The Cathedral Archives, Libraries and Collections Association

Winter 2023

Chairman's Introduction

Welcome to the latest CALCA newsletter. My thanks to Cressida, as editor and to those who have contributed articles. The range not only demonstrates the breadth of what is happening but the imaginative use of collections, books and archives.

This year's AGM at St. Paul's was well attended and I'm looking forward to welcoming you all to Rochester next year as we continue to mark 900 years of 'Textus Roffensis'. Thanks also to the small team working on the programme and to the CALCA Committee members for their enthusiasm over the past year. The hybrid nature of our meetings has made life so much easier and kept travel costs down! If you have any suggestions or ideas moving forward to improve connectivity and effectiveness as an organisation, please do get in touch.

As we move into Advent and Christmas, I hope you find some time to rest and recharge amongst all the festive activities. Have a joyful Christmas. *The Very Rev Philip Hesketh, Dean of Rochester*

CALCA News...

CALCA DAY CONFERENCE

The 2024 Day Conference of the Association will take place at Rochester Cathedral on Friday 7th June 2024. The programme will be announced in the New Year; the committee welcomes suggestions.

CALCA 2025 TRIENNIAL CONFERENCE

In 2025, CALCA is pleased to be holding its conference in Wales for the first time. St Davids Cathedral looks forward to welcoming the conference from Tuesday 17th June to Thursday 19th June. As well as updating on CALCA's continued important work, this will be an opportunity to consider the work and treasures of some of the smaller cathedral libraries and collections, and the partnership opportunities that exist for CALCA members. We will also be welcoming members from Ireland; for 1400 years, learned Christians have been travelling between west Wales and Ireland, so the CALCA 2025 conference will be in a strong tradition.

For further information on the planning for this conference and local accommodation, please email **Library@StDavidsCathedral.org.uk**

CALCA Grants

CALCA now invites applications from fully paid up members of two years' or more standing for grants in areas such as the following:

- Help in defraying the costs of holding conferences and workshops
- Support for small projects such as the web publication of unpublished catalogues
- Assistance to members in undertaking essential travel as part of work in line with CALCA's aims
- The provision of equipment, such as perhaps book supports, to facilitate access to collections
- Assistance with the necessary purchase of manuscripts and archives to benefit the CALCA community
- Carrying out conservation work on manuscripts and archives or providing equipment, such as data loggers, to help in monitoring environments

Funds will not be made available towards the cost of commercial publication but will be allocated where they can be expected to provide the greatest benefit to the greatest number of people. Often this will be achieved by making several small awards, rather than a few larger awards. Funding levels may vary from year to year, but it is anticipated that the Committee will make awards of not more than £250 each, and of not more than £500 in total each year.

Applications should comprise: a brief outline of the project, conference or work; its overall cost; the grant being sought; the names and addresses of two referees; details of the addressee for the cheque. Forms are available from the CALCA website and should be returned to Alison.Cullingford@durhamcathedral.co.uk by 31st January 2024. Applications will then be considered at the subsequent meeting of the committee. Applicants will be informed shortly thereafter.

Successful applicants will be asked to submit for publication in the CALCA newsletter a brief report (300-500 words) of the use to which the grant was put.

Alison Cullingford, Treasurer

News from the Members…

Canterbury Cathedral

We were deeply saddened to hear of the death on 22nd October of Dr Margaret Sparks, aged 93. Margaret Sparks was the (voluntary) Honorary Cathedral Historian, retiring from this role in 2016. Throughout her decades living in Canterbury, she worked on the history of the cathedral and city. She was one of the editors of the 'Cathedral History', published a book on the history of precincts buildings, produced a handbook for cathedral guides and contributed to many other publications.

Our Cathedral Librarian is now on maternity leave; her post is being covered by Dr Jacqueline Spencer and Isabella Chiti-Rodriguez. Jacqueline also works at the library of the University of Kent; Isabella also works as a Cathedral Shepherd, welcoming visitors. In September, Emma Norris, our Objects Conservator, left the team after 16 years of working for the Cathedral.

The main Archives and Library volunteer team has been helping with repackaging and cataloguing work and welcoming visits. The Textile volunteers have continued to survey our historic and working textiles; the Graffiti Project volunteer team is devising revised methodologies and will recommence recording in the New Year.

The Archives and Library is a partner in a funded collaborative PhD studentship based at the University of Kent, funded through the CHASE scheme, and Natalie Tolentino commenced her work in September. The project is entitled 'Rejecting and Recycling the Past in Reformation Canterbury' and is examining the destruction and reuse of medieval manuscripts, looking at manuscript fragments held here and elsewhere. It includes an element of public engagement.

The Archives and Library continues to be represented on the team organising the annual Canterbury Medieval Pageant and Family Trail. This year, the event took place on 1st July. Overall, there were over 12,000 visits to the 18 family trail stops throughout the city, at which various activities were delivered on the theme of medieval animals.

The Archives and Library team has oversight of the management of object collections across the Cathedral and of the Statutory inventory, and is leading on the application for Museum Service Accreditation through the Arts Council scheme. Having submitted a successful eligibility questionnaire, we are now formally working towards accreditation, with a deadline of August 2026.

On 11th November, the Cathedral was formally presented with a 'Heritage Edition' of the *St John's Bible,* a gift from St John's Abbey and University in Minnesota through

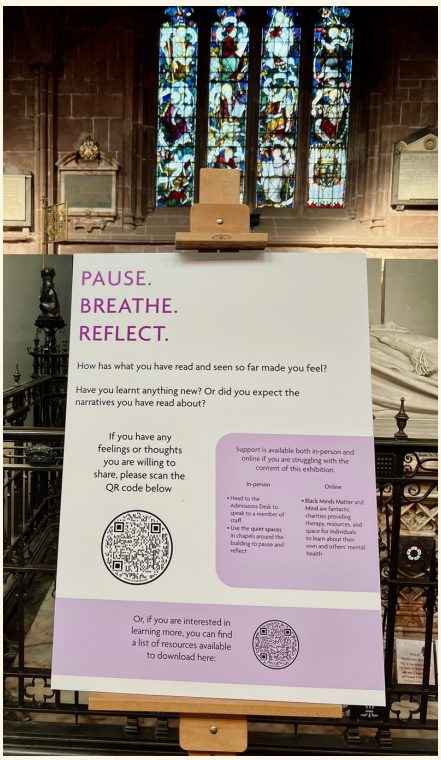
a private donor. The *St John's Bible* is a handwritten illuminated Bible in large format, in seven volumes. See images below.

Images of paintings in our collection, including the unique series of portraits of Deans of Canterbury from the Reformation onwards, are now available via the ArtUK website. We continue to license images for commercial use through Bridgeman Images. *Cressida Williams, Archives and Library Manager*

Chester Cathedral

A pilot project 'Imperial Legacies, Sacred Space' was jointly presented by Chester Cathedral and the University of Chester which explored the legacies of colonialism and slavery at Chester Cathedral. The exhibition and complementary activities took place between 18th and 30th May.

