

ISSN 2045-0982

French Studies Library Group

Annual Review

Issue 10 (2013-14)

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



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The *FSLG Annual Review* is an annual publication, produced for the members of the French Studies Library Group. The aims of the Group are:

- To act as a focus for librarians and others concerned with the provision of library resources and services in French studies.
- To facilitate cooperation in the provision, access, promotion and preservation of French printed and electronic resources.
- To provide a forum for the dissemination of information on these topics between libraries and the scholarly user community.
- To liaise with related library groups.

Membership

Membership is open to any person or institution with an interest in the aims of the Group. To apply for membership please fill in the form at

<http://frenchstudieslibrarygroup.files.wordpress.com/2012/08/fslg-application-form.pdf>.

Annual membership costs £15 (retired members £10).

Notes for contributors

Contributions to future issues of the *Annual Review* are always welcome. Submissions should be preferably in electronic form (Word or rich text format (RTF)). Please send them to Damien McManus at the email address above.

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Electronic mailing lists

FLSG has its own JISCmail list: **FSLG** (<http://www.jiscmail.ac.uk/lists/fslg.html>)

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Ten years of the *Annual Review*

Damien McManus, Subject Librarian, University of Bristol

2014 is a year of anniversaries of terrible conflicts in which France and the French-speaking world were involved, and which had profound and lasting consequences for the world. Poignant and moving events of remembrance have been held to mark the 70th anniversary of the D-Day landings in Normandy, and very recently the centenary of the start of World War One.

This year also sees the tenth issue of the FSLG *Annual Review*, and in the first nine editions we've read articles and reviews by library staff, publishers, journalists and academics who are experts in their fields in the UK, France and further afield. A very broad range of subjects have been covered in past issues. Here are some of them.

Descriptions of printed collections and exhibitions relating to French ranging from the Medieval and Early Modern periods to the 20th Century. Evaluations of freely available online resources and paid-for research databases. Reviews of exhibitions at libraries and related institutions. Comprehensive bibliographies of recent literature on diverse subjects. Conference reports from FSLG/GSLG, AUPHF and WESLINE events.¹ Analyses of trends in book and journal publication in France. Outlines of collection management policies and practices in major UK libraries with French and Francophone holdings. Considerations of book supply from France and Francophone countries. The role of the book in French culture. French librarianship from the American perspective. The impact of libraries on the life of a leading UK academic specialising in French. News from libraries and librarians about acquisitions, new staff and retirements. Last, and definitely not least, annual reports from the FSLG chair, Teresa Vernon.

Past editors include David Lowe, Sarah Burn, Antony Loveland, Teresa Vernon, and Sarah Brain. Many thanks to them, and to all contributors past and present, for making the *Annual Review* such an interesting and varied publication. I do hope you enjoy this edition as much as I have enjoyed revisiting previous issues.

¹GSLG: German Studies Library Group. AUPHF: Association of University Professors and Heads of French. WESLINE: West European Studies Library and Information Network.

Staff news, exhibitions, library collections, events, resources

Teresa Vernon, Lead Curator, French, The British Library and Damien McManus, Subject Librarian, University of Bristol

Staff news

Des McTernan retired from his post as Curator of Early Printed Books in French at the British Library in June 2014 after many years of distinguished service. Des served as an FSLG committee member, and we would like to thank him for his service to the committee. We wish Des all the very best for a long and happy retirement.

We were very sorry to learn of the death of **Ray Scrivens** in August 2014. Ray was formerly the Slavonic Librarian at Cambridge University, and a longstanding committee member of the Council for Slavonic and East European Library and Information Services (COSEELIS).

Lobbying for Languages

In August 2013, the British Academy launched a two-year partnership with the Guardian. The joint campaign, running until March 2015, is intended to help raise the profile of language learning. Here is the link to the dedicated website

<http://www.theguardian.com/education/series/the-case-for-language-learning>

Speak to the Future: the campaign for languages

<http://www.speaktothefuture.org/>

UCML (University Council of Modern Languages)

<http://www.ucml.ac.uk/news>

French Resources

Numistral – Bibliothèque numérique de la Bibliothèque nationale universitaire de Strasbourg

Numistral, the digital library of the BNU, launched on 4 October 2013, is the result of a partnership with the Bibliothèque nationale de France. More than 40 000 digitised items are therefore visible on Gallica as well as on Numistral, and will later be added to *Europeana* and to *TEL- The European Library*.

<http://www.numistral.fr/>

Aurelia – Bibliothèque numérique d’Orléans Aurelia, launched on 1 October 2013, currently offers some 35 000 digitised items on Orléans and its region, from the 15th century to 1941.

<http://aurelia.orleans.fr/>

Numelyo – Bibliothèque numérique de Lyon

This digital library, launched in December 2012, is the result of the collaboration between Google and the Ville de Lyon agreed in 2008 for the mass digitisation of collections held in the Bibliothèque

municipale. Numelyo also includes items digitised internally by the BM for its own projects.

<http://numelyo.bm-lyon.fr/>

Ville de Paris – Portail des Bibliothèques spécialisées

To view the digital resources of libraries such as the Bibliothèque historique de la Ville de Paris, the Bibliothèque Marguerite Durand, the Bibliothèque Forney, among others, go to the Portail des bibliothèques spécialisées <http://bibliotheques-specialisees.paris.fr> then click on ' Patrimoine numérisé'.

Musée Rodin – Bibliothèque numérique

Digital library launched in 2013 with a selection of digitized articles published in the press during the lifetime of Auguste Rodin. More content will follow.

<http://musee-rodin.bibli.fr/opac/>

Christine de Pizan, the making of the Queen's Manuscript (British Library, Harley MS 4431)

The largest extant collection of Christine de Pizan's writing can be found in [Harley MS 4431](#), a compilation produced for Isabeau of Bavaria, the queen consort of Charles VI of France.

Harley MS 4431 was the subject of an [AHRC-funded research project](#)

(<http://www.pizan.lib.ed.ac.uk/index.html>) by the University of Edinburgh, in association with the British Library and the ATILF (Analyse et Traitement Informatique de la Langue Française), a unit of the Centre National de la Recherche Scientifique at the University of Nancy. The resulting website provides images, transcriptions of the texts, a glossary of Christine's language, and an admirable collection of further research tools.

<http://www.pizan.lib.ed.ac.uk/index.html>

For further information about the digitisation of the Harley MS 4431, see the following British Library blog entry. <http://britishlibrary.typepad.co.uk/digitisedmanuscripts/2013/06/christine-de-pizan-and-the-book-of-the-queen.html#sthash.YBj5e6Tv.dpuf>

Roman de la Rose Digital Library

The goal of the Roman de la Rose Digital Library, a joint project of the Sheridan Libraries of Johns Hopkins University and the Bibliothèque nationale de France, is to create an online library of all manuscripts containing the 13th-century poem *Roman de la Rose* begun by Guillaume de Lorris and continued by Jean de Meung. The site, with digital surrogates of more than 130 manuscripts from the 13th through to the 16th centuries, hosts a viewer for exploring these manuscripts via a number of criteria such as repository or illustrations, etc.

<http://romandelarose.org/>

Folger Mazarinades Project

The Folger Shakespeare Library holds a collection of about 3,000 yet-uncatalogued mazarinades. The Library is currently working to catalogue and create finding aids for the collection. More information about the collection and ongoing plans may be found by clicking on the link below.

<http://folgerpedia.folger.edu/Mazarinades>

Mazarinades: nouvelle approche – international conference, Paris, 10 June-12 June 2015 –call for papers

Organised by the **Bibliothèque Mazarine** and the **Bibliothèque nationale de France** from **10 to 12**

June 2015, under the direction of Stéphane Haffemayer (University of Caen/CNRS), Patrick Rebollar (Nanzan University, Nagoya, RIM) and Yann Sordet (Bibliothèque Mazarine), with the support of the Société d'études du XVIIIe siècle.

<http://www.bibliotheque-mazarine.fr/en/events/news/les-mazarinades-2>

The Bibliothèque Mazarine (<http://www.bibliotheque-mazarine.fr/en/collections/special-collections/mazarinades-2>) in Paris holds the world's most complete collection of mazarinades. The Library now holds the working archives and the collection of mazarinades of Professor Hubert Carrier (1936-2008), a noted specialist in the field, kindly donated by his family in 2011. Colleagues may recall that Professor Carrier visited libraries in the UK including the British Library and the Taylor Institution Library in the late 1990s with a view to compiling a union catalogue of mazarinades.

Recherches Internationales sur les Mazarinades (R.I.M)

Gives access to the blog and the online corpus made available by the Franco-Japanese 'Projet Mazarinades' team led by Patrick Rebollar and Tadako Ichimaru.

<http://www.mazarinades.net/>

Archives numériques de la Révolution française = French Revolution Digital Archive

This database is the result of a multi-year collaboration between the Bibliothèque nationale de France and Stanford University Libraries to produce a digital version of two key resources on the French Revolution, the *Archives parlementaires. Première série. 1789-1794* (vols 1-82) and a corpus of around 14 000 images produced between 1787 and 1799 held at the BNF. The browsable and searchable interface developed by Stanford University Libraries for this digital version marks a significant advance on the earlier publication of the *Archives parlementaires* as part of the *French Revolution research collection* on microfiche and the *Images of the French Revolution* videodisc originally published by Pergamon Press to mark the bicentenary of the French Revolution.

<http://frda.stanford.edu/fr/catalog>

A tip from the Stanford team: Users wishing to conduct more sophisticated text-mining searches [of the *Archives parlementaires*] can also consult the version hosted by the ARTFL project: <http://artfl-project.uchicago.edu/node/144>.

Médias 19

Launched in 2011, *Médias 19* is a research resource on 19th-century press and journalism. 'Editions' is a digital library of annotated texts related to journalism, 'Notices biographiques' is the first stage of a proposed dictionary of 19th-century Francophone journalists, and 'Publications' gives access to research publications in the field.

<http://www.medias19.org/>

First World War Resources

Europeana 1914-1918 website

A pan-European collection of original source material from the First World War funded by the European Commission.

<http://europeana1914-1918.eu/en>

The Europeana website includes the following elements:

400,000 items digitised by 10 European national libraries including the British Library, the Bibliothèque nationale de France, the Bibliothèque nationale et universitaire de Strasbourg and the Royal Library of Belgium. The digital collection spans the full range of national library collections including books, newspapers, trench journals, maps, music sheets, children's literature, photographs, posters, pamphlets, propaganda leaflets, original art, religious works, medals and coins.

The personal papers and memorabilia of some 8,000 people involved in the war, held by their families and digitised at special events in 12 countries

Approximately 740 hours of films and 6,100 film-related documents digitised by 26 film archives accessible through *Europeana* and the *European Film Gateway-First World War Films* (see <http://www.europeanfilmgateway.eu/content/efg1914-project>)

The project includes *World War One*, an educational website developed by the British Library's Learning Team. This offers curated access to a selection of just over 500 items digitised for *Europeana 1914-1918*. Collection items are complemented by newly commissioned articles from leading experts, short films and interviews with academics and authors, and a dedicated teachers' area.

<http://www.bl.uk/world-war-one>

Official First World War Commemoration websites

Belgium (federal website)

Be. 1914-1918

'Événements': lists events, exhibitions, publications, etc; 'Liens' lists partner institutions including the official sites for Brussels Capital Region, Flanders and Wallonia

<http://www.be14-18.be/fr>

France

Mission Centenaire 14-18

<http://centenaire.org/>

United Kingdom

First World War Centenary (led by the Imperial War Museum) <http://www.1914.org/>

Notable Acquisitions

Michel Foucault archives at the Bibliothèque nationale de France

In 2013, Michel Foucault's archives, hitherto housed in his flat, have been acquired by the Bibliothèque nationale de France. They comprise the manuscripts of his lectures, and of his books and other texts, as well as his notes of works that he read in libraries including the BNF. The collection also includes a major unpublished manuscript, *Les aveux de la chair*, which he was working on at the time of his death.

http://webapp.bnf.fr/rapport/html/focus/2_focus_1.htm

François Schuiten donation

In 2013, the Belgian comic books artist François Schuiten donated the original drawing of his *Cités obscures* series to the Fondation Roi Baudouin (the books set in 'Belgium') and the Bibliothèque nationale de France (the books set in 'France').

From <http://www.heritage-kbf.be/news/francois-schuiten-has-entrusted-part-his-origins-king-baudouin-foundation>

Note that the British Library holds a run (no. 1, 1978-no.239, 1997) of the periodical A suivre where volumes of the series were first published (BL shelfmark P.903/358).

