CALCA News…

CALCA Day Conference & AGM

The 2022 AGM will be a ‘real’ event for the first time in three years, and it will be lovely to see everyone in person again. Full details are to follow, so look out for emails, but we will be visiting Lambeth Palace Library in the afternoon of 29 June. In order to allow those of you coming from a distance, the meeting will start with an optional lunch, and then the AGM and tours of the new Library will follow.

CALCA Grants

In 2015, it was decided that the Association could afford to offer modest funding to enterprises that support its stated aims. 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- Support for small projects such as the web publication of unpublished catalogues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 or by application to Dr Michael Stansfield, CALCA Treasurer (Durham University Library, Palace Green, Durham DH1 3RN, or m.m.n.stansfield@durham.ac.uk) to whom completed applications should be submitted by 2nd November. 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.

Michael Stansfield, Hon Treasurer
Canterbury Cathedral

A display area in the cathedral crypt was opened in February, with a display entitled ‘Making History: Church, State and Conflict’. This includes Anglo-Saxon and medieval charters, the vestments of Archbishop Hubert Walter (died 1205), the 14th-century funeral ‘achievements’ of Edward of Woodstock, the Black Prince, and a medieval illuminated pocket Bible. Some items are on loan from other institutions, including pilgrim badges and the Canterbury Cross from Canterbury Museums, and the Liudhard Medal from Liverpool Museums. This is the third display area in the cathedral opened as part of The Canterbury Journey project, which is due to complete in October 2022.

Since the spring, numbers of group visits to the Archives and Library have increased significantly, with university seminars held here, as well as group visits from schools from Canterbury and beyond. We also welcomed visits of delegates from a conference looking at the life and works of Archbishop William Temple, and from a conference on Canterbury maps and map-making from medieval times to the 18th century. For the maps conference, some fine examples from our map collection were on display, including estate maps.

Exeter Cathedral

This year, it has been more like business as usual at the Cathedral Library and Archives. We have seen researchers return to the reading room from far and wide and groups from local schools and various organisations. In February it was our turn to host Luke Jerram’s fabulous Museum of the Moon and, despite persistent widespread Omicron, our staff and wonderful volunteers welcomed 59,000 visitors to the Moon and our associated lunar events, including making colleagues to present some days on a gardening theme, with a talk, a garden tour and a display from the collections

Cressida Williams, Archives and Library Manager.
some of our lunar treasures, including works by Galileo, Johannes Hevelius, Bishop Wilkin, Richard Mead and Robert Hooke. The Moon is endlessly fascinating: children loved discovering Wilkins’ plans for a 17th-century space programme and Dr Richard Mead’s medical tract on the influence of the moon on human bodies sparked lively conversations – the verdict is still out as to whether we act and feel differently at a Full Moon.

Finally, introducing myself. I took up the post of Cathedral Librarian in January this year although I have been a member of CALCA for the past 6 years so will have met many of you at previous conferences in Canterbury, Exeter and Salisbury and at those ingenious zoom coffee mornings during the lockdowns of 2020 and 2021. I returned to Exeter in 2018 after a 20-year career as a curator at the Victoria and Albert Museum specialising in the history of the art and design of the book, especially children’s books and illustration. For just over two years I was Director of Collections and Research at the Devon and Exeter Institution, our neighbours on the Cathedral Green, where I instigated a Collections Review for a successful Heritage Lottery application and secured follow-on grant funding for a digitisation project. Exeter has a rich book history and I’ve been extremely fortunate to work on various freelance projects for the Royal Albert Memorial Museum, Exeter Cathedral and National Trust and to have been able to contribute in a small way to Exeter’s success as a new UNESCO City of Literature. It’s a really exciting time to be back in Exeter and I’m thrilled to have been offered a permanent post as Librarian at Exeter Cathedral and to join Ellie Jones, Lisa Gordon and Jonny Scott in the cathedral’s new Heritage and Engagement department.

Emma Laws, Cathedral Librarian.

