



# CATHEDRAL LIBRARIES AND ARCHIVES ASSOCIATION NEWSLETTER, WINTER 2013

## CHAIRMAN'S INTRODUCTION

I am delighted to introduce the latest edition of the CLAA newsletter. The Association has had a good year, a high point of which for those who were able to take part in it, was the Triennial Conference held at Christ Church Cathedral, Dublin. Our Dublin hosts laid on a fascinating programme, a powerful reminder of the immense riches held by all the ancient cathedrals of the British Isles. No doubt in 2014 cathedral libraries and archives will have much to contribute to the centenary of the First World War. Many are already working on the Magna Carta commemorations in the year after that. The present is illuminated by the past, and our libraries and archives play an important part in making that illumination possible.

*Peter Atkinson, Dean of Worcester*

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## CLAA NEWS

### CLAA AGM 2014

The AGM in 2014 will take place at Hereford Cathedral on 19<sup>th</sup> June, with the title 'Image and imagination: the collection, care and exploitation of both digital and digitized images'. This will include presentations drawing on Hereford's experiences in this area. If there are any further suggestions for papers, please do get in touch with a member of the committee. The cost of the day will be £25; further information will follow in the New Year.

*Editor*

### CLAA 2013 Triennial Conference

In June 2013, members of CLAA crossed the Irish Sea to attend the Triennial Conference in Dublin, which took the theme of 'the Cathedral as Cultural Focus in a Metropolitan Setting'. Dublin would seem to be an ideal place for this, having two Anglican cathedrals within the one city, and a world-famous literary history, theatrical background and influence on the art scene. Home to the great library of Trinity College, with the magnificent Book

of Kells, and the Chester Beatty, with its wonderful collection of manuscripts, paintings, printed books and decorative arts, as well as Ireland's first public library, Marsh's Library, Dublin was a perfect location to reflect on cultural activities in what is now a very multi-cultural society, and the role the cathedral has to play in this and the life of a city as a whole.

After a warm Irish welcome from the Dean of Christ Church, the Very Reverend Dermot Dunne, we were treated to a fabulous tour of the cathedral, and an explanation of its complicated history, how Dublin ended up with two cathedrals, and the relationship between Christ Church and St Patrick's. Of particular appeal were the 'Foxy Friars', the depictions of the friars who sought alms from the local community and perhaps were not always that welcome! For someone with little knowledge of the Irish Church, it was a fascinating insight into the evolution of the Anglican Church under very difficult circumstances.

The keynote speaker was the Most Reverend Dr Michael Jackson, Archbishop of Dublin. He spoke about how archives can assist the cathedral to act as a bridge between the church and the secular world, helping their cathedral to reach out to generations who may have no personal experience of religion and its traditions. Part of a cathedral's mission is learning and education, and archives and libraries can help draw on a shared if different history, support people in finding their identity, and make the cathedral somewhere people want to use and be. The first day ended with evensong at St Patrick's Cathedral and a wonderful dinner with live music in the atmospheric surrounds of the crypt of Christ Church.

The next morning saw Dr Kenneth Milne, Chair of the Culture Committee of Christ Church, continuing the previous day's line of thinking through his description of the different cultural initiatives being undertaken at Christ Church, focussing on its role in Dublin's identity and its contribution to the political and cultural life of the city and the country as a whole. Archives were brought to the fore in the presentation by Dr Raymond Refaussé, Church of Ireland Archivist and Librarian, and Dr Mary Clark, Dublin City Archivist. Together, they showed how the city of Dublin is reflected in the life and history of the cathedrals, and how close the links between city and church were and still are. For example Dr Clark spoke of the initiative between Christ Church and the Corporation to create a public garden within the cathedral precincts. These were again thought-provoking presentations over the role of the cathedral in the community and how archives can help them achieve their mission.