Philippe Sollers-Dominique Rolin correspondence on deposit at Belgian Royal Library

The Belgian Royal Library holds on deposit from the Fondation Roi Baudouin the diary (*Journal*) and the correspondence with the French author Philippe Sollers ('Jim' in her books) of the Belgian novelist Dominique Rolin who died in 2012. The collection complements the Dominique Rolin archives held by the Archives et Musée de la Littérature housed in the same building.

http://www.kbr.be/actualites/rolinSollers_fr.html

Exhibitions

The Moving Word: French Medieval Manuscripts in Cambridge

This exhibition ran in spring 2014 and highlighted some of the many treasures held in the University Library and in the colleges at Cambridge University. The exhibition covered several themes, including the processes and materials used to make Medieval books; the spread of the language of the Normans to England and its development into Anglo-Norman; the invaluable catalogues and book lists which detail the growth of the libraries at Cambridge; the role of scholars like Marie-Paul Hyacinthe Meyer, a French philologist who made journeys around Britain to identify and study French medieval texts held in libraries; and major benefactors of medieval books and artefacts to Cambridge, such as the mother of King Henry VII, Margaret Beaufort (?1441-1509). Members of the FSLG's committee were very fortunate to enjoy a guided tour of the exhibition by Anne Cobby.

<https://exhibitions.lib.cam.ac.uk/moving-word/>

Literature of the Liberation: the French experience in print 1944-1946

This exhibition marks the 70th anniversary of the liberation of Paris and contains volumes from the Chadwyck-Healey Liberation Collection, which have been donated to Cambridge University Library.

<https://exhibitions.lib.cam.ac.uk/liberation/>

For a detailed account of the exhibition please see David Lowe's article 'Literature of the Liberation Collection in Cambridge University Library' in this issue of the *Annual review*.

Pour une Cité internationale de la littérature and the ghost of Bourdieu¹

Dr Patrick Crowley, Lecturer in French, University College Cork, Republic of Ireland

On September 19 2013 France's newspaper of record, *Le Monde*, published a document titled 'Pour une Cité internationale de la littérature'. Beneath the title was the subtitle 'Manifeste signé par 33 écrivains'.² The document's publication coincided with increasing academic attention being paid to the materiality of literary production and dissemination³ as well as with on-going debates relating to Paris as the 'république mondiale des lettres'.⁴ Read as a manifesto, it brings to mind at least two other recent literary manifestos both of which were published in 2007. The first is 'Manifeste pour une littérature-monde en français' and the second is 'Qui fait la France'.⁵ Laura Reeck succinctly identifies that although both these manifestos are 'built around a spatial opposition between centre and periphery, the groups highlight two different peripheries: on the one hand, the *external* French-speaking periphery largely located in France's ex-colonies; on the other, the *internal* periphery largely located in France's big cities'.⁶ However, the intention of the authors who drafted the text of 'Pour une Cité internationale de la littérature' turns out to have been less that of issuing a manifesto and more the intervention of an appeal (an 'appel'). Nonetheless, its genesis and content suggest similar concerns to those of the two manifestos published in 2007; namely the issue of the periphery, or rather peripheralization. How we read this concern — as a manifestation of either the decline or indeed the persistence of what Bourdieu described as the *champ littéraire* — is the subject of this essay which is divided into three parts: what the document says; its genesis and impact; and a brief comment that forms a conclusion. In addition, it is Bourdieu's analysis, and his

¹ This text is an amended version of a paper delivered at the annual conference of the Society for Francophone Postcolonial Studies held on 22 and 23 November 2013 and which had as its theme 'Francophone Postcolonial Studies and Book Culture'.

² 'Pour une cité internationale de la littérature. Manifeste signé par 33 écrivains', *Le Monde*, 19 September, 2013, < http://www.lemonde.fr/livres/article/2013/09/19/pour-une-cite-internationale-de-la-litterature_3480640_3260.html> [accessed September 20 2013]. The subtitle was a result of sub-editorial intervention.

³ For an innovative analysis of the material and market conditions of the literary field see Pierre Bourdieu, *Les Règles de l'art. Genèse et structure du champ littéraire* (Paris: Seuil, 1992). See also the work of Gisèle Sapiro, in particular G. Sapiro, 'The Literary Field between the State and the Market', *Poetics*, 31 (2003), 441–464. On debates relating to the future of the book in France see Jean-Yves Mollier (ed.), *Où va le livre?* (Paris: La Dispute, 2000), and Pascal Fouché (ed.), *L'Édition française depuis 1945* (Paris: Éditions du Cercle de la Librairie, 1998).

⁴ See Pascale Casanova, *La République mondiale des lettres* (Paris: Seuil, 1999).

⁵ 'Manifeste pour une littérature-monde en français' was published in *Le Monde* on 19 March 2007 (electronic version). This version is available online at <http://www.etonnants-voyageurs.com/spip.php?article1574>. Accessed 31 October 2013. 'Qui fait la France?' was first published in the autumn of 2007 and appears in Collectif Qui fait la France, *Chroniques d'une société annoncée* (Paris: Stock, 2007) along with a collection of short stories written by members of the collective. For incisive studies of these two manifestos, and others, see Laura Reeck, 'The World and the Mirror in Two Twenty-First Century Manifestos: "Pour une littérature-monde" en français' and "Qui fait la France"', in Alec G. Hargreaves, Charles Forsdick and David Murphy (eds), *Transnational French Studies: Postcolonialism and Littérature-monde* (Liverpool: Liverpool University Press, 2010), pp. 258–273 and David Murphy, 'The Postcolonial Manifesto: Partisanship, Criticism and the Performance of Change', in Alec G. Hargreaves, Charles Forsdick and David Murphy (eds), *Transnational French Studies: Postcolonialism and Littérature-monde* (Liverpool: Liverpool University Press, 2010), pp. 67–86.

⁶ Reeck, 'The World and the Mirror in Two Twenty-First Century Manifestos', p. 259.

pessimism with regard to the relationship between market forces and literature, that prompts the account that follows.⁷

In terms of content, the authors of the document make the case for the establishment of a 'cité', a physical site, a material infrastructure, that would specifically support a broad-church view of contemporary literature 'poésie, théâtre, roman, idées, littérature de jeunesse, arts graphiques du récit...'.⁸ The 'Cité internationale de la littérature' would be a 'lieu de prestige et d'accueil' offering a welcome to all members of the public as well as to writers from abroad whether residing in Paris or 'de passage'. It would link up with other structures of support for literary activity in Paris or beyond — such as the Meet (maison des écrivains étrangers et des traducteurs) located in St. Nazaire⁹, the Villa Gillet in Lyons¹⁰, and the cipM (centre international de poésie Marseille)¹¹ and be used as a place for exhibitions. Such exhibitions would be marked by variety: 'les unes dévolues aux auteurs majeurs qui ne sont pas nécessairement les plus connus, les autres consacrées aussi bien aux littératures des Caraïbes qu'aux liens entretenus par la littérature avec les arts plastiques ou le cinéma'. The Cité would be a place where one could wander in, enjoy a coffee, buy or exchange books, and get involved in activities to promote contemporary literature. Such debates and workshops would have as their goal the encouragement of reading and writing.

In this way, the authors argue, one could respond to the lack of visibility accorded to literature in France, the deadening of book culture through its association with formal education and the lack of creative forms of engagement with literature as evidenced by the fact that only two French universities offer Masters in creative writing. The book, they acknowledge, is a vector of knowledge, of instruction, of culture and of emancipation but, they contend, 'il est aussi celui d'un art à part entière qui se nomme "littérature". Un art dont la diffusion est en crise, dont la transmission, essentiellement confiée à l'école, peine à se dégager de la confusion établie avec le cours de français'. This issue of a tension between 'literature' viewed as an abstraction and its material diffusion, distribution, circulation and instrumentalization, suggests that the view of Paris as a self-confident centre of the francophone publishing world appears to be unsettled. The case being made is that contemporary literary activity should not be entirely equated with marketing strategies of the publishing industry or indeed with that which is currently taught within educational institutions — that is to say canonical French literature.

⁷ Pierre Bourdieu, 'La Culture est en danger', in *Contre-feux 2. Pour un mouvement social européen* (Paris: Éditions Raisons d'Agir, 2001), pp. 75–91. See also Bourdieu, "Une révolution conservatrice dans l'édition", *Actes de la recherche en sciences sociales*, 126–27 (1999), 3–28.

⁸ The citations that follow are taken from the text of the document 'Pour une cité internationale de la littérature. Manifeste signé par 33 écrivains', < http://www.lemonde.fr/livres/article/2013/09/19/pour-une-cite-internationale-de-la-litterature_3480640_3260.html > [accessed September 20 2013]

⁹ Located in St. Nazaire, its website reads that "The "Meet" welcomes one writer or translator at a time for four to eight weeks. The resident is allocated a weekly grant and accommodated in a large two-bedroom flat in the "Building", an emblematic high-rise overlooking the docks and the shipyards of Saint Nazaire Harbour, on the Loire River estuary. At the end of his/her stay, the resident is given the opportunity to have one of his works and its French translation published in the Meet's collection "Les Bilingues".' See <<http://www.meetingsaintnazaire.com/>> [accessed November 1 2013].

¹⁰ The Villa Gillet also provides residencies for writers and is involved in a range of activities to promote literature see <http://www.villagillet.net/> [accessed November 1 2013].

¹¹ The centre supports poetry through publications, residencies and other forms of support see <http://www.cipmarseille.com/> [accessed November 1 2013]

The authors of the document are concerned about contemporary literature's visibility. Not without a hint of anxiety, they point to the 'cités' already in existence in Paris, and elsewhere in France, that promote other art forms such as architecture, music, design, fashion and add 'Il existe une Cité internationale de la bande dessinée à Angoulême, du cirque au Mans'. It is, they argue, an anomaly that Paris, unlike Rome, Madrid and major German cities does not have a space to promote literature. The rhetoric used to support the case suggests a certain view of Paris: 'Mais aucune à Paris, la capitale d'un pays dont la littérature a historiquement rayonné dans le monde, soulevé les peuples, un pays qui a su devenir une plaque tournante des échanges artistiques, terre d'accueil de tant et tant d'écrivains, poètes, penseurs illustres, y trouvant le refuge des exils, l'adoption et la reconnaissance, apportant en retour la richesse des francophonies et des cultures étrangères.' This is neat *quid pro quo* that echoes Pascale Casanova's analysis of Paris as a global literary capital that has attracted writers from across the world since at least the nineteenth century and whose presence has enriched France's literature.¹² It also suggests a nostalgia for a time when literature and writers were more prominent within French and global culture.

'Pour une cité internationale de la littérature' ends with the following appeal to the political class: 'Alors que s'ouvre la campagne électorale des municipales à Paris, osons formuler ce vœu que portent de nombreux écrivains: la fondation d'une Cité qui mettrait enfin la littérature au cœur de la ville, et réciproquement. Qui rappellerait quel phare mondial de la création artistique est la ville de Paris et qu'elle est capable d'en assumer la volonté politique.' What is noteworthy here is the emphasis placed on the centre; on placing literature at the centre of Paris. The question of the centre and of the periphery is very much to the fore both explicitly and implicitly and I will return to this later in the article.

So who wrote this document? The 33 signatories constitute an eclectic mix that includes Héliane Cixous, Pierre Michon, Patrick Delville, Jacques Roubaud as well as three academics: Arlette Farge — a noted historian who worked with Michel Foucault; Dominique Viart — a specialist in contemporary French literature — and Gisèle Sapiro — whose work draws directly from Pierre Bourdieu in her sociological analysis of the relationship between publishing and the market. I wrote to Dominique Viart asking him to comment on the genesis, conception and impact of the document. Viart kindly and comprehensively replied.¹³ In his email, Viart states that the document was never intended to be a manifesto and that the reference to the text as a 'manifeste' was *Le Monde's* sub-editorial framing of the document. 'Rien à voir', he adds, 'avec celui "pour une littérature monde en français". C'est un "Appel" [qui] ne revendique pas une position esthétique ni politique, mais formule un vœu, celui de la création de cette Cité internationale de la Littérature.' The idea for such a Cité had, he writes, been circulating for a while 'sans avoir jamais donné lieu à une mise en forme véritable'. However, over the course of the Summer of 2013 the idea 's'est cristallisée [...] à l'initiative d'Anne-Marie Garat, qui a été présidente de la Maison des Ecrivains et de la Littérature (MEL), de Bertrand Leclair et de Cécile Moscovitz, qui ont rédigé une première version, laquelle a fait l'objet que [sic] quelques aller-retours de mail avec les signataires, et a pu ainsi être modifiée à la marge'.

¹² See Casanova, *La République mondiale des lettres* cited above.

¹³ Email correspondence received 17 November 2013.