The exhibition set up in the south transept explored two case studies—one centred on a collection of memorials to Charles Napier and the battles in Meanee and Sindh, the other focussed on Bishop Beilby Porteus' episcopal ring—connected to colonialism, slavery, and campaigns to abolish the trade in enslaved people and improve their conditions in the Caribbean. The exhibition sought to contextualise both histories and their connections to Chester and the Cathedral; to explore multiple perspectives on them, including indigenous perspectives from Sindh and from African British abolitionists; and to consider their legacies. It was arranged in two lines which explored through carefully curated panels the narrative and research of each case study. At regular points on the visitor journey through the exhibition there were panels which encouraged the reader to pause, breathe, and reflect on the content being presented.



We were aware that some audiences would find the content overwhelming or triggering and wanted to provide moments of pause and to signpost further support and space for reflection in the building. For the Sindh/Meanee battles case study, images from local collections were printed onto the exhibition boards to provide context for the narrative, and at the site of the memorials in the building (on the south wall of the south transept) a display board encouraged additional reflection and the recording of responses using an online word cloud. On the Porteus side of the exhibition, display cases contained items from the Cathedral's collections and Cheshire Archives. Porteus'

episcopal ring, a book of his sermons, and a poster arranging an abolitionist meeting in Chester were displayed to highlight the prevalence of items connected with the transatlantic slave trade in local collections. The entire exhibition had an audio guide which facilitated access from as many visitors as possible, and the text was written to the Association of Heritage Interpretation best practice guidelines.

To support the research displayed in this exhibition, a series of student-composed performances, public lectures, and discussions were put on to encourage a variety of engagement opportunities and reach the broadest possible audience. Performances took visitors around the building and stopped at stations throughout the Cathedral to explore a researched narrative using spoken word, dance, movement, costume, and song. Two public lectures took place. The first provided more detail on the research process and findings from the two academic leads from the University of Chester for the project, Dr Hannah Ewence and Dr Ben Fulford. A further lecture took the form of a panel discussion which explored the themes of the exhibition and the issues they raise for the Cathedral, the Church of England and the city, and invited recommendations for future work. Dr Ewence chaired the panel and Dr Fulford was joined on it by Rev. Dr Mandy Ford (Dean of Bristol), Julie Okundaye (Chair of the Race and Ethnicity Working Group, Chester Diocese) and Rev. Dr. Carlton Turner (Queen's Foundation, Birmingham), with closing comments from Rev Dr Tim Stratford (Dean of Chester). The exhibition and complementary activities were entirely free for visitors, with some asked for a donation upon entrance to the Cathedral.

Immediately following the exhibition two reflection sessions were hosted at Chester Cathedral to provide an opportunity for further exploration and to share thoughts directly with the project leads. The first (public) session did not have any bookings, although some

members of the public sent through feedback in lieu of attending. The second (private, cathedral community) session was well attended, with two small groups hosted and feedback given in this setting.

'Imperial Legacies, Sacred Space' built on the work started by Chester Cathedral in collaboration with the Diocese of Chester in our 'Global Images' exhibition in 2021. This exhibition displayed art from around the country which depicted Christ and other Biblical figures as people of black and other global majority heritage identities. 'Imperial Legacies' looked at this work through a research lens and sought to use specific items in the Cathedral and other local collections to interrogate and unpack the association of colonialism and slavery in the mother church of the Diocese of Chester. A full set of recommendations arising from this pilot project is due to be completed before Christmas and is intended to guide Chester Cathedral and its partners in next steps.

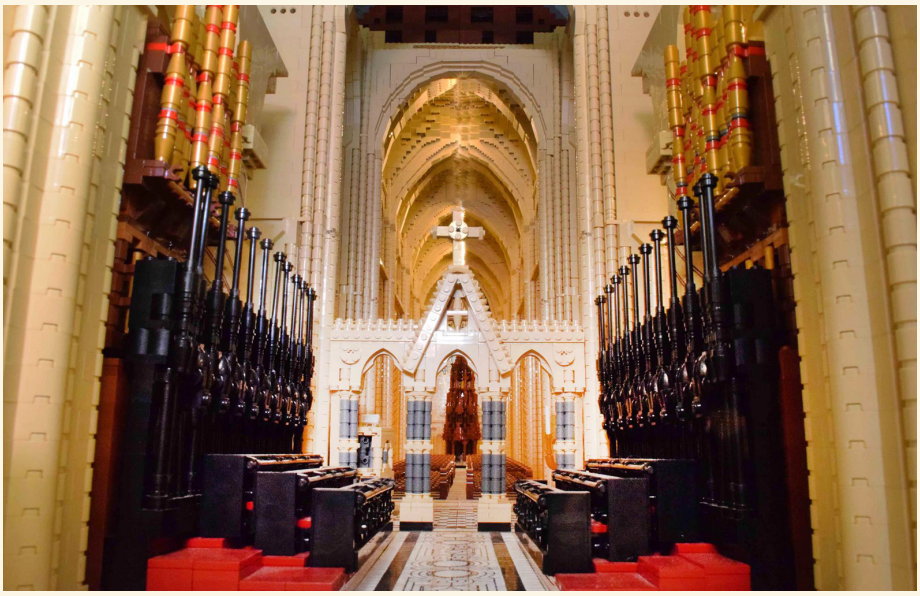
Emily Lanigan Palotai, Collections and Marketing Engagement Officer

Durham Cathedral

Durham Cathedral in LEGO® returns!

In 2013, work was underway on the 'Open Treasure' project. Transforming the way Durham Cathedral welcomes its visitors, the project made the buildings more accessible, carried out vital conservation work, and created Durham Cathedral Museum. Building Durham Cathedral in LEGO® was one of the ideas to help raise money for this work. Designed by Ed Diment of Brite Bricks to be as accurate a scale model of the real Cathedral as possible, it was calculated that the model would need about 300,000 LEGO® bricks to complete it. For a £1 donation, visitors could add one LEGO® brick to the model. A team of 60 volunteer 'LEGO® Makers' helped guide visitors in placing their bricks and assembling each section of the building, and the project raised over £300,000 for the real cathedral. The model, *pictured right,* took three years to build, with the last brick laid in July 2016 by seven-year old Pearl Richardson, who won a special prize to be the person to complete the model.

The completed cathedral stood in the Undercroft by the Cathedral Shop until 2020, when it was taken down and placed into storage. Now this much-loved model is set to return as part of a new display in Durham Cathedral Museum, scheduled for Spring 2024. Look out for updates on the Durham Cathedral website!



