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French Studies Library Group

Annual Review

Issue 13 (2016-17)

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French Studies Library Group Annual Review Issue 13 (2016-17)

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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

<https://frenchstudieslibrarygroup.files.wordpress.com/2015/12/application-form.docx>

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 the new editor, Damien McManus, at the email address above.



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FLSG on the web: <http://frenchstudieslibrarygroup.wordpress.com/>

Electronic mailing lists

FLSG shares the WESLINE mail list: **WESLINE** (<http://www.jiscmail.ac.uk/lists/wesline.html>)

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Retirement of David Lowe

Teresa Vernon, *Chair of FSLG and Lead Curator, Romance Collections at the British Library*; **Mel Bach**, *New Head of Collections and Academic Liaison at Cambridge*



A view from the FSLG

Teresa Vernon

David Lowe retired from his post as Head of Collections and Academic Liaison at Cambridge University Library at the end of April 2017. His departure is a great loss to the French Studies Library Group, the German Studies Library Group and WESLINE.

As the University Library's German specialist for the first 22 years of his career, David took a leading role in the founding of the German Studies Library Group (GSLG) in 1985. Following the retirement of the University Library's French specialist in 2000, David took over responsibility for the Library's French collections, and he remained responsible for French selection, academic liaison and some cataloguing until his retirement. In 2003 David became head of the new department of European Collections and Cataloguing, and in 2016 he became head of the department of Collections and Academic Liaison formed from the merger of European and English Collections.

David joined the committee of the French Studies Library Group (FSLG) in 2002. Making impressive use of his French and German roles, David organised the first joint FSLG/GSLG conference at Cambridge in 2003. The conference, superbly organised by David and his Cambridge colleagues, was a great success. The excellent programme offered a varied and stimulating mix of talks on professional and academic issues and visits to libraries. David, initially with Antony Loveland and then Sarah Burn, edited the first three issues of the FSLG *Annual Review* with enormous distinction. David also wrote extensively for the *Review*, and his elegantly written and engaging contributions illustrate the breadth, expertise and deep

thoughtfulness that David brought to French studies librarianship. In the bibliography below are listed a selection of David's articles for the *Annual Review*. They are essential professional reading.

In 2007 David Lowe took over from Jill Kempshall the role of convenor of WESLINE. Owing to ever increasing demands on his time, David resigned from the FSLG Committee and as co-editor of the *Annual Review* in 2008. Happily, he agreed to be co-opted to the Committee in his capacity as Convenor of WESLINE, and continued to serve until his retirement. David somehow found the time to host the FSLG AGM and Study Day at the Cambridge University Library in 2014, and delivered a typically engaging and informative introduction to the University Library exhibition 'Literature of the Liberation: the French Experience in Print 1944-1946', which he subsequently reworked for publication in the *Annual Review*. This should be read in conjunction with David's essay 'Literature of the Liberation: A Librarian's Perspective', in Charles Chadwyck-Healey (ed), *Literature of the Liberation: The French Experience in Print 1944-1946*, pp. 31-35.

We are not saying goodbye, though, since David 'hopes to have more time in retirement to attend some of the language library group meetings'.

Select Bibliography

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A view from Cambridge University Library

Mel Bach



In April 2017, David Lowe retired from the University Library. David started his language librarianship as the Cambridge University Library's German specialist but found that his linguistic talents were pulled in other directions over the years, with the retirement of the University Library's French specialist, Valerie Hall, in 2000 (her position then being given to Spanish and Portuguese coverage) and David's move to become head of the new department of European Collections and Cataloguing (ECC) in 2003. The responsibility for German was gradually passed to Christian Staufienbiel, and David took up the challenge of building up the University Library's French collections, retaining responsibility for French selection, academic liaison, and some cataloguing until his retirement. He established the first approval plan for French, focusing on the fine arts, and made particular efforts significantly to extend the University Library's coverage of French-language titles from the Maghreb, sub-Saharan Africa and the Caribbean. Areas of French collection development were expanded to complement 21st-century donations of special collections - on Montaigne, cinema and contemporary art - and particular emphasis was given to collecting French literary prizewinners and to building up a collection of significant *bandes dessinées*.

Over the years, David built up a strong network of academic contacts to ensure the excellence of the University Library's French coverage, making sure to contact new graduate students

and academic staff to encourage their involvement with the University Library. David also greatly valued his contacts with language specialists in other UK libraries. He had been responsible for the establishment of the GSLG in the 1980s, and later served on the committee of the FSLG and as chair of WESLINE.

It was a source of considerable pride to David when Dr Jean Khalifa, of Trinity College, paid tribute to his collaboration with David at the 2014 ceremony in which Jean was made a Chevalier dans l'Ordre des Palmes Académiques, praising him as the "least bureaucratic" of librarians. That same day, another tribute was made to David, this time by Sir Charles Chadwyck-Healey, at the opening of an exhibition showing treasures from the peerless Literature of the Liberation collection donated to the UL by Sir Charles and entrusted in particular by him to David's care. These examples are appropriate homages to David's work.

In his last week, David was fêted at a gathering in the Faculty of Modern and Medieval Languages and then given a spectacular send-off in the University Library itself. At the moment, it is hard to imagine French at the University Library without David, but I hope we will see the return of a dedicated senior French position in the Collections and Academic Liaison department (formed in 2016 from ECC and English Collections) in the not too distant future.

Note: Following David Lowe's retirement in April 2017, Mel Bach, Cambridge University Library's Slavonic specialist, was appointed the new Head of the Collections and Academic Liaison Department from June 2017.

Staff news

Bradford

Grace Hudson, a long-standing member of the GSLG and the FSLG when she was a subject librarian, retired from her post as University Librarian at Bradford at the end of October 2017.

British Library

Janet Ashton, the manager of the WEL Cataloguing team, has published (with Caroline Kent) an article in *Cataloging and Classification Quarterly* on the FAST subject indexing project from initiation to conclusions and current status:

<http://www.tandfonline.com/doi/full/10.1080/01639374.2017.1354345>

Obituaries

Chris Michaelides (1949-2017)

Colleagues in WESLINE were very sad to hear of the premature death of Chris Michaelides in June 2017 after a short illness. Chris, curator of Italian and Modern Greek Collections at the British Library since 1979, was the Chair of the Italian Studies Library Group since June 2012 and continued to act as its e-Officer, having served on the Committee since the foundation of the ISLG in June 2001.

Chris represented the British Library on bibliographic committees: the Committee on Byzantine Holdings in London, the London Art History Libraries Forum and on the ARLIS Committee for National Co-Ordination of Art Library Resources. As Secretary of the Panizzi Foundation, Chris organised the annual Panizzi lectures held at the British Library.

Chris was also a well-known art history expert who had published in the *Burlington Magazine*, *Print Quarterly* and the *Bulletin of the Musée Eugène Carrière*.

A graduate in French and Italian, Chris retained a lifelong interest and expertise in French culture. Chris was a core curator for the British Library's major exhibition *Breaking the rules: the printed face of the European avant garde 1900-1937* and contributed the entry on Paris,

as well as on Italian cities, to the exhibition catalogue. He took special pleasure in having encouraged the Library's purchase of an original edition of the Cendrars/Delaunay poem-painting *Prose du Transsibérien et de la petite Jehanne de France*, a star item in the exhibition. Chris contributed many blogs on French as well as Italian and Modern Greek subjects to the British Library's European Studies blog. His blogs were invariably thoroughly researched and beautifully illustrated.

Lucille Cairns (1963-2017)

The FSLG was very sad to learn of the death of Professor Lucille Cairns in July. Lucille, who was Professor of French at Durham University since 2005, was a leading figure in French studies, with particular expertise in lesbian studies and Jewish writing in French. Lucille was secretary (2005-07) and then president (2007-10) of the Association of University Professors and Heads of French (AUPHF). She was the representative for French studies on the Executive Committee of the University Council of Modern Languages (UCML) from 2010-14 and a member of the Modern Languages and Linguistics Sub-Panel for REF 2014.

French resources

Cairn.info: New Monthly Dossiers

The *Monthly Dossiers* (<http://www.cairn-int.info/dossiers>) are a free monthly email publication looking at current trends and events from the perspective of francophone scholarly publishing, drawing selected materials from Cairn's journal collection. The goal is to highlight what's being published in the francophone scholarly world and to make it accessible to non-francophones by removing the language barrier.