The initiator of the campaign is clearly Anne Marie Garat. A noted novelist she was awarded the Prix Femina in 1992 for her novel *Aden* and the Prix Marguerite Audoux for *Les Mals famées* in 2000. As a former president of 'La Maison des Écrivains' (2007-09) it was she who campaigned to have the name of the association changed from 'La Maison des Écrivains' to 'La Maison des Écrivains et de la Littérature'. Bertrand Leclair is a novelist, dramatist and critic. Cécile Moscovitz, according to her LinkedIn profile, was an editor with Gallimard from 1998 to 2008. Her specialist areas are 'Edition, diffusion-distribution, relations presse' and she worked as 'Directrice adjointe, responsable des études' at Le MOTif from 2008-13. MOTif is an organisation that self-describes as an 'observatoire du livre et de l'écrit en Ile-de-France, [...] un organisme associé de la Région Ile-de-France mis en place pour renforcer le lien entre les professions du livre et proposer des politiques publiques pertinentes, adaptées aux évolutions en cours'.¹⁴ Viart suggested that I contact Anne-Marie Garat directly. After an exchange of emails she suggested a telephone interview and this took place on November 19 2013. She was engaging, generous and passionate about the project. She confirmed Viart's version and added anecdotal detail which is worth recording as it gives a sense of the literary milieu in Paris, its ecological niche. She recounted visiting the Carreau du Temple (a former market now being restored as a multipurpose space for sports and cultural activities) with Pierre Aidenbaum, the mayor of Paris's Troisième Arrondissement, along with two friends, Bertrand Leclair and Cécile Moscovitz. Over the course of the visit she regretted aloud that the site would have made a perfect location for a Cité Internationale de la Littérature. The mayor, a member of the Socialist Party, was struck by the idea and urged her to bring it to the attention of candidates for the municipal elections to be held in March 2014. This political dimension is important. Indeed, since the publication of the 'appel' a delegation representing the group has been met by candidates for the ecologists, socialists and centre right all of whom plan to integrate the proposal into their election manifestos. Indeed, the socialist candidate for Mayor of Paris, Anne Hidalgo, proceeded, in her then capacity as the Première Adjointe de la Ville de Paris, to commission 'une mission d'étude' to assess the project's feasibility.¹⁵

On the question of the Cité's impact beyond the political candidates, Viart writes that 'L'impact est assez fort puisque les diverses institutions littéraires de la Capitale ont à peu près chacune réagi et se sont positionnées par rapport au projet. L'idée n'étant ni de les remplacer ni de les dissoudre, mais à la fois de les confédérer et d'inventer en plus une structure et un lieu qui puisse accueillir ce qu'elles ne peuvent à elles seules, produire ou réaliser.' The comment that it was never envisaged to replace or dissolve existing structures suggests this is how some may have read the 'appel'. Indeed, on October 17 2013 *Le Monde* published a response to the appeal written by Yves Boudier, the current president of the Maison des Écrivains et de la Littérature, and Sylvie Gouttebaron, its director. They begin by praising the idea of a 'cité' one which they too have promoted 'depuis de longues années'. They quickly add that 'consciente que le contexte économique actuel est pour le moins peu propice à ce

¹⁴ See MOTif's website <<http://www.lemotif.fr/fr/le-motif/mission/>> [accessed November 10 2013]

¹⁵ Anne Hidalgo was elected Mayor of Paris on 30 March 2014. In a 6 page memo on cultural initiatives dated 16 May 2014 she makes one reference to the project of a 'Cité Internationale de la Littérature': 'L'accueil des artistes étrangers à Paris nécessitera une attention particulière, par le développement de la Cité internationale des arts mais aussi de résidences d'accueil temporaire au sein des équipements culturels. Je souscris par ailleurs à votre proposition de réalisation d'un lieu de travail dédié au cirque et aux arts de la rue dans le 13eme arrondissement (rue Watt). Je tiens également à ce que le développement et l'évolution de la Maison de la Poésie soient amplifiés, afin qu'elle puisse jouer pleinement le rôle d'une Cité Internationale de la Littérature.' Clearly, the emphasis on the arts is greater than that placed upon literature. This is a striking feature of the document in general and is available at <<http://labs.paris.fr/commun/adjoints/JULLIARD.pdf>> [accessed 2 August 2014]

type de projet, il lui paraît raisonnable d'aborder cette question sur un autre plan.' They argue that what is required is greater co-operation amongst the organisations already in existence across Paris and Ile-de-France (describing the latter region as one 'qui accueille de longue date de très nombreuses structures œuvrant pour la défense et l'illustration de la littérature'). To this end they call for 'l'organisation d'une rencontre, sous l'égide de la Région Ile-de-France à ses yeux la plus à même de conduire ce projet, de tous les partenaires éventuellement concernés par une telle création. Sans multiplier encore et encore les structures dans une région qui, plus que toute autre, connaît tant d'acteurs, ce lieu de rassemblement des énergies qu'il nous faut «inventer» ensemble donnerait ainsi une meilleure visibilité à la vie littéraire dans tous ses états.' Boudier and Gouttebaron adopt a position that is at odds with those who supported the publication of 'Pour une Cité Internationale de la littérature'. What is striking is the emphasis placed in their response on the role of the Région Ile-de-France over Ville de Paris. Garat, as a former President, and current member, of the MEL, was surprised by their response and put it down to a misunderstanding. However, the obvious differences illustrate that local politics (between Ville de Paris and Région Ile-de-France, between writers, between different organisations in Paris and its region), in every sense of the word, matters. But how does the local square with the international dimension?

The impressive list of signatories includes international writers such as Paul Auster (Garat's editor in Actes Sud was the go-between between her and Auster), Javier Cercas (Spain), Boris Pahor (Slovenia) Ersi Sotiropoulos (Greece) Paul Vangelisti (the US) but no writers from the French Caribbean, the Maghreb, or from sub-Saharan Africa. When I pointed out this absence Garat replied that the list of signatories was quickly composed and drew on personal contacts. Since then, she added, more signatures have been added and many of these are African writers. This brings us back to the centre and the periphery of the *champ littéraire*, back to the manifestos of 2007. The margins are still in play but are many. On a number of occasions during the interview Garat commented on the effect of the market on literature and on the question of its transmission. Literature, she says, is being marginalized both within the university and in the media (fewer pages devoted to books in the general press, TV programmes on literature being pushed later into the late night schedule). In addition she noted that the Maison des Écrivains et de la Littérature, once accommodated by the Centre National du Livre (CNL) at the Hôtel d'Avejan near the Musée d'Orsay — situated by the Seine and across from the Louvre — is now in the Hôtel Frères Goncourt on Boulevard de Montmorency which she describes as 'tout à fait en lisière de Paris, qui est presque contre le périphérique qui est très excentré' and which, according to the terms of its lease, cannot hold meetings. Garat wants literature to be brought back from the edge of Paris proper to the centre of Paris. The campaign also sought to bring contemporary French literature into university curricula. Where the Manifestos of 2007 highlighted the peripheralization of francophone literatures produced by authors from beyond metropolitan France or indeed from France's *banlieues*, Garat and her fellow signatories raise the issue of contemporary literature's place within French society. It is remarkable that six years after two different groups of writers supported manifestos that drew attention to their marginalization — whether external or internal — within mainstream French literature, writers from the perceived centre sought to articulate their own sense of marginalization.

Paris remains as the centre of French-language publication but what is less clear is the relation between publishing and the literary milieu that constitutes the *champ littéraire*. What the campaign for a Cité Internationale de la littérature, and Garat's comments, reveal are not so much a

confirmation of Bourdieu's pessimistic account of the decline of literature in the face of the market but, rather a further confirmation of his view that such a relationship is critical to our understanding of the *champ littéraire*. And while more evidence is required to justify his pessimism, the campaign is symptomatic of an anxiety about literature's present and future. The nub of Bourdieu's argument in 'La Culture est en danger' (cited above) is that the combination of new technologies and economically integrated communications groups promote cultural products as commodities that are subjected to the law of profit. He argues that publishing has seen the amalgamation of one commercial group geared towards the production of content with a second group that is focused on distribution. In terms of scale this involves 'une intégration verticale telle que la diffusion commande la production' and, Bourdieu argues, results in a form of censorship by money that results in less formal experimentation and greater homogenization of literary production.¹⁶ The shape and survival of the literary milieu is, he argues, coming under pressure from the market. Bourdieu, borrowing a phrase from Ernst Gombrich, fears that if 'les conditions écologiques de l'art' are destroyed, so too will that form of art.¹⁷ Culture is in danger because the conditions of the literary field are increasingly being colonised by a capitalist logic that determines, in part, what kind of books come to our attention.¹⁸ To what extent, if at all, does the campaign for a 'Cité' to promote literature support Bourdieu's analysis?

MOTif, MEET, MEL, CNL, to name but four institutions, remain as feisty promoters of literature within French society. The personal connections, the inter-institutional and personal rivalries, the fight for space and place, the assumptions that still animate the concrete actions of writers, academics and politicians, all of these elements, which are critical to literature's culture niche, are exemplified by the genesis and campaign for a 'Cité Internationale de la littérature' regardless, in some ways, of whether this particular campaign has been successful or not. Its genesis and reception are the latest manifestation of a vigorous Parisian literary field and it suggests that while the logic of late capitalism is having an effect on differentiation within the field, the milieu itself, and its ties to politics, remains robust. The common focus of those involved in the campaign is to promote literature over and above the economic imperatives of the publishing and media industries and to do so by maintaining literature as a dynamic, and lived, component of Parisian and French culture. For the moment while Bourdieu's pessimism can be taken as cautionary rather than confirmed what is clear is that the literary field is in a process of rapid transformation.¹⁹

¹⁶ Bourdieu, "La Culture est en danger", p. 78. Bourdieu's emphasis. For an extended treatment of this question see Patrick Crowley, 'Literatures in French Today: Markets, Centres, Peripheries, Transition', *Australian Journal of French Studies* 50. 3 (2013) 410-425.

¹⁷ Bourdieu, "La Culture est en danger", p. 81. This is one of the sub-themes of Michael Haneke's film *Caché* (2005). Georges (played by Daniel Auteuil) is the host for a literary television programme and is concerned that his contributors tone down any analysis that might reduce his audience figures.

¹⁸ *Lire*, though not a particularly strong example, is part of the *L'Express* group which in turn is but a small enterprise within the Belgian Roularta media and communications conglomerate. The Roularta entry, self-written, for wikipedia reads 'Le groupe Roularta Media Group suit une politique de production intégrée. Il possède une imprimerie située au siège, à Roeselare (Roulers, en français), près de la frontière française, et tend à imprimer lui-même ses publications, y compris celles éditées hors des frontières. De la même manière, il assure en général lui-même la régie publicitaire de ses publications.'

¹⁹ The battle between Amazon and Hachette over the price of ebooks is another sign of this market-driven transformation. For a view on this see <http://www.theguardian.com/commentisfree/2014/aug/18/guardian-view-on-amazon-v-hachette-reading-writing> [accessed August 30 2014]

Literature of the Liberation Collection in Cambridge University Library

David Lowe, Head of European Collections, Cambridge University Library

An important collection of French language items has been presented to Cambridge University Library by Sir Charles Chadwyck-Healey. Sir Charles was the founder in 1973 of the Chadwyck-Healey publishing group, which published research material in the humanities and social sciences on microfilm, CD-ROM and latterly online. The Chadwyck-Healey group of companies was sold to ProQuest, in Ann Arbor, Michigan, in 1999.

This collection, known as the Literature of the Liberation collection, consists of material relating to the war, the occupation of France and the liberation, published between August 1944 and the end of the Third Republic in 1946. The collection therefore covers a narrow period and a specific subject, but the material included is very diverse – histories, military books, prisoners’ books, novels and poetry, cartoons and books of jokes, postcards, children’s books and sheet music. Runs of magazines and newspapers are excluded. The donor’s focus is on the history of the book rather than the history of the period, and how the French use the book to express what had happened to them in the greatest crisis of their history. No collection like this exists in France. The donor poses an interesting question for librarians – can the creation of such a collection lead to the reassessment of the value and importance of a particular group of books?

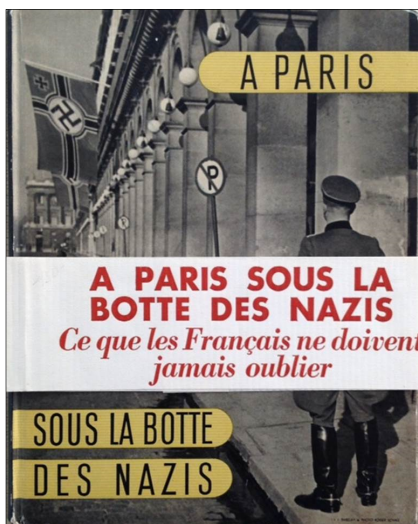
An exhibition of 62 items is currently on display in the Milstein Exhibition Centre, and this has been very warmly received. A selection of visitors’ comments has been displayed on the blog run by European Cataloguing and Collections.¹

The exhibition was opened by the French Ambassador on May 7 and runs until October 11 2014. In January 2015 it transfers to the Grolier Club in New York. An illustrated catalogue was published to accompany the exhibition, which includes five introductory essays in English and French.