The World comes to Durham

For thousands of years, places around the world have been connected by people moving between them, trading goods, services and knowledge. The latest temporary exhibition in Durham Cathedral Museum explores these links through some of the people who travelled here, following the journeys they took to bring supplies to Durham, from precious silks to pigments for manuscripts and spices for the kitchen.

Beginning in the early medieval period, the exhibition begins with the 'Golden Age' of Northumbria during the 600s and 700s, when art and culture flourished, and ships brought goods from across Europe, Africa and Asia to Northumbrian ports. It then moves to the time of the Durham Priory, between the 11th

Selection of raw pigments imported to Durham.

and 16th centuries. Durham is fortunate in that it holds the most complete in-situ medieval monastic archive in the UK, and among this archive are the many records and accounts kept by the Benedictine monks. This means we know that in May 1440 the monastery paid 20 shillings for a horse to transport fish, and can see a list of spices, dried fruit and nuts bought in 1532 from Master Swynburne, a Newcastle spice merchant. The display also includes objects excavated from around the cathedral site, including medieval fish bones, 17th-century German stoneware, and a Dutch glass bird feeder from the late 1600s, giving us a glimpse into everyday life at the time. We also explore some of the stories of people who travelled to and from Durham, such as the Norman bishops who built the Cathedral we see today, or those travelling on pilgrimage. Whether temporary visitors, or those who chose to stay, making Durham their home, bringing their languages, art and culture with them, all contributed to make the Durham we know today. 'The World comes to Durham' opened on 23rd October and continues to 4th February 2024.

Marie-Thérèse Mayne,
Exhibitions Officer

Bishop Flambard's Crozier, late 11th / early 12th century.

Pilgrims' scallop shell, medieval.

After a brief closure, we are pleased to announce the reopening of our Chapter and Sharp Libraries, and our Barker Reading Room, after the appointment of Imogen Conroy as our new Library Services Officer. Imogen has previously worked for Canterbury Cathedral and English Heritage. The Sharp Library houses our modern theological collection, and provides 15 sought-after study spaces. Our Barker Reading Room offers access for researchers to our early printed collection, housed in our Refectory Library (opening times for each can be found at **www.durhamcathedral.co.uk/visit-us/visit-cathedral-library**). You can catch a rare glimpse of our Refectory Library on one of our Secret Spaces tours (**www.durhamcathedral.co.uk/visit-us/things-to-see-and-do/tours-experiences**).

Alison Cullingford, Head of Library and Collections

Hereford Cathedral

For just under two weeks in October we hosted Bill Endres from the University of Oklahoma. He undertook multi-spectral imaging of the 8th-century Hereford Gospels, hoping especially to be able to decipher a palimpsest on one of the folios. He is still processing the images, so we are waiting for results.

Our current exhibition, 'Laden with Fruit', showcases literal and symbolic fruits in the Cathedral's collections, including the Victorian Herefordshire Pomona and the 15th-century Wycliffe or Cider Bible. These appear alongside new artwork by local artist Jeanette McCulloch and Ledbury's BookArt Club. The exhibition also features the story of a plum stone. Found in the 1970s in the wattle and daub of the College Cloisters (built 1475) and sent for analysis, it turned out to be the earliest recorded incidence of a gage in England! For more details of the exhibition see: **https://www.herefordcathedral.org/Event/laden-with-fruit** The exhibition runs until 30th December.

For one weekend in November, we displayed our copy of the 1217 Magna Carta and the 1215 King's Writ. We normally display a facsimile of these two important documents, limiting the exposure to light that the originals receive, but as the originals haven't been on display for over a year, visitors and volunteers alike were starting to ask when the 'real thing' might be making an appearance! The hope was that the limited opportunity to see these items would bring in more visitors at what is usually a quiet time of year.

Looking ahead, we are hosting Arthur Green for his 'Understanding Bookbindings' workshop on 24th-25th June 2024. Tickets are £350. Full details are here on our website:
https://www.herefordcathedral.org/Event/understanding-bookbindings

We were deeply saddened to hear of the sudden death of Joan Williams on 24th August. Archdeacon John Tiller wrote in the pew sheet: 'Joan was our Cathedral Librarian from 1990 to 2004, during which time the new Library was designed and built. By the time she retired she was the doyen of cathedral librarians, having served at York, Lincoln, Hereford and Durham. She also served on the committee of the Association of Cathedral Librarians and Archivists. She was an authority on medieval English authors, especially William Langland. In retirement she lived in Durham in her native northeast. Her conversation and writing was always spiced with wit and humour. She enlivened any company and was a good friend to many. She is a sad loss.'

Elizabeth Semper O'Keefe, Cathedral Archivist

Lambeth Palace Library

Much of the Library's recent cataloguing effort has been focussed on archives relating to cathedrals, which we hope will be of interest to members. Lizzie Hensman has catalogued the papers of the Cathedrals Advisory Commission, which show how the various predecessor bodies to the Cathedrals Fabric Commission for England (CFCE) advised Deans and Chapters about proposed changes to cathedrals. The files also include the records of the Cathedrals Amenities Fund which provided grants for improving the land around cathedrals. The first in a series of blogs highlighting topics covered in these files is available here: Our cathedrals are not museums: How cathedrals changed in the 20th century as recorded in the

CATH files – A Monument of Fame and all the records can be accessed on our online catalogue and in our reading room.

Meanwhile, James North is in the process of cataloguing a series from the CFCE itself. The collection, which dates largely from the late 19th to mid 20th century, contains files on the building and contents of every English cathedral. This collection was used by the CFCE to record the material character and heritage significance of cathedral buildings. It is particularly rich in visual material, and includes numerous architectural drawings, photographs and postcards.

Enthronement of Neville Gorton amid the rubble of Coventry Cathedral, 1943. CFCE/CATH/11/A.

The latest exhibition in our new gallery space, 'Reformation Cardinal: Reginald Pole in Sixteenth-Century Italy and England', ran until 15th December 2023, and charted the life of England's last Catholic Archbishop of Canterbury, set against the tumultuous backdrop of the Reformation. In 2024 we will open an exhibition marking the 80th anniversary of the first woman to be ordained into the priesthood in the Anglican Communion, Florence Li Tim-Oi, and the 30th anniversary of the ordination of women into the priesthood in the Church of England. In keeping with this theme, our main gallery space will be hosting an exhibition in the summer on 'Early Modern Women and their Books'. Highlighting books owned, made, written by, and commissioned by remarkable women throughout the late-medieval, Tudor and early modern period, the displays will feature treasures and new discoveries from the library collections.

Besides the work involved in preparing these exhibitions, the Collections Care team have been working on a conservation project to stabilise a series of chancel plans (ref: ECE/11/4) to enable cataloguing and reading room access. The work includes repairs to either heavy handmade paper or tracing paper using conservation-grade adhesives and Japanese tissue. To date, the team has conserved over 1000 items in this series.