They are prepared in partnership with the author and journalist Olivier Postel-Vinay (the founder and editor in chief of the magazine Books). Each dossier will include his editorial and an interview with a non-francophone scholar on the topic at hand.

Five issues have been published so far on the following topics: Universal Basic Income, Populism, The Surrogacy Debate, The Pitfalls of African Statistics, Workplace Harassment. As the *Monthly Dossiers* are geared towards an English-speaking audience, the articles selected are translated into English and made available, also for free, on Cairn International Edition (<http://www.cairn-int.info>).

To receive the *Dossiers*, please follow the sign-up link on <http://www.cairn-int.info/dossiers>

(Jérémy Roche, Cairn.info).

Open edition: Freemium

It could be of interest of FSLG to mention in the *Annual Review* a post published on our English institutional blog: OEP (Open Electronic Publishing), which explains how a major Sociology journal *Sociologie du Travail* (<https://sdt.revues.org/>) has decided to leave Elsevier for Revues.org in 2017. Here is the link: <https://oep.hypotheses.org/1859>

In 2017 we were proud to have also a second big journal which has joined Revues.org and therefore has given up their embargo period: *Tracés* (<https://traces.revues.org/>). But for now the communiqué has just been published in French: <http://leo.hypotheses.org/13456>

These are some steps towards more open access in academic publishing, showing that our Freemium programme has convinced an increasing number of journals and publishers.

(Julie Thérizol, Freemium Development Executive)

2017 French Presidential Elections: a short bibliography

Anne Worden, Faculty Librarian: Humanities and Social Sciences, University of Portsmouth

In November 2017 the journal *Modern and Contemporary France* will be publishing a special issue of articles on the 2017 French Presidential Elections. In the meantime, readers may find this summary of newspaper and news magazine articles helpful.

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The current use of digital libraries: Gallica: Learning from 20 years of the French National Library Digital Collections Website (Paris, 3 May 2017)

Irène Fabry-Tehranchi, Curator, Romance Collections, British Library

In his introduction to the conference, **Arnaud Beaufort (BnF) (Bibliothèque nationale de France)** foregrounded the role of Gallica (<http://www.gallica.bnf.fr>) in the public service mission of the BnF. He highlighted the growing importance of collaboration in the development and improvement of Gallica, emphasizing new initiatives like the Gallicadabra app (with c. 30 stories for children), or such document collections as Numistral (<http://www.numistral.fr/>) (a partnership between the BnF and the Bibliothèque universitaire de Strasbourg). Gallica wants to reach a younger, less educated audience (through the inclusion of videos for example. There is a target of 1000 for 2017 although, of course, other institutions like the INA, the Institut national de l'audiovisuel, are more specialised in this field). Gallica has a democratic purpose seeking to show that cultural heritage is not only about roots but also about community and the need to provide for a legacy of sustainability and continued access.

Valérie Fernandez, from Télécom ParisTech, an engineering school with departments specialising in digital technology and the sociology of information and communication technologies talked about the partnerships initiated since 2012 with the BnF. She dwelt on the importance of collaboration allowing them to define and set up a robust methodology (both quantitative and qualitative) serving as a benchmark for future projects. Milad Doueïhi, representing the other research partner, labex Obvil (Observatoire de la vie littéraire), based at Université Paris-Sorbonne, underlined how digital objects transform knowledge production and dissemination.

Aline Girard (BnF) gave an overview of the history of Gallica. The Gallica project started in 1997, with the aim of collecting 100 000 digitised texts and images from 19th century francophone sources. In the 2000s, Gallica expanded its scope (with items ranging from the Middle Ages to the 20th century), becoming increasingly multimedia, and this period saw the development of the thematic collections as well as the newspaper digitisation projects. In 2009 Gallica 2 was launched, expanding into e-books and the birth of the Gallica blog. Gallica then hosted about 800 000 documents. In the following years, Gallica started hosting the digitisation of collections from partner institutions. New versions of Gallica have been released since, including in 2017 a new portal offering news and updates. Gallica now hosts

about 4 million documents (mainly printed and visual resources), about 530 000 of them originating from partner institutions.

In the first section, which looked at the way the users of the Gallica become more engaged participants in it, Sophie Bertrand (BnF) tried to define the nature of Gallica. It is not just a depository of digitised books (like Google Books) but an organised, structured and curated resource. It is freely available, unlike commercial interfaces which link to electronic resources with restricted access. It is not just a database accessed through queries. Gallica is a portal to services and a network of libraries, as well as being a digital library, an organised collection supported by the French Ministry of culture.

Gallica keeps up with the evolution of technological innovations (digitisation, OCR...); it has developed new functionalities (zoom, search report). It has created digital libraries for external partner institutions under the label 'Gallica marque blanche' (Gallica White Label)¹. The version of Gallica available in BnF reading rooms, Gallica *intra muros* provides extra features (including, for example, full length recordings of audio material although only 30 seconds are made available on the Web version for copyright reasons).

Gallica material is now disseminated on the web through a community of users active on social media: Facebook, Twitter, Pinterest... If the amount of digital resources raises the visibility of Gallica, it also aims at providing structure, and it will be enhanced by the contributions of users keen to delve into its cultural wealth and to shape it.

Philippe Chevallier (BnF) considered the knowledge base provided by 15 years of surveys on the users of Gallica. While the BnF today hosts thousands of users, Gallica, its digital library, receives millions of visits. The challenge is to account for the vast number of sessions, the dissemination of Gallica outside the platform itself, and the variety of searches, tasks and activities of Gallica users.

Information about users and readers is disseminated in many BnF departments but it is quite a challenge to get an overview of the use of printed material in the course of digital sessions. The experience, conceptions, representations and expectations of Gallica users can be traced through four sources:

¹ In Gallica White Label, partner libraries (whose collections complement those of the BnF) donate a copy of their digital files to the BnF so that these files are ingested, conserved and displayed in the complete Gallica workflow and software suite. In return, the BnF provides a customized version of the Gallica software to the partner library. They may edit and provide local or specific additional contextual information. See the Numistral digital platform (<http://www.numistral.fr>), which includes c. 100,000 documents from the University Library of Strasbourg. See *BnF application for the Stanford Prize for Innovation in Research Libraries*, p. 13 <https://library.stanford.edu/sites/default/files/Bibliotheque%20nationale%20de%20France.pdf> (01/05/2017)

- surveys and interviews
- audience ratings, analysis of sessions
- monitoring of social networks
- contact with the users and feedback from the reading rooms, via emails etc.

Marc Jahjah (Université de Haute-Alsace) discussed the materiality of digital research. What is digital is not immaterial but is inscribed in a physical, technological, personal environment. It is important to capture the ecology of informational infrastructures, that is the contexts (social, human, technical) in which users interact with Gallica. Practices are hybrid and cross the boundaries between print and digital.

Valérie Beaudouin and Isabelle Garron (Télécom-ParisTech) talked about the results from the qualitative surveys of Gallica users. There are 30 times more users of Gallica than BnF readers, which is a challenge for the future of physical libraries which need to provide for the transfer or cohabitation of practices in the use of physical and digital libraries. Readers and digital users overlap to some extent (there is no cut-off point between different types of audiences) but digital libraries attract wider and more diverse audiences. In practice, the professional and the personal or leisure purposes and interests of Gallica users are often mixed.

Until now, in France, surveys of library users have been held mainly at the BnF and in university libraries. They have studied uses of physical and online libraries, differences between disciplines, research enquiries carried out through digital and printed material, research strategies, what users consider to be pertinent results and the emotional dimension of research. There are fewer studies about municipal libraries and these have a different focus: diversifying audiences, democratisation, and the diversification of the type of documents available physically and online.

The qualitative survey of 10 Gallica users, through video-ethnographic observation, was a complement to the quantitative analysis of session logs (a data mining project of more than 5000 Gallica users). The Gallica users surveyed varied from experts and professionals to novices, having hybrid motivations, and ranging from 22 to 62 years of age. Half used only Gallica, half Gallica and the physical BnF reading rooms.

While the BnF library in Paris is held in awe as a place for serious, disciplined study, Gallica is considered as less constraining, more democratic, it can be both serious and fun, but its results are more uncertain. There is a tension between the substitution of one kind of space for another and the complementarities of these two different kinds of space.