Material for the exhibition was selected from approximately 350 items, which have all been catalogued. Another 250 books have now been added, and the donor’s aim is that about 2,500 titles will eventually be included. This is a collection still in the early stages of formation. All items are given very detailed bibliographical descriptions, using the RDA cataloguing coding, including information on printers as well as publishers, and describing the sorts of paper used. Many of the books have important provenance, and this is described in detail.

¹ <http://europeancollections.wordpress.com/2014/06/26/comments-from-visitors-to-the-literature-of-the-liberation-exhibition/>

Sir Charles Chadwyck-Healey has a keen interest in photography. An early collecting interest of his focused on the work of photographers such as Pierre Jahan, and this led in turn to an interest in photographic books, which are strongly represented in both the collection and the exhibition. The volume which first caught Sir Charles's imagination, and which in 2001 formed the nucleus of the collection, is a book of photographs by Roger Schall, published in 1944 by his brother Raymond under the title *À Paris sous la botte des nazis*. Schall (1904-1995) had been on photographic assignments in Germany before the war, one of them at the 1936 Olympics, and in 1941 to 1942 he had produced three volumes of traditional images of Paris with German language captions, which are in strong contrast to the pictures in this book.



Several aspects of *À Paris sous la botte des nazis* fired the imagination of Sir Charles, and gave rise to a range of questions. This book was published just eight weeks after liberation, but the colophon states that design had started in May 1944. Were publisher and photographer so confident of impending liberation a month before D-Day? Paris was in chaos at this time, with great shortages of food and fuel, so the quality of design and speed of publication of this title are surprising. Why did the French value book production so highly and why was a book which was such a poignant reminder of their recent past such a best-seller? This is not a rare item. Five editions were produced, and at one stage it sold at a rate of 1000 copies a day.

The words of a contemporary American academic, Howard C. Rice, are relevant in this context. In 1945 he wrote -

*In France, more than in any other country, the popular imagination transforms the present into history with extraordinary rapidity. Events and collective experiences are miraculously crystallised into symbolic dates and emotion-laden myths. Already 'La Libération' is such a myth ... and it would seem that French thinking must, in order to face the future, first review and digest the recent past.*²

His statement is well illustrated by another item in the exhibition, *Le sacrifice des Cadets de Saumur*, with illustrations by Guy Arnoux. Marshal Pétain had ordered a ceasefire on 17 June 1940, but the next day 2,200 French soldiers, including the cadets from Saumur, were fighting the Germans along the River Loire. This was quickly converted in the popular imagination into the first great act of French resistance. Our copy displays a colour image of

² Howard C. Rice, 'Post-Liberation publishing in France: A survey of recent French books', *The French review* 18 (1945), 327-33 (p.328)

a cadet with machine gun, with the ghost of Napoleon hovering above. Another image ties the cadets in with the spirit of Charlemagne.

One of the most famous clandestine publications of the Occupation, *Le silence de la mer* by Vercors, the story of a German officer billeted with a French family, a Francophile disillusioned with Nazi propaganda, is represented in two different editions. The 1945 edition is again a luxury publication, with lithographs by Luc-Albert Moreau, paid for by the friends of the artist. It is copy 14 of 25 copies produced for the artist's collaborators. Also displayed is a 1944 photograph by Jahan, showing his copy concealed behind more innocuous titles. On the back the photographer has written –

Aucune cachette ne survit à une bonne perquisition ... il était pourtant plus prudent de glisser les "Éditions de Minuit" dans la seconde rangée de sa bibliothèque!

Another specially printed item is a volume of poetry by writer Robert Brasillach, who was also editor of *Je suis partout*, an extreme pro-Nazi, anti-semitic magazine. Captured during the liberation of Paris, Brasillach was executed by firing squad on February 6 1945. While in prison he wrote the *Poèmes de Fresnes*, which was published in mid-September 1945, when he had been dead for more than six months. Our copy was printed specially for André Gide, of whom Brasillach had published a mock obituary when a young man, arguing that Gide, then over 60, might as well be dead. A copy therefore with a very remarkable resonance.

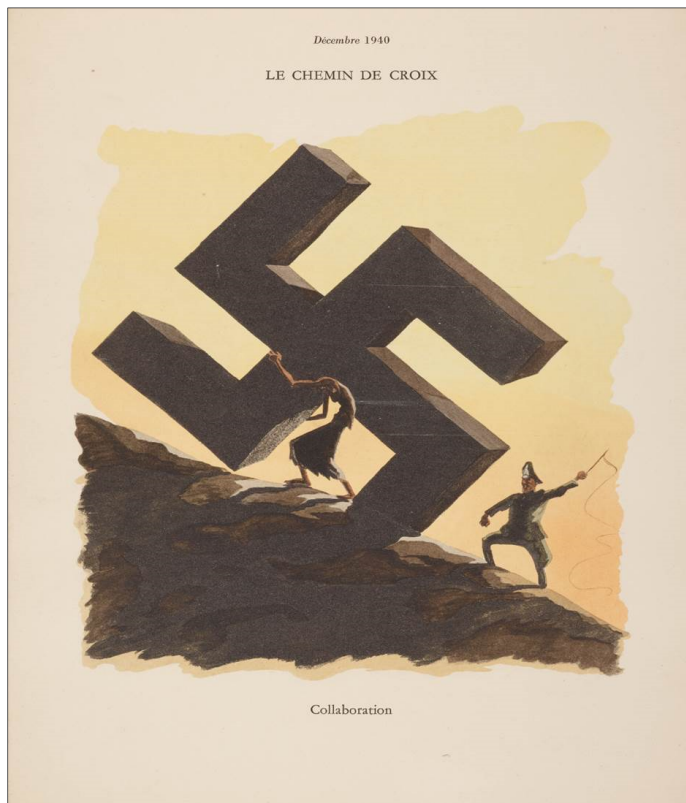
Other volumes in the Literature of the Liberation collection have a strong resonance because of the manuscript inscriptions. The inscriptions in association copies are described in detail in the bibliographic record, and several are displayed in the exhibition, including a copy of *Lettres à un ami allemand*, presented by Albert Camus to Raymond Queneau, with whom he worked at Gallimard, and Paul Éluard's *Au rendez-vous allemand*, in a copy which he dedicated to René and Georgette Magritte. One of the exhibits in the case of "Grand books" is a 1945 edition of Jean Giraudoux's essay *Armistice à Bordeaux*, published in Monaco a year after the author's death. This is a unique copy, with the bookplate of actor and theatre director Louis Jouvet, and inscribed by Giraudoux's son on behalf of his mother and himself –

Pour Louis Jouvet, compagnon de mon père dans sa mort comme dans sa vie, avec toute mon affection et celle de Suzanne.

A good example of the way in which regrouping a collection of books may lead to a reevaluation of their content can be seen in the volumes of prisoners' writings in the collection, of which there are a significant number. These testimonies of concentration camp inmates and survivors are of particular interest to Dr Ruth Kitchen of Cardiff University, who writes an introductory essay in the catalogue. They include a text by Pelagia Lewinska, the first book published in France by a survivor from Auschwitz. On September 23 1945 Roger Martin du Gard wrote to André Gide –

Avez-vous lu le livre de Mme Lewinska sur Auschwitz? Il faut l'avoir lu. Il faut avoir vécu avec elle "là-bas". On oublierait trop vite, sans cela ; il ne faut pas, on n'a pas le droit d'oublier.

Perhaps my own favourite image in the exhibition appears in a volume entitled *La grande délivrance de Paris*, the catalogue of an exhibition mounted at the musée Carnavalet from November 11 1944 to January 1945. Our opening shows an aerial view of a virtually deserted Avenue des Champs-Élysées taken on August 18. Paris waits expectantly. The expectation is tangible.



For many of the visitors to the exhibition the most striking images are mounted on the wall, drawings taken from a portfolio of loose plates entitled *Livre noir, 1939-1945*, by Jean-Louis Chancel. These depict the miseries of France under the Occupation with tremendous passion. One colour plate shows Pierre Laval standing behind a bar, cigarette in mouth, a portrait of Marshal Pétain above his head, serving bottles of wine to German soldiers. It bears the telling caption "Liquidation de la France". Another plate, reproduced below and entitled "Le chemin de Croix", shows an emaciated figure pushing a swastika up a steep incline, whilst a German soldier stands below wielding a whip. Vichy collaboration only resulted in the Reich making increasingly heavy demands on France.

This is a reworking of a talk the author gave at the French Studies Library Group AGM and Study Day, held at Cambridge University Library on July 18 2014.

Olympe de Gouges and 'Les Trois Urnes'

Des McTernan, Formerly Curator of Early Printed Books in French, British Library

In the course of the 19th century, the British Museum Library gained fame through both the scale and rarity of its ever-growing holdings. However, whilst the staff were valiant in cataloguing what was a tidal wave of acquisitions, they were always few in number and working to make each acquisition available to readers as quickly as possible. The resulting catalogue therefore was characterised by the brevity and terseness of its entries for all but a few works. Regrettable also was the failure sometimes to identify authorship of works of great significance.

The British Library is the approximate successor to the British Museum Library and inherited its catalogue whose entries it is currently trying to enhance. It also has a vast number of attentive and scholarly readers whose knowledge can transform a bare catalogue entry into rich and accurate description and thus correct the defects of the past.

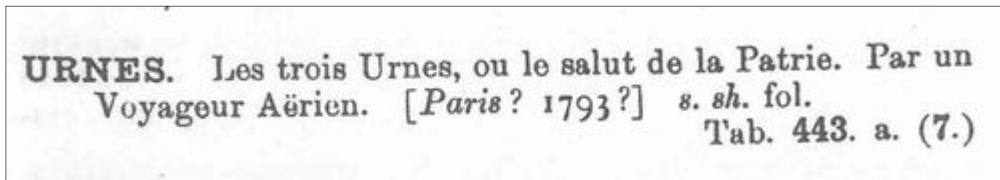


Figure 1. The original printed catalogue entry for Les Trois Urnes.

Such has been the case with the seventh of 125 posters bound together in the volume at shelfmark Tab.443.a.3. Since its purchase by the British Museum Library until February 2013, it lay, modestly described and with no author attribution, under the catalogue heading URNES. And then a reader identified its author and informed the British Library, and the importance of this poster was made clear. It is entitled *Les Trois Urnes, ou Le salut de la patrie* authored by 'Un voyageur aerien'. Although it is undated and carries neither printer's name nor place of publication, external evidence allows us to date it to July 1793 and to identify the author as Olympe de Gouges (1748-1793).



Olympe de Gouges had already made something of a name for herself in the late 1780s as the author of several plays inspired by immediate political issues. With the status of citizen which the French Revolution gave her and all others, she gave full rein to her belief in her right to address the most important questions and the most highly placed citizens of the day. Most famous among these addresses is her pamphlet on the rights of women as equal members of the body politic and sociable. In both format and argument, it is structured as the unpublished but necessary complement to the constitution ratified by the Constituent Assembly in 1791. It concludes with a chapter emulating, even in its title, Rousseau's *Social Contract*.

Figure 2: Portrait of Olympe de Gouges by Alexander Kucharsky (image from Wikimedia Commons)

Using to the full her legal rights and the political ideals of equality and free speech, Olympe de Gouges became a commentator on and increasingly a critic of the direction of the Revolution whilst absolutely rejecting the political regime that it had replaced. In a series of tracts, she directed her arguments to Queen Marie-Antoinette, to the Army and to the radicalising Society of Friends of the Constitution. In a courageous act of solidarity with the principles supposedly embedded in the Revolution, she even offered herself as defence counsel for Louis XVI.



Her final public statement as a free woman was the poster under discussion. In format, it emulates any revolutionary official or government proclamation: it is a large folio sheet, printed on one side only, the title, printed in large, bold capitals, contains a rhetorical flourish, while the text is printed in two vertical columns. Most strikingly and very much drawing attention to itself as not an official publication, is the vividly-coloured paper on which it is printed.

The poster argues the need for a national plebiscite to decide which form of government is most favoured by the French people. The choice is offered between a unitary republic, a federal system or a constitutional monarchy. Even a particular election procedure is described and advocated. The writing is urgent but the authorial identity adopted – a sprite come

from mythical foreign parts to solve the dilemmas of humankind – is possibly too flippant, too knowing and altogether too learned to command respect or a hearing during these desperate times when stern slogans and

rallying cries were the order of the day. Furthermore, the argument was at odds with itself: monarchy had been equated with tyranny in the first section of the poster so how could any form of monarchical government be other than an infringement of the liberties achieved by the Revolution?

Louis XVI had been guillotined on 21 January 1793, Marie-Antoinette was in prison, the Girondist Deputies in the National Convention, with whom Olympe de Gouges sympathised politically, had fallen and their arrest had been ordered on 13 June 1793. The death penalty was freely used. In addition, France was beset by external enemies, the National Convention admitted no challenge to its sovereign power, and its dominant faction – the Jacobins – made clear the ideological structure of their non-negotiable State in every decree issued: the Republic, one and indivisible. De Gouges' own arguments concerning the structure of the State belonged to a calmer time. Her publication of them

Figure 3: *Les Trois Urnes, ou Le salut de la patrie* [Paris?, 1793]. British Library 443.a.3(7)

in Les Trois Urnes was exceptionally brave, but suicidally so, and it is hard to believe that she did not know this.