The afternoon saw a shift in direction towards art and architecture, and the role of the church in stimulating creativity. Dr Nicola Gordon Bowe spoke about the influence of religious works such as iconographies and medieval manuscripts on the art world of the 19<sup>th</sup> and 20<sup>th</sup> century, and how the increased interest in native heritage had led to inspiration being taken from the remains of the past, including churches and religious buildings, in the search for cultural identity. Dr Michael O'Neill followed this with a detailed history of the two cathedrals of Dublin, their architecture and their

civic uses, including 'Paddy's Opera', where evensong was seen as an operatic event with large crowds of spectators. They both showed different interpretations of the cathedral and its role in the cultural life of a city. This was followed by a tour of Marsh's Library, which again showed the role of the Church in the life of the city; the Library was provided by the Church, but with no religious bar to researchers ensuring 'all Graduates and Gentlemen' could have access to knowledge. After a fascinating bi-lingual evensong (Irish and English, with also some African elements), day two ended with the Conference Dinner in the grand setting of the Kildare Street and University Club.

Several of the speakers had shown how music is a key way in which the cathedral can encourage people who might not otherwise have a connection with them, and Friday morning saw Dr Kerry Houston talking on the great history of choral practice as seen through the music manuscripts of the Dublin cathedrals. This was contrasted in the final presentation by the Very Reverend Dermot Dunne who spoke about the current simplicity of the liturgy in the Church of Ireland and the politics behind that. He said that cathedrals should be a centre of excellence, offering ministry, hospitality and welcome to both the core congregation and the large transient body of visitors; to be places where music and words can dance together in the rich tapestry of culture that archives and libraries can feed into and be part of.

For those lucky enough to be able to stay, there was a tour in the afternoon to the spectacular monastic sites of Glendalough in the afternoon, an ideal place to contemplate all we had heard over the past few days.

Overall, the conference was a great opportunity to share experiences and information, to put faces to names and build up contacts, but most of all to reflect anew on the important role of cathedral archives and libraries in the context of the wider aims of the institution.

*Eleanor Cracknell, Eton College,  
formerly St George's Chapel, Windsor*



### **New CLAA Committee Member**

I have been archivist at Christ Church for the best part of 20 years now, and it has to be one of the best jobs in the business! I came to it more by serendipity than by any conventional method. Having worked in one of the offices in the college on a short-term contract, I occupied my time after this had come to an end, doing some private research on the Christ Church almsmen. Just as this was published, the then archivist left and I was asked if I would stay on to take his place. How could I refuse? Whilst working part-time for the first few years, I took a Masters in English Local History at Kellogg College (specialising in early modern agricultural history) and then the Society of Archivists' diploma in Archive Administration. The rest, as they say, is history. I have been full-time since 2000, and the job just gets busier and busier. Four years ago, the archive was moved from a rather crummy and damp 1960s basement into a 16<sup>th</sup>-century brewhouse which is not only more appropriate but much more pleasant. I'm actually above ground and can see trees out of the windows! The new conditions were inspirational

and, last year, I published a new history of Christ Church – the first since 1900 – called *The Cardinal's College: Christ Church, Chapter and Verse*.

As unconventional as my route into employment here was, Christ Church itself is hardly 'normal' either as a cathedral or as an Oxford college. It was founded in 1546 as a unique joint foundation of cathedral and college and, until the mid-19<sup>th</sup> century, the Chapter was the governing body of both parts. In 1867, though, under pressure to reform both from the Cathedrals' and the University Commissions, the administration was, to all intents and purposes split into two. The Dean remained and remains head of both college and cathedral but the Chapter is now just a small part of the Governing Body. The cathedral is funded by a subvention from the Governing Body (and its own fund-raising, of course). This means that the estates, as well as all the educational activity, are run from the college side and the records of Chapter are now just a tiny section of the archive. As archivist, I am extremely lucky, having a foot firmly in both camps!

For my sins, I am convenor of the Oxford Archivists' Consortium. Most college archivists here work alone and it helps to have a pool of expertise to draw on or, at least, sympathetic ears to whinge at! We organise talks on aspects of our work, or the archival world more generally, most of which seem to end up in a local hostelry. I also serve as a committee member of the Oxford Historical Society and as an adviser to the Soldiers of Oxfordshire Trust. I'm looking forward to doing my bit for the CLAA, although the shoes I have to step into are formidable.