Rachel Freeman, Archivist

Norwich Cathedral

Listening Lunch: the story so far

'Reading will always accompany the meals of the brothers.'
(Rule of St Benedict, Chapter 38.1)

I have just sent out my weekly email reminder about Norwich Cathedral Library's Listening Lunch, which happens every Friday at 1pm. People are invited to bring their lunch—tea and coffee are provided in the Library—and we settle down to hear someone read aloud to us as we eat. At the end of the reading we have a conversation arising from what we have heard.

It was in 2019 that a library volunteer suggested Listening Lunch, picking up on a number of issues floating around the Library: we are constantly reflecting on how to encourage more people to use the Library, to offer ways into the collections, and to expand the variety of opportunities for engaging with the Library.

The idea of Listening Lunch responds to the Benedictine heritage of the Cathedral by echoing the Rule's stipulation that in the monastery meals should be taken in silence, to the accompaniment of one monk reading aloud. Benedict asserts that 'the reader should not be the one who just happens to pick up the book, but someone who will read for a whole week' (Rule, 38.1). In our terms, this means that the readers, who come from among the regular attendees and have expressed a willingness to read, either select a book themselves, or assess a book which I have suggested for its suitability, and then prepare what to read from it. When we first started, we envisaged a single passage being read out, lasting about 15 minutes (the model in my mind being things

A very small selection of the 200 or so books that have so far been read at Listening Lunch.

like 'Book of the Week' on Radio 4). In practice, this has developed into reading for up to half an hour, with most readings effectively being an abridgment of the book, or excerpts selected from a section of the book that seems pertinent. We have a different book every week.

The initial idea was strictly to read from books in the Cathedral Library's own collections, whether modern or historic, as a way of introducing people to the diversity and extent of the collections. But 2020 changed all that. In March 2020, I found myself sitting alone in the library, recording a passage from Samuel Pepys' diary in which he describes a hair-raising cab journey during which the driver succumbs to the plague. I made the recording available to the regular attendees, and days later I was placed on furlough. Later, as work resumed and we began to experiment in the new world in which we found ourselves, Listening Lunch performed a vital role in recovering some form of library provision. It could be offered remotely, and it gave a sense both of continuity and of community. Necessarily, the invitation was extended to attendees to read something that they had at home, possibly something they had discovered or rediscovered as a result of lockdown. When we were once more permitted to meet together, Listening Lunch became hybrid, the form in which it continues to the present. Whilst the return to the Library meant a return to a preference for books from the Cathedral Library, from time to time we still include books not in the collection, such as at present, when we are following a theme of Horace Walpole and are reading from *The Castle of Otranto* which, sadly, we do not have in the Library in an early edition.

Readings are chosen either by people coming to me and saying, 'I'd like to read [x]', or by me suggesting things that I have spotted on the shelves as I walk about the Library. Sometimes, books are chosen to coincide with a particular date, anniversary, feast, or other theme. We have had a spate of these recently: Friday 29th September, the feast of Michael and All Angels (Michaelmas), reading from *Angels,* by Jane Williams (Oxford, 2006); Friday 6th October, shortly after the anniversary of the birth of Richard III (2 October 1452), reading from *Historic doubts on the life and reign of King Richard III,* by Horace Walpole (London, 1768); Friday 13th October, Prisons Week, reading from *Sarah Martin, prison visitor of Great Yarmouth* (London, [1872]); Friday 20th October, Black History Month, reading from *Buxton the liberator* [Sir Thomas Fowell Buxton], by R.H. Mottram (London, 194?).

The hospitality provided by the Library is a significant aspect: we can't aspire to provide lunch for attendees, which is why we suggest people bring a packed lunch, but hot drinks are provided—instant, but catering for as many tastes as possible. Sometimes there are chocolate biscuits, or other goodies. The group has developed a certain sense of community. This requires some balancing, as we don't want it to seem like a fixed group, which would be difficult for either new people to join, or for people to attend irregularly. On the other hand, a sense of community is important for people to feel comfortable so that the conversation can flourish, and some weeks it continues until 2pm. I have a regular mailing list of about 40, with a typical attendance of 10 to 15 in the library, and one to three online. The conversation element works least well for those online, as the current provision in the Library makes it difficult to capture conversation from around the room. We have occasional weeks off: around Christmas and Easter, and if there is something going on in the Cathedral that would take a significant number of our regular attendees. If I am unable to attend, library volunteers who are also regular Listening Lunch attendees will host the session if they are able (usually such as session would be in-person only), or if not then we have a week off.

Listening Lunch has provided me with another way of engaging with the library collections, it has introduced all of us to new books and ideas, and offers a different way for people to encounter the Library. We meet a variety of books and have some fascinating and often moving conversations. For me, it is an activity that is more than the sum of its parts, and has made itself an invaluable part of the life of Norwich Cathedral Library.

Gudrun Warren,
Librarian and Curator

Rochester Cathedral

Rochester Cathedral has been celebrating 900 years since the compilation of the most important item in the collections, the 'Textus Roffensis'. To open the celebrations over the period 2023-2024, we have been delighted with the loan from the British Library of three exceptional manuscripts either produced, owned or inspired by the Cathedral Priory of Saint Andrew at Rochester.

The c.1230 'Rochester Bestiary' (Royal MS 12 F XIII) is a splendidly illuminated manuscript depicting wild beasts, domesticated animals and mythological creatures from around the known world. It was owned by the Priory of Saint Andrew, and even though the illustration of the volume is incomplete, the manuscripts with 55 framed illustrations stands as a superb example of the medieval bestiary tradition. The 'Rochester Bible' (Royal MS 1 C VII) is a richly decorated manuscript produced by the Priory within a few years of 'Textus Roffensis'. It was part of a Latin Vulgate set of five volumes, of which only it and a New Testament volume ('Rochester New Testament': Walters Art Gallery, MS. W.18) have survived.

Finally, in 1712 early Old English scholar Elizabeth Elstob made a facsimile of 'Textus Roffensis' in two parts. Her extracts (Harley MS 6523) include handwritten copies of the three Old English Kentish law codes, unique to 'Textus', and her copy of the foundation charter of Rochester Cathedral with its marvellous decorated initial.

The three manuscripts formed the centrepiece of the 'Beauty and the Beasts' exhibition in the Cathedral Crypt exploring the life and works of the Priory of Saint Andrew. We were pleased to host several themed events and activities throughout the summer and Autumn and to have worked with the MESS ROOM in an exhibition of 'Gargoyles, Grotesques and Medieval Beasts', also featured in the Cathedral Crypt. The exhibition also saw a programme of translation and research into all three manuscripts resulting in a variety of online articles and interpretation which we hope has greatly improved their accessibility.

We are enormously thankful to the many contributors to 'Beauty and the Beasts', including medieval cultural historian Dr Christopher Monk, the Rev Lindsay Llewellyn-MacDuff, Diane Heath and Martin

Crowther of the Medieval Animals Project, and last but by no means least, the British Library team in facilitating this loan and exhibition programme as part of the 'Textus 900' celebrations.