She was quickly identified as the author of the poster, arrested and tried before the Revolutionary Tribunal on a charge of sedition on 2 November 1793, the content of her poster being used as part of the evidence against her. Found guilty, she was beheaded on the guillotine the next day. Marie-Antoinette, the Girondist Deputies and many others had already preceded her.

Her courage lives on as do her words which are increasingly consulted to help us understand the position of women during the French Revolution. Authorship of the British Library's copy of this poster was identified by researcher Clarissa Palmer who has also informed us of its extreme rarity. It seems that the Revolutionary government destroyed all known copies of it, keeping only the one used during Olympe de Gouges' trial. That copy is now in the Archives Nationales in Paris. The British Library's thanks to Ms Palmer are given here.

You can find the updated and improved record in the British Library's online catalogue 'Explore the British Library' <http://explore.bl.uk/>

This article first appeared as a post on the British Library's European Studies Blog in November 2013: <http://britishlibrary.typepad.co.uk/european/index.html>

Approval plans explained

Joanne Edwards, Subject Consultant for Spanish and Portuguese Languages and Literatures (including Latin American) and Latin American History, Taylor Institution Library & Bodleian Library, University of Oxford.

What are approval plans?

Approval plans are a way of purchasing books, where your supplier selects titles according to an agreed profile, and sends them automatically to the library. The idea behind this is that the librarian can then decide, book in hand, whether the titles are appropriate for the collection, and accept or reject the titles as they see fit.

However, there are many different approaches to approval plans, and the method itself can be tailored to suit. For instance, I purchase mainly foreign imprints, so returning unwanted titles would be very costly.

Instead, I prefer to use the approval plan as a kind of personalised catalogue – my suppliers email me with lists of suggested titles, tailored to fit the needs of the collection as set out in our profile. I can then decide, before the material is shipped, whether or not to accept the titles.

This is made easier by many suppliers providing extra bibliographic information such as detailed descriptions and tables of contents online or by email. You can also request further information about the book, knowing that the supplier has the copy in hand.

How do approval plans work? What is the profile?

In my opinion, the profile is one of the keys to the success of your approval plan. This is your chance to specify the kind of material you want to receive. Usually you would detail the subjects you wanted covered, as well as highlighting areas of greatest importance – in an academic library this could be subjects of taught courses, as well as specialist areas of research in the Faculty. You may also want to draw attention to areas of the collection that you want to build up, as well as maintaining existing strengths. As well as deciding on your subject areas, you can also specify the type of material you want to receive, for example primary texts, secondary literature and criticism, conference proceedings, collected works. You can also exclude things that you don't want to receive, as well as providing details of current standing orders to avoid duplication.

One very important point to agree with your supplier is of course the amount you want to spend on approval orders over the fiscal year. This allows you to plan your expenditure, and allows greater financial flexibility for suppliers which translates into improved service for you, as they can invest in new titles to provide. One of my approval plan vendors explained that having a strong suggestion of expenditure for the coming year allows them *“a sense of economic stability which allows for planning and growth”*.

What are the benefits for librarians of an approval plan?

As mentioned, there are many different approaches to approval plans. In my position, with responsibility for selecting books from over 25 countries, in many cases I have to rely on the local knowledge of trusted suppliers. Monitoring an approval plan can be a good way to familiarise yourself with the literary output of a country, particularly countries that lack an established reliable national bibliography. In Latin America, there are additional challenges relating to the particular idiosyncrasies of national publishing industries; typically, print runs are short and supply times are long, so having an approval supplier with detailed knowledge of your collections is a valuable advantage.

Many would agree that this is a challenging time for libraries, and that librarians are having to do more with less; particularly less time and fewer resources. Having approval plans in specific areas can allow you to concentrate increasingly limited time on selecting complementary material that may be more difficult to source or describe, or on other areas of responsibility.

Working with an approval plan also allows you to build up a close relationship with your vendors. I spoke to two suppliers who both mentioned the mutually beneficial and stimulating working relationship that is built up as both parties work with the plan. They also spoke of the enjoyment of being involved in the workflow of the library, and it was clear they saw great value in the librarian-vendor relationship.

Are there any challenges?

Monitoring a plan is time-consuming, so shouldn't be seen as an easy option. Time needs to be invested at the beginning to set up the plan; choosing your supplier, reviewing their catalogues and talking to them about whether they can meet your needs. It is also a good idea to talk to your constituents before setting up a plan, and taking note of key areas of interest or new courses.

You need to be able to articulate your needs and feel comfortable about speaking to your suppliers about the logic behind your selections and rejections, so that you can work together to continually improve the plan. This point was highlighted by the representative at one of our suppliers, who said that the best plans were the ones that grew and developed with regular updating and discussion.

This article is a version of a paper presented at the WESLINE Conference at Balliol College, Oxford, 2-3 September 2013

The changing role of the subject librarian: a modern languages perspective

Kate Williams, Academic Support Librarian, University of Warwick

A bit about me

I have worked in academic libraries as a subject librarian for eight years, with two different titles, in two different roles and institutions, and in that time have been responsible for seven different subjects, including three modern languages. At the University of Oxford I was the “Subject Librarian” for Education, also responsible for Applied Linguistics, for six years; at Warwick University I am currently the “Academic Support Librarian for English, Philosophy, French, Italian and Hispanic”. Clearly, I do not have degree level qualifications in all of those areas. My language skills come from a degree in Latin, and yet I am far from fluent in the modern languages I am responsible for. However, I believe I am, and have been, effective in my professional role.

So, how does the role of subject librarian work? Who are we? What skills do we really need to be good at our jobs? These are just some of the questions I have been exploring during my professional career, and my thoughts are below.

Who are we?

The Shakespearean musing of "what's in a name?" feels very pertinent when looking at the descriptions of the role of subject librarian. The job seems to have an almost infinite range of potential titles. Surveys of the role have revealed the following, impressive list of titles¹:

- subject librarian
- subject advisor
- subject consultant
- faculty liaison librarian
- liaison librarian
- academic liaison librarian
- academic support librarian
- information librarian
- information advisor

¹ Antony Brewerton, “‘... and any other duties deemed necessary:’ an analysis of subject librarian job descriptions”, *SCONUL Focus*, 51 (2011), 60-67.

There are doubtless others. While these roles may each have their own slight nuanced differences, the core of the job remains that of the “subject librarian”. And in spite of the variety in name, there clearly are common responsibilities and skills required for all of these posts.

What skills do we need?

Interestingly, person specifications for subject librarians, or the equivalent, do not generally ask for subject expertise. Indeed, a recent job description at a large UK university for a subject librarian did not even specify the subject area for which the role would be responsible. Frequently, the closest you get to a need for subject knowledge is a requirement for some expertise in the databases and electronic resources most relevant for that area. A knowledge of these, to be built on and strengthened over time, is surely essential in the post? However, often even this skill is qualified, to say that this is desirable, or that a “willingness or aptitude for learning these resources” would also be accepted.

The skills that most definitely *are* included in the essential person criteria are variations on the following:

- communication and presentation skills
- interpersonal skills
- ability to collaborate and build relationships
- teaching skills
- understanding of pedagogy within HE
- and a general understanding of the main issues, concerns and developments in the field of Higher Education.

So, we are teachers, communicators and collaborators with our expertise being in the understanding of the learning environment within the HE sector, often with some project management, budget management and even staff management thrown in for good measure.

What is our goal?

Crucially the goal of the subject librarian post is all about relationships. The subject librarian is the outward facing element of the Library reaching out beyond the Library buildings and collections and forging close relationships and partnerships with a range of people across the institution:

- academics and research staff
- faculty and departmental administrative staff
- staff in other support services such as academic writing, careers and skills services
- and also with students

Antony Brewerton sums it up, by saying that the subject librarian's role is to ensure that the Library is fully embedded and integrated with “the teaching, learning and research processes within the University”.²

What about the subject (or indeed the language)?

Languages are in some ways a case of their own, raising the question of whether it is possible to do the job without speaking the languages you are endeavouring to support. In my case, a degree in Latin means that, while I cannot claim any spoken proficiency in my modern languages, my reading and comprehension of them is certainly sufficient to get by with book selection and understanding the occasional license agreement. (If I were to be given German, I might struggle!). Online book selection tools also mean that it is possible to find relevant materials fairly easily. You can narrow a WorldCat search, for example, by subject headings and language of publication and find some good recommendations for purchase. Budget constraints in both of my subject librarian posts have meant that I am not generally called on to build a “comprehensive” research collection, and rather tend to work with academics and students to collaboratively build the collection to suit current teaching and research needs.

However, there are some that feel very strongly that subject librarians should themselves be academics, preferably with a postgraduate level qualification in the subject that they support. This school of thought suggests that librarians should have parity with academics, and be seen as one of them. On the other hand, there are some that suggest that this is never possible. Michael Cotta-Schönberg feels that, regardless of their own level of qualification in the subject they are supporting, the Librarian can never truly be viewed as the equal of an academic:

It does seem that subject library staff do not generally have high status with university faculty. To research and teaching staff, libraries are infrastructure and subject specialists are part of that infrastructure, they are service personnel.³

This strikes me, however, as a rather negative view of the role of the subject librarian and our standing within academic departments. For me, the focus has never been on trying to achieve academic parity, or be viewed as an academic. Instead it is about building relationships that function as an equal partnership, but with each party having its own distinct role. The academics bring the subject knowledge for their own modules, teaching and research, and we bring the knowledge of relevant information resources and how best to use them to find, manage, evaluate and synthesize information to create knowledge.

I have found the most valuable meeting point with academics not to be knowledge of the subject, but a mutual understanding of teaching and learning and how they work in the Higher Education environment. To this end, I have found more benefit in the role from my teaching experience and qualifications, and my status as a Fellow of the Higher Education Academy, achieved while I worked

² Antony Brewerton, “‘... and any other duties deemed necessary:’ an analysis of subject librarian job descriptions”, *SCONUL Focus*, 51 (2011), 60-67.

³ Michael Cotta-Schönberg, “The changing role of the subject specialist”, *Liber Quarterly*, 17, 3/4 (2007) < <http://liber.library.uu.nl/index.php/lq/article/view/7890> > [accessed: 10 Jul. 2014]

in Oxford. This involved attending a series of seminars through the “Developing Teaching and Learning” programme, run by the Oxford Learning Institute, and writing up my teaching practice and research in a reflective portfolio. Having this Fellowship status in common with the academics I work with has certainly helped to build a sense of partnership. I have been involved in a number of initiatives to embed information and research skills into modules, both in terms of the teaching activities and the assessment, and the ability to collaborate in this way in both course design and delivery is essential.

Does it work?

In terms of whether this makes the role of the subject librarian an effective and important one, my feeling is a resounding yes. Some relationships with academics are more easily forged than others, but by developing “flagship” modules, word of mouth recommendations and employing persistent advocacy I have built strong partnerships with my academic colleagues and departments. My work has resulted in two Oxford University Teaching Awards and another award nomination at Warwick. To give a flavour of the current work I do, I am including three short case studies, demonstrating examples of positive relationships and collaborative teaching:

Postgraduate Modern Languages: Research Skills module

This module is team taught and the work is jointly assessed by academic staff and by me as librarian. I run two seminars looking at search strategies, information resources, managing information and referencing. We also look at how to produce annotated bibliographies. The learning relates the skills directly to their MA dissertation and their first assessment requires them to produce an initial, annotated bibliography on their topic. They are also asked to give a short statement of how and where they searched for the material, including names of resources and search terms used. When the bibliography is marked, the academic marks on the basis of the coverage of relevant subject literature, and I mark on the accuracy of the referencing and on the approach to finding the literature. If the student has not found good quality sources, my feedback can help them to see where they have gone wrong in their approach. We are both bringing our own expertise to the partnership, and feedback from staff and students has been very positive:

“Thank you for your comments on my bibliography, I have found the exercise particularly useful.”

“Just wanted to say thanks for your feedback - very interesting and I feel much better prepared now to do my research.”

“Thank you for all your help. Spot on.”

First year undergraduate English: Modern World Literature module

This module is taught using a blended approach, and students engage with much of the learning material on Moodle, Warwick’s VLE. We decided that we ought to match the module’s style of teaching, so this year we have worked with the academics convening the module to create a tutorial on Moodle that takes the students through basic information and research skills needed for the first year. The tutorial comprises:

- Choosing and using the best search terms (text and video)
- Deciding where to look and assessing your search results (video comparing Google search results with Cambridge Companions e-book collection)
- Evaluating sources – are they scholarly or non-scholarly? (text and quiz)
- Applying search skills (guided search of MLA International Bibliography where students click along, using Articulate Storyline “try” view)
- Following citations, and secondary referencing (text)
- Three reflective questions on the search and evaluation process (compulsory contributions to a Moodle forum)

Students post their final reflections on Moodle, and are able to see the contributions of their peers once their own response has been submitted. As there are over 200 students on the module, feedback to students is delivered as a group, with a sample of responses receiving detailed individual feedback, for all students to see. This is a collaborative ongoing project and feedback from staff has so far been excellent.