In a short piece in the 2018 Newsletter I wrote about the early days of CALCA and its development over the previous 43 years. Having retired as Exeter Cathedral Librarian at the end of 2020, I am adding these few words to wish the organisation well for the future, hoping that its activities will soon resume their normal course and that annual meetings and triennial conferences will continue to be as interesting and instructive as they have been in the past. The opportunities they provide for networking and for seeing the wonderful ‘archives, libraries and collections’ at other institutions have been very rewarding. As for Exeter Cathedral Library and Archives, the holdings there are in good hands, outreach is thriving, and the service provided for scholars and the general public will surely continue to improve.

Peter Thomas.

We have a new Library & Archives Assistant, Martin Cameron, who joined us from Hereford College of Arts Library and is also a freelance graphic designer. Chris Pullin, Cathedral Chancellor, retires on 8 May and Rosemary Firman, Cathedral Librarian, on 30 June. Both posts should be advertised soon.

In April we launched our Escape Room. This was an activity developed during the National Lottery Heritage funded Eastern Cloisters Project, but its delivery was curtailed by Covid lockdowns and restrictions. The event takes place in the Old Chapel within the College Cloisters and with the storyline set in 1890: a case of fraud among the Vicars Choral, with the participants accused of the crime and having an hour to discover who is the real culprit. All the initial sessions for the Easter holidays were booked up very quickly, and we will be offering further dates throughout the year, on a rather ad-hoc basis to do with
availability of staff to run it, though we are hoping to attract some
volunteers to ease the burden of what may prove to be a very popular
activity!

Alongside our usual programme of Life & Learning talks, we are
holding some creative workshops exploring the collections. So far this
year we have had ‘Sketch a Gurney Stove’ (they’re trickier than you
think to draw!) and ‘Stitch from History’ – taking inspiration from our
current special exhibition ‘All Things Bright: a thousand years of
metalwork from cathedral and diocese’ and producing textile pieces.
Both attracted new audiences who haven’t engaged with our talks
programme before. The photos (left and below) show a detail from one
of our manuscripts and a piece of embroidery inspired by it.

We have also collaborated with Hereford College of Art on two
projects. ‘Crafting the Cathedral’ involves introducing students to art
works to be found around the cathedral, supporting their research
into whatever they are inspired by, giving feedback on their plans and
showing the resulting exhibition in the crypt. ‘Who are We? Who are
**Lambeth Palace**

In January, Lambeth Palace Library acquired a letter written by Cardinal Pole, the last Catholic Archbishop of Canterbury, to the Pope’s Secretary, Cardinal Alessandro Farnese. Pole had been tasked by Pope Paul III at the end of 1538 with persuading the French King, Francis I, and the Holy Roman Emperor, Charles V, to exert pressure on Henry VIII to rethink his break with Rome. The letter was written in April 1539, from Carpentras, to where Pole had been forced to flee in order to escape attempts on his life. Produced against a backdrop of fraught negotiations and Pole’s concern about his own safety, Pole expresses concern at the difficulty with which he is able to communicate with the papal see. The letter complements existing correspondence in the Library’s collections between Pole and Farnese from the spring of 1539.

Cataloguing projects at the Library have included work on copies of nearly 8,000 ‘sealed maps’ dating from 1857 onwards which document

They’ is a similar project linked to our upcoming special exhibition ‘Strangers: world views and marginalising the “Other”’, which takes the strange peoples of Mappa Mundi as the starting point for an exploration across time and space of the problems caused when we exaggerate otherness and marginalise strangers, and how we should instead take delight in difference. ‘Strangers’ runs from 30 April to 3 September in Mappa Mundi and Chained Library.

Rosemary Firman,
Cathedral Librarian.

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*Part of a piece of work from the 'Draw a Gurney Stove' workshop.*

*LPL, MS 5200. Letter from Cardinal Pole; 1539.*
Throughout 2020 the libraries remained closed and staff were furloughed. As a result we were really looking forward to a more ‘normal’ year in 2021. We were able to open to the public in April last year, but only partially, due to the limited numbers of volunteers who were happy to return at that time. Visitors could enter the Medieval Library and see the manuscripts on display but could not go into the Wren library.

