision of a senior, cleaning, boxing, measuring-up for packages and condition grading of entire collections on site. Projects are also referred on to other Accredited conservators and the number of Accredited Associates is slowly growing to ensure all the skills are available and that there are suitable people in regions around the UK. Growth is steady not rapid: the quality of delivery is at least as important as growth, if not more so. But the results, in the member institutions, of NCS support are now visible as members have worked over a period of time, with some very substantial improvements being made by those who started the membership back in 2010.

Group memberships have been established to help institutions who may find subscriptions a challenge. Members of one group in central London get a discount on NCS subs, with the discount improving as the numbers of the group join. Another has bought a single membership on behalf of many sites around the UK, in case one of their group needs support at any time. As an economic model, some members find there is strength in having their money carry forward across their own financial years. If they don't spend up on their conservation activities with NCS in one year their precious budget is still there the next and not swallowed up by the usual year end accountancy 'sweep' in their institutions. Some may not need as much on-site support any more but having persuaded their authorities to fund an annual subscription they know that if they cease to be a member that ear-marked money will be treated as unnecessary and taken away from them. Instead of focusing solely on on-site work they are beginning to buy treatment projects or digitisation, or NCS buys boxes and other products for them using the value of their outstanding days (and benefiting by the economy of scale). Others have gained

grants from organisations such as ARCW and the Museum of London to pay for NCS membership in their first year, with a view to following years being picked up by their authorities having seen the results and benefits.

This form of collaborative working, with large numbers of organisations paying small amounts so that they get bespoke support *and* benefits are available widely, with knowledge shared, is not a new way of working but it may just prove to be the only way in the future in our sector. For more information about NCS go to www.ncs.org.uk.

Archives, Access and the Art of Saying No

Alison Day

This article is about about dealing with requests for access to your archives, how to go about accommodating enquirers when appropriate, and what to say when enquirers ask awkward questions. It was first given as a paper at the Conference of Religious/Catholic Archives Society conference on 31 August 2016. It is not intended to be negative or to discourage you from allowing people to access your library and archives, merely a guideline for how to deal with a possible influx of interest and the occasional difficult enquiry which you may face. Firstly, the article will cover the space in which you keep your archives, and suggest some ideas for you to consider. It will then focus on researchers and enquiries, and finally I'll throw out some 'What would you do if...?' scenarios for you to consider. These are fairly extreme examples so you will likely find yourself faced with much milder versions.

Space

Often you will have your archives kept somewhere inside your monastery/convent/house, possibly within the enclosed area. With this in mind, it may not be feasible to allow people in to look at your books and archives. Work may need to be done to make it more accessible, or you may need to find a compromise, such as retrieving items from the library and sitting with your visitor in a reception room not within the private area of your house.

You will also need to consider what state your books and archives are in - are they in good order or a complete mess? Are they regularly used by members of your community at the moment? Are you willing and able to let a researcher sit in with the books? Have you got someone who can sit and supervise visitors? If you *are* able to accommodate an occasional visitor, you will need to be aware of what you might be letting yourself in for, and manage expectations on both sides. People are often curious about what life is like behind the scenes

in a religious house and may need a reminder of acceptable standards of behaviour. Being able to refer to a written policy will help. We will come onto this later. Most people will be reasonably understanding that your building is a working religious institution but some may need gently reminding that you may not always be able to accommodate their requests. If this is the case, it's worth having a preferred form of words to use. If you don't feel confident, you can practise with a member of your community. 'I'm afraid that won't be possible' is usually a good place to start. It's polite, softens the blow of not getting their own way and you don't need to expound any further or come up with excuses.

Letting people in

If you decide to allow researchers to visit you, it must be on *your* terms. Someone will need to supervise them for the duration of their visit, so it will have to fit with your timetable. All of you have your own jobs and duties, you aren't sitting around waiting for someone to ask about your archives. It is good to be able to help people, and to be welcoming but if it is going to inconvenience you, the researchers' plans will have to change to something which is mutually convenient. Ask your researcher to be as specific as possible about what they want to see, and the aims/proposed outcome of their project *before* they come to visit. You may want to consider asking for a letter of recommendation in advance from a project supervisor or from a library or repository where they have worked previously.

You are also within your rights to charge people for access or for use of your time and resources. One such example of this would be photocopying. If you have items which are suitable for photocopying, which won't be damaged by contorting the books or archives to get them on the photocopier, it is reasonable and to an extent expected to charge for copies. Copying things incurs charges - ink, paper, electricity. Charges can also be a useful deterrent, sometimes you get people who want to photocopy everything in sight in case it might be useful one day. If they have to pay 20-50p per sheet, this becomes less appealing. You will also need to be aware of the basics of copyright

and data protection legislation in order to prevent anyone visiting you from breaching these laws.

You are not obliged to let anyone in if you don't want to. There is an assumption in some quarters that access to everything should be completely unrestricted. This is not the case and it may be necessary to remind people that due to the nature of the location of the library in a monastic house, it is necessary to balance the needs of the community who live here with access to the library and archives. If a potential researcher arouses suspicion, for example if you think they might be a journalist looking for a scandal, or you have concerns about the integrity of a project, you are well within your rights to refuse access. 'I'm afraid that won't be possible' as mentioned above may come in useful again here.

If you are planning to allow people to undertake research in your archives, it is essential to have some kind of written rules. If you are feeling fancy you can call it an access policy, but basically you need a document to which you can refer when faced with requests from researchers. I will come on to what to put in your access policy in a moment, but you will need to decide what is acceptable in your house and be aware of the need for other issues like health and safety, Data Protection and copyright. Visitors to your library and archive need to be supervised at all times, so any visits should be convenient to your community's timetable. Try not to feel bad about telling them to go home. Book theft and vandalism is unfortunately something which happens from time to time, and is one of the main reasons you will need to supervise any visiting researchers. Library and archive material should never be loaned to researchers. Once it is off the premises, it can be very hard to get it back!

What to put in your access policy

These rules can be as basic or as complicated as you like and specific or general. If you are struggling, you can find samples through the National Archives and your local record office. There is also an advice leaflet on the Catholic Archives Society website.

Here are some basic points, you can alter and change these to suit your environment and situation.

- Visitors may work in the library between 9am and 5pm on Monday-Friday, by written appointment with the superior. Please remember that this is our home and it may not always be possible to accommodate you.
- Coats, bags and hats must be left at reception.
- No food, drink, chewing gum or sweets including throat sweets may be consumed in the library, and no smoking.
- Wash and dry your hands before handling documents,
- Write in pencil only and do not mark or fold the documents or use pens, scissors, erasers, correcting fluid or Post-it notes
- Report any damage, even if you did not cause it (then it can be fixed before the next person uses it)
- Please put your phone on silent and go outside if you need to make or receive a call.
- Visitors are not permitted to borrow items or remove them from the library, items in our collection are for reference only.
- It may be necessary to refuse access to very fragile items, which might be at risk of damage by handling.
- We [are/are not] able to undertake research on your behalf or can recommend a locally based researcher
- Some records may be closed in accordance with the Data Protection Act, your understanding is appreciated.
- Copying [? Photography? Publishing? Will you allow it? Will you charge? How much?] (for example 'is available at 20p per sheet at the discretion of the librarian. Please ask for more information.'

Answering questions from remote enquirers

If you decide not to let people in, you will almost certainly still get 'can you look this up for me?' type requests. If you or a member of your community are willing and able to respond to these requests, that's great, but if not, here are some suggestions which might be useful. Sometimes you may be able to deflect researchers to look at another

source. This is particularly useful for family historians who are very focused on one particular cause. A few useful sources are listed at the end of this article. A lot of people prefer to do their research on the internet so being able to send links for people to do their own research is often helpful from both sides of the enquiry.

It may be worth finding a 'tame' researcher who you can recommend to people to undertake work on their behalf. This researcher should be someone you feel happy allowing into your space. Most local record offices have a list of professional researchers who are able to undertake work for other people. Alternatively, you may have somebody in your congregation who is willing and able to assist. The same rules of access will apply to the tame researcher, but if they have worked for others in the past, this should not come as a surprise. It is very much worth making friends with the staff in your local record office - they will be able to offer advice and suggestions for tame researchers and how to answer enquiries

Religious houses are not currently subject to the Freedom of Information Act, this includes church-run schools. If you receive an enquiry mentioning FOI, you are not obliged to answer it, although if it's a simple and innocuous question then you may as well answer it. You can find more information on how to deal with FOI enquiries on the Information Commissioner's website. The only exception is for a public enquiry such as the child abuse enquiry, in this case you will be approached on a more official standing and should comply fully with the officials working for the enquiry. You must not disclose any of this information to anybody else.

What would you do if...?

Obviously some of these are more extreme examples than others, but it gives you an idea of the style of questions you might come up against. My suggested answers are in italics.

- Can I borrow this old book? I'm much more comfortable reading at home in the bath. *I'm afraid we don't lend any items from the library,*

perhaps we can arrange a convenient date for you to come here and look at this book

- Can I come in on Sunday? *Unfortunately, we are not able to accommodate visitors on Sundays, our opening hours are Monday-Friday between 9am and 5pm*
- My friend/neighbour/hairdresser/favourite badly-behaved politician went to school here, can I see their school report? *Under the Data Protection Act, I'm afraid that won't be possible.*
- I sent you 15 emails over the weekend, why can't I come in on Monday?! *I'm afraid it won't be possible to accommodate you on Monday. Perhaps you could let me know some other dates and we can find a time which is mutually convenient*
- Under the Freedom of Information Act, I would like to know how many teachers in the school you run have degrees in Mathematics. *If you know the answer and it doesn't compromise anyone's personal information, you can answer. It is not a Freedom of Information Enquiry. If the enquirer wants further details, you can refer them to the Information Commissioner's Office.*
- Can I photocopy this sixteenth-century book? *I'm afraid this book is not suitable for photocopying. Have you got a digital camera? You could photograph the pages you need instead.*

Resources for family historians

- National Archives - www.nationalarchives.gov.uk/
- Guild of one-name studies - http://one-name.org/
- Family Search - https://familysearch.org/
- Genuki - http://www.genuki.org.uk/

Data protection and FOI

- https://ico.org.uk/for-organisations/guide-to-freedom-of-information/what-is-the-foi-act/
- http://www.nationalarchives.gov.uk/information-management/legislation/section-46/

The Stella Hymn: Part 2

Jim Hughes

This second article about the Stella Hymn follows Part One which I wrote in *Catholic Archives* last year. I will first of all give a short recap.

In the Ushaw College library I had read in some detail *A History of Ushaw College*[1] and this led me to research further the life of Rev. John Lingard. Stella Hall which was near to the present church in Stella parish was considered as a possible site for a future seminary prior to the building of Ushaw College. Father Thomas Eyre, a missioner at Stella Hall from 1775 - 1792, became president of Ushaw College in 1808. My initial research into the Stella Hymn focussed on a story handed down by generations in Stella parish and recorded in a history of Stella:

> 'According to tradition, the Stella tune was adapted by Hemy from a theme commonly known at the time, and there is one account which says that it was after playing the organ for evening Benediction one Sunday at Stella that he called into the (old) Board Inn at the foot of the lane with some companions, and seated at the piano first played what we have known for over a century as 'STELLA'.'[2]

The words were written by Rev. John Lingard (1771 - 1851) and the music by Henri Frederick Hemy (1818 - 1888). Part One explored the development of the words and referred to a series of three notebooks[3]

[1] David Milburn, *A history of Ushaw College: a study of the origin, foundation and development of an English Catholic seminary with an epilogue*, 1908 – 1962 (Durham: Ushaw Bookshop, 1964).
[2] Galletly, John and Yellowley, Tom, *St. Mary & St. Thomas Aquinas Parish, 1831 – 1981, including a history of Stella Hall, church, school and village* (2015).
[3] Notebooks of verses by John Lingard in three volumes dated 1823 and 1828, Lingard Papers, Ushaw College Library, UC/P25/4/3-5.

in the Ushaw College archives in which John Lingard experimented with his ideas for this prayer which was published in 1833.

Various tunes were written during the next decade but Henri Hemy composed the arrangement of music most widely used today. He wrote it after hearing a group of children singing in Stella Village in 1850 and it was published in 1851. The tune can be used for various hymns and an arrangement was used by the choir of Erskine Stewart's Melville Junior School, Edinburgh, to accompany *The Airman's Hymn*, at the closing ceremony of the Edinburgh Military Tattoo in 2015. In my conclusion to Part One I said that Henri Hemy found the tune [to *Hail Queen of Heaven*] at Stella and wrote his arrangement from this probably in the Board Inn.

In Part One I referred to John Lingard's rigorous attention to the meaning of words and the painstaking way in which he mused over different options. I would like to explore this a little further. In the 1828 notebook,[4] Lingard's verse two provides a lovely example of his continued effort to try alternative words. It is interesting to compare verse two in the 1823 and 1828 notebooks and to look at the variations he used and his thoughts, perhaps, towards a final version:

Verse 2 (1823)	*Verse 2 (1828)*
spotless 'O! pious chaste and clement maid!	*chaste sinless* 'O pious, meek and spotless maid
sin call on Conscious of guilt we fly to thee.	We sinners make our prayers through thee
or *Implore thy son our souls to face*	
Appease thy son and by his aid	Remind thy son, that he has paid
or	

[4] Ibid.

From stain of sin, and give us aid

To strengthen our infirmity The price of our iniquity'
or
To emulate thy purity'

A letter by William H. Grattan Flood in the *Ushaw Magazine*[5] quoted Mr. Joseph Gillow as saying that 'Lingard's beautiful hymn was originally printed as a broadsheet by Bishop Milner of Lancaster, in 1833.' Lingard's prayer was published in the *Catholic Magazine and Review*[6] in 1834 under the pseudonym Proselytos. The first line of Verse 2 was:

'O pious chaste and spotless maid'

The other lines were the same as in the 1828 version. Line three of the first verse was written as:

'Thrown on life's surge, we claim thy care.'

Lingard wrote the first word of this line as 'Tossed' in 1823, then 'Borne' in 1828, before settling on 'Thrown' in 1834.

The prayer, *Ave Maris Stella*, which John Lingard read daily in his Divine Office was recognised as the inspiration which led him to write his own version of this prayer. A selection of lines, from different verses of *Ave Maris Stella*, shows how he may have developed his own prayer:

Verse 1 (1828) ***Ave Maris Stella***
(Laudate Hymn Book[7])

[5] *Ushaw Magazine*, W.H. Grattan Flood, Vol. 25 (1915), pp. 311 – 313.
[6] *Catholic Magazine and Review*, Vol. 5, (1834), no. 44, p. 607.
[7] *Laudate Hymn Book* (Decani Music 1999).