“I really like what you all made! It is going to be very helpful for the students. I especially like the bit where you walk them through using the database. The only way to get more helpful than that is to actually lift and drop their fingers on the keyboard!”

Although this is not a language module, we are considering using the model we have developed for first year language students, with the videos and search examples adapted to suit their subjects. Another option we are contemplating is to adapt it for language students returning from the year abroad, who have notoriously forgotten all the skills they learned before they left!

Honours level undergraduate French: In the Family Way

This is one example of many honours level modules where I teach an embedded information skills component that links to their summative assessment, whether that be by essay or presentation. In this module the students are asked to research and build their own reading list on a module wiki, and they work in groups to do this for a different topic each week. The academic monitors their contributions and suggests possible gaps in the materials included. I run training to help them with their search strategies, selecting and using appropriate resources, and referencing. I and colleagues in the Library help them with presentation skills, including use of software such as Prezi, in preparation for an end of year symposium where they present their chosen research topics in groups in the Library’s innovative Teaching Grid. The module was designed in collaboration with the academic convenor and we work closely throughout the year to monitor its effectiveness. Feedback has been very good.

“Thanks so very much for your helpful advice on literature searches. You've definitely identified some avenues that I've missed!”

“Thank you very much for the session! It was extremely helpful!”

Student as expert / Student as researcher

This approach to teaching, by a subject librarian, allows the student (as well as their academic tutors) to assume the role of subject expert, with the librarian in the role of information expert. It has been at the root of a highly successful initiative at Warwick University, entitled “Student as Researcher”, where Academic Support Librarians work with project officers, and with academic colleagues, to get more collaborative, embedded information and research skills training into undergraduate modules. The librarians work jointly with the academics to design the module delivery and assessment to seamlessly integrate research skills into the course structure and to feed into the ultimate student output. This output is sometimes a traditional essay, but often a presentation, a report, a video, a poster, or a wiki. Whatever form the teaching and assessment takes, the students are introduced to the concept of planning and carrying out their own research and encouraged to synthesize their findings to produce a piece of independent research.

Times are shifting

There seems to me to be little doubt that the role of the subject librarian is changing. This is not a new observation! Hensley talks about a shift in libraries themselves “from collections to connections”,⁴ and this makes sense of the shift from subject librarians as experts in the subject collections to experts in building connections and relationships throughout the academic community. Knowledge of your subject resources will always be necessary, but the central skill is in communicating that knowledge and our own particular expertise as educators and information professionals, to our academics and students. The true subject expertise lies with the academic and crucially, our budding student researchers. The true information expertise lies with us. The age of “student as expert” should be an empowering one, and we have a key role to play in enabling it.

⁴ Randy Burke Hensley, “Technology as Environment: From Collections to Connections” *New Directions for Teaching and Learning*, 94 (2003), 23-30.

Open access, smokin' access: what is its role in the life of a monograph in the 21st century?

Colin Homiski, Research Librarian, Senate House Library, University of London

From printed manuscript to e-book, the dissemination of words has changed dramatically over the centuries. It is not just the delivery where the consumption of words and its study has evolved but in its very material nature. The e-book now is everywhere with new platforms providing access whether on screen in HTML coding or in PDF format in an internet browser or via a new smart phone or e-reader, such as the Amazon Kindle, Sony Reader or WH Smith Kobo.

These e-book readers allow new modalities of reception and further perpetuate a shift in immediacy and challenges for the study of the 'written work,' particularly in academic circles and for libraries charged with their preservation and the facilitation to their access. For libraries and researchers, it is not just the new digital form of the 'written word' that represents the challenge; it is the provision to release that digital object into the ether as an open access monograph. This is the logical extension of an evolution which began a couple of decades ago.

In terms of scholarly communication, technology has influenced dissemination, especially with the creation of arXiv.org back in 1991 which allowed (and still allows) the sharing of data sets and other scholarly outputs, particularly in physics and mathematics. As an online repository, journal articles, once the preserve of the printed journal, could now be accessed and enhanced with digital content and disseminated without delay of a printing press schedule. Open access journals quickly had their naissance shortly thereafter.

The proliferation of digital institutional repositories accelerated these developments with the creation of the open-source D-Space platform, which began as a collaboration between Hewlett Packard and the Libraries of the Massachusetts Institute of Technology in 2002. Thousands of universities and cultural institutions have since implemented its software with many universities adopting deposit mandates for their faculties to deposit articles submitted to publishers to be placed in their respective institution's digital repository.

Whilst this has continued to shape the landscape of scholarly communication for journal articles in particular, it is still the monograph which stands atop the apex of scholarly dissemination for academics for the purposes of tenure, promotion and a host of other metrics in the Research Excellence Framework.

As such, the creation of open access monographs presents unique challenges of accountability, credit or cache between academics, publishers, libraries and suppliers. The fact that the Government commissioned Finch Report could not recommend open access publishing for monographs without further study signifies reluctance of its appointed academics to recognise the potential of open access in the humanities and social sciences. It was a disappointing signal to send. The changing nature of scholarly communication requires policy holders to transform the criterion

for REF submission according to the times with a firm commitment to recognise diverse publishing outputs and give the open access monograph an imprimatur equivalent in worth and value to its printed cousin.

From the academic to the commercial environment, the battle rages on between American-owned Amazon and the French publisher Hachette as they row over the price of e-books. It is not the scope of this essay to detail the decisions of a cap of \$9.99 on e-books by a distributor which has justified its decision on the removal of the cost of printing, transport, warehouse and storage. At a minimum the argument does not begin to address the investments of authors and their publishers with the cost of proof-reading, promotion, layout, pictures, design, editing and payment of advances. The focus of this essay is to move from beyond a binary e-book versus printed book to the polarity created by open-access versus closed-systems of availability. It is this perspective which informed a two day conference at the British Library, JISC Open Access Monographs in the Humanities and the Social Sciences held 1-2 July 2013.

It should be noted that this is not a full conference report. More information on the conference including the schedule and slides of some of the presentations are listed in the resource section at the end of this essay. I will also suggest some of the speeches for full viewing in the course of this essay.

The Conference Chair Martin Hall (Vice Chancellor, University of Salford) pointed out that the book as an entity is exploding. 'As the ubiquity and speed of mobile broadband expands, so will the quantity and sophistication of hyperlinks to other sources, data sets, images and live news feeds that will make the future book more of a portal than a fixed and settled text.' As stated earlier, the monograph is the apex of scholarly output in the humanities and there are now significant challenges to the publishing model underlying monographs as sales have declined, since the biggest customers of these monographs, libraries, have had their budgets cut.

The conference introduced attendees to new open access business models and new forms of open peer-review and some of these have particular resonance from a Francophone perspective.

Speech, speech

Two speeches really captured the essence of the new monographic landscape. The first was the keynote (<https://www.youtube.com/watch?v=CRw0bgOJhOU>) which was delivered by Jean-Claude Guéron, a historian of science, who is Professor at the Department of Comparative Literature at the University of Montreal. Born in France but on the faculty of the UoM since 1973, he has always been a passionate advocate for open access publishing having founded the oldest extant Canadian electronic journal, *Surfaces*, in 1991.

Guéron outlined his over-arching perspective of three sociologies of e-books: a sociology of documents, a society of documents and sociology *tout court* as knowledge of society. These perspectives focus on the various levels of interaction between the creation of the text, how the text relates to other texts and then how society as a whole interacts between these levels.

Guéron wanted attendees to forget the traditional route monographs have come about via the research output of the doctoral thesis, as the internet has altered that sociological calculus. Instead

of working alone on a dissertation, many post-doctoral appointments require the ability to work as a group rather than as an individual. It is sociologically counterintuitive to the training of the research



Figure 1. Jean-Claude Guédon. Photo Courtesy of Flickr: CC BY Nexa-Centre (<https://www.flickr.com/photos/nexa-center>)

process undertaken for a doctorate. The fear of exchanging ideas as they will not get credit or researchers will not be able to protect their work as it may be re-used in unforeseen ways, according to Guédon, limits the growth and exchange of ideas and the developmental process of transmission in a digital environment. Collaboration as in a community of scholars, or sociology of society, was the key to the exchange of ideas.

Collaboration was the theme of another conference delegate, Kathleen Fitzpatrick, the Director of Scholarly Communication of the Modern Language Association (MLA).

(<http://www.youtube.com/watch?v=XTnjrlxfpU>) Peer-review still underpins the quality control assurance of scholarly outputs. In the digital age, Fitzpatrick's doctoral thesis took advantage of the wiki-technology to allow for open peer-review. It allowed scholars from around the world to be able to lend their expertise to critique the product in real-time, thus allowing for more specialist criticism and broader input than the doctoral process would normally allow.

The final draft version resulting from this 'academic crowd-sourcing' remains available at Media Commons Press (<http://mcpres.media-commons.org/plannedobsolescence/>) which is a collaboration between the NYU Press and the Mellon Foundation (see below). As Fitzpatrick writes in the published version, 'we need to think differently about the networked relationships among our texts and among the readers who interact with them.' (NYU Press, p.99)

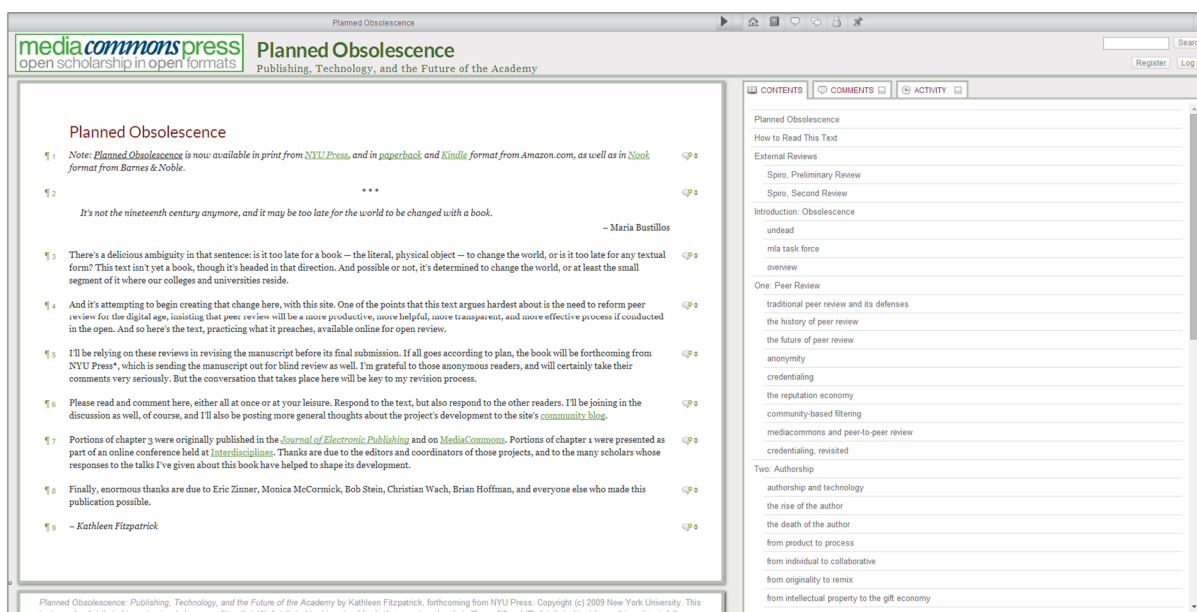


Figure 2. The open review edition of Fitzpatrick's monograph with the wiki edits and comments on the right side of the interface.

Although the printed monograph, *Planned Obsolescence: Publishing, Technology and the Future of the Academy*, is available from NYU Press as an e-book, it is not an open access monograph. Ironically, at a conference devoted to open access monographs, one must pay for the privilege to read her book.

New models for libraries

New promising models for publishing open access monographs include a consortial approach of asking a group of libraries to pay a subscription fee with a commitment to publish 'x' number of OA monographs so that there is no Article Processing Charge for the author, which is seen as a significant barrier to publication. This is the thinking behind the Open Library of the Humanities (<https://www.openlibhums.org/>) and the Knowledge Unlatched project (<http://www.knowledgeunlatched.org/>).

New aggregators

OAPEN (Open Access Publishing in European Networks) (<http://www.oapen.org>), one of the co-hosting partners of the conference, highlighted its work since its launch in 2010. It was established as an EU funded project in 2008 with six European presses partnering with two Dutch universities. It has since expanded to over 50 publishers with 1600 open access books with only peer-reviewed content. It wants to be seen as the place to deposit open access books within the EU and is leading efforts to establish a European deposit service which would improve integration with library catalogues. This is in contrast with another service which received its launch at the conference.