Things were looking more positive for 2022 as more volunteers had said that they would be coming back. Our optimism quickly disappeared however. Longstanding cracks in the Wren Library ceiling had become worse and the plasterers were brought in. Their work quickly ground to a halt when more serious cracks in the oak beams were discovered. These beams now require metal supports and it looks as if we may not be open to visitors until the end of August. We are however fully open to researchers.

The timing of this is particularly bad as this year marks the 600th anniversary of the Medieval Library which will also remain closed. To celebrate the anniversary we had planned 2 lectures: Dr Philippa Hoskin on 27 July: “Extinction is the rule. Survival the exception. The curious history of libraries that weren’t lost.” and Chris Woods on 2 August: “Keeping Magna Carta alive”. These will now be moved online and tickets will eventually be available via the

Rachel Freeman, Archivist.
cathedral website https://lincolncathedral.com/forthcoming-events/ We are also planning a concert of William Byrd music in the Chapter House. The planned exhibitions of books and manuscripts for the year will also now go online at a later date. https://lincolncathedral.com/education-learning/librarians-choice/

On a more positive note, the cathedral’s new Lottery funded Exhibition and Discovery Centres have now opened (and are pictured below) along with a new shop and café, all of which are proving very popular. This year also sees the return of the cathedral’s Flower Festival in August and performances of The Hunchback of Notre Dame from the end of May until the beginning of July. We also hosted the Exhibition of the Moon earlier in the year which proved extremely popular.

Julie Taylor, Cathedral Librarian.
Liverpool Cathedral

Archives Revealed scampering grant awarded March 2022

Liverpool Cathedral Archive tells the fascinating story of the construction of Liverpool Cathedral from 1904 to 1978, as well as reflecting modern cathedral life. It contains a variety of material, from original hand-drawn architectural plans from 1904, historic sheet music, and thousands of original photographs, right through to a handmade paper dove from our 2021 'Peace Doves' art installation.

This scoping grant from Archives Revealed will help us to make sure we are properly caring for our collections, as well as making them more accessible to the public. Many of the people who work, volunteer and visit remember Liverpool Cathedral being built and its subsequent completion, or know someone who does. Preserving the archive is vital so we don’t lose the memory of the first 100 years and can hand it on to the next generation for their safekeeping.

Dr Sue Jones, Dean of Liverpool, said: 'As we prepare to celebrate the centenary of the consecration of the cathedral in 2024, this grant from Archives Revealed enables us to carry forward our tradition of encounter for future generations, while also remembering our past.'

Canon Val Jackson, MBE, who over the last 18 years has led a team of volunteers cataloguing and organising the archives, said: ‘We want to ensure we properly steward and safeguard our archive collections for the next hundred years and beyond. Thanks to this grant, we can investigate the best way to do this.'

From The National Archives website.

Christ Church, Oxford

New wine in old barrels?

Like so many cathedrals, and colleges, Christ Church has been a very strange and largely empty place over the last two years. When Covid was coupled with our other, often very public, difficulties, it sometimes seemed hard to find any positives. However, having no students in residence meant that we could do lots of building and maintenance, and the Archivist benefitted from this by gaining some additional space.

The archive at Christ Church, which maintains the records of both cathedral and college, is housed in an ancient brewhouse. It might not sound ideal but until 15 years ago, the archive was stored in a 1960s basement that was hot and damp in the summer, and cold and damp in the winter. The building is lovely, dating, according to dendrochronology, to 1404/5. But it has been much hacked about over the centuries; most recently, before the archive was moved in, downstairs was a garden shed, the chef’s house, and an electricity sub-station, and upstairs was a flat for one of the tutors. Between 2007-9, as part of a much larger project, the brewhouse was converted for use as the archive repository, reading room, and office.