Two types of practice emerged:

- specific, quick queries, involving focused searches of Gallica
- an encyclopaedic approach, including deep long term research, with the creation of individual document collections.

Serendipity also plays a role, allowing for unplanned paths of enquiry and unexpected discoveries.

Digital documents are viewed, read, evaluated, saved, and this can lead to the creation of new documents through quotation, sharing, commenting, and appropriation. Some users are experts in the content, some on the use of a digital interface but the two do not always overlap. The limitations of the Gallica search engine and the random ranking of result is an obstacle. Searches on Google with keywords + Gallica are often preferred and appear more efficient and relevant.

Users wish for a clearer marking of the availability or reliability of OCR and for an indexation of the images held in printed books. They would appreciate reading suggestions tailored to their previous searches and interests (like those offered by commercial platforms such as Amazon) and would like to be able to keep a record of their viewing history for the creation of personal collections. They would welcome better zoom options, the possibility of renaming files for download, and of downloading whole newspaper collections for later work offline.

Jacques Bonneau (from TMO regions, a consulting firm for polling, statistics and surveys) discussed the results of the online survey of Gallica users. A full report with visualisations is available at http://www.bnf.fr/documents/mettre_en_ligne_patrimoine_enquete.pdf. There were 7600 answers to the survey, which was offered to 1 in 10 visitors to the website. The fact that 10% of those who were offered the survey answered 10% of the answers is already a relatively good result, showing general interest and satisfaction.

One third of Gallica users do not reside in France (16% are from Europe: Italy, Belgium, Spain, UK...). They are older than the average French population (reaching a younger audience is a challenge; the inclusion of more recent sports archives, through the Bulletins des fédérations sportives, might help broaden Gallica's audience), a trend which increased from 2011-16. Professionals and those with Master's level education and above (as well as individuals from the Paris area) are highly represented, as well as pensioners and students. Men outnumber women (only 34% of respondents were women).

35% of users make up 76% of visits to Gallica: the increase in traffic from 2011 to 2106 comes from the attraction of new readers to the website rather than more visits by the same users.

There are mixed uses of Gallica and of the BnF reading rooms, but the physical use of other libraries might be more affected by the increasing availability of digitised material.

‘Gallicanautes’ use mainly digital versions of printed books, newspapers, images, manuscripts and maps (there is lower use of audio records, audio objects and videos, as these are less on the readers’ radar). Their motivation is very often a combination of study, work, personal research and leisure. The most popular fields are history; literature, languages, philosophy; arts; social and political sciences. Users access the documents mainly by simple (or advanced) searches. The main uses of the documents are viewing or attentive reading and downloading, and to a lesser extent printing, sharing, emailing.

95% are quite satisfied or very satisfied, a strikingly high score showing good will and appreciation. There is dissatisfaction with the limitations of the search engine, the site design and the viewing and display of documents. Wishes for future improvements include the possibility of downloading of corpora and the provision of annotation tools and space for collaborative work.

Nicolas Rollet (Télécom ParisTech) talked about a video-ethnographic study of Gallica users. The study involved ten people (four experienced users and six beginners, including two teenagers who were asked to test the interface) and took six months. The study video recorded not only the activity on the screen (actual use of Gallica) but also the slightly wider surroundings of the Gallica user (his ‘ecology’, or personal and material environment), in two series lasting between fifteen minutes and one hour. A subsequent interview (between twenty minutes and one hour fifteen minutes in length) allowed users to comment and explain their practice and behaviour. The recordings and comments were integrated through video editing, resulting in a six hour film.

Two examples were displayed. The first video showed a musicologist using the Gallica search engine. He was not satisfied with the initial results but used them to refine his search and put on one side some documents of interest for future use. The second video showed how a search on Gallica was embedded in social interactions with a discussion which completely changed the course of the search. Results of potential interest for other acquaintances were put on one side. The results of the study show how the search process leads to forks in the search path, moving off chaotically in different directions, bouncing from one topic to another or stasis, and is part of a wider digital or material environment.

Nicolas Esposito (École de l’image, Gobelins) working through a collaboration of universities and public or private clients, put into perspective user tests mixing quantitative and qualitative information. User experience is not only about the usability or design of a website

but also covers other dimensions: narrative, recreational pedagogical... Tests, interviews and analyses are combined. The user is given a task to accomplish and an observation grid allows the observer to identify and grade the main obstacles in the different phases of the digital search path. Eye tracking is a useful complementary tool and can be used to identify hot spots on a webpage and missed areas of information. The Gallica experience is different from that of other websites in that it can lead to either a focused search or more open, undefined browsing.

Adrien Nouvellet (Télécom ParisTech) discussed the modelling of users' behaviour through the analysis of Gallica logs. Log mining and IP addresses provide a mass of information about the users of Gallica (with more than forty thousand visitors a day) despite the challenge of discarding automated traffic. This information includes their location, the time of their session, the amount of time spent on the website (80% accessed Gallica for a very short time), their search or the referrer website, the documents viewed and downloaded, etc.

The leading commercial analysis software for audience statistics, XiTi, does not allow its customers to access the actual data or to finely model uses, so a custom analysis has been carried out on Gallica with the creation of open source algorithms in Python.

Modelling allows the analyst to distinguish different types of search paths through Gallica. Google is the main access point leading to Gallica documents and not the Gallica welcome page (which has been redesigned to better fit the needs and interests of first time users) and this also points to the deficiencies of the Gallica search engine. Some users alternate between viewing and downloading, which is particularly important for manuscripts.

Although Gallica is very active and popular on social media, the amount of traffic directed to Gallica by Facebook is relatively small (and does not lead to sessions of long duration), but there is great potential for greater traffic. For example, embedding links into images can lead to radical increases: 2500 hits as opposed to 100 hits when the link is only copied next to the image. Modelling data helps identify obstacles, and make predictions and recommendations for the improvement of the website.

Didier Alexandre (labex Obvil, Paris-Sorbonne), a specialist in French literature and digital humanities, talked about the impact of digital libraries on research. He highlighted how the use of Gallica places into question the boundaries between serious or professional and leisurely occupations (*studium* or *negotium* and *otium*), knowledge and pleasure. Most Gallica users have a variety of purposes.

Gallica creates a new relationship to book culture and reading. Only 30% of Gallica users engage in attentive reading, and 60 % never use the actual reading rooms. Gallica's content is more focused on the humanities than hard science, but also highlights the importance of 'minor fields' like fashion, cooking, sports, home economics etc.

Gallica promotes a different kind of humanism, one which is universal and democratic. Digital tools enhance the reader's capability and mediate learning and transmission, but all readers have one thing in common: they are not experts, and technical expertise in the use of Gallica does not equate with expertise in knowledge acquisition and creation. While the current BnF reading rooms discriminate by subject, the digital library offers simultaneous access to all fields and periods. It enables the reader to engage in wide ranging surveys. It is liberating and promotes the development of new methods. However, abundance does not equate with relevance or quality. In Gallica, searching can be scholarly or otherwise, and encompasses a variety of actions, from looking for a specific answer to collecting, reusing and generating new information.

Laurence Engel (President of the BnF) rounded up the conference with some concluding remarks, highlighting the changing uses of written heritage once it has been digitised, resulting in the development of new research strategies, corpus building and uses of documents. The BnF plays a key role in the digital age, and the digitised collections it offers will have an impact on future research topics. It should be both a place for conservation and provide a stimulus for research.

A full video-recording of the conference is now available at:

http://www.bnf.fr/fr/professionnels/anx_journees_pro_2017/a.jp_170503_bib_num_recherche.html

A blog post explaining the research into the use of Gallica has been published in the *Carnet de la recherche* of the BnF: <https://bnf.hypotheses.org/1853>

Report from the WESLINE conference, Tuesday 11 July 2017, Wolfson Research Exchange, University of Warwick Library

Damien McManus, Subject Librarian, University of Bristol

Note: severe disruption on the railway line between London and Coventry prevented a significant number of speakers and delegates from attending the conference. They were sorely missed. Many thanks to colleagues who stepped in at short notice to contribute to the proceedings during the day.