The screenshot shows the OAPEN website interface. At the top, there is a navigation bar with 'Home', 'Search', 'About OAPEN', 'Peer Review', and 'Metadata'. Below this is a search bar with 'advanced search', 'browse', and 'multilingual search' options. The main content area displays '61 titles found' and a 'My selection (0)' button. The search criteria are 'the arts::film, tv and radio in subject [x]'. The results are sorted by 'relevance'. Two titles are listed: 'Cinephilia : Movies, Love and Memory' by Valck, Marijke De & Hagener, Malte, and 'Herr Lubitsch Goes to Hollywood : German and American Film after World War I' by Thompson, Kristin. Each title has a book cover image, an 'Add' button, and a 'Download book' button.

Figure 3. OAPEN interface with its easily available download function.

The new Directory of Open Access Books (www.doabooks.org) had at the time of the conference 1449 titles. Just a year on, the Directory serves as a discovery tool to 2197 academic peer-reviewed books from 74 publishers. Although very similar, OAPEN focuses on the humanities and social sciences, DOAB on all disciplines.

The screenshot shows the DOAB website interface. At the top, there is a navigation bar with 'Search', 'Browse', 'DOABlog', 'FAQ', 'Support', 'For publishers', 'Our sponsors', 'About', and 'Contact'. Below this is a search bar with 'Find books in DOAB...' and 'Advanced search' options. The main content area displays 'Search results: Found 76' and 'Listing 11 - 20 of 76'. The search results are sorted by 'Relevance'. One title is listed: 'The political philosophy of Jean-Jacques Rousseau: The impossibility of reason' by Qvortrup, Mads. The title has a book cover image, author information, ISBN, year, language, publisher, subject, and license. The 'Free access' link is highlighted in a red box. The abstract is displayed below the title. On the right side, there is a 'Narrow your search' section with 'Publisher' and 'License' filters.

Figure 4. DOAB serves as a portal to the content. It has a link to the freely available content (in the red box). Sometimes it opens as a PDF or links to the publisher website, where it can be downloaded from that point.

A particularly Francophone solution

OpenEdition Freemium (www.openedition.org) is a French hybrid model which combines free access to information and services and income for publishers. It collocates various French initiatives on one platform such as Revues.org, which has over 100 journals in Freemium and nearly 400 further journal titles with partial publisher embargo of varying periods and then becomes OA. The OpenEdition Books commenced in 2013 with 1,000 books and intends to have 16,000 by 2020. In Summer 2014, the multilingual platform has over 440 journals and 1486 books from 40 publishers, although the majority are French.

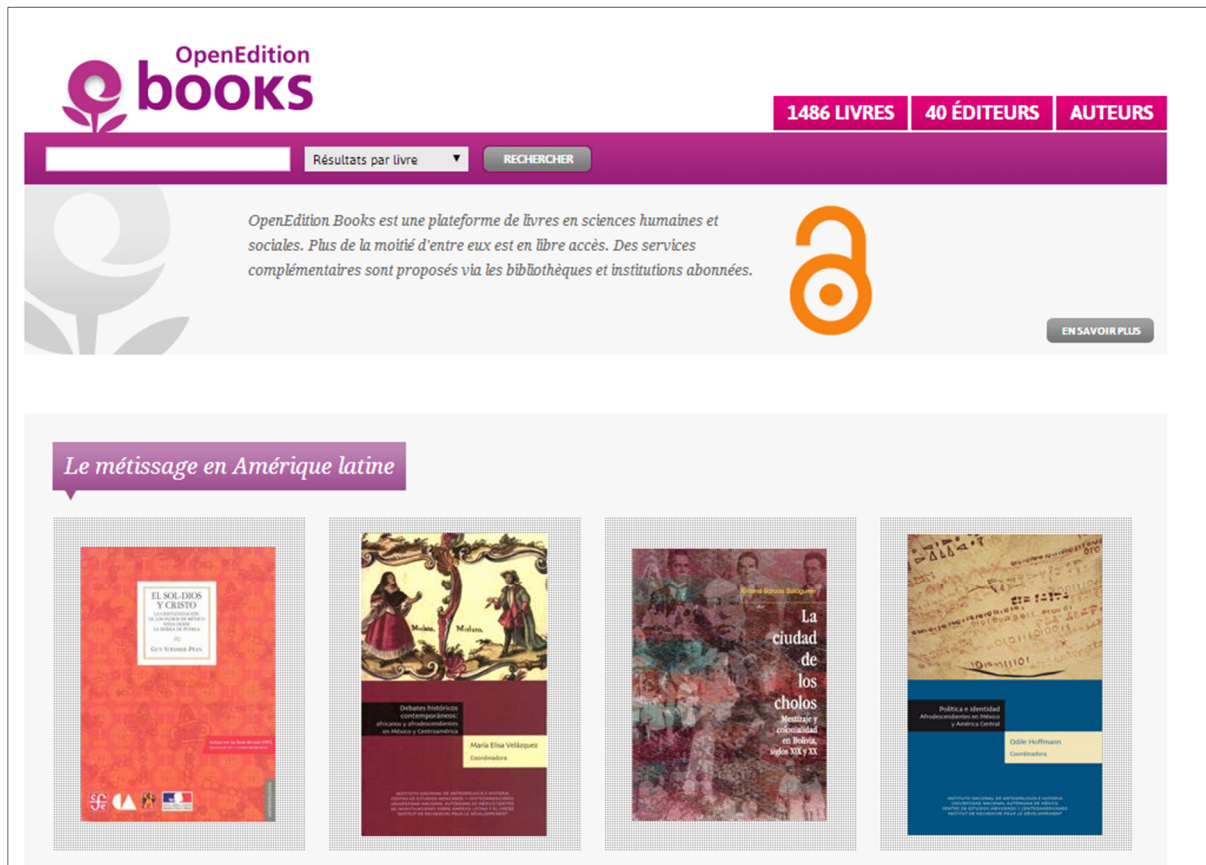


Figure5. The OpenEdition Freemium interface.

The Centre for Open Electronic Publishing developed this Freemium service which allows anyone with access to the internet the ability to read the books as HTML for free. However to download as an e-pub or PDF, there is an accompanying fee. Its role is to support publishers to move towards OA and receives funding from the French government to assist this endeavour. Libraries can subscribe for full content access and ingest the metadata into their catalogue. As Open Edition's Associate Director, Pierre Mounier, stated, it would be utopian to be able to get to complete OA now but publishers cannot do this overnight and provided they have a fair economic model, the Open Edition hybrid model presents one possible way to achieve this over time.

Final thoughts

When one considers how much the printed word has evolved due to the influence of new technologies from the printing press through to the internet, it is only natural to expect that the processes of evaluating scholarly outputs would evolve as well. The role of the solitary academic is evolving in light of a collaborative and open peer-review process made possible with wiki-technology which has only developed in the past decades. As the keynote speaker Jean-Claude Guédon asked the audience ‘why should the monograph have only one author?’

Responding to Guédon’s rhetorical flourish, the conference demonstrated new publishing models, hybrid approaches and new open access monographs directory and aggregators; all of which present challenges to the scholarly communication chain in which libraries will have to play their part.

Resources

The main Conference page with list of speakers:

<https://www.jisc-collections.ac.uk/JISC-Collections-events/oabooksconf/OAbooksprogramme/>

Conference videos: <http://www.youtube.com/user/OAbooks/videos>

Slides presentations: <http://www.slideshare.net/OAbooks>

Review of Mundolingua, Paris

Sarah Foxen, PhD Candidate in French Linguistics, University of Exeter

In the spring of 2014 I had the good fortune to attend a conference on language and the media in Paris. In the weeks leading up to the event, no fewer than three colleagues shared the exciting news with me that I was about to visit the city which had – in the past few months – become home to the first European museum of language: *Mundolingua*.

With three people keen for reviews, and a good dose of intrigue myself, it was an easy enough decision to choose what to do with my free afternoon before the start of the conference the next morning. Thus, having checked in at my hotel near the *Gare du Nord* and armed with my Paris street map, I took the *métro ligne 4* south to *Saint-Sulpice*. A popular and bustling part of the city, though not as frenetic as the nearby *boulevard Saint-Germain*, my map-reading skills led me to a quiet backstreet hidden away behind the *Jardins de Luxembourg*. From the street, the understated presence of two demure signs indicated that I had arrived at the museum. Stepping up to the glass door and peering in, I was fascinated to see original 19th century stone walls and tiled floors, juxtaposed with brightly coloured panels and what appeared to be wooden builders' palates. Without further ado I opened the door and stepped in.

I was greeted by a *stagiaire* – an intern – who was delighted to see me as I was, at the time, the only visitor. Exchanging my entrance fee for a set of headphones and laminated 'map' of the museum, she explained that the New Zealand-born founder of the museum was often around the building, but had just popped out. She continued explaining that, having lived in Paris for twenty or so years, the idea of a museum of language had long been a goal and that, finally, he had realised the dream, opening the museum in October 2013.

The *stagiaire* explained that the museum was laid out over three levels: the ground floor, the basement and the staircase and that each of these represented a different part of the 'world of language'. With this in mind, I proceeded into the main room on the ground floor.

The ground floor '*Le Langage*' covered 'the essentials' and presented complex concepts and ideas concerning language and communication in simple ways. Through a series of interactive screens – all of which had audio jacks for up to six sets of headphones and all of which, I'm delighted to report, were working, information was transmitted. Definitions of language, phonetics and phonology were presented; different kinds of animal communication were described with examples; and the science and biology of speech was explained.

The museum is geared up for a multilingual visitor base and each screen is presented in the six official languages of the United Nations: Arabic, English, French, Mandarin Chinese, Russian and Spanish. Whilst this multilingual aspect is unsurprising, the museum has been curated very well, and one does not feel – as could be imagined – that English dominates.

Although a lot of the information is conveyed through interactive screens, posters, images and artifacts surround these screens and succeed in stopping the space from feeling like an ornate computer room. One of my favourite exhibits, a human-sized interactive chart of the International

Phonetic Alphabet, is found on the ground floor and is accompanied by notes which do a good job of explaining aspects of phonetics and phonology.

Just along from this exhibit I found a 'guess the accent game'. This could have been presented as a computer game, but no: I was required to record my answers with pegs on a block of wood before checking them against a pegboard just the other side of the display. The thought that had gone into this decision was worth it. The choice of tangible, physical materials over a virtual interface meant that not only was the game rather enjoyable, it also broke up the amount of screen time very well, refreshing me suitably in preparation for the next room on the ground floor.

A much smaller room than the first, probably the same size as my small, shared postgraduate office, *Apprentissage* deals with all things related to language acquisition as well as neurolinguistics and also contains a comprehensive collection of books on language. I spent a good while there, browsing through works I would not have otherwise necessarily come across, and this was a real joy.

A cup of tea and a sit down would have been ideal at that point. However, with no café (not that there was space for one, and not that I'm complaining) and not having the time to go out and find one, I returned to the front of the museum, to the spiral staircase visible from the front desk and made my way downstairs.

Halfway down the stairs I came upon the second area of the museum: a rather *bijou* 'micro cinema'. I didn't stop though, eager to get into the main basement room – an area comprising: *Les Langues*, *La Linguistique* and *Nouvelle Technologies*. Coming around the final corner of the spiral staircase, I let out a quiet "ooh"; the arched ceilings and pillars supporting them were really quite impressive – at least to someone who has limited experience of 19th century Parisian architecture. A lot of thought and consideration had gone into planning the spatial aspect of this room. Not only were there panels and freestanding screens dividing the space, a platform had also been built in the centre, adding another dimension to the experience.

With the focus on the ground floor being the 'nuts and bolts' of language, the basement took the focus of what happens when these are assembled, presenting and depicting myriad incarnations of language, as well as an account of the history of language. Indeed, it was in this room that I must shamefully confess my greatest, most important learning went on. It was here that I encountered a replica of something which, up until that point, I had thought was nothing more than a well-known series of language learning guides; it was here, that I learnt about the Rosetta Stone!

The basement was also home to what looked to be a good collection of board games and space to sit out and play them. However, as a lone visitor, I didn't fancy a game of chess for one and, having been there for not far off an hour and a half, my attention was beginning to wane.

Fortunately, the best section of the basement: sociolinguistics and ethnolinguistics had been saved for last. I am somewhat biased in claiming it to be the best section, since this is the area in which my doctoral research is grounded. However, as someone who is passionate about sociolinguistics and about understanding how languages vary and why, it was an absolute joy to see my field explained clearly and concisely, for all to learn about.

By the time I'd read through the synopsis of sociolinguistics, and delighted in reading about the theories and patterns in language that I am so familiar with explained for a non-expert audience, I'd

reached my limit. But I'd also reached the end of the museum, so it was okay, and a glass of wine was waiting to be ordered in a nearby café, so that was even better.