Upstairs, where the lighter-weight material is kept and readers study, the roof timbers were opened up, now visible instead of being covered by a ghastly dropped ceiling. Downstairs, where the electricity sub-station had been, was fitted out with rolling stacks. Suddenly there was space to spread, but not really enough. The Archivist predicted that the brewhouse would be full after ten years, and so it proved.

Consequently, at the beginning of 2021, work began to extend the archive into the cart-way between the two parts of the ground floor and to replace the ‘old’ rolling stacks – designed originally so that the Archivist would have to use no more than a kick-stool – with far more ambitious shelving. Needless to say, there had to be an archaeological investigation first, and there was much excitement when the footings of what might have been the first Franciscan friary in Oxford were found. There are still questions about the brewhouse itself as it pre-dates Christ Church by 150 years, and stood outside the boundary of St Frideswide’s Priory. Was it always a brewhouse (perhaps attached to one of the taverns on St Aldates to the west) or was it part of the medieval Civil Law School to the north? We will probably never know.

Work was completed and the archive out of storage by June; although a small project, still a remarkable achievement. The lower floor now looks like a warehouse, rather than an archive, with rolling stacks considerably taller than the old ones but there are at least some empty shelves available for new accessions!

Judith Curthoys, Archivist.
Two primary techniques are readily accessible for recording architecture and objects in three dimensions. Structure-from-Motion (SfM) photogrammetry software produces relatively accurate photorealistic 3D models of real-world objects from series of photographs taken of the object from different numerous angles. The technique is versatile – photographs from any digital camera or smartphone will suffice – although for best results the quality of photographs and lighting is important. Laser scanners achieve broadly the same result, they range in size from those introduced in the latest series of smartphones (using the same technology that scans your face for security purposes), to LiDAR systems attached to helicopters used to
record architecture obscured by forest canopies. Relatively inexpensive laser scanners in roughly the same dimensions as a camera can be attached to a boom or a drone.

Both techniques produce 3D model meshes (think of a blanket of triangles representing the surfaces of an object) with photorealistic textures (like projecting the photographs onto that blanket) that can be manipulated, recoloured, merged or 3D printed. Although complex architecture inside and out presents many challenges using either technique, the level of recording these techniques can achieve produces models of a quality that serves as a valuable conservation record, as an academic resource and for public interpretation. These virtual models can be hosted online, embedded into webpages, and are viewable on PCs, mobile devices, and Virtual Reality headsets.

Virtual Cathedral Project

We have utilised Structure-from-Motion modelling from photographs for the vast majority of 3D models in our Virtual Cathedral Project (rochestercathedral.org/virtual), although occasionally supplemented with laser scanning for particularly complex items. The Rochester Cathedral Virtual Tour now comprises a 3D record of all architectural elements on the largest and smallest scales: tombs, memorials and ledger stones, sculpture and stonework (both in situ spolia and the Lapidarium collection), historic vestments and miscellaneous objects. Excavations within the cathedral and precinct over the past few years have also been recorded with this technique. The front-end of this database (see the Explore tab on the cathedral website) is available alongside the two-dimensional photographic inventory, the photographic survey of historic graffiti conducted over the past few years, and content from the ongoing digitisation of the Chapter Library and archives of the Dean & Chapter held at Medway Archives in Strood. Much content is provided in the form of running blogs and is further used for engagement over social media. All content is free to access.
Producing 3D models, though labour intensive (over 200,000 photographs to date!) opens up opportunities to interpret objects beyond the confines of display cases and exhibition budgets. Many architectural elements and sculptural features are inaccessible or difficult to inspect from the cathedral floor. After a few years of work, galvanized by the challenges of lockdowns and restricted access, we now have in our sights the completion of a comprehensive database of 3D models of the Cathedral and its collections, with all features and elements recorded and available to view for free, in high-resolution and from any angle, anywhere in the world. The challenge of interpreting this corpus is just beginning, drawing together over a century of previous research and exploring the fresh insights this data can reveal by opening it to a worldwide audience in as accessible a way as possible.

Jacob Scott, Historical Consultant.