Kate Courage (Secretary of the French Studies Library Group) and Dorothea Mieke (Chair of the German Studies Library Group) opened the conference. Dorothea thanked Kate and Richard Perkins for their hospitality at Warwick, and went on to wish James Hodkinson, who was not able to attend, a speedy recovery from an operation. She also had the sad duty to inform the delegates of the death of Chris Michaelides following a short illness. Chris was the Italian and Modern Greek specialist at the British Library. He was the Chair of the Italian Studies Library Group (ISLG) since 2012. He was a great Francophile, and a lover of art and music, and wrote for publications such as the *Burlington Magazine*. Chris was also the author of the Clio bibliography of Rome (see obituary in this issue p.9). Following Dorothea's appreciation, we paused for a minute to reflect on Chris's passing.

The first session of the day covered research and collections at Warwick and further afield. **Maria Roca Lizarazu, (School of Modern Languages and Cultures, University of Warwick)** outlined the activities of the Warwick Memory Group. Maria, having very recently and successfully defended her doctorate which examined the regeneration of trauma relating to the Holocaust in contemporary German and Austrian literature, gave a very interesting account of her research. She is a member of the Warwick Memory Group, a part of Connecting Cultures, an interdisciplinary and cross-faculty research network which promotes exchange between emerging and established academics, and which is transnational and transcultural in nature.

The network is very active, and members gather regularly for reading groups, round table discussions and lectures. Past activities have included a workshop on comedy and memory with Bisha K Ali, a stand-up comedian and writer; and discussions on fairy tales and folk memory and methodological approaches to memory studies and research. A highlight is the annual lecture and master classes from external speakers such as Astrid Erll, Aleida Assmann and Ann Rigney. The next lecture will be given by Susannah Radstone from Monash on memory and film.

Maria outlined her plans for a workshop she is organising on 'modes of attentiveness' which includes concepts such as mindfulness and how it might relate to memory studies. She also spoke of remediation and how trauma is represented for those who have not lived through it, for example second and third generation Holocaust survivors; and the concept of "high value trauma" where traumatic events which have received much attention can "crowd out" other traumas and tragedies. Poignantly, Maria said that the result of the EU referendum in 2016 meant that she may well not stay in the UK.

Dorothea Miede (British Library) and Susan Halstead (British Library) continued the session with a focus group discussion on the British Library Research Services. Susan started off with an amusing rhyme about Dr Foster at the BL and his frustrated attempts to find resources there. She related this to the experiences of novices and experienced readers at the BL who can sometimes experience difficulties in negotiating the many digital resources that it has to offer. She and Dorothea then asked the delegates a series of questions about reader experiences at their institutions.

- What do external readers come to do? Responses suggested that they visited to look at special collections material in the main.
- How do researchers find the resources? Sometimes via catalogues, or from information in other sources (books, guides, etc). Often if one researcher has had a good experience in a library, they will recommend it to others. Practical information about libraries is important: when they close, what readers need to bring with them, how long it takes to retrieve books from the stacks, and so on.
- Do readers persist when they can't find what they are looking for? It depends on the availability of library staff (subject librarians were seen to be key to the successful answering of specialist enquiries) and how confident the readers are in asking for help. Several delegates noted that enquiry desks were making a comeback in their libraries.
- How is inter library loan (ILL) being used? Portsmouth and Bristol reported that the use of ILL had increased significantly in recent years. Oxford charged for ILL requests.
- Are open access resources accessible? Yes, across the board, whether via discovery systems or via promotion.
- Do libraries conduct surveys? Yes: National Student Survey, internal surveys, and other reporting mechanisms such as staff student committees. Oppositional pairings (for example, would you rather have more quiet spaces or more group work rooms) have been used at Warwick.

The final part of the first session was given by **Richard Perkins (Academic Support Librarian University of Warwick)** on a 1930s German film pamphlet collection held at the university library. In 1997 Professor Erica Carter spotted a collection of film materials for sale in Germany. The library bought them for £16000; Coventry was seen as a good place to house the collection as it is a Centre for Reconciliation. Some materials have gone to the Special

Collections department, while others have been digitised. The German department makes use of them in courses such as Film in Weimar and the Third Reich. Some of this fascinating collection was on display for delegates to view.

Finally, Richard gave some details of a rich collection of German and Austrian literature from the 1970s onwards. In the early years of development, Harrassowitz supplied all new literary titles; in recent times budget constraints have meant that a more selective approach has needed to be used.

After a convivial lunch we reconvened for the second session of the day, chaired by **Joanne Ferrari (Modern Languages Subject Team Leader at the Taylor Institution Library, University of Oxford)**. We heard from **Dr Maria Castrillo (Head of Special Collections and Engagement at Senate House Library, University of London)** who took us through the fascinating history of the collections.

Senate House Library was founded in 1872, and notable early developments in its collections were the donations of Augustus de Morgan's library of the history of mathematics, given to the university by Baron Overstone, and the collection of George Grote, notable classicist, and Vice-Chancellor of the university and between 1862 and 1871.

The iconic Senate House Library building has been home to two million books and periodicals and thousands of archival collections in the Arts, Humanities and Social Sciences since 1937. Maria went on to describe how a major project is improving the collections' metadata to boost accessibility, and to enable more targeted collection development, particularly in minority languages.

Senate house has many special collections relating to Western European languages, literature and culture. Examples include:

- Medieval and Early Modern manuscripts, of much importance to book history and palaeography studies
- The Goldsmiths Library of Economic Literature, comprising 70,000 titles and including significant holdings in French, Italian and Portuguese
- The Harry Price Library of Magical Literature, which includes material in French, Italian and Spanish
- The Central American Photograph Collection, with particular strengths on recording the consequences of violence in countries such as El Salvador, Nicaragua and Guatemala
- The Catholic Institute of International Relations, created to take a stand against fascism
- Cammaerts Papers, relating to Émile Cammaerts (1878-1953), Professor of Belgian Studies at London University, an expert in Belgian-British affairs and playwright and poet
- The Ron Heisler Collection, including publications by radical groups

- The papers of Joan Gili, publisher and founder of the Dolphin Bookshop in Charing Cross Road

Once the scope of the collections at Senate House was outlined, proceedings focused on how to increase the level of usage of stock on the shelves and to raise the profile of the collections. Relegation of stock not used for eighteen months to the stacks and investing in new resources helps to increase the visibility of the collections. Social media is used to promote new resources, and the library is looking at how to engage with the public through exhibitions and open days. It is also talking to publishers to explore how some collections might be digitised.

Maria's fascinating guide through the collections at Senate House was followed by a talk by **Dr Matt Coneys (School of Advanced Study, University of London)**. Matt completed his PhD in the Department of Italian Studies at Warwick in 2016, focusing on the reception of the Italian version of the Book of John Mandeville. At present he is involved in the scoping of the collections in Romance languages at Senate House and the School of Advanced Study in order to gain a deeper understanding of their strengths and how they might be promoted. The outcomes of the project will include:

- A detailed project report which will identify key collections and set out recommendations for digitisation projects
- An exploration of the integration of search functionality across Senate House and School of Advanced Study websites
- A short guide to Romance language materials at Senate House Library and the School of Advanced Study

Matt took us through some of the collections, such as the very rich collections of travel writing in Senate House and the Institute of Historical Research; legal and political documents from France; the Elliot Phelps Collection, comprising printed items from Spain from the 16th to the 20th centuries; and the earliest translations of Calvinist literature into Spanish. He outlined one document from the 18th century that he had examined, a personal favourite, concerning instructions for a papal nuncio to King Philip of Spain on the proposal of marriage of the Infanta Maria to Charles, Prince of Wales. Matt discovered that the document had been miscatalogued as being written in Spanish.

The final session of the day was on embedding research skills training for modern languages students, chaired by **Anne Worden (Faculty Librarian, Humanities and Social Sciences, University of Portsmouth)**. The session focused on the academic and librarian perspectives of embedded training and the impact it had on student use of library resources and attainment in assessed work.

Kate Courage (Academic Support Librarian at Warwick University) remarked that a study at Warwick showed that when students arrived at university their experience of research was

via Wikipedia, commercially available study guides, or through an unfiltered use of search engines. Therefore there was a marked tendency for students to rely on others' views, and a lack of confidence in their own abilities. Kate advocated that to overcome these issues, it was vital to embed library skills into the curriculum (although they should not be marketed as skills to students).