More personally, I have two grown-up children; my daughter is a military (RAF) wife (having trained as an officer herself), and my son is a theatre nurse at Bournemouth Royal Hospital. I read voraciously, try to learn modern Greek – with the intention of moving out there at some point in the not too-distant future – and look at the bicycle in the garden

hoping that the weight will drop off just through good intentions!

*Judith Curthoys*

#### **CLAA website**

The new Cathedral Libraries and Archives Association website is now live. You'll find the organisation's aims, contact details for the committee, a list of cathedral libraries and archives, resources and publications and events on it. We're also looking for contributions for the gallery feature, so please send your photographs of your library or archive to [Katie.flanagan@brunel.ac.uk](mailto:Katie.flanagan@brunel.ac.uk) for inclusion on the website.

<http://cathedrallibrariesandarchives.wordpress.com/>

*Katie Flanagan*

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## **NEWS FROM MEMBERS**

### **Canterbury Cathedral**

#### ***News from the Archives and Library***

This autumn saw the publication of the Christ Church Canterbury volume of the Anglo-Saxon charters series, edited by Nicholas Brooks and S E Kelly. We were delighted to be able to celebrate this in November with a lecture in the reading room given by Prof Brooks. The publication was especially timely given our purchase earlier in the year of the Godwine Charter, as reported in the last newsletter.

Also in the autumn, as part of the national Heritage Open Days initiative, we launched the DocExplore software, as reported in previous newsletters. This software results from a project between partners in Canterbury and in Rouen which has aimed at exploring the applications of IT to the study of manuscripts and handwriting. The Canterbury partners are the Cathedral Archives and academics from the Centre for Medieval and Early Modern Studies and the School of Engineering and Digital Arts at the University of Kent. The resulting touch-screen software simulates the turning of pages, and allows the addition of explanatory text, images, sound and even film. For further information, see [www.docexplore.eu](http://www.docexplore.eu)

The DocExplore software was demonstrated to the conference of the Rare Books and Special Collections Group of CILIP, which was held at the cathedral in September. The theme of the conference was 'the Future of the Past: digitisation of rare and special materials'. The conference was thoroughly enjoyed by its delegates.

In November, the cathedral submitted an application to the Heritage Lottery Fund for its support towards a £19.4million project, entitled 'the Canterbury Journey'. As well as conservation to the historic fabric, the creation of new visitor facilities and expanded educational and outreach work, this project includes opening up the cathedral's historic collections to a wider audience.

The agreement with the Law Society for the deposit of the Mendham Collection in the Cathedral Library comes to an end on 31<sup>st</sup> December, when the collection is due to be removed.

Fragments of the shrine of Thomas Becket, from the Archives' collections, are currently on display alongside panels of the cathedral's stained glass in the exhibition 'Art under Attack: histories of British iconoclasm' at Tate Britain.

*Cressida Williams, Canterbury Cathedral*

### ***Binding fragment discoveries at Canterbury Cathedral Archives***

One of the trickiest problems faced by bibliographers and cataloguers is that of identifying pastedowns, wrappers and the contents of pasteboards found in the bindings of early printed books. There is the question of identifying the text of the leaves which have survived and the origin of manuscript fragments or the edition to which printed fragments belong. And there is also the question of whether it is worth spending a lot of effort in trying to answer questions of this sort.

Canterbury Cathedral Archives has an extensive set of binding fragments which form three series in its Additional Manuscripts series (AddMs-127, 128 and 129), together with a number of individual entries such as AddMs-16 and AddMs-20. The majority of these fragments are from manuscripts and the online catalogue records their identification by Neil Ker in his *Medieval manuscripts in British Libraries* (1969–2002).