As we embark on the third tourist summer season during the current global pandemic, the St Davids Cathedral Library is beginning to allow public access again more on the lines we did back in 2019. We are now allowing general public visiting twice a week for the first time since the St David’s Day season in early March 2020. These sessions are attracting a large number of visitors already. We always have windows open during public visits, both upstairs and downstairs, to assist ventilation and reduce the likelihood of COVID transmission. While some visitors object that it is sometimes cold in the Library because of this, they immediately accept it if they are told that it is good for the care of the rare books. These are visitors who largely come from the west Wales area and have seen some of our digital publicity over the last six months, although our first two American couples since 2019 have also visited recently. It remains to be seen whether the cathedral will return this year to its pre-pandemic level of around 300,000 visitors a year.

Our most popular book on display has almost definitely been Richard Mead’s 1720 Discourses on the Plague. The provenance on our copy is unclear. We do not know why it is in our Library or who gave it or whether the cathedral acquired it. It is essentially a report that Georgian medic Richard Mead was commissioned by the government of the day to produce into an outbreak of contagion in Venice that year. It reads strongly like déjà vu, as it is very reminiscent of what we have been going through in the last two years. It was providential
that we had had the book restored in the autumn of 2019. It is one of many medical and scientific books in the library collection which speak to the interest in healing across the centuries in the cathedral. The restored front page of Mead’s ‘plague book’ is shown in the attached photograph (right).

We have also been able to use some of the lockdown period to pursue archaeological investigations on the walls of our library building. We knew it was built in 1340, above the Thomas Becket Chapel on the ground floor. What we did not have a record of was what the walls were made of and so whether they would sustain the weight of much needed additional shelving. A series of test patches was investigated by the Cathedral Archaeologist. He found that below the 1950s emulsion paint there was a layer of Gilbert Scott era limed mortar toughened with specks of shining black local anthracite coal. Below this level were the 14th-century rubble stone walls. Much to the chagrin of our colleagues in the Dyfed Archaeology Trust, there was no evidence of either medieval wall-paintings or even Victorian wall paper. The shelving project can now move to its next stage. The archaeologist’s final investigation report has been added to the library collection. A photograph of one of the investigation test patches (left), showing the 14th-century rubble stone, is attached.

We are also currently curating exhibitions for two anniversaries in the cathedral this year. One is the 450th anniversary of the birth of Thomas Tomkins, Tudor sacred music composer who was born in St Davids in 1572. The other is the Platinum Jubilee of St Davids Cathedral Chapter member HM Queen Elizabeth II. Records and photographs are being used from four visits by the sovereign to the cathedral. These were as part of the post-Coronation tour in 1955; to
distribute Maundy Money in 1982; to award City Status to St Davids in 1994 and to open the restored Porth y Twr medieval gateway to the Cathedral Close in 2001.

A library project is also being funded by the Friends of St Davids Cathedral. This will use records in the Cathedral Library to tell the story of the 90 years of the Friends organisation which was established in 1932. The words of the Deans and staff over the decades are being used to tell the story of the Friends’ support for the cathedral in the words of the times. It is not all about paying for building works, but there are some recurrent themes.

The published book *Friends for 90 Years* will be the first under a new cathedral imprint. Attached is a photograph of the cover of the first Friends Annual Report in 1933 (above right).

Mari James, Cathedral Library Development Officer.

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**St Edmundsbury Cathedral**

We were very grateful to receive the £250 grant from CALCA as a contribution towards our planned conservation of *In Jonam prophetam prælectiones*, Peter Baro (London, 1579).

This volume has a handsome Cambridge binding and may well have been owned by John Aylmer, Bishop of London (1577-94) as it is included in our 1599 book list as being given by his son, Samuel.

The volume has severe water damage including a large area of the title page being adhered to the page beneath and a large area of loss on the right endpaper. The front leather joint had broken - the board being held on loosely by the sewing supports and the tail endband was partly detached and unravelled.

In consultation with the conservator, Vicky West, we decided not to attempt to repair the water damage throughout the textblock, as this was part of...
the history of the book, but to return the volume to an intact state that can be handled and displayed without risk of damage or loss.