'Hail Queen of heaven, the ocean star	'Star of sea and ocean (verse 1)
Guide of the wanderer here below	gateway to man's heaven (v1) God's own light may guide us (v3)
Borne on life's surge, we claim thy care	you have borne a Saviour (v2)
Save us from peril and from woe	hear our prayer, O Maiden (v1) keep us from all evil (v5)
Mother of Christ Star of the sea'	Mother of our Maker (v1) star of the sea' (v1)

The last lines of the chorus following each verse in Lingard's 1834 version were:

'Pray for the wanderer, pray for me.'
'Pray for the sinner, pray for me.'
'Pray for the mourner, pray for me.'
'Pray for thy children, pray for me.'

I think that Lingard gave considerable thought to the words I have underlined and which were published in the full version of his prayer in 1834. Could this be Lingard's own litany? These four lines are incredibly prayerful on their own. It is this meticulous attention to the meaning of a single word which is a mark of his intellect and is an indicator of his approach to his work as a researcher, a writer and correspondent.

A copy of Lingard's *'Hail Queen of Heaven'*, appears under the title AVE MARIS STELLA, in a prayer book he produced for his parishioners in Hornby (his parish in Lancashire): *A Manual of Prayer for Sundays and Holidays*.[8] (I referred to this book in Part 1 last year. There were two editions in 1833 and 1837. The 1837 edition is in

[8] Lingard, John, *A Manual of Prayers for Sundays and Holidays*, (York, 1837), printed by Cornelius Croshaw.

Ushaw College Library and includes the prayer, *Hail Queen of Heaven.*) In an essay in *Lingard Remembered,*[9] Emma Riley commented on Lingard's 1833 *Manual of Prayers,* stating that it 'bears testimony to his liturgical sensitivity. As we would expect, it is not a copy nor yet derived from other local manuals.' She noted the structure of the manual as being 'divided into four main parts: prayers for Sundays, clearly intended to be said in the morning before Mass; a brief chapter entitled 'Prayers before Mass'; a treatment of the Ordinary of the Mass, and finally, a very brief concluding section entitled 'Prayers after Mass', which includes only the Te Deum.'[10] The prayer book provided a way of responding to 'what Lingard found most disagreeable in nineteenth century liturgical practices: gabbled prayers, unnecessary archaism of language, improper and excessive use of Marian prayers and incomprehensibility. It was to counteract these tendencies in his own village of Hornby that Lingard compiled his prayer book.'[11]

A copy of *The Parochial Hymn Book,*[12] compiled with the aim of aiding 'parish priests and rectors of missions in promoting among their flocks good congregational singing,' included the hymn, *Hail Queen of Heaven,* under the title, *'A Prayer to Mary, Queen of Heaven and our Advocate.'*[13] In the preface it was noted that, 'The present collection affords some of the best specimens of poetical composition and musical talent ...'[14] John Lingard's prayer is included in the midst of 'some very beautiful hymns from His Eminence the late Cardinal Wiseman and their Eminences Cardinals Manning and Newman.'[15]

[9] Riley, Emma, *Lingard Remembered, John Lingard and the Liturgy*, (Catholic Record Society 6, 2004), p. 152.
[10] Ibid.
[11] Ibid.
[12] *The Parochial Hymn Book, New and Revised Edition*, (London, Burns & Oates Ltd, 1895).
[13] Ibid, Hymn no. 386.
[14] Ibid, pp. vii – ix.
[15] Ibid.

Before moving on from John Lingard's achievement in writing the wonderful prayer that would eventually be so widely known as the hymn *Hail Queen of Heaven* it is worth noting that he wrote *A History of England*[16] in the period from 1819 to 1830 and continued to revise and update this until he completed the 5th edition in 1849[17], two years before his death. Edwin Jones[18] wrote an extensive study of Lingard's methodology in striving for accuracy in historical writing in which he based his narrative on original sources and source criticism using truly pioneering methods. A 6th edition in ten volumes[19] was completed three years after Lingard's death in 1851. Norman Davies writing in a Foreword to Jones (2001)[20] recognised that 'the scale of Lingard's publications must have impressed even his most dogmatic of enemies. His eight-volume *History of England* (1819 - 1830) was more than twice the size of Lord Macaulay's and covered a far longer period ... After Lingard's death, the massive [6th edition] ten-volume work was condensed into one single volume for the benefit of Catholic schools ... prepared by its continuator Hilaire Belloc'. Edwin Jones noted: 'By any objective measure, Lingard's achievement was colossal ... Lingard was so much ahead of his time'. [21] This is the calibre of the man, the priest, the great scholar, who wrote the words for *Hail Queen of Heaven*. The next part of this article will concentrate on the music written by Henri Frederick Hemy to accompany John Lingard's words, to look further into the background to the hymn as well as Hemy himself and the sources used in Part One last year.

[16] Lingard, John, *A History of England from the First Invasion by the Romans (to the Revolution in 1688)*, 1st edition, (London, 1819 – 1830), 8 vols.
[17] Lingard, John, *A History of England*, 5th edition, (London, 1849), 10 vols.
[18] Jones, Edwin, *John Lingard and the Pursuit of Historical Truth*, (Sussex Academic Press 2001)
[19] Lingard, John, *A History of England*, 6th enlarged edition (& Memoir), (London, 1854 - 1855), 10 vols.
[20] Jones, Edwin, *John Lingard and the Pursuit of Historical Truth*, (Sussex Academic Press 2001), page x.
[21] Ibid, page xv.

There was a query about the word *'the'* used in *'take the a walk'* the last line of the song *Sweet Mary* in Part One last year. I recorded Hemy's arrival in Stella Village one afternoon to play the organ for Benediction one Sunday. Some children were playing a 'circle' or 'ring' game and singing a song from which Hemy composed his arrangement for *Hail Queen of Heaven*. I quoted a letter to *The Tablet*[22] by E.A.M. (a pseudonym) in which the writer spoke about Hemy's visit and gave the words to a song called *Sweet Mary*. (John Lingard and others used pseudonyms in correspondence with the *Catholic Magazine* using the name Proselytos.) The last line of the song was:

'My hands on my hinches (hips), I laughed Ha! Ha! Ha!
but there's no bonny laddie to take the a walk.'

There are various versions of this song in an article written for the English Folk Dance & Song Society (EFDSS) by Anne Geddes Gilchrist[23] (1863 - 1954), a musicologist. There were other references to the song and variations of the words on websites but they refer to EFDSS and Anne Gilchrist's article and quote her. A note on the EFDSS website for the *Folk Music Journal*[24] includes Anne Gilchrist in a list of eminent scholars associated with the *Folk Music Journal.*

Folk singers are creative and tend to improvise words. The last few words appeared as:

'to take the a walk (already quoted)
or
to take me a walk
or

[22] *The Tablet*, letter by E.A.M., 9 Feb 1929
[23] Anne Geddes Gilchrist & Lucy Broadwood, '*Notes on Children's Game-Songs*', Journal of the Folk-Song Society, Vol. 5, (June 1915), pp. 221 – 223.
[24] www.efdss.org/efdss-join-us/folk-music-journal

to take me awa'
or
to tak' me awa''

in some versions of the song.

Anne Gilchrist included the words and music in her article for the two songs *Sweet Mary* and *Queen Mary*. The first lines were:

'My name is sweet Mary, my age is sixteen,'
or
'Queen Mary, Queen Mary, my age is sixteen,'

Her last lines for the two songs were:

'For there's nae bon-ny lad-die to tak' me a-wa'.'
And
'Come a-long, bon-ny las-sie, and give me a waltz.'

A second query was mentioned last year as to whether the word in the second of these two lines should have been 'laddie'. I had used the word 'lassie' in the article and it was printed as written. I think Anne Gilchrist might have used 'lassie' in the song *Queen Mary* because she wrote this arrangement of the song for the Liverpool Girls at the Training Home, Southport, Lancashire although she had also written her arrangement of the song *Sweet Mary* for the Girls from Loanhead and Lossiemouth at Loch Awe in Scotland and used 'bonnie laddie' in the last line.[25]

Henri Hemy may have been drawn to the music first of all although Anne Gilchrist suggested that 'The idea of adapting the game-tune to an English translation of the hymn to the Virgin, *Ave, Maris Stella*, may

[25] Anne Geddes Gilchrist & Lucy Broadwood, '*Notes on Children's Game-Songs*', Journal of the Folk-Song Society, Vol. 5, (June 1915), p. 221.

first have entered Hemy's mind through the chance association of '*Queen Mary*' and Stella ...'[26]

Anne Gilchrist noted that the 'ring game of little girls, in which the action is suited to the words sung is apparently a relic of a Scottish ballad 'Nae bonnie laddie will tak' me awa' belonging to about the close of the eighteenth century ... It runs to fourteen verses ...'[27] She stated that the 'game-tune is a variant of a melody of unknown origin which used to be known in Scotland as '*The Band at a Distance*' ... It used to played at the piano ... by the young ladies in Edinburgh about eighty years ago, [about 1835] to represent the gradual approach and passing by into the distance of a military band.'[28]

In reading about this musical effect I was reminded of the *Sanctus* composed by Karl Jenkins in *The Armed Man: A Mass for Peace* (available on CD)[29] where the music starts slowly although with a subtlety of strength and rises to a very powerful level before finally slowing. The underlying beat of the music accompanying this beautiful choral piece sounds like an army on the march. It is a stirring piece of music.

A choir member who took part in a very moving performance of the '*Defiant Requiem: Verdi at Terezin*' in Durham Cathedral at the end of January told me of two very powerful words sung at the end of the work. The drama was a commemoration of an amazing event which took place in the prison camps during the Holocaust. The two words '***libera me***' reflected the different emphases that could be given to them by prisoners fighting for survival and who performed in very difficult and dangerous circumstances: (perhaps) ***prayer, mercy, compassion, weakness, hunger, sickness, despair, defiance***. Each of these sentiments could be conveyed with great emotion and varying

[26] Ibid, p.222.
[27] Ibid.
[28] Ibid.
[29] Jenkins, Karl, *The Armed Man: A Mass for Peace* (2001), Karl Jenkins Music Ltd., exclusively licensed to Virgin Records Ltd. (2001).

intensity by the words *'**libera me**'* spoken or sung, possibly pronounced as *'**liber a me**'*, almost at a whispering level.

In Part One I wrote about the association of the tune for the ring game with a tune written for Walter Scott's poem *'Bonny Dundee'*. Anne Gilchrist noted that, 'It was the singer, Miss Dolby who seems to have had the happy thought of uniting Scott's words to the *'The Band at a Distance'*, after hearing the air in Scotland, circa 1840 ... entitled *'Bonny Dundee'*.'[30] Regarding the origin of the tune, 'it seems to belong to the North-country; the opening strain is to be traced in several folk-airs to the north of England besides *"Sweet Mary"*.'[31] **The link between Hemy and Stella Village follows.** Anne Gilchrist stated, 'The resemblance of *'Sweet Mary'* to a well known hymn tune is obvious, the hymn tune 'Stella was in fact derived from the game. Henri Hemy of *'Pianoforte Tutor'* fame noted the tune about sixty years ago [in 1850] from the singing of little girls in the mining village of Stella, four miles from Newcastle-upon-Tyne and set it to a hymn *'Hail Queen of Heaven, the ocean star'* for which he had previously been unable to find a suitable tune. It first appeared in his collection of *Easy Music for Church Choirs 1851 ...*'[32]

In Part One I quoted from *Sing a Song of England*[33] and have delved further into this. Reginald Nettel wrote his book as a social history of traditional song. He referred to the 'wide appeal of folk-songs at the present day', noting that he 'may hear one of them coming to me in all of the trappings of a modern orchestral work or sung by a singer who has served his time in a dance band.'[34] It is worth noting that Henri Hemy and his father had a variety of musical talents and experience which included playing in various bands and theatre orchestras.

[30] Anne Geddes Gilchrist & Lucy Broadwood, '*Notes on Children's Game-Songs*', Journal of the Folk-Song Society, Vol. 5, (June 1915), p. 223.
[31] Ibid.
[32] Ibid.
[33] Nettel, Reginald, *Sing a Song of England*, (London: Phoenix House, 1954).
[34] Ibid, p.9.

Nettel suggested three reasons why we sing:

- 'First, a practical reason as when we sing in church ... The words give the reason for the music which is employed to glorify the Lord.
- Second, recreational ... joining together in a pleasant occupation making for good fellowship
- Third ... aesthetic ... the song itself is a thing of beauty.'[35]

He wrote this in 1954 but Hemy would be driven by these statements throughout his musical life in the century before.

Nettel commented that 'the eighteenth century was famous for the transformation of congregational singing in English churches'[36] and noted 'the widening horizon of everybody interested in music in the nineteenth century.'[37] He mentioned a composition called the *Patrol* 'which was a march that started quietly, increased in loudness until it reached the middle section, and then decreased, until it faded away at the end.'[38] He noted the similarities with '*The Band at a Distance*' tune associated with '*Bonnie Dundee*', already referred to. He had drawn on a later part of Anne Gilchrist's article for EFDSS Folk Journal for another item and now covered the core of her article on the songs '*Sweet Mary*' and '*Queen Mary*'.[39] He also picked up on the last line of each song using 'laddie' and 'lassie', saying that, 'The Scottish words [for *Sweet Mary*] must have puzzled Lancashire children, so 'For there's nae bonny laddie to tak' me awa'' was changed to 'Come along, bonny lassie, and give me a waltz.'[40] (Nettel's main point though would be the change of words in this line from a Scottish to an English form.) **He then quoted from Anne Gilchrist's account of Hemy's visit to Stella and it seems evident that he acknowledged the**

[35] Ibid, p.14.
[36] Ibid, p.174.
[37] Ibid, p.202.
[38] Ibid, p.202-203.
[39] Anne Geddes Gilchrist & Lucy Broadwood, '*Notes on Children's Game-Songs*', Journal of the Folk-Song Society, Vol. 5, (June 1915), p. 221-223.
[40] Nettel, Reginald, *Sing a Song of England*, (London: Phoenix House, 1954), p.203.

account, stating that 'He [Hemy] adapted the children's tune to the hymn and named the tune Stella.'[41] Nettel concluded by saying, 'Did the little girls of the village of Stella sue Henri Hemy for breach of copyright? Not a bit of it. If they had known they would have been proud that their tune found so good a home.'[42] I think this second point reinforces Nettel's acknowledgement of Hemy's visit to Stella. (Hemy composed his own arrangement from the tune that he heard.)