AddMs-20 shows the potential significance of these fragments. It consists of two manuscript leaves from Chrodegang of Metz, *Regula Canonicorum* (1050–1100) in Anglo-Saxon and Latin, recorded in Neil Ker, *Manuscripts Containing Anglo-Saxon* (1957, reissued 1990) pp. 138-9 and in Richard Gameson, *The Earliest books of Canterbury Cathedral* (2008) pp. 126–131. The Cathedral Archives' catalogue entry shows just how important the identification of such fragments can be:

'This sheet may be a survivor from the 'Regula Canonicorum' mentioned in the list of 'libri Anglice' in the catalogue of the cathedral library temp Prior Henry of Eastry, cf James, 'Ancient Libraries of Canterbury and Dover', pp xxvii and 51. This sheet was formerly among the fragments of MSS recovered, so it appears, from church court register bindings, probably by J B Sheppard.'

The Additional Manuscripts series was started after the Second World War by William Urry, the then Cathedral Librarian and Archivist. The online catalogue acknowledges that the origin of these remnants is largely unrecorded. They seem probably to have been re-used as wrappers for administrative documents of the ecclesiastical

courts, though some of the printed fragments have clearly been extracted from pasteboards composed of layers of laminated wastepaper. A full list of the medieval manuscript fragments is given by Ker, *Medieval manuscripts*, vol. 2, pp. 312–330 where he states that 'there is a strong probability that the older fragments came either from the Cathedral Priory or from the dispersed library of St Augustine's Abbey.

The printed items in the Additional Manuscripts fragments have been recorded summarily in the online Archives catalogue but have not been fully identified and are not (yet) recorded in the printed books catalogue. For example, AddMs-127/35 is recorded as 'Ephemerides for 1508, 2pp. Latin.' In fact it can be identified as an incunable fragment: two conjugate leaves for December 1508 from Johannes Stoeffler and Jacob Pflaum, *Almanach nova in annos 1499-1531* printed in Ulm by Johann Reger, 13 February 1499 (4°; ISTC is00791000; GW M44051; BMC ii 542).

So far, I have identified five fragments of four 15<sup>th</sup>-century books printed between 1478 and 1499 (three of them not previously identified) and five early 16<sup>th</sup>-century English books of 1508, c.1510, c.1520, and 1521 (three from editions not previously known to exist).

The most significant of the discoveries so far made are the unrecorded 16<sup>th</sup>-century English books: a Latin-English school text of c.1510 and two prognostications for 1521, which are itemised below:

John of Garland, *Liber equivocorum*, London, Julian Notary, 11 August, 1508, 4°. 30 leaves from a binding, sigs CC4 to II6, with colophon and printer's device. Not in STC (STC 11606 is an edition of 3 May 1508 printed by Richard Pynson). AddMs-127/29

Jaspar Laet, *Pronostycacyon*, London: [R.Pynson?, 1521?], 4°. Four leaves surviving, including the title page. No editions for Laet's Prognostication of 1521 recorded in STC. AddMs-127/31(1)

Jaspar Laet, *Prognosticatio*, London: John Skot, 1521, 4°.

Four leaves, badly damaged, including the final leaf with the colophon and printer's device.

Not in STC.

AddMs-127/31(3)

AddMs-127/31 was originally catalogued as a 12-page prognostication for 1521 but examination quickly showed that it consists of three separate fragments of four leaves each, printed in different typefaces, each part of a prognostication of 1520 or 1521. The second item is another prognostication, this time for 1520, of which the only recorded copies appear to be a title page in the Huntington Library, California, and another leaf in the Bodleian Library:

Adrian [Velthoven], *The p[ro]noscation of maister Adrian*. For 1520. [London:

R. Pynson], 4°.

Four leaves only. Possibly STC406.7.

AddMs-127/31(2)

It is very regrettable that the source of these fragments is unknown. Were they from books which were in Canterbury libraries before the Reformation which were discarded and re-used as wastepaper later in the sixteenth century? If so, it could be possible that the fifteenth-century printed fragments might be the only evidence surviving in Canterbury of the presence of printed books in the pre-Dissolution library in the fifteenth century. On the other hand, the three sets of almanach fragments clearly formed a single pasteboard from a binding and could well be out-of-date unsaleable items from a bookseller's stock recycled by a binder, either in Canterbury or in London. Even more tantalising is the possibility that the school texts might have been used in the almonry school at the Cathedral Priory or at St Augustine's.