The conservator repaired pages at the front and back of the volume and exposed a strip of manuscript parchment for future research. She was able to remove the entire spinepiece intact, retaining the leather that is shaped over the raised bands, and then to reattach this after covering the spine with new leather. This meant there was minimal change to the visual aesthetic of the book.

Stephen Dart.
At the beginning of the year, here at Salisbury Cathedral, we started to think about how we could celebrate the Queen’s Platinum Jubilee, particularly during the June Jubilee Weekend. May and June were going to be particularly busy months for us as we not only have a major flower festival taking place, but also the arrival of a new Bishop, and the likelihood of a temporary art exhibition. So, the challenge was to find a way of sharing with visitors how the Queen is connected to our cathedral. However, we didn’t want a traditional style of exhibition at a time when floor space and resources were in limited supply because of everything else that was happening.

So, we decided on a series of four static elements in various locations on the cathedral floor but linked together under the common theme of ‘Our Queen, Our Cathedral’. Two of the four elements will utilise our (relatively new) display cases. One case will be focused on the 1974 Royal Maundy held at Salisbury, and the second case on the Queen’s visit in 2012 to mark her Diamond Jubilee - both displays are drawn from the archive collection. The third element is an opportunity for visitors to write their goodwill ‘message to the Queen’ on a red, white or blue paper heart and to hang on a similarly coloured ‘tree’.

The fourth element, and the real subject of this short article, is the display of an altar cloth created out of fabric used during the 1953 Coronation Service in Westminster Abbey. This cloth had been stored in one of our medieval muniments chests for some years and was previously unknown to many of us at the cathedral. Thanks to several CALCA members, and particularly Westminster Abbey, we now not only know more about the history of this fabric, but we’ve also located other surviving pieces of not just fabric but also of carpet.

So far I am aware to date there are surviving pieces at four cathedrals. There is a 12-foot square section of gold carpet at St Davids, Wales. St Andrew’s Inverness has two types of altar frontals in the crown design both with superfrontals made from the silver and blue hangings - they are still in regularly use. Salisbury Cathedral has a large piece of fabric with tassels which has been adapted as an altar cloth. Bath Abbey originally acquired fabric to upholster furniture in the Abbey’s Sanctuary but it was never used. A piece of fabric transformed by Worcester Cathedral into an altar cloth.
frontal has been identified not as originating from the 1953, but from the Coronation of George VI in 1937.

I’d be very pleased to hear about further surviving pieces elsewhere!

Emily Naish, Cathedral Archivist.
One of my projects during the second lockdown was the cataloguing of the 43 incunabula (books printed before 1501). This was part of the NHLF-funded cataloguing project, Beyond the Library Door.

Like most cathedral staff, I worked from home during the second lockdown, but I had special permission to work in the Library one day per week, to catalogue the incunabula – this was one task job that could not be done from home! It was a memorable experience.

Incunabula have as much in common with medieval manuscripts as they do with later printed books, and cataloguing them is seldom straightforward. They lack many of the conventions on which library cataloguers tend to rely, such as title pages, imprints, and numbered pages. At the same time, incunabula are extraordinarily well-documented, and comprehensive reference sources exist, listing all known incunabula, and providing bibliographic details. Many digital facsimiles are available online, and it is often possible to compare the item that you are cataloguing with images of another copy.

In cataloguing our incunabula, I paid particular attention to recording copy-specific information such as provenance, binding, decoration, and annotations. This is the area in which cataloguers can add most to the body of knowledge about these earliest printed books and how they were used.

At the same time as cataloguing the books for our own catalogue, I also created records for them in Material Evidence in Incunabula (MEI). MEI is a database for the recording and searching of copy-specific, post-production evidence and provenance information of incunabula. It is linked to the Incunable Short Title Catalogue (ISTC) and is hosted by the Consortium of European Research Libraries (CERL). Although I had been aware of MEI for some time, I learned of its enormous potential when I attended the Printing R-Evolution conference in Venice in 2019. Inspired by what I had heard, I attended a training course to learn how to contribute records to the database.