In Part One I referred to 'an excellent and well researched' letter written by William Henry Grattan Flood to the *Ushaw Magazine*.[43] I needed to look further into this. Flood responded to a letter in the magazine asking about the writer of words and music for *Hail Queen of Heaven* and stated, 'Of greater interest to me is the source of the popular tune which has been sung to the hymn for over 60 years.'[44] A summary of the letter is in Part One and refers to the publication of Hemy's tune in *Easy Hymn Tunes*, edited by Henri F. Hemy in 1851. In his letter, Flood mentioned that Hemy was 'afterwards Professor of Music at Ushaw and that he knew Hemy in his last years at Hartlepool.'[45] An article in the *North East Catholic History Society Journal*[46] recorded that [in 1877/1878] Hemy moved to Esh in County Durham, and he taught music in Ushaw College.'[47] I quote again from Flood's letter that, '**Hemy told a friend that he heard the tune sung by the village children of Stella in 1850, and fitted Lingard's hymn to it.**'[48] The first letter to the *Ushaw Magazine* was on April 12th, 1915. Flood's response was dated October 8th, 1915. Anne Gilchrist's article, already noted, was published in June 1915. Flood mentioned '*Bonnie*

[41] Ibid, p.204.
[42] Ibid.
[43] *Ushaw Magazine*, Vol. 25 (1915), pp. 311-313.
[44] Ibid.
[45] Ibid.
[46] *North East Catholic History Society Journal*, Oates, Doreen; Hemy, Richard A.; & Thomas David H.; *Henry Frederick Hemy (1818-1888) and his Descendants*, Vol. 36 (1995), p.31-41.
[47] Ibid., p.35.
[48] *Ushaw Magazine*, Vol. 25 (1915), pp. 311-313.

Dundee' in his letter so I am sure he was aware of Anne Gilchrist's article but he also included other details separate to her article.

I discovered an article which Flood wrote for *The Tablet*[49] in 1923 on traditional hymn tunes. The article had led to some controversial correspondence in which 'Dr. Flood's credentials as a critic of hymn books and their editors' were questioned'[50] although a letter, very supportive to Flood, followed.[51] The critical letter referred to correspondence which followed a book review in *The Tablet* in 1916.[52] Flood had stepped in as music editor for *The Armagh Hymnal* and the poor review led to difficult correspondence. This was despite two good reviews already received for the hymnal in *The Month*[53] and *The Irish Ecclesiastical Record*.[54]

A very full report of Flood's achievements can be found in *'An Article on William Grattan Flood'*[55]. Flood was a Doctor of Music and a Knight of St. Gregory. A few statements from the article are listed:

> 'His brilliant talents and wonderful intellect soon won him a leading place in the public life of the county ...
>
> He was elected President of the Musical Section of the Celtic Congress in Brussels in 1910. In 1922 he was appointed correspondent member of Sociéte Francaise de Musicoloque, Paris ...

[49] *The Tablet*, W.H. Grattan Flood, *Identification of some "Traditional Hymn Tunes"*, 10 Mar 1923, p.318.
[50] *The Tablet*, letter by J.R. Browning, 24 Mar 1923, p.402.
[51] *The Tablet*, letter from J.B.M., 7 Apr, 1923, p.402.
[52] *The Tablet*, Review of *The Armagh Hymnal*, Terry, R.R., 5 Feb 1916, p.169.
[53] *The Month*, *The Armagh Hymnal*, Review by Britten, James, Vol. CXXVI, no, 617, (London: Longman, Green & Company 1915), pp.503-511.
[54] *The Irish Ecclesiastical Record*, *The Armagh Hymnal*, No. 577, Vol. VII, (Dublin: Browne & Nolan Ltd. 1916), p.99.
[55] *The Capuchin Annual*, Flood, William Grattan, P.P.: *"William Henry Grattan Flood: Renowned Irish Musicologist"*, (Dublin 1974), pp.56-62.

> His 'History of Irish Music - his 'magnum opus' - is a text book in High School for Celtic students in Paris - certainly a great distinction ...
>
> Papers by him were read at the Gregorian Conference in Rome in 1904 and at the International Music Conference in London in 1911 and in Paris in 1914. He was elected President of the Musical Section of the Celtic Congress in Brussels in 1910.
>
> He merited the honours conferred on him by four Popes ...
>
> He is a walking mine of erudition and is in his element in his library - one of the most extensive of its kind in Ireland.'

William Henry Grattan Flood died in 1928. The article written for *The Capuchin Annual* in 1974 concluded with the words, 'The reader may wonder how I know so much about him and possess so many of his papers. The reason is quite simple: he is my father.' The writer was Canon William Grattan Flood.

I feel confident that W.H. Grattan Flood is a very credible source. I have been in touch with St. Aidan's Cathedral, in Enniscorthy, County Wexford, where Flood and his daughter played the organ for many years. Through this, I have had correspondence from Flood's grand-daughter, a niece of Canon Flood, and would like to visit the area to have a look at some archive materials. I am keen to see if any correspondence or articles are available relating to Henri Frederick Hemy and to his visit to Stella.

I have discussed some of my research periodically with Father David Milburn and I mentioned that I was hoping to learn more about Henri Frederick Hemy. He referred me to three articles written about the Hemy family for the *North East Catholic History Society Journal*. I have already quoted briefly from the first of these articles about Hemy

and his descendants. Reginald Nettel, previously quoted, referred to Hemy when discussing the two tunes *'Sweet Mary'* and *'Queen Mary'* and said, 'Some of us may remember *Hemy's Pianoforte Tutor*, which had an enormous vogue for over a century, though **few of us tried to find out who Hemy was.'**[56]

The first article for the *North East Catholic History Society Journal* [57] provided details about Henry Frederick Hemy's life and included a family tree. The opening lines of the 1995 article quoted an obituary from the *Newcastle Daily Chronicle* of 10th June 1888[58]: ''Forty years ago the deceased was one of the best known of our citizens.'' The article continued, 'Throughout the land his name was familiar to church musicians, pianoforte students and band masters. At his funeral the mourners' carriages stretched over a mile from St. Andrew's Cemetery along the Great North Road to the city centre.'[59]

A description of his musical talents stated that 'Hemy was a musician who composed hymn tunes and other religious music as well as dance music for Grand Balls, and who also taught music and wrote teaching manuals'.[60] He played music 'alongside his father at the Theatre Royal'.[61]

Henri was 'fascinated by the sea, and when a lad became sailor, but left after a trial voyage or two, and a shipwreck ...'[62] He married Margaret Macdonald in 1840 and he and his wife converted to Catholicism. To my surprise I read that, 'The family [now with six

[56] Nettel, Reginald, *Sing a Song of England*, (London: Phoenix House, 1954), p.203.
[57] *North East Catholic History Society Journal*, Oates, Doreen; Hemy, Richard A.; & Thomas David H.; *Henry Frederick Hemy (1818-1888) and his Descendants*, Vol. 36 (1995), p.31-41.
[58] *Newcastle Daily Chronicle*, 10th June 1888: Obituary: Henri Frederick Hemy.
[59] *North East Catholic History Society Journal*, Oates, Doreen; Hemy, Richard A.; & Thomas David H.; *Henry Frederick Hemy (1818-1888) and his Descendants*, Vol. 36 (1995), p.31.
[60] Ibid.
[61] Ibid., p.32
[62] Ibid.

children] migrated to Australia in 1850.'[63] This was the very year in which he was recorded as visiting Stella and composing the tune for *Hail Queen of Heaven*. The sailing from England did not take place until the autumn of 1850 so both events are entirely possible. The hymn tune was published in 1851 and provided another puzzle because Hemy was with his family in Melbourne, Australia until 1852. The publication could of course have been set up before the departure in 1850 and finalised during his time in Australia, although Hemy could have wished for the level of communication we have today.

In his time in Melbourne Hemy was involved with musical concerts as a singer, musician and conductor. He also took part in the Gold Rush according to accounts. A few more details about the sailing and the events in Australia follow later.

The family returned to England in February 1852 and Hemy resumed his musical activities as a 'teacher, theatre musician and organist in various churches, first in the parish church in Ovingham, then at the Catholic Chapel in Pilgrim Street, which was vacated when St. Andrew's, Worswick Street was built'.[64] Hemy had his own band; he organised and conducted concerts and Grand Balls. 'The Hemy and Watson Band performed at a ball on 31st May 1867 at Alnwick Castle' to honour the 'attainment to majority of the Duke of Northumberland's grandson, Lord Warkworth.'[65]

During the nineteenth century 'there was a vast expansion of the Catholic population and many churches were built so that Hemy's *Crown of Jesus Music* came at an appropriate time'.[66] (I referred to *Crown of Jesus Music* in Part One.)[67] After his time in Esh, County Durham referred to earlier, when he taught music at Ushaw College, Hemy moved to Hartlepool where he died in 1888.

[63] Ibid.
[64] Ibid.
[65] Ibid., p.34.
[66] Ibid., p.35
[67] *Crown of Jesus Music*, Parts I – IV, London, Thomas Richardson & Son, [1864].

Doreen Oates, who is a great grand-daughter of Henri Frederick Hemy, was one of the writers of *NE Catholic History Society* article, which provided many other details about Hemy's musical achievements and his family. I have arranged to meet Doreen a few days after the completion of my article. As a result of her article I have been able to contact other family members and to become aware of their accomplishments in music, art and architecture, to mention a few of the skills and attributes.

I wrote initially to Margaret Powell, a great grand-daughter of Henri F. Hemy, and received a reply from one of her daughters, Celia Hunt, to say that her mother had died in 2014 at the age of 91. Margaret had been very active in writing and maintaining family archive material and this was accessible although it covered the artistic side more than the musical side of the family. Margaret wrote a book '*Master of the Sea*'[68] and I hope to obtain a copy of it. Celia Hunt contacted other members of the family and I have spoken to her sister Valerie Powell who lives in Cornwall close to where her mother lived. She has sent me information from the musical Hemy family archive although it covers other areas. Their great grandfather was Charles Napier Hemy, Henri F. Hemy's eldest son, a painter of renown who moved to Falmouth, a busy harbour in Cornwall, at the age of 40. Among the information from her mother's archive papers, I read that, 'As a result of [anti-Catholic feeling] in England the [Hemy] family ran into financial difficulties in 1850 and Henri and his wife, travelled to Australia with their children on the small ship, '*Madawaska*', hoping no doubt to improve their situation on the gold fields. Their seventh child was born on the voyage and was named Thomas Marie *Madawaska* Hemy.'[69] Henry did not find much gold but he made enough money teaching music and taking part in concerts for the family to return to England in 1852. There is more to follow up on

[68] Powell, Margaret, *Master of the Sea: Charles Napier Hemy*, (Alison Hodge: 2004).
[69] Powell, Margaret, Personal archive papers.

these papers and I will continue my research. I hope to visit Cornwall and to look further at the archive material.

Celia Hunt and Valerie Powell gave me contact details for Peter McGann, a great great grandson of Henri F. Hemy, who lives in Melbourne. He told me that there are some boxes of information lodged in the prints and drawing section of the Ashmolean Museum in Oxford. One of Henri Hemy's grand-daughters, Dorothy Mary Hemy (1884-1978), a daughter of Charles Napier Hemy, had collected family archive material and lodged a manuscript in the Ashmolean Museum. She was a Roman Catholic nun in the Notre Dame teaching order. Peter McGann and his wife visited Margaret Powell in Cornwall in 2007 and it was agreed that the personal memoirs of Charles Napier Hemy should be published. Peter McGann edited a book, *'Days of My Youth'*,[70] which recounts the personal memoirs of Charles Napier Hemy, as a ten year old travelling to and from Australia and his adventures in the Victorian gold fields in 1851. I have drawn out a few glimpses of the journey of his father, Henri F. Hemy, and the family although the book is a fascinating account and captures the spirit of Charles Napier Hemy who is 'considered one of the most important marine artists of the modern English school who became a member of the Royal Academy in 1910'.[71]

Henri Hemy is described as having 'a great love of the sea and ran away from home after a beating from his father for saying he was going to be a sailor'. At the age of 17 'on his early voyage he had to give it up and take music for he had a great talent. [72] A record of Henri Hemy's departure from Liverpool notes that 'he left England in debt for he had been living beyond his means.'[73]

[70] Hemy, Charles Napier (1841-1917), *Days of My Youth / Charles Napier Hemy*; edited by Peter D. McGann, (Viglione Press in association with The Images Publishing Group 2009).
[71] Ibid., p.7.
[72] Ibid., p.11.
[73] Ibid., p.16.

The boat for the three month voyage to Melbourne was the *Madawaska*, a barque of 561 tons.[74] This was a wooden sailing ship, probably with three main sails, and was 127 feet long with a width of 26 feet. By comparison, I learned from an ex-merchant seaman that a small cargo ship in the 1960s would be about 8000 tons. The *Queen Elizabeth* (2010) and *Queen Mary* (2004) cruise ships have gross tonnages of 91000 and 150000 respectively.[75] The Hemy family's voyage would be far from comfortable.

The *Madawaska* reached Melbourne on 17th December 1850.[76] The book, *'Days of My Youth'* describes many adventures, some of them dangerous, but there was no great financial success for Henri Hemy with gold prospecting. Hemy was involved with regular concerts and gave a final concert on February, 23rd 1852[77] before departing Melbourne on a 573 ton barque.[78]

On arrival back in London docks, Henri's wife, Margaret, was 'very anxious and in great distress' during the time that he was on shore fearing that he 'might be arrested for debt, but it was settled somehow. That debt, 100 pounds, was paid afterwards with the sale of tutors, tutors which bought [sic] a fortune to the publishers'.[79] Their arrival followed the publication in 1851 of *Easy Hymn Tunes* which contained the hymn *Hail Queen of Heaven* although I doubt that Hemy would make fortunes from this. The sale of tutors would bring him some income but he eventually sold the rights to publishers who made good income from them.

In a letter to me dated 13th December, 2016, Peter McGann wrote, '... you will note ... that he [Henri Hemy] had a significant place in music

[74] Ibid., p.82.
[75] www.beyondships.com/CruiseLineFleets-Cunard.html
[76] Hemy, Charles Napier, *Days of My Youth*, p.29, reprinted from *The Argus*, 18 Dec 1850, Newspaper Collection, State Library of Victoria.
[77] Ibid., p.61, reprinted from *The Argus*, 23 Feb 1852.
[78] Ibid., p.88, reprinted from *The Argus*, 23 Apr 1852.
[79] Ibid., p.71.

and the Catholic Church in early Melbourne and was often mentioned in the press'.