There are a number of fragments still to be investigated, at least one of which would seem to be German printing of the 1470s.

*David Shaw,  
Canterbury Cathedral Library volunteer*

## **Durham Cathedral**

### ***Lindisfarne Gospels Durham:***

#### ***one amazing book, one incredible journey***

When the white van carrying the Lindisfarne Gospels drove off Palace Green early in October we all felt a sense of loss. Not that we are part of a movement to keep the Gospels in the North East, but we had become so used to their tranquil presence over three months at the centre of our exhibition. This summer in Durham we have had the exhilarating experience of staging a successful, major exhibition which has attracted visitors from all over the UK and over 20 different countries.

When planning for the exhibition started in 2009, it was intended that the Gospels would be displayed in Durham Cathedral but unfortunately the Chapter's plans for new display spaces were not sufficiently advanced so Palace Green Library's exhibition galleries were chosen. It required some rejigging of the construction schedule and some very fast redesign by the architects but a better design is the result. We now have galleries which are of such a high standard that we can satisfy the loan conditions of the most exacting of lenders. So we were able to borrow manuscripts from Oxford and Cambridge college libraries, Cambridge University Library and the Bodleian as well as the British Library. Objects came from the British Museum, English Heritage, the Midlands galleries that own the Staffordshire Hoard and the National Museum of Scotland as well as local museums.

The exhibition was a huge success. We sold over 97,000 tickets via Ticketmaster and had about another 3,000 school visitors. In addition the education team took Gospels' sessions into schools for over 20,000 schoolchildren throughout the region. Thanks to Professor Richard Gameson the concept of the exhibition followed two simple stories—that of the combination of two cultural traditions, the Roman and the Insular in the creation of the Gospels, and the story of the journey of the Gospels from Lindisfarne to Durham. Most of the narrative and objects were in the first gallery. The second smaller gallery was designed to be more like a shrine with a few cases, containing the Durham Gospels as well as the Cuthbert and Lindisfarne Gospels and objects from St Cuthbert's coffin including the pectoral cross, ring and portable altar.

The exhibition's concept seems to have appealed to a wide audience to judge from the feedback. This has been carefully analysed and demonstrates a satisfaction rating of 99.3%. What struck me most from the comments books was the number people used the word 'inspiring' to describe their experience. The exciting thing for me was that we contrived to reunite in the same room a series of manuscript books that had not been together for many hundreds of years and which normally live in separate libraries in Oxford, Cambridge, Durham and London. To go into the first gallery each morning and see side by side in a case, three 'ordinary' Gospel books that were written in North East scriptoria in the 8<sup>th</sup> century was a rich experience I shall not forget. To be able to see precious metal objects and stones decorated with the same interlaced patterns as the manuscripts was something we never expected to achieve. Finally the exhibition has put the Durham manuscript books in their right place alongside the Lindisfarne, Cuthbert and Cambridge/London Gospels. It has also stimulated the creation of joint university and cathedral projects on the Durham priory manuscripts, the first being the pigment analysis project we have begun with the Chemistry Department.

*Sheila Hingley,  
Durham University Library*

### **Exeter Cathedral**

It was announced in December that Exeter Cathedral Library and Archives was one of the first six services to be awarded Accredited status under the new Archive Service Accreditation scheme. Accredited status means that these service meet the newly developed Accreditation Standard. Securing this status is a very significant achievement. The Exeter website states: 'We have found working towards accreditation has enable us to review our policies and practice in line with national standards. Our success at being one of the first Accredited Services in England is something we are really proud of and comes at the end of ten years of planning and hard work and recognises the professionalism we strive for on behalf of the Cathedral'.

*Editor*

### **Lambeth Palace Library**

#### ***Society of Saint John the Evangelist***

The end of November marked the completion of an 11-month project to catalogue the records of the Society of Saint John the Evangelist (SSJE). The Cowley Fathers, as SSJE was more popularly known, were founded by Richard Meux Benson in Oxford in 1866, when Benson and two other Fathers took vows of silence, poverty and obedience and began the first Anglican male monastic order since the Reformation. The brotherhood would last almost 150 years before, sadly, coming to a close in England in 2011 (although a thriving community still exists in America).