The manuscripts have now returned to the British Library although the 'Beauty and the Beasts' exhibition exploring Rochester Priory with 'Textus Roffensis' as its centrepiece is open until the end of 2024. Find out more about the exhibition at rochestercathedral.org/archive/beautyandbeasts and about the ongoing Textus 900 celebrations at rochestercathedral.org/archive/textus900

Jacob Scott, Heritage Officer

St Davids Cathedral

Over 1400 years since St David first came to this peninsula at the centre of a 6th-century network of sea trails between Wales, Ireland, Cornwall, Brittany, Normandy and beyond, there are many anniversaries to mark. In 2023 we have had two major anniversaries. 900 years ago, in 1123, Pope Calixtus II gave the Celtic Christian St David international recognition in saying that two pilgrimages to St Davids (then usually known as Menevia) would have the same 'advantage of benediction' as one pilgrimage to Rome. So, 2023 has been a major Year of Pilgrimage for us. It has been appropriate that it has also been the year when international travel has resumed. We have therefore been welcoming pilgrims and visitors again from across the world, not least at our weekly, livestreamed, noon Friday prayer services at the medieval shrine of St David.

Then 800 years ago in 1123 one of the best known Cambro-Norman clerics of the Middle Ages, Gerald of Wales, died. This gave us just the excuse we like to celebrate Gerald's life and works. This has kept the library team especially busy. One of the most prolific writers of the 12th century, Gerald wrote in Latin as Giraldus Cambrensis. His works are widely known by medievalists as probably the most detailed accounts of daily life in the 12th century; his more formal hagiographies of saints are also notable. He was clearly like one of those people we all know who is scribbling notes all the time.

This is fortunate for us, these many years later.

It has always intrigued us in St Davids that there are seven volumes of his works in the Hanoverian Rolls series. This means that many cathedral libraries have our Gerald on their shelves. Gerald was well travelled. He studied in Paris and maybe also Bologna and Padua. In 1188 he also travelled around Wales with the then Archbishop of Canterbury, and the native Welsh Princes, recruiting for the Third Crusade. So, we were pleased that others celebrated him this year as well. This included our fellow CALCA members, Hereford Cathedral Library, who devoted their annual lecture to the life and works of Gerald of Wales.

Our celebrations included displays of copies of his works, cathedral tours which featured his tomb effigy and statue, and panel discussion of the modern resonances of his works. The highlight was a world premiere during UK Libraries Week in October of a new dramatisation called 'Thrice to Rome'. The academics who know Gerald's

The cast of 'Thrice to Rome' after the first performance held in St Davids Cathedral, 6th October 2023.

works do not always know his personal story. His lifelong passion was to be Bishop of St Davids and to re-establish its early independent metropolitan status as accountable to Rome rather than to Canterbury. When he was elected Bishop by the St Davids Chapter, his appointment was nevertheless blocked by the English/Norman Kings. This was Henry II, as well as his sons Richard and John. But Gerald was a European-trained canon lawyer and so took his case direct to the papal court in Rome. And he did this three times. He wrote it all up in his inimitable, robust style. Professor Norman Doe, Director of the Centre for Law and Religion at Cardiff University, has been working with others to translate into English these accounts from the four volumes of the Rolls series in which various parts appear. This is now the work 'Thrice to Rome' which has revied our awareness of Gerald's dramatic challenges in Rome, using his own words. It was performed to a packed audience in the quire of the Cathedral, alongside Gerald's effigy. The cast of nine was made up of leading Welsh and English canon lawyers and St Davids Cathedral staff. The characters included Gerald, played by Norman Doe; Pope Innocent III, played by a leading Welsh Methodist canon lawyer; the first two women teachers in the leading European law schools in Bologna and Padua and participants who had recently moved from Canterbury. There was also, of course, musical accompaniment on the Cathedral organ.

It was a memorable evening. And it may be the first of many for 'Thrice to Rome'. It will be performed again in the Middle Temple in London during St Davids Day week at the start of March 2024, on Saturday 23rd March 2024 in our Cathedral again on the anniversary of Gerald's 1188 tour, and hopefully during the CALCA triennial conference which will be held in St Davids in June 2025.

Our Gerald events in this 800th anniversary year were more than just a historical memory. It would not have been possible without his writings that are still available on many cathedral library shelves, and now increasingly accessible. It was therefore appropriate that the last words of 'Thrice to Rome' are Innocent III saying a final farewell to him with 'Oh and Gerald … thanks for all the books'.

Mari James, Cathedral Library Development Officer

St Paul's Cathedral

The Library has reopened to the public after a five-year restoration project. Its collection of books and manuscripts has been cleaned and recorded, and the space itself refurbished and transformed.

The Library, regarded as one of the best-preserved 18th-century interiors in London, was completed in 1709. The only significant modifications since then have been lighting in 1902, and heating shortly afterwards. The shelves had not been emptied since the Second World War, when their contents were transported to Wales for safe keeping during the Blitz. Its archives date from 1099 to the present day, and the listings of the texts that it contains go back to 1313. Its most prized volumes include the 12th-century St Paul's Psalter; a Henry VII indenture (1504); William Tyndale's *New Testament* (1526) and William Dugdale's *History of St Paul's* (1658). In 1712, it received 2000 volumes from the library of Henry Compton, Bishop of London.

Today, its historical collection focuses on theology, church history, and patristics. The archives also include minutes of meetings of the Dean and Chapter, estate papers, financial records, services and events records, rolls of honour and memorial books, architectural drawings (including the Wren Office drawings and the drawings of F. C. Penrose) and photos and personal papers of cathedral clergy.

Conservators had been especially concerned about the safety of the gallery structure and the water-tightness of the roof. The project has included the installation of a humidistat-controlled heating system. The walls and ceiling, bookshelves and brackets have been cleaned and re-painted, the floor has been refinished, and blinds have been installed. New lighting has been designed, and a new display case and desks for readers have been constructed.

The Dean, the Very Rev. Andrew Tremlett, described the Library as a remarkable room, which remained one of Sir Christopher Wren's great achievements. 'It is fitting that,

as we mark 300 years since his death, his library is able to reopen after five years of painstaking restoration', the Dean said. 'With books, manuscripts, Bibles, and liturgical texts dating back hundreds of years, the newly restored library will provide visitors and researchers with a deeper insight into church history and theology, inspiring new generations to engage with their relationship with the Christian faith.'

The Head of Collections, Simon Carter, described the library as transformed. 'In particular, the new lighting scheme has completely altered the experience of this unique room. The illumination now enables visitors to see some of the finest stone carving in the Cathedral better than ever before, whilst also drawing attention to the books themselves, giving these important collections more prominence.'