MEI treats every piece of evidence in a book – including ownership inscriptions, bookplates, stamps, shelfmarks, decoration, binding, and manuscript annotations (such as notes, reading marks, drawings) – as valuable clues for provenance. Each piece is located geographically and dated chronologically, with the aim of tracking the movement of the books across the globe and through the centuries until the present day.

To be honest, the MEI database is not particularly easy to use, either when contributing records or trying to access information as a researcher. It’s quite cumbersome, and, to the casual user, the information isn’t easy to interpret. But it is a very worthwhile project, and its findings are changing our understanding of the early trade in printed books in Europe. I would encourage anyone who has incunabula in their collections to contribute records.

Many things came to light about the history of our incunabula during the cataloguing. Here are a few examples: Almost half of these books previously belonged to a single owner – Edmund Guest, Bishop of Salisbury 1571-1577 (who bequeathed his extensive collection of theological books to the cathedral upon his death). A pristine copy of the *Argonautica* by Apollonius Rhodius, printed in Greek in Florence in 1496, was owned by the French humanist Christophorus Longolius (1490-1522), who bought it for the sum of 9 drachmas.

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*Apollonius Rhodius, Argonautica* (Florence, 1496), with inscription of Christophorus Longolius.
A Dutch psalter, printed in Delft in 1498, was owned by a Gisbertge Rijken, who may have been the ‘Suster Gisbertgen Rijken’ whose name appears in a book of hours printed in Gouda in 1496, now in Cambridge University Library.

Our copy of Avicenna’s Metaphysica, printed in Venice in 1495, was bound in Cambridge in the early sixteenth-century by the so-called “Lattice Binder”. I could go on and on, as each incunable has something noteworthy. Do get in touch if you are interested!

Through this close examination for cataloguing, I have become intimately acquainted with these remarkable and beautiful books. For me, they will always be linked with the extraordinary circumstances of the Covid-19 pandemic.

Anne Dutton, Assistant Librarian

Worcester Cathedral

It has been a busy and exciting time at Worcester Cathedral Library and Archive over the last few months as the Cathedral Library’s restoration and refurbishment has gradually taken shape. As I reported in the last newsletter a great deal of success has been achieved already in the first phase of the project from 2020 to 2021. The cathedral then applied for a separate grant from English Heritage to re-lead the main library’s roof, insulate it and repair the stone buttresses above the library. This work will be completed by the end of March 2022 and prevent any more water leaks as well as saving money and the environment by making the library’s overall heating much more efficient.
This latest phase of work was overseen by Zoe Stubbs of Acanthus Clews Architects. The library staff and volunteers have been greatly aided by the cathedral’s Estates Manager, stonemasons and works department, as well as the firms of contractors, all of whom have worked to ensure this has gone smoothly. In recent months with the help of Katerina Powell, library and archive conservator, we have been able to reconfigure the layout of the conservation storeroom, and re-use spare archive-quality shelving to replace unsuitable modern shelving that had been in the ante-library. Two additional archive shelving units were purchased for the storeroom from Rackline of Staffordshire. All the manuscripts and historical documents have now been returned to the storeroom, and we are eagerly awaiting the completion of a purpose-built archive storage unit for the ante-library. This will be used to house many of the modern archives.

Taking the opportunity to do so, work has started to improve the arrangement of some of the contents of the main library room that are not on the historic shelves, to ensure that the maximum use of space is made, and so Chapter is aware of the likely storage needs of the cathedral archive in the future and can plan for this. Since January we have also rehoused a collection of 2000 historic documents, in archival quality boxes, when the cabinet in which they had been formerly stored was no longer usable.

In the future the priorities are to build more shelving in the main room for the modern reference collection, purchase new conservation blinds and install a more modern heating system. As Proverbs 15.22 reminds us (‘Plans fail for lack of counsel, but with many advisers they succeed’), we will need to get as much advice as possible for all this to guarantee success.