Valerie Powell had given me a twenty page family tree which was very helpful. I checked a few dates with her from the information she sent me and she gave me the contact details for Matthew Watts, a great great-grandson of Henri Frederick Hemy, who lives in Mexico and who has spent twenty-five years researching and compiling family tree information on the Hemy family. In an e-mail on 10th January 2017, he told me that he gained all of his information from a Jennifer Longstaff in New Zealand and that she obtained her information from her grandmother Doreen Oates. Jennifer now lives in England and I may meet her with her grandmother in a few days time, after the completion of this article. Matthew Watts noted that Hemys had emigrated from England to Canada, Argentina, South Africa, Australia and New Zealand. He said there well over 1000 Hemys and all their descendants when added together. I replied to Matthew that it would be wonderful to locate any diaries from Henri F. Hemy which might provide a few more details about his visit to Stella.

Conclusion

Henry Hemy's voyage to Australia cast doubts for me at first on the year in which he wrote the music for *Hail Queen of Heaven* - 1850. I perused the dates of the voyage and the period of time in Melbourne from the information sent to by the Hemy family, including the family tree. There were still at least eight months when Hemy could have visited Stella. The information in the two articles, Parts One and Two, particularly the reports in the Ushaw Magazine, including the correspondence from William Henry Grattan Flood, the correspondents to The Tablet, and the accounts from Anne Gilchrist and Reginald Nettel, provide confidence that the visit took place. My hope is that a date might emerge from the family papers.

The writing of the tune in the Board Inn at Stella is a story that has been handed down through the generations. I heard it as a child from older parishioners and the priest there in those years. Did the Board

Inn exist in 1850? I checked with the *Ryton Local History Society* and read a response from Geoff Nicholson, a local historian, who confirmed in a note that, 'Stella has had a Board Inn since at least the time of an entry in Parson & White's Directory[80] - a business directory - in 1828 and I assume it was on the site of the present Board Inn though obviously not the same building.'

For the moment I will leave the last word to Henri Frederick Hemy by quoting from a poem now in the Ushaw College archives which was passed on from Southwark Diocese.[81] Hemy came to live in Esh near Ushaw around 1878 and lived there whilst teaching music at Ushaw. He moved to Hartlepool for his last few years and died in 1888.

Extract from: 'Ushaw College' written and adapted by Henri F. Hemy

'THE COLLEGE
THERE'S a College that bears a well known name,
A fine old **yew shaw* spot;
'Tis first on the Catholic scroll of fame,
And who shall say it is not.
Of the learned ones who shine and live,
In works, in arts, in song;
The brightest our island home can give,
To 'Alma Mater' belong.

Chorus (omitted) and lines 5 - 8 of the second verse:

(THE DEPARTED)
The Fathers who live in Ushaw's heart,

[80] Parson & White's Directory: *History, Directory, And, Gazetteer of the Counties of Durham and Northumberland* (1828): https://communities.northumberland.gov.uk
[81] Hemy, Henri F. Hemy, *Poem on Ushaw College*, Ushaw College Library, 2016: 4, AR2 (1878).

Have done the work of the brave;
In life they nobly played their part -
Bright laurels now o'er them wave.

Chorus:

Their memory is stainless, echoes moor and fen -
Our Wiseman, Lingard, our Ushaw men;
Their memory is treasured, replies brae and glen,
Our Bishops, President, our Ushaw men.'

*The last verse is entitled '**THE FAITH**' followed by a chorus.*

Signed:
AIR, THE ENGLISHMAN
Vale-View, Eshe, 1878

*A ***'yew shaw' spot*** was A Yew Thicket. The old yew tree still stands protected within the grounds which gave the College its name seventy years ago. The poem was dated 1878, seventy years after the opening of the college in 1808.

Was the name AIR, THE ENGLISHMAN a link with the generic title ENGLISH AIR which Hemy used for his musical arrangement for Hail Queen of Heaven?

The house, *Vale-View*, is no longer standing and there are new houses in place of where it stood. There is little doubt that the view across the valley would inspire the name of the house and perhaps, along with his music, his varied and interesting life, and his connections with Ushaw College, inspire Henri Frederick Hemy's poem.

Collection Policies and Deposit Agreements

Jonathan Bush

Over the last couple of years, Durham University's collection policy has broadened to encompass the archives of Catholic institutions and organisations. These have included a number of Catholic lay societies, such as the Newman Association and the National Board of Catholic Women but the university has also started to acquire the archives of religious orders, most notably the Sisters of the Poor Child Jesus. They are currently being stored at Ushaw College, a former Roman Catholic seminary whose archive and early printed book collections are currently being managed by Durham University on behalf of the College's trustees.

There is a growing need, particularly amongst the religious communities, for a place to store their archives and Ushaw College can certainly offer this service. As part of this arrangement it is necessary for religious organisations to draw up what is known as a 'deposit agreement'. Another important archive policy is the collection policy. Put simply, a collection policy is a document that defines what an institution collects and what it does not. It also sets a direction for the collection focus of the repository. This will be examined later in the article. It is hoped that this article will be able to advise on the information necessary to draw up such policies but it is not an attempt to provide a thorough description of everything that should go into an archive policy. It will offer a good basic grounding which can be supplemented by further reading.

Certainly archive policies, such as the deposit agreement and the collection policy, can appear, at first glance, fairly dry and daunting. They are there, after all, to serve a functional purpose for the archive, in offering a set of guidelines and procedures, as well as providing a legal justification for the actions taken. The good news is that you don't necessarily have to design an archive policy from scratch. The

National Archives offers detailed templates and guidance on archive policies and many institutions publish their policies on the internet.

This article has relied heavily on the National Archives guidance, as well as drawing examples from the archive policies of Durham University, by way of illustration.

Deposit Agreements

In order to appreciate the importance of the deposit agreement it is perhaps necessary to remind ourselves of the various ways in which archives are acquired by an organisation. Firstly, there are records which are transferred from their parent authority (in the case of its own archives), e.g. the records relating to the management of a convent may transfer these records to the archive when they are no longer required for current or business purposes. Secondly, there are records which are transferred from outside bodies and individuals (as in the restitution of material which has somehow strayed from official custody). Thirdly, there are those records acquired by statutory deposit, in which case the archives are held according to the requirements of specific legislation, such as a convent's financial or property records. Fourthly, records which are loaned or deposited with an archive by an individual or organisation, in which case a particular collection are in the custody of the repository but remain in the ownership of an external individual or organisation. Recently, Durham University has taken in a twentieth century Catholic collection on deposit which was on the verge of being thrown into a skip! Finally, there are gifts, bequests or purchases, in which case the archive repository will own the archive collection.

If you ever find yourself in the position of acquiring an archive on deposit from elsewhere, NEVER work out the agreement based on a 'permanent loan'. Its inclusion in Loan Agreements, whether formal or informal, has led to misunderstandings between depositors and repositories, when material originally held on loan has subsequently been offered for sale. The National Archives advises that the term 'permanent loan' should be avoided in any new Loan Agreements,

and any existing agreements would also need to be renegotiated. For example, in the Ushaw College Library, there are a set of books belonging to St. Cuthbert's Catholic Church in Durham described as on 'permanent loan to Ushaw College'. The loan agreement dates from the 1950s and it has not been possible to ascertain who owns these books.

Secondly, gifts, bequests, or if necessary purchases, are greatly preferable to loans and deposits. If an archive collection is given to, or purchased by, a repository, the repository will secure ownership of this archive collection and gain the freedom to manage the archive in any way they see fit. Note, however, that certain reserved rights may apply to archives that pass into the repository's ownership. In the Ushaw College Archive, the records of the Newman Association have been deposited with the archive rather than gifted. This has created certain issues in terms of data protection: for example, whether the officers of the Newman Association should be given access to membership records with personal data. Care should be taken, particularly in respect of copyright, which will not automatically pass with ownership of the archives.

Given the legal difficulties associated with loaning archive collections, the rest of this section will concentrate on loan agreements rather than purchases.

So, why bother having a deposit agreement at all? Deposit agreements set out the intentions of both parties at the outset of the relationship. If drawn up correctly they will also be a form of contract that may at some point be tested at law. For this reason, in order that the agreement is legally enforceable, it is recommended that legal advice on the terms of loan agreements be obtained by both sides independently before they are signed.

Before considering the detail about what to include in the deposit agreement there are some general points to note. Firstly, the contents of the Agreement should be fully discussed before the loan takes place so that any uncertainties and ambiguities can be addressed and the

terms of the agreement can be fully understood, or queried, before it is signed by both parties. Secondly, the Agreement should spell out the reasonable rights and entitlements of both parties with respect to the records in question: for example, the decisions reserved to the

depositor and those assigned to the repository, how the archives will be conserved; under what conditions or restrictions (if any) they should be made available to the public for study or exhibition etc. Thirdly, the Agreement should cater for future change. It should include provision for each party to keep the other informed of any change of address or other material change in their circumstances that might affect the terms of the deposit (for example the transfer of responsibility for a repository from one organisation to another). Fourthly, loans may either be (a) for a specified period, probably with a potential for renewal or renegotiation, or (b) for an indefinite period, which is the more usual arrangement. If archives are offered on 'indefinite' loan, care should be taken by the repository to establish the depositor's precise intentions, for example whether the agreement will be subject to periodic review or whether it would be ended in certain specified circumstances. Depositors offering archives on indefinite loan will generally not be in a position to commit their heirs and descendants to continuing the loan. It is, therefore, important that contact with the depositor is maintained so that the repository is made aware of any transfer of ownership.

The first point to include in a deposit agreement is obvious:

Date of the agreement
Date of subsequent review of the agreement

Fairly straightforward. Nothing ambiguous here!

Then:

Identity of the depositor of the archive collection and the owner of the information within it if different

For example: 'The depositor, Mr Smith, acknowledges that he is the owner of the collection. Placing the archives in the custody of the archives service does not alterownership of the collection.'

Identity of the repository and, where applicable, its parent body

For example: 'The words 'Library' means Durham University Library of Stockton Road, Durham, DH1 3LY or any successor body which shall administer the records whilst on deposit.'

Term (period) of the loan

Fixed period or indefinite (subject to certain recall criteria)

For example: 'The agreement shall remain in force for the loan period of x years' or 'The agreement shall remain in force unless revoked by the depositor. The depositor may revoke the agreement only under the terms of withdrawal, which are set out in paragraph x'.

This will include the date at which the agreement will be reviewed, if applicable; arrangements for extension (if required); and arrangements for addition of archives to the initial loan (if required)

Disposal

Whether the repository may identify material not wanted, either at the time of deposit or subsequently, and is authorised to dispose of it without further reference to the depositor.

For example: 'The University reserves the right to return to the depositor any records judged not to merit permanent preservation or, by agreement with the depositor, to destroy them'.

Personal Data

When a collection contains personal information about identifiable living people, whether the depositor is retaining any Data Controller responsibilities. The Data Controller is the person or body with formal responsibility under the Data Protection Act for all collection and use of personal data by the organisation, and for maintaining the rights of data subjects Loan (deposit) agreements for privately-owned archives

For example: 'The University will become data controller of the records while the records are in the custody of the archives service and will be responsible for compliance with the Data Protection Act 1998'.

It will be necessary to amend this clause if the depositor also has Data Controller responsibilities so as to set out the responsibilities being retained, or any special arrangements, for example, agreement to consult the depositor in specified circumstances.

Services to the depositor

Agreement over borrowing back by the depositor during the period of the loan.

For example: 'The depositor is entitled to withdraw records temporarily for up to _____ after giving _____ notice. The depositor or his agent or representative may be required to prove entitlement to the records or show suitable authorisations before deposited records may be withdrawn. The archives service accepts no liability for loss or damage of records while they are withdrawn'.

Storage and maintenance (preservation)

The standard of care that will be offered to the archive collection.

For example: 'The records will be stored in the University's accommodation in appropriate environmental conditions with protection against fire and intruders. The University will take all reasonable precautions to preserve the records from damage, loss or theft. Records stored on the University's premises are insured under the University's general public liability insurance for repair value only and will be so valued in line with the rest of the University's collections'.

Sorting, listing and cataloguing

Agreement over what the repository undertakes to do by way of sorting, listing, marking and cataloguing and at whose cost (does the deposit come with an endowment etc.).

For example: 'The records will be listed, as resources allow, by qualified archivists or people working under professional supervision. A copy of the list will be sent to the depositor free of charge. Copyright in all catalogues and finding aids will remain with the archive service.' You may also want to add 'Catalogue reference numbers may be applied in pencil to the surface of individual records for identification and security purposes'.

Conservation

Whether any conservation work will, may or must be undertaken as necessary, at whose cost and with whose consent.

For example: 'The University will be entitled in their absolute discretion to take any of the following actions in respect of the deposited records:

a. To photograph, microfilm, or otherwise copy them for preservation purposes; the ownership of all such copies to be vested in the

University and access to the copies would fall under the same access restrictions as the originals.

b. To carry out such work in regard to the conservation of them as may from time to time be considered desirable and practicable by the University Librarian within the overall conservation programme of the Library.

c. To withhold public access to them if in a fragile condition until all practicable and necessary conservation work on them has been completed. For example: 'In accordance with current copyright legislation the archive service may copy records for preservation purposes'.

Insurance

Whether any insurance will be provided by the repository or whether the depositor must arrange and pay for this if required and how frequently the archives should be revalued for insurance purposes

For example: 'Deposited private records are covered by the University's insurance for their physical repair or restoration after damage from whatever cause while in the archive service's custody. However, no compensation can be provided for the total loss of the records'. This will need amendment if the insurance has exclusions (for acts of war, acts of god etc).

Legal Liability

Arrangements over legal liability for loss or damage to the material while held by the repository.

For example: 'The University will take all reasonable precautions compatible with the provision of public access to preserve the records from damage, loss or theft and additions or fraudulent amendments but shall not otherwise be liable beyond this to the depositor for any damage to or loss or theft of them during the deposit period'.

Requests for access

Whether requests for access must be referred to the depositor or may be handled by the repository in accordance with arrangements agreed with the depositor Loan (deposit) agreements for privately-owned archives.

For example: 'Subject to any restrictions agreed between the depositor and the University and to any statutory or common law provisions, the records shall be made available for public access'.

Confidentiality

Whether any material must be withheld from the public for a specified period (on grounds of confidentiality or liability to third parties).