To enable this to happen, at Warwick's School of Modern Languages and Cultures there is a standardised embedded training programme which runs through the degree programme and covers the following elements:

- Understanding sources
- Critical appraisal of sources
- Understanding questions
- Referencing
- Formulating research questions
- Real life applications (transferable skills)

Students are encouraged to take part in training sessions, for instance through the use of their mobile devices to provide responses to questions to test their understanding of key points. They produce posters and wikis to develop an awareness of the ethical use of information. Kate has developed online tutorials so that students can work through them to underpin their understanding of sound information skills.

Dr Cathy Hampton (Principal Teaching Fellow at the School of Modern Languages and Cultures at Warwick) outlined some of the activities which enabled students to apply their information skills, including:

- Collaborative building of a bibliography from scratch on a wiki for a 17th century literary module
- Completion of a glossary of terms, where 17th century dictionaries need to be consulted to determine the meaning of a word
- Scholarly research on the internet, particularly concerning areas where there is little or no published material available.

Kate and Cathy closed their session by outlining some of the challenges faced when running the skills programme at Warwick. Subject librarians can struggle to fit in sessions for all students because of the many demands on their time and full timetables for the student cohorts. Not all academic staff view information skills as being key to student success.

Kate closed this enlightening and fascinating conference by thanking the speakers and delegates for their contributions; in turn we expressed our thanks to Kate, Richard, all of the speakers and colleagues who had a hand in organising the proceedings.

On a personal note, I would like to thank the Committee of the French Studies Library Group who awarded me a bursary to travel to Warwick to attend the conference.

Review of a digital resource: Corpus Montaigne

Jonathan Pattison, Career Development Fellow in French, St Hilda's College, Oxford

The *Corpus Montaigne* is an online resource devoted to all things Montaigne – and so much more. I initially accessed the site as part of an Oxford trial, curious to discover whether I would find Montaigne resources the likes of which I have not found elsewhere online. I most certainly did. Not only did I find numerous scholarly editions of Montaigne's main works (the *Essais* and the *Journal de voyage*); I was also able to access much less well-known corners of his *oeuvre*. This includes correspondence, translations, and poetry of others that he disseminated, all of which are difficult to track down in print and online.

The major strength of this online resource is the number of different versions of the *Essais* it puts at the user's disposal. With relative ease the reader can move between modern and early modern versions of the text. Unusually, readers can instantly browse through early French editions of the *Essais* from 1580 to 1635. Consulting individual early editions is not only useful for Montaigne experts, but gives non-initiates an idea of the text's evolving material form without the usual modern editorial conventions of conflating different textual strata on the page. The *Corpus Montaigne* also caters for readers without sufficient linguistic proficiency to read Montaigne in the original French. Translations of his works are also available in English, Spanish, and Italian. The works translated include not only the *Essais* but also the *Journal de voyage* – Montaigne's posthumously discovered travelogue narrating his colourful itinerary through numerous European towns and cities across France, Germany, Switzerland and Italy.

A survey of the contents page ('Titres des oeuvres') suggests further selling points. The first is that this is a resource whose scholarly ambitions extend considerably further than Montaigne's two major works, the *Essais* and the *Journal de voyage*. Neither of these tops the contents list. Instead, it is Etienne de la Boétie's *Discours de la servitude volontaire*: a passionate treatise that wrestles profoundly with the paradox of how servitude can be voluntary. Until his untimely death in 1563, La Boétie was Montaigne's great friend and kindred spirit: he represents, in many respects the essayist's "absent other" who ghosts through the pages of the *Essais* which render him homage.

The *Discours de la servitude volontaire* has an interdisciplinary appeal, attracting interest from a range of political theorists, philosophers (notably Foucault), and literary scholars of many stripes. It is pleasing therefore to have access not only to one but five editions of the *Discours de la servitude volontaire* – and, furthermore, to other writings by La Boétie that Montaigne strove to promote. At the bottom of the contents page sits another work of considerable interdisciplinary interest. This is Montaigne's French translation of the *Theologia naturalis*: a magisterial treatise by the late medieval theologian, Raymond Sebond (c. 1385-1436). Again, this is not easily accessible elsewhere – especially not within a few clicks of Montaigne's

famous response, his 'Apologie de de Raymond Sebond' that lies at the heart of the *Essais*. Montaigne scholars, and also theologians and philosophers dealing with the thorny subject of scepticism, will thus be delighted with this online proximity!

Review of a digital resource: *Klapp-Online*

Nick Hearn, French Library Subject Specialist, Taylor Institution Library, Oxford



Otto Klapp (1922-1986)

Klapp-Online is the digital version of the *Bibliographie der französischen Literaturwissenschaft*. The Taylor Institution Library had been taking the printed version from its inception back in the 1950s. It is first and foremost a literary bibliography for French and Francophone literary studies and the Taylorian is pre-eminently a centre of research for literary studies so it really is a must for us to have in Oxford. When it went online in 2011 we continued to take the printed version but subscribed to the online version as well.

The bibliography is in many ways remarkable. It is remarkable not least for the fact that possibly the most important bibliography of French literature is compiled not in France but in Germany. It is remarkable for its sheer comprehensiveness within its field (not just French literature but the literature of all the Francophone countries). It is very much the creation of one man Otto Klapp (1922-1986) a Francophile German who was a French studies scholar before he became a librarian. Rather like the *OED* it was at least in part a collective effort with the indexes being compiled by the whole family at weekends.

It might be worth saying just a few words about Otto Klapp – the remarkable man who created this remarkable bibliography. He was born on August 10th, 1922 in Kassel in a family of Francophiles. Instead of studying at Marburg where he was offered a place to study Romance Languages, English and Philosophy, he decided to go to Munich which was at the time (1941) a rather more liberal institution than Marburg being the university of the Weiße Rose group. Before he could take up his place, he was called up (1943) and sent (appropriately enough) to Italy. After a brief period as a prisoner of war, he took up a place at Marburg and received his doctorate in 1949.

He obtained a post as junior research fellow at Marburg working with his doctoral supervisor. His responsibilities included working on the *Zeitschrift für romanische Philologie*. Unfortunately his supervisor moved on to another post and was succeeded by another less

congenial senior colleague. The latter's insistence that certain works of modern French literature (including Sartre) be locked up in a 'poison cabinet' led to Klapp's resignation. A loss to academia became the gain of librarianship and in his new profession he was able to put right the curious lack which he had noticed in his post as an academic of good bibliographical resources for French literary studies.

It should be noted that Klapp discovered perhaps like other subject librarians after him that the demands of the job and the extra demands he placed upon himself could not be fitted into the time available at work. We have already mentioned that his family helped to compile the indexes of the bibliography. In 1964 he moved to Saarbrücken where the demands of the bibliography and keeping down the day job were becoming oppressive. It so happened that one day at a conference the rector of Saarbrücken university was congratulated on the excellence of the Klapp bibliography by another senior colleague also at the conference.

It is perhaps a testament to how sometimes so little recognition attaches to the work of a librarian that the rector confessed he had never heard of the bibliography! However, when he returned to Saarbrücken university, Klapp was summoned to his office and his library hours considerably reduced to allow more time for work on the bibliography.

Otto Klapp died in 1986 and the bibliography is being continued by his daughter, Astrid Klapp-Lehrmann, who is continuing the tradition of the bibliography as a one-man (now one-woman) enterprise. It has grown hugely in number of entries over the years with about 16000 articles being added each year. The first volume covered included only about 5000 titles.

At the Taylorian we had hoped that if we subscribed to the online version we might be able to send the printed version to our Depository. Subscribing to the online version of the bibliography was strongly supported by the French Sub-Faculty. However, as mentioned above, for reasons which are understandable some of our readers who have always used the printed volumes, have asked us to keep the printed volumes on the shelves at the Taylorian. The lay-out of the printed volumes is undoubtedly very elegant and they work efficiently in their printed format. The reason that they can do so is surely that this is a French literature bibliography compiled by a French literature scholar for other French literature scholars.

The relationship between the printed version of the bibliography and the online version is very close. In many ways the electronic version replicates the printed bibliography almost exactly. This has the advantage that a scholar who has used the printed version of the bibliography will have no difficulty in using the electronic version. On the other hand, the electronic version has no particular advantage over the printed version. It does not have many of the extra features which we have come to expect of online databases. It is possible

to sort, to print, to highlight and to do subject searches to some extent but not to download or to transfer to a bibliographical database. There is no access to the full text.