Functioning as Fr. Benson had intended—as a working missionary community—the Society expanded from its Oxford base and established houses in London, India, South Africa, America, Canada and Japan. From each of these houses the Fathers ventured out into the community, ministering wherever asked, as well as welcoming people into their midst – providing safety and education for children and places of retreat and contemplation for clergy and lay people alike.

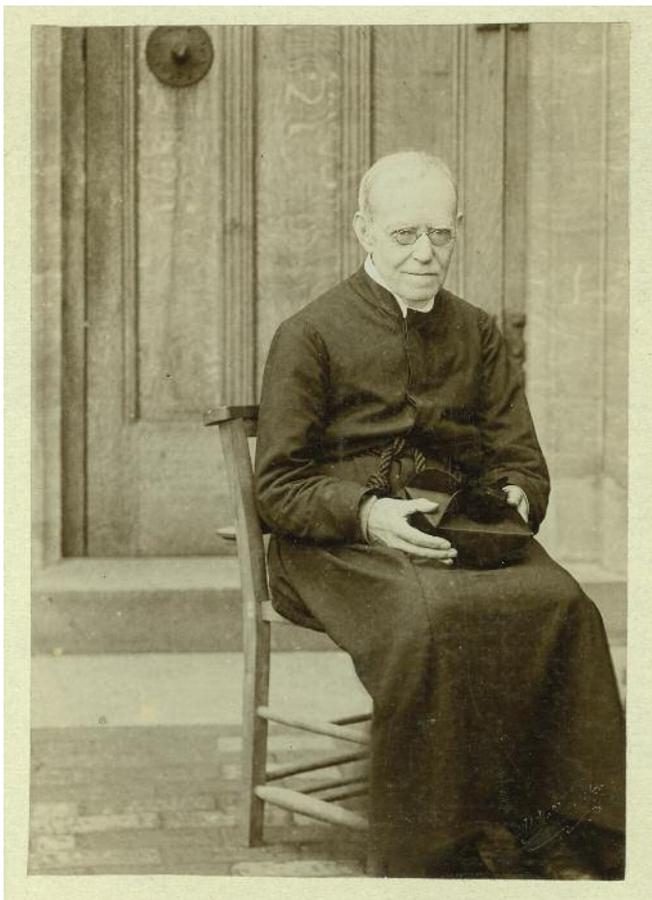
It is from India and South Africa that perhaps some of the most fascinating material in the collection emanates, with letters sent back from the 'missionary frontier' by pioneering Fathers in the 1870s and 1880s providing a vivid recollection and glorious image of the early work of the missions of the Society. Under particularly harsh conditions—cholera was just one ever present threat—the Fathers would cover large swathes of land carrying out the work of God wherever and whenever the opportunity arose.

That is not to say the activities of SSJE were well received in all quarters, with letters revealing confrontations with the Indian establishment arising when Fathers took to the streets to distribute 'religious material'. Further challenges came from within the life as a monk living under Rule, with Fathers tasked to undertake 'active evangelization' whilst at the same time adhering to their vow of silence. Nevertheless, the legacy left by SSJE is clear across several continents, with many of the schools and churches built by the Fathers still fulfilling the same functions as they had so many years ago.

In addition to the wonderful correspondence, the collection also features a comprehensive set of the Society's Rule and Statute books and minute books which combine to explain the governance of the Society, a large number of photographs and slides showing the Fathers at work at the missions, and a large volume of religious texts, particularly from its renowned leader Fr. Benson, in the form of sermons, addresses and meditations.