For example: 'By specific agreement between the depositor and the University restrictions should be placed on public access to specified individual records'.

Restrictions due to preservation

Whether access to any material should or may be withheld pending conservation.

For example: 'The University may restrict access to records which are in need of conservation.'

Exhibitions

Whether the material may be exhibited without obtaining the depositor's permission on each separate occasion.

For example: 'Records may be exhibited by the University, in original, digital or copy form, without further permission from the depositor, subject to clearance of Intellectual Property Rights as necessary' - it may be necessary to amend this clause if the depositor retains authorisation. You may also wish to include, 'Requests from other institutions for the loan of records for temporary exhibitions will be referred to the depositor for approval' - it may also be necessary to amend this clause if authorisation is transferred to the University.

Copies

Whether copies of the material may be supplied to the public without obtaining the depositor's permission on each separate occasion.

For example: 'Copies of records will be supplied (at a cost) to members of the public only in accordance with current copyright legislation'.

Publication by the repository

Whether the material, or extracts from it, may be published by the repository without obtaining the depositor's permission on each separate occasion (will responsibility for administering copyright be withheld, shared or transferred).

For example: 'The University has the right to publish deposited records in whole or in part in its own publications without seeking the prior permission of the depositor'.

Publication by researchers

Whether the material, or extracts from it, may be published by the members of the public without obtaining the depositor's permission on each separate occasion (will responsibility for administering copyright be withheld, shared or transferred)

For example: 'The responsibility for granting consent to members of the public to publish records from the collection will be transferred to the archives service but with due acknowledgement to the depositor' - it may be necessary to amend this clause if the depositor retains authorisation. You may also wish to add 'The University cannot grant consent on behalf of the copyright owner and responsibility for obtaining copyright clearance rests with the applicant'.

Withdrawal

The arrangements to apply in the event of the permanent withdrawal of the archive collection. This includes whether a fixed period of notice of withdrawal is required; whether the repository should be offered first refusal of purchase, and whether the repository will be reimbursed for its costs in caring for the material on the depositor's behalf if withdrawal takes place during the agreed term of the loan.

For example: 'In the exceptional case that the depositor decides to reclaim records before the agreement expires, x months notice must be given. The depositor will give the archives service the option to buy the records before they are offered to other parties. A reasonable period will be given by the depositor for appropriate funds to be raised by the University. The University has the right to claim reimbursement for the cost of cataloguing, administering and storing the records and any conservation/preservation work undertaken. The actual costs will be adjusted to reflect cost of living rises between the date the costs were incurred and the date of reimbursement'.

Keeping information up to date

Both parties to the agreement undertake to keep each other informed of change of address, or other material changes affecting the agreement.

For example: 'Any change in the name or address of the depositor of the records shall be notified to the University. The University will not accept responsibility for any consequences, which may arise from the failure to notify such changes'.

Conciliation

The National Archives states on its website that it is willing to be named as an independent source of conciliation advice between the parties in the event of any dispute arising over the terms of a Loan Agreement.

Collection Policy

As mentioned earlier in this article, a collection policy is a document that defines what an institution collects and what it does not. It also sets a direction for the collection focus of the repository. As a religious institution, you may only be looking after your own archives so may not feel that drawing up a collection policy is necessary. Bear in mind, however, two issues:

1) The collection policy should cover records being handed down to the archives that are no longer used for business purposes, for example, personnel/financial records.

2) Archives are often dispersed, e.g. if a sister leaves an order, so a religious institution may be keen on collecting back these archives and therefore a collecting policy will be relevant in this instance.

The National Archives is again very helpful in terms of guidance. It provides a checklist showing the categories of information which archive custodians should consider including in any archive collection policy statement that is issued in order to comply with the Historical Manuscripts Commission Standard for record repositories.

1. Information which identifies the repository and the governing body

Name of the repository
Address
Identity of the governing body/authority

2. Information about the legal status of the repository or other source of its authority to collect

Statutory obligations:

An indication, with any necessary explanations, of legislation which defines or limits the nature or scope of the holdings, or in accordance with which the repository's functions, including its collecting policy are determined. Some repositories insert a general statement to the effect that they will seek to abide by all current archive legislation.

Other constitutional foundation for the collection policy

Where the authority to collect does not stem from statute or official appointment as above, it may be found helpful to state the source of that authority.

Examples might include:

'The constitution of the convent state that...'
'In accordance with a resolution dated...'
'Under the terms of the will of...'

3. Information about scope of, or limitations to, policy

Overall policy and priorities/mission statement:

Some statements indicate how the collection policy fits in to the governing body's wider strategies and objectives including, where relevant, its corporate or business plan. Some indicate particular priorities. Some define what they mean by 'records', 'archives' and/or 'documents'.

'The archives service will particularly seek to acquire material which is relates to the history of the convent but is in danger of neglect or destruction.'

Otherwise, scope may be limited in several defined ways depending on the nature of the repository and its holdings.

Geographical area:

Where the collection has a primarily territorial basis, the geographical extent of collecting is normally spelt out, even if it is implicit in the name of the repository. If the repository collects over a wider or narrower geographical area than its name might imply, an explanation may be necessary.

Subject area:

A definition may be given of the subject area(s) in which the repository has an active interest in collecting.

'In seeking and acquiring new material, priority will be given to records of women religious.'

Chronological period:

If the repository restricts its accessions by date, it is useful to record this. Alternatively, some repositories indicate that there is no such restriction.

'All records are accepted, regardless of date.'
'The division concentrates on material from the last quarter of the nineteenth century to the present day.'
'Records created within the last 20 years will not normally be accepted unless the individual concerned has died or proposes to leave the area.'

Genre or media of records held:

Some repositories specify the types of records held. It may be appropriate to indicate whether the collections include modern records, or to explain that whilst the repository exists initially to care for the records of its parent authority it collects far more widely and welcomes accessions from eg businesses, churches and charities, families and individuals. It is helpful either to confirm that archives in all media are accepted, or to explain the exceptions. If exceptions are indicated but an alternative course is recommended to the would-be depositor, that should also be indicated.

'Records are accepted in every format, whether manuscript, printed or machine readable; also photographs, pictures and film.'

Cooperation/demarcation with other repositories whose collection policy overlaps:

Agreements/cooperative collecting ventures (if any) with other repositories could be described. This applies, for example, where a county and a city, borough or metropolitan district exercise concurrent archive powers and have come to an agreement over which collects what. Where competition with other repositories is inevitable, or has arisen in the past, it may be desirable to spell out how disputes will be resolved. At the minimum, a statement of intent is recommended.

'The archive does not seek to compete for papers with other repositories.'

Methods of acquisition:

It is usual to indicate whether the repository seeks to acquire records by gift, purchase and/or loan, and to record any exclusions. If the policy includes active survey and/or rescue work, this might be spelt out.

'Loans are not normally accepted.'
'Donations and purchases are preferred to deposits on loan.'
'Purchases will be made only of documents of outstanding importance to the [county].'

Conditions associated with accessions:

Conditions or restrictions imposed by the repository could be indicated.

'No documents will be accepted without clear and valid title of ownership.'

Only documents which in the judgement of the archivist in charge are of sufficient quality for permanent preservation will be accepted.'

'Box listings may be required with deposits where bulk is likely to render the documents otherwise inaccessible until processed.'
'It is a condition of acceptance that documents will be available for public access either immediately or at the expiry of a specified period.'
'The office will not normally accept archives and records which are of a particularly specialist nature, requiring skills or equipment beyond the office's resources to preserve, exploit or interpret.'

Selection/deaccessioning (disposal) policy:

If there is no intention to deaccession records once received, this should be made clear. If however selection or deaccessioning is not excluded, the timing and nature of the action that will or may be taken could be indicated with any necessary explanation of the circumstances in which the repository might wish to review, destroy as of no permanent value, or otherwise de-accession records. In such cases it may also be helpful to state whether the policy has been specifically approved by the governing body.

'The archives service accepts the principle that there should be a strong presumption against the disposal by sale of any documents in their ownership.'
'Once selected and accessioned, records will be preserved permanently.'
'The repository will not sell any documents it owns, save by reallocating records not relating to [its area/subject] which were originally acquired by purchase.'

5. Information concerning access

Public availability:

Whilst this is not strictly to do with collection policy, it is clearly closely related, and some repositories cover it in the same document.

'Notice of every new acquisition and of any restrictions on its access or use will be made public at the earliest opportunity.'

'The archives service will systematically supply copies of its finding aids to [depositors/libraries/the National Register of Archives].'

6. Dating the statement

The date of this issue of the policy statement and date for its next formal review. The Standard recommends review at not less than 5-yearly intervals.

Further information

More detailed guidance can be found on the National Archives website. Information on deposit agreements can be found in the document 'Loan (deposit) agreements for privately-owned archives' and for collection policies: Archive Collection Policy Statements: Checklist of suggested contents'. The Catholic Archives Society webpage is also to be recommended which offers templates for various archive policies.

http://catholicarchivesociety.org/helpadvice/documents-policies

The Newman Archive in storage © *John Rylands Library*

The archive of Cardinal Newman:
Birmingham Oratory to The John Rylands Library and back again

James Robinson, Heritage Photographer

The John Rylands Library (JRL), part of the University of Manchester, is a neo-gothic wonder hidden away in the hustle and bustle of Deansgate, the main thoroughfare through Manchester. Opened to the public in 1900 after ten years of construction, the library was built as a memorial to John Rylands, a Manchester cotton magnate and philanthropist, by his 3rd wife Enriqueta Rylands. John and Enriqueta outlived their children, John's fortune being passed onto her, somewhere in the region of £2 million, a huge amount for the 1880's. The library was also built as gift to Manchester, erected in an industrial

slum area, bringing science, the arts and theology together for the public to enjoy.

While construction was underway, two very unique collections came up for auction, the Crawford and Spencer Collections. The Spencer Collection encompasses almost all the landmarks of printing with magnificently illustrated books at every stage in the development of typography (for example a beautiful copy of the Gutenberg Bible printed in 1455), key historical texts and exquisite bookbindings. They cover a wide range of subjects: theology and philosophy; economic, social, political and military history; travel and exploration; literature, drama and music; art and architecture; science and medicine. The Crawford Collection has some of the finest examples of manuscript items covering more than fifty languages, including all the major European and Middle Eastern languages and numerous Far Eastern ones. The collection spans more than five millennia and are written on virtually every medium ever employed, including clay, papyrus, parchment, vellum, linen, bone, palm leaves, copper, ivory, felt, bark and bamboo. In addition to the major collections of Spencer, Crawford and also Christie and Bullock, holdings have been significantly enriched by gift, permanent loan or purchase of several important libraries belonging to both institutions and individuals. These collections amount to over two million items held within the special collections. As well as world-renowned rare book and manuscript collections, the library holds a huge archival collection, ranging from historical family deeds and records, muniments, modern papers of writers, publishers, artists and musicians. It is ever expanding because we are still an active collecting library.

The Library merged with the University of Manchester in 1972. In 2003 a major refurbishment project began, including the construction of a new entrance, shop and cafe, construction of a new pitched roof, three floors of state of the art temperature and humidity controlled storage, and a dedicated secure reading room. The John Rylands Library has always been a very technologically advanced and focused institution. It was one of the first public buildings to be lit fully by

electricity, and, since its very early days, JRL has had a photographic service providing reproductions of works to scholars and researchers across the world. In the archive relating to the library itself, there are many references to the service, going back as far as 1911:

> *'The Provision of a photographic studio with complete installation of apparatus, has made it possible for the library to render valuable assistance to scholars both home and abroad, by furnishing them with photographed facsimiles of pages from some of our rarer printed books and manuscripts.....In this way the value of the treasures of the Library is greatly enhanced for purposes of research, since they are made much more readily accessible to scholars at a distance, and there can be little doubt that this new department is fraught with possibilities of world wide benefit.'* - Minutes of general meeting, 1911

The service has continued throughout the years, developing as technology dictates, from glass plate negatives, to all manner of film formats, and of course, to the digital medium we work in today. The digital revolution has meant that entire items, collections and archives can be safely photographed and shared in a much quicker and feasible way than traditional methods. Removing the chemical processing times, the scanning times and correction of each individual image, we can now photograph, to the highest standards, hundreds of images per day.

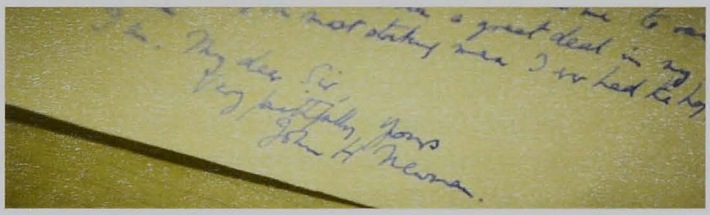
In 2011 the photography unit with the The John Rylands Library embarked on a JISC (Joint Information Systems Committee) funded feasibility study to find out whether a service could be offered to external clients, to offer our very unique skills and services to customers that wouldn't be able to afford the staff, or equipment to digitise parts of their collections. Early partners on the project included The National Trust, Chethams Library, MOSI, MMU and Leeds University. It was realised early that the idea of providing the service was indeed a viable route for the Library to take, so in 2012 CHICC

(Centre for Heritage Imaging and Collection Care) was established. CHICC is unique in that we work incredibly closely with our Collection Care department. Again, we were able to incorporate this aspect of our work within the JRL walls on our own collections, in a service for external clients, either on site or delivered to the JRL.

In 2012 we were approached by the National Institute for Newman Studies as a possible team to digitise the complete archive of Cardinal Newman, held at the Birmingham Oratory. We were delighted at our success with the proposal, and the digitisation project started in earnest in June 2013. Due to the sheer scale and capacity of the digitisation project, two full time members of staff were appointed for a three-year period, Tony Richards as project photographer, Cerys Speakman as digital assistant, and myself project managing one day a week. Over 200,000 items from the archive were to be digitised by the team at The JRL studios. Due to the size and complexity of the archive, it was decided that it would be transported in batches rather than all at once. The JRL may be big, but not enough to house 238+ boxes of material! Each batch comprised of 20-25 archival boxes. Each box could contain anything from scraps of notes and stamps, to full volumes of manuscript copies of works to be published and plans and drawings. The first batch alone was 22 boxes, which totalled 17,625 images.