The subject classification which appears at the beginning of each printed volume is exactly replicated in *Klapp-Online*. It is a period and subject classification - a 'classic' treatment for literature. The subject specificity of *Klapp* cannot really be matched by *MLA* for instance which does not aim to give a particular 'view' of a particular subject but is rather jack-of-all-trades (and usefully so).

Back in the 1950s it was suggested that Klapp could use the subject arrangement of the *Bibliographie der deutschen Sprach- und Literaturwissenschaft (BDSL)* which started up at about the same time and was also published by Klostermann as a template for the French bibliography but Klapp refused to adopt the *BDSL* German literature classification maintaining that it was not suitable for French literature. Klapp compiled his bibliography empirically based on the material that actually came in. Each century of French literature is handled slightly differently depending on its special features although the basic structure is maintained.

Another of the glories of (printed) Klapp is its double index. It has an *Index Nominum*. This is an index not of literary authors but the authors of articles and monographs about French literature. It is a very informative and comprehensive list of the publications of scholars in the field of French literature. Try looking up any French studies scholar and you will find a comprehensive list of their publications. The *Index Nominum* becomes the Author Index in the Online Bibliography. The *Index Rerum* becomes the 'Subjects and Authors covered' index in the online version. It is important to realize that *Index Rerum* includes people as well as things and that the author index (*Index Nominum*) is in fact a list of scholars and critics.

Klapp-Online is – as one would expect of a good European database - in three languages – German, French and English. However English is not the dominant language. Most of the subject terms are in French. The use of the English language is even a little clunky. 'Systematic search' might be better expressed as 'Classified Search'.

Simple search

If we do a Simple Search for Flaubert, we get a list of subjects and authors that we can use to limit our original search in the left-hand column.

The screenshot displays the Klapp-Online search interface. At the top, the header reads "KLAPP-ONLINE BIBLIOGRAPHIE DER FRANZÖSISCHEN LITERATURWISSENSCHAFT" with a "Feedback" button. Below the header, navigation links include "Simple Search | Advanced Search | Systematic Search | Years 1956-1990 | About Klapp-Online | Help | Favorites". A search bar at the top shows "Author" selected and "Flaubert" entered, with a "Search" button. The main content area shows "Results of search for 'au,wrld: Flaubert'" and "Your search returned 10 results." On the left, a "Refine your search" sidebar lists "Authors" (Du Camp, Maxime; Flaubert, Gustave; Gustave Flaubert ? G...; Herschberg-Pierrot, ...; préf. d'Ariane Lüthi...), "Series" (La Collection de sab...; Pocket), and "Topics" (Degros, Laurent - Vo...; Du Camp, Maxime; Flaubert, Gustave; Flaubert, Gustave - ...; Sand, George (Aurore...)). The main results list three items:

- 1. A Gustave Polycarpe Flaubert. Flaubert et la Saint-Polycarpe**
de Lapiere, Maupassant et alli. Prés. p. Yvan Leclerc. Inventaire, transcriptions, notices et historique par l'Ass. des Amis de Flaubert et de Maupassant. Iconogr. réunie et légendée p. Fabien Persil
Rouen: Brunet; Les Amis de Flaubert et Maupassant 2013
Add to cart
- 2. Enquête sur la réception de «Candide» (X)**
coord. p. André Magnan. - Jean-Michel Moreau, dit «le Jeune», illustrations de «Candide» (1787) / Linda Gil (p. 193-199). - Raymond Queneau, Préface pour «Bouvard et Pécuchet» de Flaubert (1947) / Marie Fontaine (p. 199-202). - «Les Mange-bitume» (1974) / Benoit Melançon (p. 202-204). - Serge Doubrovsky, «Le Livre brisé» (1989) / Charlotte Jeanne Simonin (p. 204-210). - Laurent Degros, «Les Nouvelles aventures de Candide» (1999) / Stéphanie Géhanne Gavoty (p. 210-215). - «Mad men» (18 oct 2007) / B. Melançon (p. 215-216) ; Simonin, Charlotte Jeanne ; Gil, Linda
In: CV 12
Add to cart
- 3. Correspondance, 1863-1876**
George Sand - Gustave Flaubert ; éd. préparée p. Nathalie Desgrugillers-Billard
Series: La Collection de sable.
Clermont-Ferrand: Paleo 2011

If we only want to look at works on Flaubert written by a particular critic then we just need to click on one of those names and we will get a sub-set of articles on Flaubert by that critic. More interestingly we can look at works on Flaubert which also include another French author or which relate to a particular topic. We could look at Flaubert in relation to his father Achille-Cléophas Flaubert or we could look at the reception of Flaubert by contemporary authors. The range of subject terms is quite sparse. By default, documents are sorted by date – most recently-published first.

If we go into an actual record it tells us at the bottom of the record the exact source of the reference. It also gives you an access point for the classification scheme. If you click on 6999 Flaubert, Gustave (1821-1880) that will call up every single item on Flaubert in the database. Much the same can be achieved by clicking on the subject terms which are in fact terms from the classification scheme – either individual terms or in combination.

All Fields

Search

Home Details for: A Gustave Polycarpe Flaubert. Flaubert et la Saint-Polycarpe

A Gustave Polycarpe Flaubert. Flaubert et la Saint-Polycarpe

Editor: de Lapiere, Maupassant et alli. Prés. p. Yan Leclerc. Inventaire, transcriptions, notices et historique par l'Ass. des Amis de Flaubert et de Maupassant.

Iconogr. réunie et légendée p. Fabien Persil

Location/Publisher, Year of publication: Rouen: Brunet; Les Amis de Flaubert et Maupassant, 2013

Pages: 41 p., 27 fac-sim

Classification(s): 6000 Dix-neuvième Siècle » 6998 Auteurs » 6999 Flaubert, Gustave (1821-1880)

Subject(s): Flaubert, Gustave · Lapiere, Charles · Flaubert · Maupassant, Guy de · Flaubert

Review(s): Le Matricule des anges 143 (mai '13) 48 / Dussert, Éric.

51-007317

Add to your favourites

Print

Save

Unhighlight

More searches

'Systematic search' or 'Classified search'

As mentioned already, all subject key words are in the classified scheme and all terms in the classified scheme are in the subject index. So in a sense it is circular. There is no thesaurus or keyword search as in the *MLA*. However, the classified schema for all its limitations is an excellent way of getting an overview in the subject in a scheme that was designed by a scholar for other scholars.

4000 Dix-Septième Siècle

5000 Dix-huitième Siècle

5100 Bibliographies et références ▶

5200 Le Livre et les Bibliothèques ▶

5201 Revues et la presse, Journalisme ▶

5205 Mélanges ▶

5210 Les Lumières, Histoire des idées ▶

5220 Encyclopédie ▶

5230 La Révolution française ▶

5290 Études littéraires ▶

5290 Vie littéraire et Généralités ▶

5300 Thèmes et motifs ▶

5400 Langue et stylistique ▶

5500 Influences et relations ▶

5700 Poésie ▶

5800 Prose ▶

5900 Théâtre ▶

5998 Auteurs

6000 Dix-neuvième Siècle

7000 Vingtième Siècle

The 'systematic search' might perhaps be called 'classified search' or even 'classified subject browse'. It is not a thesaurus – there are no cross-references and no references to broad and narrow terms. It is most akin perhaps to a table of contents. When we click on 'systematic search' we are not presented with a search-box but a list of periods and one geographical division. If we click on one of the period divisions – this takes us to a list of sub-topics. A brown arrow-head means that if we click on the arrow-head we will get a list of items relating to that topic. A couple of the topics look like the kind of subject key-words that we are used to from *MLA*. But note that the topics or 'thèmes et motifs' will all be in French. If we click on the topic 'auteurs' – we get quite a few and some of them very minor.

It is possible to limit searches – but bear in mind that key-words have all been pre-selected by one man and that there are very few of them. Key words are all in French. Subject keyword searching is, in fact, one of the least satisfactory aspects of the database. However, how important are subject keyword searches in literary studies? Author-as-subject searches are as important and Klapp excels at those.

Index Nominum

The list of authors in the *Index Nominum* is invaluable. As already explained it contains a list of authors of secondary literature. An amusing parlour game might be to look up the name of a resident academic in the *Index Nominum*. You are sure to get a very comprehensive listing of their publications.