The Library has already allowed visiting scholars and researchers to return and we have continued to function, answering a range of requests and enquiries for many months. Many of the library volunteers are now back helping with these requests and continuing the library blog articles, which reach both the local cathedral community through the cathedral’s e-newsletter, but also our more distant friends and followers. Some library tours have continued despite the building work by relocating them to the Cathedral’s new undercroft learning centre. This enabled us to do a series of tours and visits by school and university groups in recent months on the art and design of historic maps, the 18th- and 19th-century archives, manuscripts, the Reformation era, and the monastic library.

David Morrison, Cathedral Librarian
We are planning a beautifully-designed, slim, affordable paperback devoted to the remarkable artefacts preserved by the cathedrals of both the Church of England and the Church in Wales. These artefacts may be of great beauty or liturgical significance, and also tell a local or national story. Examples might include works of art, musical and legal manuscripts, liturgical vessels, and kneelers—on public display either within the church building and its environs or in cathedral museums. A 112-page softback volume in the Scala Director’s Choice series will comprise two-page spreads focusing on a treasure from each cathedral, following the format of Director’s Choice: Cathedrals of the Church of England (updated 2020; see detail).

A treasure from each cathedral would be selected and written up by cathedral deans and their staff, with support from a central editorial team (including the Association of English Cathedrals and a CALCA representative) managed by Janet Gough. The book would be published in 2022 and sold in cathedral shops. The written text devoted to each national treasure (approximately 350 words) would cover most or all of the following points with regard to the object selected:

- Ascension window at Birmingham, by Edward Burne-Jones and William Morris, late 19th century (image copyright Alastair Carew-Cox).
• What is it?
• How was it made?
• What is its history?
• Are there any mysteries or interesting stories associated with it?
• How is it displayed to the public?
• What does it mean to the cathedral? (For example, what is its spiritual significance?)

The project should have the following benefits:
• Raise awareness of often overlooked art, manuscripts and other local and national story-telling artefacts in cathedrals and their museums (on public display).
• Encourage visitors back post-Covid, repeat visits and visits to other cathedrals.
• Fits with existing series on cathedrals and churches.
• Part of an international series, enabling further trade, overseas and online sales.
In the Winter 2019 issue of this newsletter, we outlined a potential project for the collaborative digitisation of medieval manuscript books in cathedral collections. This idea emerged during a symposium held at Cambridge in September 2019 looking at scholastic texts of the School of Paris from the 12th and early 13th centuries, including copies owned by Canterbury, Hereford and Lincoln Cathedrals. The importance of the holdings of medieval manuscripts in cathedrals is very clear; however, it was accepted that cathedrals do not have the resources to digitise and host digital platforms themselves, and that partnership and collaboration would be key. While a project could start with this specific category of scholastic texts, it could expand to include further categories of medieval manuscript books.

Any momentum was of course stalled by the pandemic, but discussions amongst some members of CALCA have been revived. If you are interested in this process, please do get in touch.

Cressida Williams, Canterbury Cathedral.

The provisional timetable and logistics are that final copy is ready by the end of June to enable publication by Christmas 2022. Letters have been written to each Dean, and it is hoped that these have been shared with collections staff. We have already secured the generous support of the Ruddock Foundation for the Arts to get the project off the ground, and any further sponsorship suggestions would be much appreciated. Please contact Janet Gough on janet@janet-gough.com with queries. Any further suggestions are of course most welcome.

Janet Gough

Collaborative digitisation of medieval manuscripts in cathedral libraries

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THE CATHEDRAL ARCHIVES, LIBRARIES AND COLLECTIONS ASSOCIATION

THE CATHEDRAL ARCHIVES, LIBRARIES AND COLLECTIONS ASSOCIATION is for anyone responsible for and working with historic collections – books, archives and objects – in the cathedrals and related organisations of Great Britain and Ireland to provide for the development of best practice in and the exchange of information about all aspects of the care, development and promotion of those collections, to secure their continuing educational role within the wider mission of their governing bodies.

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

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

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We aim to produce two issues of this newsletter 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 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.

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