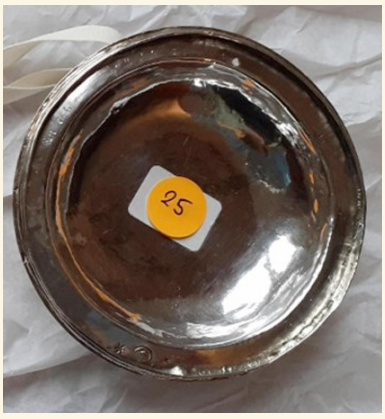
Donations from benefactors of St Paul's enabled the project. The Library is open to the public by appointment, or through booking the triforium tour of the Cathedral.

Editor, from Church Times website

Salisbury Cathedral

In July 2023, I joined Salisbury Cathedral's Collections Team in the newly created post of Curator, supporting the Archivist, Emily Naish, and the Librarian, Dr Anne Dutton. I have worked in a variety of museum roles over the past 20 years, beginning with front-of-house and then moving through to collections care, exhibitions and education. My last position was Collections Officer at the Museum of Design in Plastics, although as a member of a small team I really did a bit of everything! Moving to the Cathedral has been very interesting and, despite the age of most of the objects here, I have managed to find a couple made from plastics materials!

After reviewing the work that had been done on the object collection to date, including assessing the Cathedral's Inventory, I decided to begin by auditing the plate, particularly concentrating on the local parish silver. Once every item had been given a new temporary number, photographed and catalogued, I set about ensuring loan deposit agreements were signed and up-to-date. I am currently in the process of removing stickers from the bottom of all the chalices, flagons and patens that had been used in the 1980s to identify each object.



Another important job was writing policy documents, starting with the Object Collections Development Policy which is to be reviewed shortly by Chapter and the FAC. Once approved, this will be communicated to all staff so that everyone will know what to do when they are next offered a potential donation. Alongside this was the creation of Entry and Exit Forms, an Object Movement Slip and an Accession Register to provide a record of all the objects in the Cathedral's care.

Completing this last task is proving to be quite complex as provenance information is often hazy! A case in point is a rather lovely box iron *(pictured on following page)* which was handed to me by a colleague when tidying up their office. It was assumed that the object had been found during renovation work completed several years ago, which had also resulted in the discovery of a concealed shoe bricked up in the chimney. The building is in the Cathedral Close, so both of these objects could tell a story about the lives of the people that had lived and worked at Salisbury Cathedral over the years.

Unfortunately, further conversations with long-serving staff presented a rather different version of events. It turns out that the box iron had actually been left behind by someone who had been renting one of the Close properties. With an interest in antiques, they were known to frequent all the local shops and markets and for some reason they chose not to take the box iron with them when they moved—probably because it is very heavy! They also left a Toby Jug, a bookcase and a few other objects which had all managed to find their way into the Collections Team office. It is a good reminder of the importance of capturing information about objects and shows how easily mistakes can be made.

In addition to lots (and lots) of object cataloguing, I have been working with our volunteers to clean the sculptures on display in and around the Cathedral and providing advice and new equipment for the Holy Dusters; I am just about to start a project to survey the Cathedral's graffiti. We will be joined in November by Matthew Champion, author of *Medieval Graffiti: The Lost Voices of England's Churches,* to find out more about his work and to (hopefully) recruit some volunteers to help me research what we have.

Although I have only been at the Cathedral for four months, it feels much longer! I absolutely love the job that I do and I feel honoured to have the privilege of working with such an amazing object collection.

Katherine Pell, Curator

Westminster Abbey

Reflections on a State Funeral and a Coronation

It has taken me a while to stop saying 'at the last Coronation' when that isn't what I mean. Throughout almost all my time working at Westminster Abbey 'the last Coronation' has only ever meant 2nd June 1953. We've been aware, of course, that at some point there would be another, but the late Queen's longevity seemed at times to make that a surprisingly unreal prospect.

At one level the State Funeral of Queen Elizabeth II was in some ways quite straightforward. That isn't for one moment to diminish the huge amount of work it involved across all departments, but every detail of the service and of the ceremonies that preceded and followed, it had been meticulously planned and documented for decades and was regularly reviewed. A former Abbey colleague, now long retired, recalls going to annual meetings 40 years ago to review the plans for the late Queen's funeral. Gradually those annual reviews became bi-annual, and then more frequent still. By 2021, like all the Abbey's heads of department, I had my own departmental plan setting out the actions I would need to take when the Queen's death was announced.

The duties of the Abbey's Collections Team were comparatively modest. We had already contributed to historical materials which would be put up on the Abbey's website when the time came, so the number of enquiries which came in to the Library was quite small. We had also identified which history-oriented webpages included references to the late Queen and would need amendment, and these were quickly updated. We knew that the Abbey's precincts would close in advance of the funeral and were ready to contact anyone who had made research appointments for that period. We even made plans to deposit documents elsewhere for a few days if we happened to have a reader from abroad who could not re-schedule a visit, but in the end this wasn't necessary.

Our object collections include a set of Replica Regalia acquired for Coronation rehearsals in 1937 and used again in 1953. The real Imperial State Crown, Sceptre and Orb are placed on top of the Queen's coffin, but we were asked to lend our replicas for a rehearsal of the burial service at St George's Chapel, Windsor, which would begin with the bearer party negotiating the steep flight of steps to the west doors of the chapel and end with the Regalia being removed from the coffin and placed on the altar.

The Coronation was a more complex operation. Coronations are a mixture of tradition and innovation, and we were only gradually made aware of the details of the service and the arrangements surrounding it. For the 1953 Coronation, the Abbey was closed for many months while building works quadrupled the seating capacity from around 2,000 to over 8,000. Not so this time. There were to be no vast galleries of seating stretching up into the heights of the transepts and nave. Such structural fitting-out as was required was done under the supervision of our own Clerk of the Works and in consequence the Abbey's fabric was protected from the kind of damage that had so often happened when coronation preparations were overseen by the State.

One task was completely new to us. In preparing and moving into position the Coronation Chair, we also had to receive the Stone of Scone from Edinburgh (where it has been since 1996), and re-insert it into the base of the Chair. The Stone is looked after by Historic Environment Scotland with whom we established good links as soon as we knew a Coronation was imminent. In late 2022, a team from HES made the first of several visits to the Abbey to examine the Chair and to plan ahead. Later the Clerk of the Works, our Head Conservator and I travelled to Edinburgh to continue discussion and to see an exact replica of the Stone being 3-D printed. A few weeks later that same replica was at the Abbey and proved invaluable in planning the delicate operation to insert a heavy block of sandstone into the base of a medieval chair.

A week before Coronation Day, preparation work in the Abbey briefly ceased and there a was a short ceremony at which the Stone was formally received. The next day, it was placed into the Chair in a process that took several hours but went remarkably smoothly. Weeks of careful preparation had paid off.