Conclusion:

What are the pros and cons of *Klapp-Online* vs *MLA*? The online *Klapp* replicates the printed *Klapp* to perfection. However, the classified view is based on one man's view of French studies at a particular time. What if the way in which people study French literature changes? Not much account is taken of interdisciplinarity. *Klapp* has not got a lot of the functionality of a database like the *MLA*. However, it has the advantage that it has been compiled by an expert in the field and it is specially designed for its subject: French literature. It is also, and this is a key point, by far the most comprehensive bibliography of French (and, crucially, Francophone) literature. It is not used by a large number of users but those who do use it use it intensively. It should also be mentioned that it is not one of the most expensive online databases – and you get a substantial reduction on the printed volumes if you subscribe to the online version.

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The French Library of John and Joséphine Bowes

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As a response to the evolving nature of academia at large and a greater integration of outreach and impact to the humanities research landscape, the AHRC's Doctoral Training Partnership (DTP) scheme, launched in 2014, facilitates substantial training for doctoral students beyond the academy through placements. As part of my three-year thesis project with the Northern Bridge DTP, I was granted six months of additional funding to undertake a project with the Bowes Museum in Barnard Castle, County Durham.² The Museum, which opened in 1892, was the result of the collecting of two individuals: John Bowes, son of the tenth Earl of Strathmore who served as MP for Country Durham and later owned the Théâtre des Variétés in Paris; and Joséphine Coffin, dite Chevallier, an actress at the Variétés. United by their love of the arts, John and Joséphine married in 1852, and by 1874 had collected some fifteen thousand *objets d'art* that would eventually be housed in the Bowes Museum. These purchases form a renowned and varied collection that includes paintings by Goya and El Greco, porcelain from Sèvres and Meissen, furniture, textiles, and the famous Silver Swan automaton. What John and Joséphine also had an interest in collecting, however, was books. During their lifetime they amassed a collection of some 1500 volumes, primarily in French. These books, though briefly glossed in the two histories of the Museum, have gone largely untouched since the Museum opened.³ The main aim of my placement was to catalogue these volumes, surveying them for condition and rarity, and using them to learn what we can about the lives and literary tastes of the Museum's founders. In what follows, I will reflect upon my time at the Museum, highlighting those areas of the book collection of particular interest, and offering tentative conclusions as to what this collection might be able to tell us.

Literary Tastes and Motivations

The books contained in the Bowes library can be broadly split into categories: books on history; fiction and poetry; books on art, including numerous museum catalogues and guidebooks; travel books; religious texts; periodicals; and books on lifestyle, health and science. For Caroline Chapman, this book collection 'reveals an eclectic taste'.⁴ This is no doubt a result of the underlying motivation behind the purchase of the volumes. Charles Nodier, one of nineteenth-century France's greatest bibliophiles, provided a profile of book collectors in *Les Français peints par eux-mêmes*. His description delineated two distinct approaches to books: that of the *bibliophile*, and that of the *bibliomane*. In Nodier's words,

² The Northern Bridge Doctoral Training Partnership, in its current manifestation, is a partnership between the Universities of Newcastle, Durham, and Queen's Belfast.

³ Charles E. Hardy makes only one mention of the book collection, stating in passing that volumes with fine and rare bindings were sent from Paris as part of the Museum project, *John Bowes and the Bowes Museum* (Newcastle: Frank Graham, 1970; repr. Barnard Castle: The Bowes Museum, 1989), p. 178, whilst Caroline Chapman gives a very brief overview of the collection, drawing attention primarily to texts by canonical French and English writers, *John and Joséphine: The Creation of the Bowes Museum* (Barnard Castle: The Bowes Museum, 2010), p. 47.

⁴ Chapman, *John and Joséphine*, p. 47.

'le bibliophile sait choisir les livres; le bibliomane les entasse. [...] Le bibliophile apprécie le livre; le bibliomane le pèse ou le mesure. Le bibliophile procède avec une loupe, et le bibliomane avec une toise'.⁵ This taxonomic approach, however, fails to fully account for the Bowes collection. The eclecticism detected by Chapman no doubt stems from this library's dual nature as the remnants of John and Joséphine's personal library, but also as a museum collection. Most of the works of fiction and poetry, the travel books and the religious texts were likely all purchased to be read, whilst those pertaining to art and museums were doubtless used to inform John and Joséphine's primary project of generating a museum collection. Those works in the library that bear fine and rare bindings were likely acquired expressly as part of this collection, as museum pieces themselves.

These various approaches to book culture are no doubt further complicated by the fact that John and Joséphine each seem to have had different tastes. John, probably sometime in the 1830s, produced a list of French authors he appreciated, one that contained largely canonical writers from the sixteenth to the early nineteenth centuries, including figures such as Racine, Montaigne, Diderot, Madame de Sévigné and Balzac.⁶ Unfortunately, if volumes by these writers (excluding Balzac) were once owned by John, they no longer appear in the Museum library; though a second list of books featuring complete editions of many of these writers as well as a number of biographies of Napoleon that forms part of the Museum archive suggests John did once own copies of them, and they were perhaps later either moved to one of the Bowes family residences at Gibside or Glamis, or sold after John's death.⁷ Joséphine's tastes, meanwhile, seem to have been much more Romantic. A manuscript catalogue dated 1869 is entitled 'Catalogue des livres de Madame Bowes', and includes predominantly nineteenth-century texts by writers like Victor Hugo, Champfleury, Lamartine, Alfred de Vigny, Eugène Sue and Alexandre Dumas.⁸ She also demonstrates a particular liking for women's literature, with volumes by major writers like George Sand and Germaine de Staël, but also those writers now largely forgotten outside specialist circles, those Margaret Cohen has called the 'Great Unread'.⁹ Joséphine owned multiple volumes from writers such as la Comtesse d'Ash, Maria Delcambre, Henriette Reybaud and Camille Henry. How reliable this catalogue is in matters of ownership is debatable; the five-volume edition of Lesage's *Histoire de Gil Blas* appears in the catalogue attributing it to Joséphine, but is inscribed in John's hand with the name 'J. B. Bowes',¹⁰ a moniker John adopted in 1825 and used until he completed his schooling at Trinity College, Cambridge,¹¹ suggesting the book belonged to John from his schooldays, rather than to Joséphine.

⁵ Charles Nodier, 'L'Amateur de livres', in *Les Français peints par eux-mêmes*, 8 vols (Paris: Curmer, 1840–1842), III (1841), 201–9 (p. 202).

⁶ Document entitled 'Note de bons auteurs', Durham County Record Office, D/St/C1/16/550(i). With thanks to John Findlay for bringing this to my attention.

⁷ See the untitled list of books, The Bowes Museum Archive, JB/1/8/1/1/1.

⁸ See the document entitled 'Catalogue des livres de Madame Bowes, Streatlam 1869', The Bowes Museum Archive, JB/8/3/1/1.

⁹ Margaret Cohen, 'Narratology in the Archive of Literature', *Representations*, 108 (2009), 51–75 (p. 59).

¹⁰ Alain-René Lesage, *Histoire de Gil Blas de Santillane*, 5 vols (Paris: Les libraires associés, 1759), The Bowes Museum French Library, F.843.79/Le.

¹¹ Hardy, *John Bowes*, pp. 25–26.

It is tempting to suggest that the collecting of books followed the wider patterns through which the Museum collection at large was amassed. Kate Hill has noted that the art purchased by John seems not to have attracted him on aesthetic or museological grounds, but rather because of the subject matter, and he shows a keen interest in historical painting. Hill suggests that Joséphine, meanwhile, focused on the traditional 'feminine' realms of collecting, purchasing ceramics and other decorative objects.¹² It would seemingly follow that the several hundred volumes of memoirs, biographies and historical texts were purchased at John's behest, whilst the bulk of the fiction was purchased for Joséphine. After all, the novel was considered a 'female' genre in the nineteenth century. But the bills in the archive reveal a more complex picture, since many of the bills for paintings are made out to Madame Bowes, rather than Monsieur.¹³ Unfortunately, the bills for books (where they exist) are decidedly vague: they are seldom itemised, detailing only the purchase of 'livres'. Nevertheless, the intention of the Bowes to include volumes as part of the Museum project is affirmed by the fact that those books that are in the Museum library underwent a painstaking transportation process, similar to that of the objects currently considered part of the core Museum collection. A number of lists were created at the point of postage, which were then cross-checked with second lists upon arrival at Barnard Castle, with each volume assigned a number that appears on a small piece of paper found inside many of the books during the cataloguing process.¹⁴

The Collection

The contents of the collection bespeak a desire to represent as full a spread of French history as possible. Amongst the hundreds of volumes that have a historical focus, there are dedicated texts to every French ruler from Charles VIII (King from 1483) to Napoleon III. Unsurprisingly, there is a particular concentration of works dealing with Louis XIV and Napoleon I, but these are unpartisan, suggesting a desire to give full representation to all political leanings. Of the volumes relating to the Napoleonic era, Bonapartist and Royalist texts appear in equal measure, and Tom Stammers has stated that it is difficult to extract a political conviction on the part of the Bowes from the objects they collected.¹⁵ These books are supplemented by a number of pamphlets, most of which pertain to the Revolution and Napoleonic period, as well as a selection of pamphlets that have been bound into volumes,

¹² Kate Hill, *Women and Museums, 1850-1914: Modernity and the Gendering of Knowledge* (Manchester: Manchester University Press, 2016), p. 141.