When the boxes arrived, each was carefully checked and assessed by a photographer and a member of the Collection Care team as it was unloaded into our secure climate controlled storage. If any items were found to be extremely fragile, damaged or excessively dirty, Collection Care were always on hand to offer assistance. An important part of ensuring material is safe is having an understanding of correct handling methods. All the team have specialist training from our conservators in the correct way to handle material. As well as digitising the items sent, they were also rehoused into new custom made archival storage. This will ensure the archive will remain safe and secure for the future.

Every item from the archive was digitised using the highest specification equipment. We use Phase One cameras, a digital medium format system. The digital back of the camera has an 80mp sensor, which gives us incredibly detailed images. We can use a variety of different methods with this system to ensure safe and accurate results. As the majority of the material is flat copy, we use a special computer controlled camera body called an iXR. This speeds up our workflow and allows more to be photographed in a day. For the flat items, we shoot on a standard copy stand with LED lighting panels. Over sized items like maps and plans we're shot in the same way, but on a much larger copy stand with flash lighting. For bound material we have custom built conservation cradles, which support the item correctly throughout the process. The digitisation process was carried out in a dedicated room, set up specifically for the project. A box would be retrieved from the store and transported to the studio. The studio is set up so the camera is connected directly to the computer, so images can be assessed as we go. At the beginning of a session, colour checks and exposure can be set so it applied to every image. After the image is captured, it is stored on a hard drive, then it's the assistants job to rename, crop and process the images.



Signature of St John Henry Newman © John Rylands Library

The vast majority of the archive are letters of correspondence. Newman was a prolific letter writer, responding to all manner of letters from across the world. Even when Newman was suffering with

a 'weak hand' he had letters penned and ready to send to admirers. A tin box containing many duplicates of the same letter reads:

'Dear Sir,

As my hand is rather weak, I hope you will excuse me if I leave your letter unanswered.

I am, Dear Sir, yours faithfully

John H Newman

You are one of those friends and well wishers, who have so kindly addressed to me letters of congratulation on my birthday, – letters for which touched me much, and for your share in which I hereby offer you my sincere thanks.

Feb 24

1885'

As well as the numerous hand written letters there are copies of letters that reside in other collections and archives across the world, including the JRL itself. While photographing one batch, a photostat copy appeared with a stamp on the reverse; 'photographed at the John Rylands Library, Manchester'. We were able to find the letter in our own archives and supply images of the letter itself.

There are many thousands of pages of text, printed, manuscript and newspaper cuttings, but there are also a huge amount of impressive prints, photographs and other odd items of ephemera. Batch 8 contained an envelope sent to Newman, contacting a lock of 'Father Superiors Hair'. Another box had a wrapper containing leaves from Ealing School playground, August 11 1853, where Newman studied between the ages of 7 and 15. These would have been collected on a visit when he was 52 years old. Some of our favourite images from the

archive were of course the photographs. There were a number of albums containing prints, but it was the glass plate originals that were particularly interesting. There are a number of large 10 x 12 inch plate portraits of Newman, which are quite familiar images of the cardinal. These plates were stored in their original wooden housing. The plates were cleaned before digitisation, then carefully rehoused into individual custom made enclosures.

The digitisation may have been completed, however the project is still on going. The images are currently being fully catalogued and checked against their originals, to maintain the correct naming, and to make sure the originals can be found with ease. They are being ingested into the online collections, which will have metadata records attached to the high-resolution images. The whole archive digitisation took a little under three years to complete. In total, 233,886 image were delivered, 238 boxes of material imaged and rehoused. The Oratory refurbished a room to store the recently rehoused material. The digital images are forming the basis for a continuing online collection that will be accessible to everyone worldwide.

www.newmanstudies.org/
www.newmanarchive.wordpress.com/
www.chiccmanchester.wordpress.com

The Catholic Press in World War One. The Tablet: Women and Drink

John Davies

For historians, the pages of the press, national and local, are a valuable source of opinion, if not always of 'historical fact'. The Catholic press, likewise, has served historians of the Catholic community in the same way. The British Library holds a collection of national and regional papers and many public libraries have collections of their regional newspapers. Over the past few years, microfilm copies of many newspapers have become available to researchers. Among these microfilmed papers is the *Catholic Herald*. Professor John Belchem, for example, made extensive use of the Liverpool edition of the *Catholic Herald* when writing his history of the Liverpool Irish, 'Irish, Catholic and Scouse'.[82] More recently digital versions of newspapers have become available, notably *The Times*. For historians of the Catholic community the digital version of *The Tablet* will prove a boon, particularly for those who cannot access full runs of the paper version.[83]

During the early years of the twentieth century, including the period of World War One, *The Tablet's* readers were largely middle and upper class English Catholics, i.e., the Catholic 'elite'. This was in contrast, for example, to the *Catholic Herald*, which saw its readership as the Irish community, both in mainland Britain and in Ireland. The views expressed in the correspondence columns of *The Tablet* were largely those of leading Catholics, clerical and lay. Contributors often saw themselves as clarifying Catholic thought on issues of the day. They were the opinion-formers within the Catholic community. Implicitly they expected their views to influence the Church's teaching and

[82] John Belchem, *Irish, Catholic and Scouse: The History of the Liverpool-Irish, 1800-1939* (Liverpool, 2007)

[83] The digital version of *The Tablet* can be accessed at http://archive.thetablet.co.uk/

practice on an increasing range of issues during a time of rapid social change brought about the war.[84]

From the earliest days of the war one of the most discussed social issues was the 'drink question' and whether an increase of drunkenness was severely damaging the war effort. One strand in this public debate centred on the question whether women, particularly working class women, were drinking more than before the war. The debate was still rumbling on in 1916. In January 1916, it surfaced again in *The Tablet* and was vigorously debated for two months in the correspondence columns.

Towards the end of January, *The Tablet* carried an article headed, 'Catholic Women's League. Women and Drink.' Research carried out by Catholic social workers in seven areas of London had produced 'unanimous evidence' that drinking among women had increased 'very considerably' since the outbreak of the war with 'deleterious' effects to women's health and to the care of their homes and children. In some cases, it had been 'disastrous' to the morals of the women. As to the causes of this excessive drinking the report listed the absence of men away in the armed forces, an excessive number of public houses, and the 'unwonted' amounts of money that some of these women now had. Suggested remedies were a reduction in the number of public houses and some form of 'compulsory' saving. The compulsory savings scheme could take many forms. The social workers accepted that voluntary efforts by women's clubs and guilds might help to keep 'sober' women from taking to drink but they believed that such voluntary efforts would have very little influence because the 'drinking woman' would avoid them.[85]

There was an immediate response to the report and its proposals from Leslie A. Toke, a member of the Catholic Social Guild and a writer on Catholic social policy. Toke was particularly concerned to

[84] The theory that war accelerated social change was developed by Arthur Marwick in *The Deluge*, first published in 1965.
[85] *The Tablet*, 22 January 1916.

challenge the 'proposed remedies'. The reduction in the number of public houses, he claimed, was a failed remedy. Some experts had argued that such a measure would lead to an increase rather than a reduction of excessive drinking. Toke attacked the proposal that there should be some form of compulsory saving as an 'amazing example of class effrontery'. Because a small number of women were spending more of their money on drink than was acceptable to the 'ladies' of the Catholic Women's League, all soldiers' and sailors' wives were to be subjected to 'insult and robbery'. Money due to them because of their husbands' war service was to be taken from them, without their consent, as a 'loan' to the Government. Inspectors were to be sent into their homes with powers to take from these women some of their weekly income. These inspectors were likely to be voluntary 'middle class busybodies'. In Toke's view such proposals were 'monstrous': 'When Catholics begin to work on these lines, the Servile State is coming near indeed'.[86]

The Catholic Women's League (CWL), which had commissioned the London report, did not accept Toke's criticisms. The Secretary, Miss A. Streather, suggested that Toke had written in haste. He had not been prepared to discuss 'causes' but had simply violently attacked the proposed remedies. The social workers, in daily contact with the women drinkers, knew their home circumstances and were in a stronger position to propose practical remedies than a 'theorist', such as Toke. It was especially regrettable that Toke had 'dragged in' the issue of class in his judgement of the efforts of Catholic women, of all classes, to save the wives, children and homes of soldiers and sailors from 'the devastation threatened by one of the acknowledged consequences of the war - unwonted money and unwonted liberty'. Some of this money had been spent on 'drinking and dissipation'. This had led to women neglecting their homes and children with 'disastrous consequences'. All social workers, Catholic and non-Catholic, believed that intervention was needed to prevent taxpayers'

[86] *The Tablet*, 29 January 1916.

money being 'squandered on the moral and physical deterioration of a portion of the community'.[87]

Toke's views were also attacked by a fellow member of the Catholic Social Guild, Flora Kirwin. Was it right, she asked, that Toke, a member of the Guild's Executive, should try to 'foment' class warfare by describing the proposed remedies for excessive drinking among women as 'class effrontery'? Why should he describe 'earnest' social workers, trying to 'ameliorate' the social conditions of their fellow citizens as middle class busybodies?[88]

Toke, however, was supported by another woman correspondent, Isabel Willis. It was regrettable, she argued, that Catholic women from the CWL were supporting an 'insulting interference' in the rights of working class women. If there were to be compulsory saving it should be for all classes, and for men as well as women. It was only a small minority of women who wasted their money on drink. The majority used any increased income in a 'self-denying and sober' fashion. A sense of proportion should not be lost by penalising all women because of the behaviour of a few. This sense of proportion seemed sadly lacking when women were 'to be coerced'.[89]

Miss Streather was mistaken - this was Toke's robust response to the claim that his original letter had been written hastily. It had been a 'deliberate expression' of his considered opinion. He meant every word of it. He was not impressed by the expert opinions of those conducting the CWL survey. He had not dragged the question of class distinction into his argument; it was implicit in the CWL report. How many of the class affected by the report had been involved in drawing it up? How working class women should spend their money, he believed, should be left to the individuals concerned. They should not

[87] *The Tablet,* 5 February 1916.
[88] *The Tablet*, 5 February 1916.
[89] *The Tablet*, 5 February 1916.

be dictated to by the CWL or by a 'wilderness' of state officials. The CWL's remedy amounted to 'robbery' of these women.[90]

Writing from the Prince of Wales Mansions, South West London, G.M. Gonsalves was broadly supportive of the CWL Report. The fact that some working-class children had been better fed and clothed since the beginning of the war was merely evidence that their mothers had spent more on food and clothing. It was not proof that that they had not also spent more on drink. Gonsalves believed that there were temptations and 'occasions of sin' and that having more money was a 'fruitful cause of sin' among the working classes. Parish priests and social workers had found that many women who had been 'sober;' before the war and were now financially better off were also 'less sober'. Attempts to save these women from the 'terrible vice' of drunkenness by encouraging them to go to Mass and Communion more often should not be dismissed as 'insulting'.[91]

Carol Ring, a member of the CWL, did have some sympathy with Tokes's objection that compulsory saving should be imposed only on working class women. If the private soldier's wife was forced to return some of his pay to the Government should not the same principle apply to the wives of generals, admirals and government ministers? She did, however, agree with the CWL's concern that, in a minority of cases, allowances, which were already 'woefully inadequate', were being wasted on drink. The remedy was not to reduce these allowances but to improve living standards and reduce the temptation to drink. Toke, she thought, obviously knew very little about the lives of working women if he did not realise how difficult it was for them to 'steer a straight course' in the face of the temptation to look for relief from life's anxieties in drink. The Catholic 'ladies' of the CWL, for their part, should work to reduce the opportunities for 'wrong spending' and encourage these women to buy nourishing food and warm clothing. Above all they should take friendship and sympathy into the

[90] *The Tablet*, 12 February 1916.
[91] *The Tablet*, 12 February 1916.

depressed lives of their 'working sisters'. Perhaps if these working class women were invited 'out of their dull streets' to tea in the 'pleasant' drawing rooms of Catholic ladies the call of the public house would be less compelling.[92]

Scotus of Edinburgh thought that Carol Ring's suggestion might be 'taken to heart' by social workers. Along with social workers, the CWL should also realise that, among a 'certain class', drunkenness was not regarded as either wrong or unusual if money were plentiful, even if it might arouse disgust in the 'minds of ladies' not used to such behaviour. Departing from his apparently liberal approach, Scotus believed there was one 'deterrent' to such behaviour, a heavy prison sentence and the removal of their children from women who continually made a nuisance of themselves. This deterrent needed to be used more frequently than in the past: 'It is wonderful what the fear of sixty days can do'.[93]

At this stage of the debate the CWL delayed its further response to Toke as Miss Streather was suffering from pneumonia.[94] At the same time the Catholic Social Guild was anxious to distance itself officially from Toke's attack on the CWL. The President, Henry Parkinson, stressed that, although Toke was a member of the Guild's Executive Committee his views expressed in *The Tablet* were personal ones. Regardless of their merit, or otherwise, these views had not been submitted to the Executive. The Guild took full responsibility for its official publications but did not do so for the opinions of individual members.[95]

The debate in *The Tablet*, however, continued and was joined by Fr Vincent McNabb, Dominican preacher, controversialist and prominent supporter of the Distributist Movement. Analysing the findings and proposals of the CWL Report, McNabb, using evidence produced by

[92] *The Tablet*, 12 February 1916.
[93] *The Tablet*, 19 February 1916.
[94] *The Tablet*, 19 February 1916. Editorial note.
[95] *The Tablet*, 19February 1916.

the Church of England Temperance Society and the NSPCC, challenged the claim that there had been increased drinking among women. The evidence was sufficient to kill the 'silly slander' that soldiers wives, as a class, were drunken women and 'neglectful mothers'. McNabb, a professed 'total abstainer', was not convinced that an increase in the number of public houses was the cause of any increase in drinking. He believed that the number of public houses had 'remained the same'. He was more concerned to challenge the CWL proposed remedy of forced saving by soldiers' wives. The money these women received, he argued, was not a gift but wages and thus the 'property' of these women. Men and women had a right to this 'minimum of property'.[96] Normally, no power could confiscate this property. Only the 'extreme need of the community' could justify confiscation. The 'divine right;' of property, McNabb, believed, could not be damaged without 'great peril' to the country.[97]

Other correspondents, however, were more inclined to accept and support the evidence presented by the CWL Report. On a recent visit to a 'large town' in Scotland MF had witnessed a 'most disgusting sight' in a working class district. Women in twos and threes were 'staggering' along and singing in a 'most abandoned manner'. This might have been an 'exceptional instance' but it could not be denied that in every part of Britain there were more women 'frequenting' public houses than there 'ought to be'. One response to this, he suggested, was to follow the advice of a leaflet, 'Morning offering to the Sacred Heart for the conversion of drunkenness', published by the Orphans' Press, Rochdale. Readers were encouraged to 'take the pledge' for a day and pray that 'some poor victim' of drink would give up the habit.[98]