Remarkably, the Abbey closed to the public little more than two weeks before Coronation Day. The physical preparations took just over a week, and then a further week was devoted to rehearsals. Our Replica Regalia, all of which had been lent to Buckingham Palace for initial rehearsals, now returned and continued to be used until the rather more sparkly real things arrived. The Dean of Westminster later spoke to me about the usefulness of the replicas. It was his task to hand the correct items to the Archbishop and others so he needed to be familiar with each item. On the day itself there would be no helpful labels to remind him which sceptre was which.

Long before any of this took place, the Collections Team had worked with other colleagues to develop ways to inform the public and our own staff about Coronations. A number of events were held at which our staff and volunteers were able to learn more about the history and meaning of the coronation ceremony, and so feel better able to engage with visitors. We also held a 'Library Day' when staff could drop in to the Library to see an exhibition of coronation items from the library and muniment collections and again ask questions.

Our most significant coronation artefacts were already on display in our galleries, but just before Easter we installed a 'storyboard' exhibition in the Chapter House *(pictured on following page)* using panels of text and images to explain to our visitors the significance and meaning of the Coronation. Drafting the text was a challenge as we had to finalise it while many of the details of the forthcoming ceremony were still unknown and we could not assume that everything that happened in the past would be repeated. The final two panels looked ahead to the Coronation Day and were designed to be replaced as soon as possible after 6th May with appropriate text and images. The display then remained in place throughout the summer and early autumn and as the Chapter House is on our main visiting route it was seen by large numbers.

Looking back, it was an extraordinary, moving, thrilling and exhausting time for all of us who were involved. The things that linger in the memory are not necessarily the most obvious. One evening I was with colleagues at the west end of the nave when an early rehearsal of the coronation choir began. As the organist played the familiar introduction to Parry's 'I was glad' we nevertheless suddenly felt a heightened sense of what was soon going to happen. Two further memories come from the day of a full rehearsal: in Dean's Yard I suddenly came face to face with a friend, dressed in his white stockings and tabard as a Pursuivant of Arms; later, in the cloisters, I remember the expression on the Duke of Buccleuch's face as the Crown Jeweller handed him a sceptre with words 'And you're going to be carrying the largest diamond in the world!'

Tony Trowles, Head of the Abbey Collection and Librarian

Winchester Cathedral **Covid Chronicles Project**

The Covid pandemic was a major event, leading to dramatic change in all our lives. Documenting this change and its effects is important, not only in being able to process the impact of the pandemic, but also for future generations seeking to understand the experiences of those who endured it.

The aim of Winchester Cathedral's Covid Chronicles Project is to ensure that the experiences and activities of the cathedral community during the pandemic are captured for posterity. As a religious institution, Winchester exists at the heart of the local community, offering spiritual support and connection to all, most notably during times of crisis. Yet the lockdown restrictions placed on cathedrals across the UK necessitated new and creative changes in operation, to ensure that this support and connection continued at a time when so many people in the locality were experiencing grief, loss, loneliness, fear and uncertainty.

The time distance from the events of the initial Covid lockdown introduced in the UK in March 2020 means the Cathedral now has an opportunity to reflect on its experiences and evaluate these accordingly. Yet the risk of loss as we move further from the period of the height of the pandemic—loss of memory, loss of documentary evidence, loss of institutional knowledge as key

individuals move on elsewhere—means it is important to take action now and capture the information we want and need.

The Chronicles Project consists of two parts: the first, to collect and catalogue representative digital files which document the experiences of the Cathedral between March 2020 and December 2021. This digital material includes film recordings for online services, reflections and other events; service programmes and public communications; and administrative files.

The second part involves working with a volunteer to create 10 to 15 recorded interviews with key staff, volunteers and members of the congregation. These interviews will be added to the Cathedral Archive as audio files, providing a much fuller picture and understanding of the experience of Covid than the documentary records alone can provide. The interviews will allow the Cathedral to capture the personal experiences and reflections of selected individuals at the forefront of the Covid response: the challenges they faced and how these were overcome. The project is set to begin in January 2024.

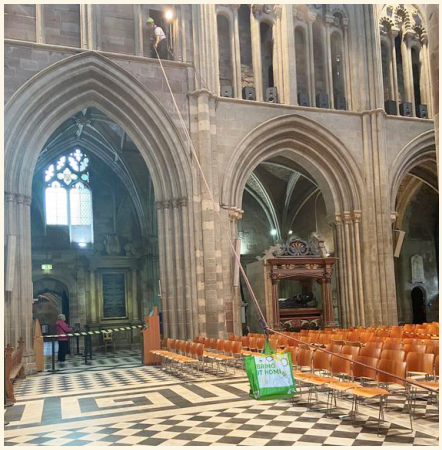
Eleanor Swire, Curator & Librarian

Worcester Cathedral

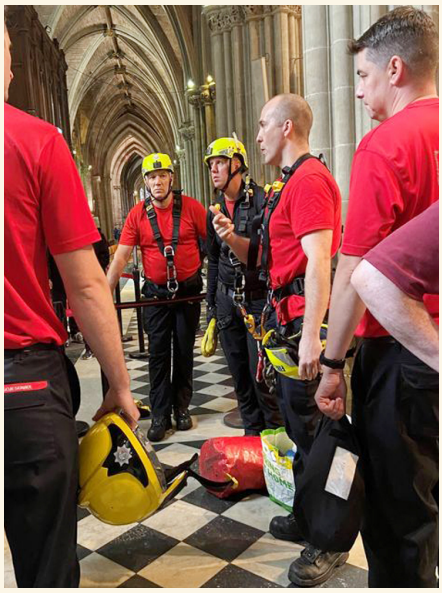
The Library had regular summer tours every Thursday in July and in August, which proved very popular and worth doing. There were also other library tours for groups and couples, which boosted income.

There has also been a steady stream of photographic requests from overseas academics and several visits to the Cathedral Library in the summer and autumn by scholars and PhD students, who were mainly using the manuscript collection and medieval archive. During the summer we were able to offer work experience to an A-level student and a person about to embark on an archivist's qualification.

In September 2023 we were very grateful to the Hereford and Worcester Fire and Rescue Service arranging to carry out an experiment for rescuing the manuscripts and medieval documents from the Library and Archive. At Worcester these are located high up at triforium level in an area which is historic but



not very accessible. After a similar training exercise last November, the Fire Service quickly realised that the existing plan of carrying books down the library stairs in plastic boxes was neither quick enough nor very safe for the fire service staff in their full equipment. Further discussions in the summer with the Steward and Head Verger and the Fire Service representatives resulted in a better plan. In the meantime, we had contacted some other institutions and organisations but very few had the same problem as ourselves. We also considered purchasing a cloth chute, which would also have worked. In the end the Fire Service chose to go with a zip line. They could load manuscripts into 'bags for life' and send them down to the nave floor. In the event of a fire being in the nave, the zip line could be attached via a library exterior window to outside into the gardens.