The project was jointly funded by the charitable trust administering SSJE funds, the Fellowship of St. John, and the Trustees of Lambeth Palace Library, and the collection is housed at the Church of England Record Centre, South Bermondsey. To access the material, please consult the Lambeth Palace Library catalogue

*Simon Sheppard,  
Church of England Records Centre*



SSJE Richard Meux Benson

### **The Representative Church Body Library, Dublin**

The Representative Church Body Library, Dublin, is *inter alia*, the archives of the Church of Ireland. Among its resources are important collections of architectural drawings of parish churches and cathedrals from the 18<sup>th</sup> to the 21<sup>st</sup> centuries. Since 2011 the library has been engaged on a phased programme to digitize and catalogue these drawings and to make them available online. This work is undertaken by the architectural historian, Dr Michael O'Neill FSA.

The latest phase of the project is to work on the drawings of St Patrick's Cathedral, Dublin. Some of the more important architects in Ireland in the 18<sup>th</sup> and 19<sup>th</sup> centuries had an association with St Patrick's—these include Thomas Cooley, Francis Johnston, John Bowden. Joseph Welland, Sir Thomas Drew and R.C. Carpenter (the Anglican Pugin), few of whose English drawings have survived. Drawings in the hands of these architects survive among the cathedral's archives which have been transferred to the RCB Library.

The St Patrick's drawings deserve to be better known. They are an important resource for understanding the development of the cathedral over several centuries and also inform an understanding of church architecture in Ireland. It is anticipated that, in digitised form, they will be a valuable educational and outreach tool for the cathedral, as well as being of assistance to the Cathedral Architect. This project might also be useful in preparing for the 150<sup>th</sup> anniversary of the Guinness restoration of the cathedral in 2015.

The architectural drawings project may be viewed at <http://archdrawing.ireland.anglican.org/>

*Raymond Refaussé,  
The Representative Church Body Library,  
Dublin*



An example of the drawings of St Patrick's Cathedral held at the RCB Library

### **Rochester Cathedral**

The library collection has now been decanted to the Kent History Centre and Library where it will be stored until the refurbishment has been completed. While it's there a section of the collection, which had been housed in an appendix to the crypt rather than in the library, will be cleaned of a mild dose of mould. Some of the more fragile, rarer books meanwhile are having enclosures made for them and the photo/print collection is being completely re-boxed.

The Textus Roffensis has been digitised by the Centre for Heritage Imaging, John Rylands Library, University of Manchester and will hopefully be available online in the near future. We are also working with a software company to develop a

'Turning the Pages' application for it for use with additional interpretive tools onsite here at the cathedral. Alixe Bovey from the University of Kent and Michael Wood have contributed to a short interpretive film about the Textus which will be used within the forthcoming exhibition and perhaps in some version online too and Chris Monk from Manchester University has also helped us with translation and audio recording of some passages read in Anglo-Saxon.

You might also be aware that we are hoping to work with the University of Kent Library Service to re-catalogue the collection and make this available online. The catalogue will be a vital access management tool.

With advice from the Collections Team at York Minster we are also looking at developing the inventory to incorporate some MDA fields to make it a more accessible and useful tool for access and study. This project is being undertaken by our library volunteer team. The team is also working on listing some manuscript sermons we have just discovered which date from the late 1930s up to the 1970s.

*Armand de Filippo,  
Rochester Cathedral*

### **Worcester Cathedral**

August was an exceptionally busy month with a very large number of tours. The whole process was intensive and would not have been possible without the commitment of the staff and volunteers. Each week a different series of books were shown. This required additional research and many new labels to be produced.

In September the Library Assistant Deidre McKeown produced an exhibition on life in a Benedictine Monastery looking at the music, liturgy, medicine, diet, hospitality and other administrative and religious duties at Worcester Cathedral Priory. The exhibition lasted for three weeks and was located in the north and west cloisters. It proved very popular with additional resources that children could take away with them, as well as a file of more detailed material for those who wanted to find out more. The library volunteers helped with some of the research, and found it a useful way to learn more about the history of the cathedral.

Deirdre is already researching her next big exhibition on maps. This will be in the cathedral for two and a half weeks in February, and look at different examples of maps from the medieval era onwards using the cathedral's collections.