McNabb received some support from the Salford Diocese-based Catholic Federation. The Federation rejected the CWL's remedies for

[96] McNabb was stating here one of the key arguments of the Distributists.
[97] *The Tablet*, 26 February 1916.
[98] *The Tablet*, 26 February 1916.

dealing with 'alleged' excessive drinking among women. It believed that every 'rational' human being had a right of 'disposal' of his or her own income. Also, the Federation claimed, it was still not proven that drinking among women had 'considerably increased'. Even if it had, that would be no reason for not treating these women as 'rational and responsible human beings'. The CWL proposals for forced savings was 'indefensible' and should be abandoned.[99]

Canon Francis Wyndham of St Mary of the Angels, Bayswater was more supportive of the CWL's position and was prepared to take issue, if somewhat gently at this stage, with McNabb. He felt sure that the CWL wanted to help those who needed support and by doing so 'promote the well-being' of the country. It had acted from 'high' motives, being moved by the 'miseries' it had encountered. Unlike others in the national debate about increased drunkenness, the CWL had not been merely content to 'find fault' and do nothing to remedy the situation. Wyndham accepted that it was difficult to prove whether there was excessive drinking, as excess was 'relative'. However, he suggested, no one could deny that there was 'much indulgence' in drink. Some people were strong enough not to need protection but there were others who were weak and unable to withstand 'temptation'. If the CWL had made mistakes they could be corrected. Better that than for the League to join those who criticised and did nothing.[100]

As *The Tablet* debate became more protracted the CWL President, Mrs Mabel Hope[101], intervened to clarify the League's position. She wanted to emphasise an 'overlooked fact'. The CWL had expressed no opinion 'whatsoever' on the 'vexed question' of women and excessive drinking. It had merely gathered evidence in various London districts

[99] *The Tablet*, 11 March 1916.
[100] *The Tablet*, 11 March 1916.
[101] Mrs Mabel Hope was the wife of James Fitzalan Hope M.P. Hope, later Lord Rankeillour, was a grandson of 14th Duke of Norfolk and was at this time Conservative M.P. for Sheffield Central.

from 'well known' Catholic social workers, who were not necessarily CWL members. It had then invited them to suggest possible remedies from the 'ascertained facts'. Their suggestions later appeared in a short report, the CWL Report, so called because it had been published through the 'medium' of the CWL. The CWL had merely acted as 'the link' between the writers of the report and the general public and had 'no responsibility whatever' for the views expressed in it. The correspondence in *The Tablet* had not been the wish of the CWL but was 'the work of those who study social problems in theory and condemn the mature judgement of those who know of such problems from practical experience...'[102]

Miss Streather, recovered from illness, continued this defence of the CWL and the Report. The League had initiated the enquiry and had chosen the researchers but it had not been responsible for 'the facts disclosed' or for the suggested remedies. Countering the arguments of Toke and McNabb, she did not believe that the nation could afford the money paid as allowances to soldiers' wives to be 'squandered on drink'. Those allowances had been for the maintenance of these women's children. Any neglect of these children, or damage to their health, could only lead to a 'loss of efficiency in the nation's future citizens'. She rejected the suggestion that the proposed remedies should also be imposed on the wives of generals and admirals. Remedies that might be 'efficacious' in one case were not necessarily so in others. Identical treatment did not lead to equal treatment. A general's wife, anxious about his safety, might indeed take to drink but it would not be because there were several public houses near where she lived or because she had more money than before the war. The general's wife and children would not suffer in the same way as those of a private soldier would. In the general's case, relations and friends would intervene to save the children from neglect. In the case of working class women there was the possibility of their homes being 'broken up'. The children would then be 'thrown back on the rates'. It

[102] *The Tablet*, 11 March 1916.

was 'unjust' that the taxpayer, who had already contributed to these children's maintenance through the war allowances, should, now as a ratepayer, provide for them a second time. The children would have to be saved at all costs because they were 'the future of England'. She responded to the argument that compulsory savings should be applied to all or none by claiming that such savings were already 'enforced' on taxpayers and ratepayers. They had become 'steadily impoverished' while non-taxpayers had been 'relatively enriched' because of the war. Concluding her defence of the Report, Miss Streather insisted that its suggested remedies were only 'temporary measures' for the duration of the war. They would only be applied in cases where children were suffering. These remedies were inspired by a concern for the material welfare of children and that their souls would be saved from 'evil and corrupting influences'. In the interests of the nation it was important that children developed into 'healthy and hardy citizens'. The nation was fighting for is 'very existence'. The 'services and money' of all loyal citizens must be at its 'disposal'. Everyone in wartime lived under a 'rule of compulsion'. This was just and inevitable.[103]

In the meantime, Canon Wyndham continued to support the CWL report and to reject McNabb's views. For him the 'cumulative' evidence from 'trustworthy' witnesses and from what he had seen himself was sufficiently convincing that there was 'an amount of drinking which was prejudicial to the successful, conclusion of the war'. If in peacetime people drank too much and ruined their own and their families' lives, shattered their health and died prematurely, it was to be deplored and he and others would do what they could to change 'these habits'. In peacetime, he might conclude that 'ruin and disgrace' were the drinkers' own business and that in spending their money on drink they were only controlling their own financial affairs. In wartime, however, when the future of the country was at stake,

[103] *The Tablet*, 18 March 1916.

everyone should contribute by supporting policies that helped the 'vigour and energy' of the nation.[104]

The final words in this exchange of strongly held views in *The Tablet* on the subject of women and drink came from an anonymous member of the CWL, who perhaps had a higher opinion of working class women than did her colleague, Miss Streather. It seemed to her that Radicals and Socialists had a 'low opinion' of the working class. She explicitly included Toke in this radical group. He seemed to assume that the 'sober' working women, who were in the majority would not, if the case were put to them, be ready to limit their own freedom or be able to decide how they would spend their own money. She believed that the 'aristocracy of the poor' would respond to a 'high ideal' if it were fairly put to them. However, she feared that might not be the case for long, as the 'women's movement' seemed to be 'hurrying them down the fatal slope to the servile state'. Before that happened, it would still be worthwhile to appeal to the 'higher instincts' of the working woman to do all she could to secure the future of the children of 'her own class in this country of ours'.[105]

The digital archive of *The Tablet* allows historians of the Catholic community easy access to this debate and to many others around pressing social questions that were causes of concern to Catholic opinion-formers and to many in the wider community. Active at this period were many Catholic organisations that concerned themselves with social issues and attempted to interpret and apply Catholic social teaching to actual situations as they arose. Among these organisations, whose members were, for the most part, middle and upper class Catholics, were the Catholic Women's League, the Catholic Social Guild and the more loosely organised Distributist Movement. Members of these groups were represented in The Tablet's debate on the question of drink and working class women. This issue was seen by many, not only in the Catholic community, as the most pressing

[104] *The Tablet*, 18 March 1916.
[105] *The Tablet*, 1 April 1916.

social problem of the war years. It was viewed as a 'working class problem' but the contributions to *The Tablet's* debate were entirely from middle or upper class correspondents, who were representative of its readership. We can see in the debate how the Church's social teaching in this case was filtered through, and conditioned by, the middle and upper class values of these contributors. This perhaps is most obviously the case in Miss Streather's almost plaintive appeal on behalf of middle class tax and ratepayers.

Book Reviews

Freda Matassa, ***Organizing Exhibitions: A Handbook for Museums, Libraries and Archives*** (Facet Publishing, 2013) 256 pgs, index, hard back, ISBN: 1856049450, £54.95.

There are a number of text books available to give practical advice about museum practice and the creation of exhibitions. However, this book by Freda Matassa is one of the clearest and easiest to read publications for those who have little experience in setting up an exhibition. In recent years the heritage and libraries sector has adopted a more open access approach to collections, and as a result public engagement with the collections has become a high priority. One aspect of this is the growing popularity of creating exhibitions. Exhibitions can range from the display of primary source material-objects, archives and artwork, to the display of copied photographs and archives on interpretive boards. Both types have their merits and can highlight key treasures and stories held within a collection. Primary source material, however, should only be displayed in certain conditions for their own protection and preservation. Images and copies on interpretive boards can be displayed anywhere. Matassa's book largely gives advice on the display of primary source material although its sections on planning, budget, and resources are also useful for those planning a text and image based exhibition. Throughout ten chapters, Matassa outlines instructions on how to create an exhibition. Divided into two parts, the first section is a step-by-step guide to organising an exhibition while the second section provides a directory of advice and contacts for the specific topics raised. The chapters are: formulating ideas, planning and organization, packing and transport, installation, openings, maintenance and programmes, closure, touring exhibitions, and legacy. The chapters themselves are broken down into key topics including: collection care, project management, loans and lenders, exhibition design, insurance, display furniture and fittings, materials, safety and security, checklists, and evaluation. One of the most useful aspects is that throughout the

book Matassa provides images and examples of policies to illustrate what is being spoken of, as well as resources at the end of every section for further reading which is particularly helpful for new curators. From my own experience the topics of insurance, government indemnity, and the loan of objects from another institution can be some of the most challenging parts of arranging an exhibition, but the chapters which focus on these areas very clearly explain the terminology which can be a bit of a minefield. One aspect I would have liked to see in this book would have been more images and guidelines on pest identification and conservation materials. This would have been very helpful to include for first-time curators and volunteers. However, general conservation and collection care is not the primary purpose of this book and there are many other publications which can assist in this area the *National Trust Manual of Housekeeping* (2011) is one I would highly recommend. Staging an exhibition can be a useful endeavour for Catholic libraries and archives whose collections are often a mystery to a wide section of the population. Creating exhibitions on specific themes picked out from the collection can engage and interest visitors, while also proving an enjoyable project for volunteers and staff. Matassa's book is an essential book for first-time curation and for those wishing to learn more.

Claire Marsland

Christopher Larsen, ***Catholic Bishops of Great Britain*** (Sacristy Press, 2016), xii, 384 pgs, index, hard back, ISBN: 1910519257, £55.00.

For some account of English and Welsh bishops we have had, up to now, to rely on Maziere Brady's *The Episcopal Succession in England, Scotland, and Ireland AD 1400 to 1875*, published in 1877, and Brian Plumb's delightfully titled cyclostyled volume, *From Arundel to Zabi*, limited however to English and Welsh bishops. Brady gives some detail about family background, education and previous career of the Bishop in question, but, of course, his survey concludes in 1875. Plumb offers considerable detail about the bishops, their education and

background, and remains an indispensable reference work, though the work concludes in 1987. Chris Larsen's *Catholic Bishops* is a companion piece to these, though it hardly replaces them. The volume is beautifully produced - Popes and Cardinals are highlighted in red ink - and well laid out, including translations of the briefs establishing the two hierarchies: Pius IX's *Universalis ecclesiae* setting up the English and Welsh hierarchy in June 1851, and Leo XIII's *Ex supreme apostalatus apice*, the Scottish hierarchy in March 1878. There are sections on the papacy from 1800, National Jurisdictions, the Apostolic Nuntiature, and accounts of the succession of bishops in Britain since 1850 and 1878 respectively (the Personal Ordinariate of Our Lady of Walsingham is also included, though Mgr Keith Newton, its Ordinary, is not a bishop). The sections on each diocese open with a fine colour rendition of the bishop's arms and a brief account of the establishing of the diocese. A section covers various contact details for currently active or retired bishops: addresses, telephone numbers and email addresses. An almanac putting the bishops in chronological order, and various indices conclude the volume. In his section, 'British Bishops around the World', Larsen might have made reference to an earlier generation of British Cardinals who served in the Curia, namely, Cardinal Merry del Val, Secretary of State to Pius X, Cardinal Gasquet, and, later, Cardinal Heard, though Gasquet, Cardinal Deacon, and then Cardinal Priest, never became a bishop. All this leaves me very unsatisfied. There is very little information which could not be found in the *Catholic Directory*, the edition for England and Wales most sadly discontinued after 2014, or on the internet. We hear nothing about the bishop's background or education and nothing of his experience before becoming bishop. We are given the address, and rather curiously, the postal code, of the final address of each bishop. Bishop Brown of Shrewsbury, for example is recorded as living at St Mary's Grange, the house he bought for a diocesan seminary, but for most of his active ministry he lived either at Salter's Hall, Newport, or Cathedral House in Shrewsbury itself. His successor Bishop Knight is recorded as living in London, though he lived in Birkenhead when bishop. It is rather endearing to learn of Ullathorne, Wiseman and

Manning's postal code: the latter, pioneered in Norwich in 1959, were only completely extended to all areas of Britain in 1974: perhaps useful if we wished to visit the site of their residences by satellite navigation. We hear nothing of Wiseman's important ministry as Rector of the Venerabile, nor of, for example, Patrick Kelly's role as Rector at Oscott. It would also have been most useful to provide a bibliographical section: increasingly there are some fine biographies of British Bishops available and these need indicating. And so it goes on. Larsen would have done us a great service if he had revised and updated Plumb's *From Arundel to Zabi*, but, selling at £55. This volume, though attractive, is rather expensive, and I for one would wish for rather more for my money.

Peter Phillips

Cuthbert Peter Johnson (ed.), ***Vatican II As I Saw It, Letters, Journal, Diary and Papers of Lawrence Leslie McReavy*** (St Michael's Abbey Press, 2015) xvi, 448 pgs, index, hard back, ISBN: 0907077676 £30.95.