What are my concluding thoughts on Mundolingua? As a linguist I was intrigued by the concept of a museum about language and fascinated to see what it would look like. And for this reason alone I'm very glad I went. Although I was familiar with sections of content, I certainly came away learning things and, as someone passionate about language and linguistics, it was a real joy to see these fields accorded the space and importance that this museum gives them. The founder's passion for language and linguistics is clear from the thought that has so clearly been put into it and the attention to detail.

I'd really like to have gone with a non-expert to see how the experience was for them; whether it was pitched at the right level, and whether, with unfamiliar content, the balance was tipped just a little too much in the direction of an excess of on-screen reading, which would be my main criticism. If you've an interest in language, languages and linguistics, I'd certainly suggest taking a look; however, I wouldn't recommend taking children under secondary school age.

Mundolingua, 10 rue Servandoni, 75006 Paris

<http://www.mundolingua.org/en/>

French collections blogging at Cambridge University Library

Joshua Hutchinson, French Language Assistant, Cambridge University Library

The European Collections and Cataloguing Department (ECC) of Cambridge University Library—of which that Library’s French section is a part—has, since November 2013, been running a blog.¹ This article will briefly introduce the way in which the French component of that blog has been generated, and the engagement that has resulted from this.

Background

Cambridge University Library and its constituent departments contribute to a number of blogs that exist to highlight aspects of our collection and to promote services and events. Towards the end of 2013, ECC decided to make use of the blog format in order to help engage with those who use our collections, and to exploit the greater flexibility that a blog offers in comparison to our traditional webpages. We were encouraged in this effort by those who already had successful language blogs: Isabel Holowaty’s Bodleian History Faculty Library blog, the BL’s European studies blog, and Andrea Meyer Ludowisy’s blogging at Senate House Library.

Prior to the existence of the blog, the web presence of ECC was a series of static webpages on which aspects of the Library’s collections that featured large numbers of European language books were described. Editing these pages required the European Collections team to update them using HTML, a time-consuming task. The French pages², for instance, highlight collections within the Rare Books and Manuscripts departments of the Library which have large components of French-language material such as the Montaigne Library, which was donated in 2008 and was the subject of an exhibition in the second half of that year.

The blog, which is titled ‘European languages across borders: Collections in Germanic, Romance and Slavonic languages at the University of Cambridge’ has a wider range of reference. It hopes to feature the European language component not just of the University Library, but also of the various college, departmental and faculty libraries. We publish posts twice a week, and try to maintain a broadly even distribution of content among the department’s languages (Hispanic, French, German, Italian and Slavonic).

French component of the blog

Everything on the blog is tagged by language. So far, a little more than a quarter of our posts have been tagged French, and these range from relatively in-depth explanations of our collection policies, to lists of recent acquisitions in certain categories, to brief posts highlighting individual items that we’ve purchased of particular interest.

¹ <http://europeancollections.wordpress.com/> Visit us! Subscribe via email!

² <http://www.lib.cam.ac.uk/deptserv/french/> Visit us! But don’t bother trying to subscribe, because you can’t...

Posts about how our book selection and collection development work in practice have proven to be a successful method of engaging with users. We have written about the French fine art approval plan that we have with one of our vendors; we wrote a collecting history of novels by Camus (we didn't start collecting French originals of his novels until relatively late in his career, presumably because the French specialist of the time hadn't identified him as an important literary figure); and we wrote a post demonstrating our difficulty identifying which graphic novels to purchase (according to the *Livres du mois* of February 2014, there were 4,793 new graphic novels published in 2013.³ A tough job to select from so many books!).

In many ways, we use these blog posts as a springboard for further engagement with academics. The initial post can lead to a conversation that happens over email or while meeting in the Library. We wrote a post about prizewinning novels (we try to consistently buy all major literary prize winners) in which we looked at literary prizes through a historical lens, and tried to determine how important the 1913 winners of the Goncourt and Prix Femina were—and whether they should be in the Library. This led to a discussion with a member of the French Department about our collecting in other areas of literature, including crime fiction and graphic novels. This increased our interest in such genres, and expanded our collecting profile.

In addition to longer posts that explain to our readers how we function, we also use the blog to maintain awareness of the range of material that we have in our library. Promoting our collections in this way serves a dual function: firstly, of course, it helps to promote the collections we have got. Every year, once we have purchased, received and catalogued major prize winners, we post a list of the books and their classmarks. We used to do this on our webpages; now this activity has moved to the blog. A second function of promoting different areas of our collections, however, is to try to highlight the fact that we value, and are dependent on, recommendations from our users.

In the course of writing this type of post, we realised that in many ways it is a good idea not to shy away from problems, or gloss over them. Rather, we are highlighting the difficulty we have with book selection, and occasionally with vendors, and telling our readers what a vital part they play in that process. We had an excellent blog post guest-written by a PhD student who described the importance of the revue *Lignes*. It is, he wrote, “one of the only publications to carry on the legacy of the ‘French theory’ generation of the 1960s and 1970s, which propelled the likes of Jacques Derrida, Michel Foucault and Roland Barthes to international fame”.⁴ Our subscription was imperfect and it was only after several enquiries from members of the French Department that we were alerted to the problem and completed our holdings. Highlighting our weaknesses, we hope, can encourage others to help us address our shortcomings!

In conclusion, we've found that the promotional opportunities that the blog offers have made the investment of time worthwhile. We've been able to start discussions with academics about what we're buying, and we're able to point to posts as concrete examples of our activities. In addition, it's been a helpful way of talking to other librarians. Especially considering the unique structure of libraries within Cambridge, it's been a useful way to encourage dialogue with librarians who deal with significant French collections.

³ *Livres de France* 380 (2014), p.36

⁴ Adrian May, 'The revue *Lignes*', <http://europeancollections.wordpress.com/2014/03/31/the-revue-lignes/>

New French journal subscriptions at Cambridge

David Lowe, Head of European Collections, Cambridge University Library

Although the general emphasis on journal subscriptions at Cambridge, as everywhere else, is shifting from print to electronic, a number of new print subscriptions of French interest have been placed in library year 2013/2014.

New titles devoted to specific authors feature prominently on the list. *Rousseau studies*, published by Slatkine, was of particular importance to us, in the light of our extensive antiquarian holdings on Rousseau. So was *Études Stéphane Mallarmé*, published by Classiques Garnier, given the major contribution made by Professor Lloyd Austin to Mallarmé studies, most notably as the co-editor of Mallarmé's correspondence. Austin was formerly head of the French Department here, and Drapers Professor of French. We have also placed a subscription for another Classiques Garnier journal, *Cahiers Mérimée*.

Éditions les Cahiers has recently launched four new but related author specific journals for which we have placed new subscriptions – *Cahiers Artaud*, *Cahiers Bataille*, *Cahiers Laure* and *Cahiers Leiris*. Georges Bataille is a particular focus of interest for Cambridge researchers at the moment.

Although the new peer-reviewed print journal *European drama and performance studies*, also published by Classiques Garnier, would appear from its title to be very general in coverage, its emphasis in the first two issues is on French drama. Issue 1 (2013) has all contributions in French, whereas issue 2 (2014) has 6 articles in French and 7 in English. Each issue is thematic.

Not all new subscriptions are literary. *Diachroniques*, published by PUPS, is a major new journal devoted to the history of the French language with a distinguished editorial team. *Baal : bulletin d'archéologie et d'architecture libanaises* was approved for purchase in June 2014. This is a main source for research on Phoenician archaeology, previously available in Oxford and London but not in Cambridge.

Recent electronic subscriptions have tended to be for titles which we previously had only in print (e.g. *Studies in French cinema*) or where we need to expand e-access so that we have comprehensive online coverage, as is the case with both *Journal of French language studies* and *French studies*.

Annual Event of Association of University Professors and Heads of French: report

Nick Hearn, French Subject Specialist (Language and Literature), Taylor Institution Library, University of Oxford

The AUPHF annual event took place at the Research Beehive at the University of Newcastle on 16 May 2014. As Professor Adrian Armstrong commented at the beginning there was a smaller turnout than usual this year. There were just twenty-four of us. There were three main sessions and an AGM. The first session was on good practice in teaching and learning led by Prof Penny Simons. The next was devoted to Research Impact featuring three case-studies. Lastly came a session on Erasmus matters.

The first paper of the day had to do with good practice in teaching and learning. Professor Penny Simons began by giving us the bad news. Between 2003 and 2013 there had been a 1% decline in Modern Languages 'A' level entries but within that apparently modest decline French had declined by 23% and was down 50% since 1996. She then described some ways the French Department at the University of Sheffield was addressing the reduction in applications by making degree courses more relevant to students.

In the research impact session, Professor David Murphy described one way of making sure that the impact of academic work was felt: organize a film-festival which showcases the films that have been the basis for academic research. He worked with a PhD student on postcolonial African cinema and used the research to launch the Africa in Motion film festival which has been going strong in Edinburgh since 2006 and which ran this year from 1 June to 28 July. He described the process of getting funding and how the festival had brought great but unknown films into the mainstream, for example 'Badou boy' directed by Djibril Diop Mambéty. In the context of the 'impact agenda', Jane Tinkler (LSE Public Policy Group) has done an academic study about what 'impact' actually means and how it can be measured. As she pointed out it was much easier to apply to science than the social sciences and humanities. She attempted to analyse impact in relation to government policy and then to match impact with student numbers and funding. Tony Chafer then described how some of his work on Anglo-French collaboration had a very direct impact on government policy. His research formed the basis for publications but also for briefings to outgoing ambassadors to Francophone Africa and building cooperation between UK and French officials responsible for policy in West Africa.

David Hibler of the British Council gave a depressing view of the Erasmus programme in the UK which has been revamped and is now known as Erasmus Plus. Take-up in the UK has gone up over the past seven years, possibly due to increased interest in work placements. However, as a proportion of the total student population in comparison with Spain, France and Germany take-up in the UK is disappointing. We take in far more students from Europe than we send out and this has funding and administrative implications for British universities.

The AUPHF Annual Event was an enjoyable and stimulating day which provided a very useful context to the work we do in our libraries.

Chair's report to the FSLG, 2012-2013

Teresa Vernon, *Lead Curator, French, The British Library*

This AGM sees the launch of the new (issue 9) of the FSLG *Annual Review*. In addition to the contributions mentioned earlier, this issue contains a report of the FSLG Study Day 2012, an article on accessing 20th-century French political sources, and an article on implementing RDA (Resource Discovery and Access) at the British Library. A big thank you is due to all our contributors.

The sixth (2013) WESLINE Conference, organised and hosted by our very own Nick Hearn with strong support from his Oxford colleague Joanne Edwards (ACLAIIR), was held at Balliol College, Oxford, 2-3 September 2013. The conference, which had a packed programme of excellent papers, was very successful. It included presentations on the future of librarians working with Modern Languages and the changing role of the subject specialist and a presentation from Rachel Kirkwood (Manchester) on the recent restructure at Manchester away from subject-based specialists to function-based teams of specialists (Teaching & Learning, Research Services, and Academic Engagement). In addition, Nick Hearn and Colin Homiski presented preliminary analysis of the responses to the Library Languages Questionnaire that they initiated and compiled. The questionnaire had two main aims: to take a snap-shot of language expertise in our UK libraries, and to discover the extent of awareness of library language groups such as the umbrella group WESLINE and of ACLAIIR, FSLG, GSLG and ISLG . The Questionnaire Prize Draw, which took place during the Conference, was won by Mrs Jennifer Hillyard from Newcastle. Details of the programme and a sample of online presentations from the conference are available on the WESLINE website.

In February, the Library of the Institut français approached the FSLG for help in identifying libraries with French collections in London in recognition of the Group's role in acting as a focus for French library resources in the UK.

Our collaboration with the Society for French Studies continued as we jointly organised, in collaboration with the Institut français, a very successful second study day, 'Translation & Reception: 21st century French Fiction in the UK', held at the Institut on 12 April 2013. Selected papers (Claire Paulhan, Patrick Kéchichian and Marcella Frisani) and a conference report are published in issue 9 of the FSLG *Annual Review*. (Another report of the event, with input from Anne Cobby, is available on the Society for French Studies website at <http://www.sfs.ac.uk/2012-2013/>) The presentation on the library of the Institut français by Ophélie Ramonatxo (Head of Libraries) and Mélissa Mayer (Culturethèque) is available on the FSLG website (<http://frenchstudieslibrarygroup.wordpress.com/events/>).

Finally, on behalf of the FSLG, I should like to express a big thank you to all on the Committee for their work during the year, most especially to Nick for the huge amount of work he put in to organising such a successful WESLINE conference in addition to all his other contributions to the FSLG this year. Special thanks are also due to Anne Cobby, our Treasurer, for taking on additional WESLINE duties, and to Damien McManus, our *Annual Review* editor. And of course a big thank you is due to Andrea Meyer Ludowisy and to Christine Anderson for hosting the 2013 FSLG AGM and Study Day at Senate House Library.

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