At the beginning of September, the Librarian and his assistant attended a conference at the University of Birmingham produced by The National Archives and Research Libraries UK for increasing cooperative projects between archives, libraries and academics. This was well attended and offered a number of positive case studies, with talks by both academics and library or archive staff. Inspired by the conference, the library is hoping to pursue a

collaborative project with University of Worcester graphic design students as part of the February 2014 map exhibition.

Conservation work on the registers and some of the manuscripts has continued over the last few months. This work has been funded by the Friends of the Cathedral, a charitable trust, and Adopt-a-Book donations.

*David Morrison,  
Worcester Cathedral*

### **York Minster**

The renovated museum in the Minster Undercroft opened officially on 25<sup>th</sup> May and has had good feedback with most people on Trip Advisor rating it as excellent. The centrepiece of the display is the Anglo-Saxon York Gospels. Thanks are due to Kumiko Matsuoka, the British Library's Environmental Monitoring Conservator, and Liz Branigan, Durham University's Senior Conservator, for their generous advice during preparations.

The new academic year has now started and in the library we are busy doing induction tours and offering seminar space and resources. We also experienced the joy of a new library management system introduced over the summer. Our catalogue is on the main university one so all changes there affect us. All four staff underwent hours of training and are still finding their way around the new system which seems to have at least four extra steps to every one in the previous system!

Another university initiative that the Minster Library has adopted is application for a Customer Service Excellence charter. We have worked hard to make our procedures as streamlined as possible with the university library so we are pleased to be included.

The archives has been assisting the University of York with its work on the sources of historical parchment by facilitating the collection of DNA samples from a number of the Minster's manuscripts, including the Anglo-Saxon York Gospels. The results of the analysis suggest that the main body of the 11<sup>th</sup>-century book is written on calfskin parchment (vellum) but that some of the leaves added at the ends of the book, which contain (*inter alia*) the oaths sworn by canons on

their admission to the Chapter, were written on sheepskin parchment. The analysis also indicates the state of deterioration of the parchment. With the collection of sufficient samples from around the UK, the University hopes that it will be possible to delineate specific herds and establish the relationships between animals.

Two designs from the Chapter archive by William Kent, the most prominent architect and designer in early Georgian Britain, have gone on display at the Bard Graduate Center in New York as part of the exhibition *William Kent: Designing Georgian Britain* (20<sup>th</sup> September 2013-16<sup>th</sup> February 2014). The designs, which are pen and ink drawings, are for the throne and pulpit, and ladies' pews which were installed in the choir of the Minster in the 1730s and 40s, and which were subsequently destroyed by the fire of 1829. The curators of the exhibition said, 'Although several drawings survive

from Kent's domestic gothic commissions, the York Minster designs appear to be the only surviving ecclesiastical gothic drawings. As unique examples, these drawings are essential to representing Kent's ecclesiastical commissions. In addition, they show Kent responding sensitively to the existing fabric of the great medieval building'. Those who are interested will have the chance to see the exhibition closer to home next year when it travels to the Victoria and Albert Museum for display from 22<sup>nd</sup> March to 13<sup>th</sup> July.

The Minster Library celebrates its 600<sup>th</sup> anniversary this year. We are working closely with the university to mount a small exhibition and to support a one day symposium.

*Sarah Griffin,  
York Minster*

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## **THE CATHEDRAL LIBRARIES AND ARCHIVES ASSOCIATION**

The aims of the Cathedral Libraries and Archives Association are:

To advance education by the promotion, preservation and protection of cathedral libraries and archives in the United Kingdom and Ireland  
The provision of appropriate access thereto

For our webpages, see <http://cathedrallibrariesandarchives.wordpress.com/>

Enquiries about membership should be directed to the Honorary Secretary or Treasurer.

## COMMITTEE CONTACTS

### Chairman:

The Very Rev Peter Atkinson, Dean of Worcester

### Vice-Chairman

Canon Ann Barwood, Lay Canon and  
Canon Librarian of Exeter Cathedral

### Treasurer:

Mr Jo Wisdom, St Paul's Cathedral Library.

Email [library@stpaulscathedral.org.uk](mailto:library@stpaulscathedral.org.uk)

### Honorary Secretary

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