John Carmel Heenan didn't particularly like theologians. In an infamous intervention on the Council floor he rather ungraciously dismissed the contribution to the Council of 'men from religious houses, seminaries and universities'. Lawrence McReavy rather ruefully admitted that he was just such a one. In fact, he had arrived at the seminary at Ushaw in 1912 as a ten year old, and, apart from time pursuing his doctoral studies in Louvain, remained there till his death in 1990. In this edition of McReavy's letters and papers relating to Vatican II, Abbot Cuthbert Johnson has done a splendid job in proving Heenan wrong. McReavy reveals a vigorous and open mind, which engaged with the vision of the Council in a way that many of the bishops failed to do. McReavy, who lectured at Ushaw in Canon Law and Moral Theology, had been invited by Rome to work on the Preparatory Commission on the Discipline of Clergy and Christian People, preparing for Vatican II in 1960, and was rather surprised to find he was among the 198 initial Council experts called upon to attend the Council with the Bishops. Johnson, in this volume, collects

McReavy's letters back to the College (that these are peppered with rather too many titles of Monsignor, I suspect is due to an editorial misreading of the Ushaw tradition, following on its roots in Douai, of referring to its Professors as Mr.); a Journal recording the progress of discussion at the Council McReavy, distilled from extensive notes written at the time; a series of lectures and talks given in the years following the Council; position papers and summaries of Council documents prepared for the English and Welsh Bishops; brief diary records which provide a useful time line for the Council period. Johnson opens his collection with a useful sketch of McReavy's life, and offers a further introductory note before each section. Such material might not have the sparkle of an eminent theologian like Yves Congar, O.P., but it does reveal just how hard the Council experts worked. McCreavy missed through illness only one working day of the whole Council, though he occasionally complains of dizziness and bouts of tiredness. For three hours, day after day, he scribbled from his tribune a record of the Latin addresses the bishops contributed to the assembly below. For the rest of the time he prepared summaries of the documents and discussion to aid bishops, less at ease perhaps in Latin, and prepared other papers to help the bishops comprehend what was going on. Many might argue that these were McReavy's most important contribution to the Council as he alerted the English and Welsh bishops to the central points of contention on the liturgy and on the rejected schema *De Fontibus*, as well as on other points. There is also a useful copy of the important position paper on issues surrounding the question of birth control which he delivered to the bishops in October 1965. And, of course, he had his own contribution to make to the particular commission to which he had been appointed. As would be expected of a Canon Lawyer and Moralist McReavy's discussion of the Constitution on the Church in the Modern World, and the Decree of Religious Freedom are particularly far reaching and thought-provoking. The reviewer finds these sections by far the most interesting sections of the book. McReavy has the candour to acknowledge that on occasion he has to admit the Council's deliberations led him to revise his own former positions on certain

issues. In the light of the recent Synod exhortation, *Amoris Laetitia*, McReavy's two extended notes on the Patriarchal Vicar of Alexandria, Cairo and the Sudan, Bishop Elias Zoghby's intervention on the Eastern Church's pastoral solution in cases of the failure of a marriage, which, which upholding the absolute indissolubility of marriage, allows an innocent person abandoned in a marriage a dispensation to marry again. McReavy was willing to share his experience of the Council at any time both to students at Ushaw and to others. Amongst the talks McReavy delivered locally in the North East in the aftermath of the Council are two moving addresses, given during various Weeks of Prayer for Christian Unity, on the new spirit of ecumenism enjoined by the Council. St Michael's Abbey Press, Farnborough, have produced a splendid volume including a delightful collection of photographs illustrating McReavy's life at Ushaw from boyhood onwards as well as his during time in Rome during Vatican II. My chief concern is with the index: a vital tool in a book like this. For example, neither Cardinal Cardijn nor Cardinal Jäger appear in the index though are mentioned in the text; nor does Abbot Christopher Butler, at the Council as Abbot President of the English Benedictine Congregation, and England's leading theologian at Vatican II. Cardinal Wyszynski is afforded three references, but his name occurs more frequently in the text. Most surprisingly, though Pius X, Pius XI and Pius XII are listed in the index, neither John XXIII, nor Paul VI appear. This fault mars an otherwise excellent and useful volume.
Peter Phillips

(Abbot Cuthbert Johnson OSB, editor of Mgr McCreavy's writings on Vatican II, died on January 16th 2017, after an illness. May he rest in peace.)

Andrew Chandler & Charlotte Hansen (eds.), ***Observing Vatican II: The Confidential Reports of the Archbishop of Canterbury's Representative, Bernard Pawley, 1961-1964,*** Camden Fifth Series, Vol. 43 (Cambridge University Press for Royal Historical Society, 2013), 417 pgs., index, hard back, ISBN: 1107052949 £61

From 1961 to 1964, Archbishops Fisher and Ramsey of Canterbury kept Canon Bernard Pawley as their representative in Rome, where he was one of the Anglican observers at Vatican II; his work also anticipated the establishment of the Anglican Centre in Rome. Pawley successfully opened 'a regular channel of information and opinion which created an important new dimension' (p. 2) in Anglican-Catholic relations. The confidential reports in *Observing Vatican II* were for the Archbishop of Canterbury and his Council on Foreign Relations. In giving the Council's ecumenical observers a private audience on 13 October 1962, John XXIII expressed his hope that their attendance at the Council would bring about a speedier fulfilment of Christ's prayer for his followers' unity; two days later, Cardinal Augustin Bea SJ (the head of the Vatican's Secretariat for Christian Unity) described the observers as 'my brethren in Christ' to their faces. Paul VI went further in his opening address to the Council's second session by expressing regret at the separation of the churches and asking forgiveness from God and from the observers' churches for any culpability that the Catholic Church may have incurred in the sundering of Christianity. During the debate on ecumenism in the second session, Archbishop Heenan (Westminster) spoke explicitly on behalf of the English hierarchy and said, 'Genuine interest in the mission of the Church demands that we undertake a fuller and more frequent dialogue with all Christians of whatever denomination' (p. 266). As regards that ongoing dialogue, three developments since 1962 are noteworthy. Then, there was 'very little support' for the Anglican ordination of women (p. 114); some Anglo-Catholic clergy enquired about a 'uniate' church distinctly akin to the present Catholic ordinariates for former Anglican communities of the faithful (p. 122), and the possibility of Easter having a fixed date, at present under ecumenical discussion once more, was debated in Rome in 1962 (pp. 121, 160). In places, Pawley compares Catholic and Anglican church institutions and events, sometimes entertainingly. This book's editors have done their job well: the introduction is clear and competent, though 'the Uniate Church' should read 'the Uniate Churches' (p. 11) and the head of the English College, Rome is its Rector, not director (p.

12). The chronology of Vatican II on pp. 23-24 is particularly helpful in that it puts the Council in the context of other world events, though it is briefly out of order on p. 23. Also helpful is a list of Vatican II's *Dramatis Personae*, which is good despite omitting to mention that Augustin Bea was a cardinal. The select bibliography is adequate, as is the index, mostly of names. Factual errors are few, though 'non-Catholic Religions' on p. 396 should read 'non-Christian Religions' (even if this was a slip of Pawley's pen, it should have been corrected) and the Anglican observer John Moorman was Bishop of Ripon, not Leeds (p. 414). Misprints (of which proper names and most of all Latin have well over their fair share) are not many for a book of this size but do occur: thus, for instance, Herbery (for Herbert) Hensley Henson (p. 12), Moormann for Moorman (pp. 28 & 407), evangelical councils for evangelical counsels (p. 239), Eatychians for Eutychians (p. 264), Sidney for Sydney [in Australia] (p. 285) and on for in (the priesthood of Christ) (p. 346). The whereabouts and present archive classifications of Pawley's original papers, sent from Rome, are relegated to the bibliography rather than stated in the introduction, which would have been more helpful. However, *Observing Vatican II* is, not only an archive resource for students of contemporary church history, but a fascinating book to read.

Nicholas Paxton

Margaret Crockett, ***The No-Nonsense Guide to Archives and Recordkeeping*** (Facet Publishing, 2016), 224 pgs, index, soft back, ISBN: 1856048552 £49.95

The book is divided into four main areas and follows the logical records life cycle from current records through to archives management. Chapter one provides an introduction to the concepts and context of the profession, while chapter two deals with managing current records, which is expanded on further in chapter three with a discussion on records management. Chapter four sets out archives management before preservation issues for both records and archives are explored in the fifth and final chapter. As this book was published

in 2016, it is very up-to-date, as is demonstrated in its inclusion of the Archives Accreditation Scheme. The fact that it is format neutral in its approach means that both paper and digital records are covered. The book provides advice for all types of archives as the discussion on current practice in public sector bodies provides a model and checklist of how things can be done against which smaller organisations can test their own systems. The focus is not on one geographic area but the general picture of current developments, practice and standards is important for readers to know about regardless of their location. The book does not therefore provide extensive details in relation to things like legislation which is only mentioned in broad brushstrokes. However, this is unnecessary and understandable given the scope of the book, aimed at providing a basic introduction to some of the things the professional needs to consider. The book serves as a good basic introduction to the profession and its procedures. Each chapter concludes with a helpful round up and there are useful checklists throughout the book which make this a very effective 'how to' guide. The inclusion of concrete examples in figures and tables also adds to the practical nature of the volume. This is a handy guide for anyone working with archives and records. As the back cover states 'This practical how to do it guide is ideal for professionals involved in the management of archives and records, especially if they are just starting out or without formal training.' I found Crockett's style accessible and easy to read. A further benefit was the volume not being of a daunting size. My only criticism would be that a list of further recommended reading sources would have been useful either at the end of each section or as a final chapter to the book. However, this would have increased the book's reasonable size and Crockett admits that it is not possible to cover all the competencies in this introduction to the profession. I would recommend this book to anyone new to the profession as it is an easy to read volume providing a comprehensive introduction of the work of archivists and records managers. Even those who have worked in the profession for some time will find this volume a good refresher of the procedures. Crockett's extensive

experience of delivering training days on this subject is evident in having produced such a valuable guide.
Rebecca Somerset

Roderick Strange (ed.), ***John Henry Newman, A Portrait in Letters*** (Oxford University Press, 2015) xii, 595 pgs, index, hard back, ISBN: 0199604142 £30.00

As an Archivist I have misgivings about selections of letters: just that important letter might be omitted from the collection. In Newman's case it is rather different. A project to publish his complete letters (some 20,000) was initiated by Stephen Dessain in 1961 and completed with the publication of volume thirty two in 2008. Mgr Strange acknowledges that his selection is neither a representative collection, still less a life in letters, but an attempt to provide a portrait of Newman. And indeed his choice creates a fine portrait in chiaroscuro, with its disturbing shades as well as light. Strange seeks to offer a glimpse of Newman's personality, allowing the reader to appreciate his cast of mind. As is right, not all these letters are significant or sparkling; Newman's letters were sometimes humdrum and businesslike. Many letters reveal his hyper-sensitivity and the pain this caused both to himself and others. He wrote precisely what he meant, certainly not with a view to hurt, but often he was misinterpreted and hurt ensued: the apparent row between Newman and the London Oratory is a case in point. In replying to John Gillow's attack on *The Rambler* article, 'On Consulting the Faithful in Matters of Doctrine', he is equally precise: 'you consider "suspense" in the Article to mean "failure". I think it has a meaning far lighter even than "suspension"'. Strange divides Newman's letters into twelve sections, providing a judicious introduction to each, and prefacing the whole with a fine sketch on Newman's life. He incorporates and simplifies some of the notes appended to the *Letters and Diaries*, which cross reference letters to other letters, and useful comments from Newman's other writings. He also adds some helpful explanatory additions of his own. As the volume's title would suggest he omits Newman's diary entries. Just

occasionally the reader need a little more help: Newman tells his father of the warm reception he received amongst his parishioners; but we need to turn elsewhere to remind ourselves that this was the parish of St Clements. In a letter, not included in this volume, Newman remarks of Lingard's letters; 'Ushaw is of course their proper place ultimately - but I don't like the thought of any of them being destroyed. Every man is himself, and nothing but himself - his opinions, whatever they are, are part of himself - and even, when we do not go with them, the have a right to the authority of his name and bring out his character (Newman to William Walker, Sept 19th 1873). 'A man's life lies in his letters', Newman explained to his sister, Jemima in 1863, and here Strange goes on to demonstrate quite correctly that, for Newman, 'letters trump biography'. And this volume deserves to stand amongst the best of the biographies. Beginning with the young Newman's earliest extant letter, a letter to his mother as an eight year old at school, we are led through his years at Oxford and the troubled years that followed, his conversion to Rome, and the vicissitudes of his life as a Catholic, an on to the lifting of the cloud when he became a Cardinal, to the final letters of old age. There is no hagiography here. There is a delightful letter recalling his seasickness in the voyage to Malta, the prose swelling and subsiding as the sea: a gem. Unremittingly principled, Newman could be forthright to the point of rudeness: a letter to his brother Charles is a good indication of this and so does a much later letter to his sister, Jemima. Here is told the pain of the slow unfolding of what Newman termed his 'death-bed as regards my membership of the Anglican Church'. In letter after letter over four long years and more he movingly warms other against avoiding sudden decisions which might unsettle, and makes clear his abhorrence of whatever might smack of dependence on 'private judgement', read now with the additional poignancy of hindsight. Newman was at his lowest in the early 1860s. Everything he contributed to seems to have been undermined. He confessed to a religious 'it is most difficult to go on working in the face of thirty years of disappointment. And so it is - every thing seems to crumble under my hands, as if one were making ropes of sand'. He is vitriolic in his

criticisms of Propaganda: 'it likes quick results -scalps from beaten foes by the hundred.' But there are tender letters here as he reconnects with old friends and remembers his Oxford days. And then came the huge achievement of the *Apologia Pro Vita Sua* and its aftermath. In the years leading up to the First Vatican Council and in its aftermath, Newman wrote against the intemperate extremism of the Ultramontanist party: his *A Letter addressed to the Rev. E. B. Pusey* has Manning and Ward in its sights rather than Pusey himself, an so does his *Letter to the Duke of Norfolk*, upholding the priority of conscience. Yet throughout all this, problems dogged him until the honorary fellowship of Trinity College, and his appointment as Cardinal by Leo XIII. 'The cloud is lifted from me for ever', Newman is reported to have said to his fellow Oratorians. A vigorous coda contains letters of his final years: though towards the end of his life dictating his letters, his mind remained as active as ever and his thoughts wide ranging. The final letter of the series is a letter welcoming a visit from his niece, Grace. Her account of the visit on August 9th is recorded in a footnote; Newman was taken ill the following day and died in the evening of Monday 11th August 1890. The book is very well produced, has a good index, a useful list of Newman's correspondents, and is reasonably priced. A splendid collection.

Peter Phillips

THE CATHOLIC ARCHIVES SOCIETY

The Catholic Archives Society was founded in March 1979 to promote the care and preservation of the archives of the dioceses, religious foundations, institutions and societies of the Roman Catholic Church in the United Kingdom and Ireland, in order that these may be of greater service to the organisations they concern and may become accessible for academic research and cultural purposes. The Society seeks to attain these objectives by promoting the identification and listing of Catholic archives, by providing Catholic archivists with information, technical advice and training opportunities, by arranging an annual conference and occasional seminars, by publishing ***Catholic Archives***, a yearly periodical devoted to the description of the archives of the Roman Catholic Church in the United Kingdom and Ireland, and by circulating a newsletter, ***CAS Bulletin***, and information sheets among its members.

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