We are now appealing to the congregation to help donate enough plastic 'bags for life' for the manuscripts. Another part of the plan which we realised needed further development during our discussions with the Fire Service was what to do with any rescued books, documents etc once they had been removed from the Library. Although plans were in place, we realised not only that they needed updating in the light of the changes, but also that there are now other practical issues about guarding, conveying and then storing manuscripts in a safe temporary location, with a secondary back-up location as well.

The library volunteers have also been continuing with various projects. These have included covering more of the modern reference books in protective plastic covers, cataloguing archives, cataloguing books, creating displays for the library exhibition cases in the nave, helping research new or unusual topics for library tours, writing blog articles, cataloguing illustrations in the post-medieval books, and maintaining the additions to the modern archives. In terms of professional conservation, many items from the map and plan collection have been cleaned and restored thanks to a generous grant. The project is almost completed.

David Morrison,
Cathedral Librarian

York Minster

The Library and Archives building (Old Palace) has welcomed over 500 visitors since August to browse the collection, view the reception displays, use the Reading Room, or simply to find out what we do. Our front-of-house activities in the Reading Room have included 57 supervised research appointments, along with nine group visits. Last year, we had 865 remote enquiries. This year we'll surpass the previous record as we're already on 770 answered emails!

We have introduced our resources to York Minster guides and run library inductions for new Medieval Studies and Stained Glass postgraduate students from the University of York. Our library and archives collections have also been used by the University for teaching, for seminars on Shakespeare and the Renaissance stage as well as for palaeography skills for researching medieval manuscripts. We have created regular evening object handling sessions for our front of house teams. This was expanded this year to invite other departments, so we also had representatives from the Minster's Works, Music, Retail and Marketing teams.

Our team also facilitated a visit from MySight York and led a tactile tour of the Minster for visually impaired visitors. We have hosted York Learning (council run educational groups) for gardening and sketching-based wellbeing sessions. The groups have used handling collections and plaster casts from the Stoneyard for creative inspiration.

Behind the Scenes

We have had several dehumidifiers installed to cope with the increasing relative humidity strains upon paper and photography collections. A number of historic books were moved internally between rooms due to environmental changes while keeping them accessible to the public if requested. A small team of library volunteers have been auditing and tidying the modern loans collection, resulting in a number of 'rediscovered' (i.e. uncatalogued) library books. Important Friends of York Minster reports, dating back to 2007, have been bound for use in the Reading Room.

Cataloguing

The Library has purchased a playbill advertising a performance at the Theatre Royal, York, in 1832, adding to a collection that numbers into the thousands and has steadily been catalogued by our long-standing volunteer Andrew Brownlie. Twelve volumes of 16th- and 17th-century continental books from Womersley parish library (deposited in 1985 after a 1978 rediscovery in the West Yorkshire Archives) are also in process of being catalogued.

Treasures: Yorkshire's People and Parishes Exhibition

In October 2023, the team opened a temporary new exhibition, 'Treasures: Yorkshire's People and Parishes'. The exhibition offers a fascinating glimpse into Yorkshire life, the history of York Minster and the dynamic ways in which our historic collection came to be. Precious and rare objects, which have survived turbulent religious, political, and social history, from the Northern Province are showcased.

Highlights include gilded 15th-century altar panels by Italian painter Sano di Pietro and a 14th-century cartulary; the pages, allegedly, dramatically damaged by a fired cannon ball. The exhibition explores the ways in which collections are formed, including the crucial role of women in shaping, using, and creating York Minster's collections as owners, publishers, patrons, and makers. Showcased is a silver-gilt chalice, set with a magnificent 32 carat diamond and presented to York Minster by Lily Forepaugh, a celebrated circus equestrienne, as well as a 19th-century cup crafted by a female silversmith, and works by the first English diarist, Yorkshire-woman Margaret Hoby.

The exhibition hosted in the Treasury of York Minster is open during normal visiting times until February 2025.

Personnel

In the Collections Team, there have been several changes in personnel. This summer, we welcomed Rosie Williams to the role of Museum Trainee. This post is a one-year training programme to support museum professionals beginning their career in the heritage sector. Jessica Drewett has been seconded from the Visitor Experience Team to take up the role of Visitor Assistant. This role is responsible for welcoming and orientating visitors who use the York Minster Archive and Library service.

Jessica Drewett, Visitor Assistant

The Cathedral Archives, Libraries and Collections Association

- brings together those responsible for historic collections in the cathedrals and related organisations of Great Britain and Ireland
- supports its members by facilitating the exchange of information about collections care, management, development and access
- promotes the value and richness of cathedral collections

For our webpages, see **https://calca.co.uk/**

Enquiries about membership should be directed to **calcamembership@gmail.com**

Committee Contacts

Chairman:
The Very Rev. Dr Philip Hesketh, Dean of Rochester

Vice Chairman:
The Very Rev. Dr Sarah Rowland Jones, Dean of St Davids Cathedral

Treasurer:
Alison Cullingford, Head of Library and Collections, Durham Cathedral.
Email alison.cullingford@durhamcathedral.co.uk

Membership Secretary:
Katerina Powell, Conservator. Email katerinapowellconservation@gmail.com

Minutes Secretary:
Kate McQuillian, St George's Chapel, Windsor Castle. Email Kate.McQuillian@stgeorges-windsor.org

Committee Members:

Dr Claire Breay, British Library. Email: claire.breay@bl.uk

Simon Carter, St Paul's Cathedral. Email: simonc@stpaulscathedral.org.uk

Daniel Fleming, Librarian, Lismore Cathedral. Email CottonLibraryLismore@outlook.ie

Dr Rachel Freeman, Archivist, Lambeth Palace Library. Email rachel.freeman@churchofengland.org

Mari James, Cathedral Library Development Officer, St Davids Cathedral.
Email library@stdavidscathedral.org.uk

Dr Norman James, formerly The National Archives. Email: stalbans2015@gmail.com

Emily Naish, Archivist, Salisbury Cathedral. Email: e.naish@salcath.co.uk

Eleanor Swire, Curator and Librarian, Winchester Cathedral.
Email: eleanor.swire@winchestercathedral.org.uk

Cressida Williams, Canterbury Cathedral Archives and Library.
Email: cressida.williams@canterbury-cathedral.org

We aim to produce two issues of this newsletter each year, in summer and winter. Any contributions should be sent to the Editor, Cressida Williams, either by email to cressida.williams@canterbury-cathedral.org or by post to her at Canterbury Cathedral Archives and Library, The Precincts, Canterbury CT1 2EH, to reach her by 31st October for the winter issue, or 30th April for the summer issue. She would also welcome comments or suggestions for content.

This edition of the newsletter was designed by
The Fitzwalter Press 01953 455146 jeremyw1970@gmail.com