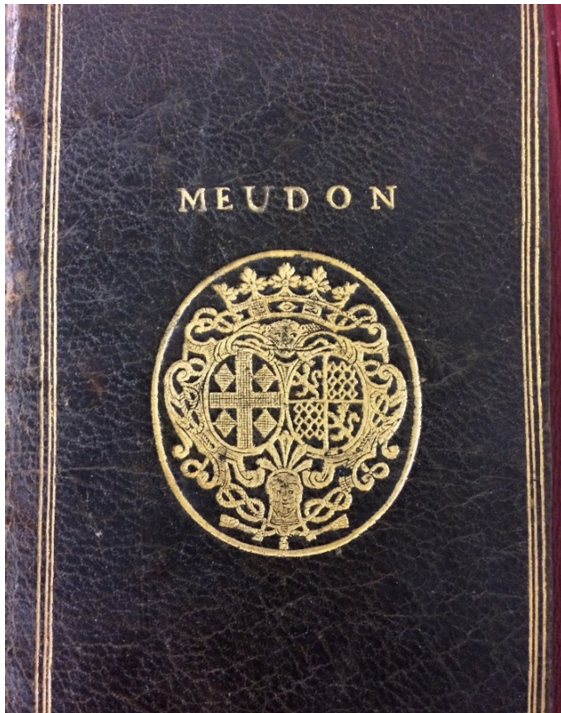
¹³ For instance, there are bills made out to Joséphine for paintings by Jeanne-Philiberte Ledoux (The Bowes Museum Archive, JB/5/10/3/63 and JB/5/11/2/118), one for a painting by Charles Chaplin (The Bowes Museum Archive, JB/5/11/3/42), and another for paintings by Louise Mauduit and Pierre-Louis de Laval (The Bowes Museum Archive, JB/5/5/6).

¹⁴ See the documents in the Bowes Museum Archive entitled 'List of books sent in case 12' (JB/1/8/1/1/4(ii)), 'List of books sent in case 16' (JB/1/8/1/1/5), and 'List of books sent in cases 6 & 7' (JB/1/8/1/1/6) for those volumes sent to the Museum from the Bowes residence at Streatlam, and 'List of books received from Paris in June 1885', 'List of books received from Paris in July 1885' (both JB/6/5/2/1/9), and 'List of books sent to the Museum from 7 rue de Berlin' (Folder JB/6/6/6) for those sent from the residence in Paris.

¹⁵ Tom Stammers, 'John Bowes and the Collectors of Napoleon in Nineteenth-Century Britain', in *The Allure of Napoleon: Essays Inspired by the Collections of the Bowes Museum* (Barnard Castle: The Bowes Museum, 2017), pp. 33-40 (pp. 37-38).

including a selection of *Mazarinades* and a series of pamphlets pertaining to the Diamond Necklace Affair.

This interest in history and a desire to constitute a Museum collection converge in the volumes that bear armorials. The content of these volumes appears to have been of secondary concern to the fact that they once had illustrious owners. One volume bears the arms of Madame de Pompadour, official chief mistress of Louis XV from 1745 to 1751.¹⁶ The



Cover of François de Calvi's *Histoire générale des Larrons*, bearing the arms of the Comtesse de Verrue with Meudon tooled in gold.

volume appears in the 'Histoire de France' section of the catalogue of Madame de Pompadour's library produced in 1765.¹⁷ Additionally, six editions of almanacs, including the *Almanach Royal*, are bound in royal armorials.¹⁸ There are two books in the arms of the Duc de Valentinois, both of which bear the handwritten inscription: 'Ce livre appartient à Mr le duc de Valentinois 1718'.¹⁹ In 1715, the title of Duc de Valentinois was recreated for Jacques-François-Léonor de Goyon de Matignon, and the arms on the bindings of these two volumes are of the Goyon de Matignon line. The title of Duc de Valentinois was granted to him when he married Louise-Hippolyte Grimaldi, and when her father, Antoine I de Monaco, died in 1731, she and her husband became Prince and Princess of Monaco. Finally, the Bowes owned two books from the library of Jeanne d'Albert de Luynes, comtesse de Verrue, goddaughter of Jean-Baptiste Colbert, one of Louis XIV's chief ministers. The comtesse de

¹⁶ Pierre de Lesconvel, *Anecdotes secrètes des règnes de Charles VIII et de Louis XII* (The Hague: J. Neaulme, 1741), The Bowes Museum French Library, F.923.2/An.

¹⁷ *Catalogue des livres de la bibliothèque de feu Madame la Marquise de Pompadour* (Paris: Jean-Thomas Hérisant; Jean-Thomas Hérisant, fils, 1765), p. 296.

¹⁸ *Almanach Royal de l'année 1765* (Paris: Le Breton, [1765]), The Bowes Museum French Library, F.305/Et; *Almanach de Versailles, année 1782. Contenant la Description de la Ville, du Château, du Parc; la Maison du Roi, celles de la Reine & de la Famille Royale; les Bureaux des Ministres; la Prévôte de l'Hotel, le Gouvernement de la Ville, &c.* The Bowes Museum French Library, F.305/Al; *Almanach de 1753* (Versailles: Blaizot, [1782]), The Bowes Museum French Library, F.305/Al; *Calendrier de la cour pour l'année bisextile 1824, contenant le Lieu du Soleil, son Lever, son Coucher, sa Déclinaison; le Lever et le Coucher de la Lune, etc. Avec la Naissance des Rois, Reines, Princes et Princesses de l'Europe; imprimé pour la famille royale et la maison de sa majesté* (Paris: Le Breton, [1753]), The Bowes Museum French Library, F.305/Ca; and two copies of *Calendrier de la cour pour l'année 1827, imprimé pour la famille royale et la maison de sa majesté* (Paris: Le Doux-Hérisant, [1827]), The Bowes Museum French Library, F.305/Ca.

¹⁹ Guy Joly, *Mémoires de M. Joly, conseiller du roy au chatelet de Paris, pour servir d'éclaircissement et de suite aux Mémoires de M. le C. de Retz* (Rotterdam: Chez les Héritiers de Leers, 1718), The Bowes Museum French Library, F.920/Jo, and Jean-François-Paul de Gondi de Retz, *Mémoires du cardinal de Retz*, 3 vols (Amsterdam: [n. pub.], 1718), The Bowes Museum French Library, F.920/Re.

Verrue was a major collector of *objets d'art*, including the Van Dyck portrait of Charles I, and she was also a bibliophile. It is estimated that her library contained some eighteen thousand volumes, distributed largely between two sites: her Paris home in Rue du Cherche-Midi, and her country house at Meudon. Those belonging to the latter library are tooled in gold with the word 'Meudon' on the front and back cover.²⁰ The two volumes in the Bowes collection belong to this library, with the Meudon title no doubt proving attractive to the Bowes.²¹

In a similar vein to those books collected for their armorials, there are volumes with bookplates that connect the work to significant figures. These include a volume containing the bookplate of Nathaniel Basevi, who was a conveyancer in London. He is of particular note



Bookplate of Paul de Saint-Victor.

as the first Jewish barrister to practise in the English courts, in addition to being a first cousin of Benjamin Disraeli.²² Similarly, two volumes contain bookplates of Thomas Philip de Grey, who was a Tory politician and statesman, but was also the first president of the Institute of British Architects, a fellow of the Royal Society, and a fellow of the Society of Antiquaries.²³ Heavily influenced by French architecture, he was responsible for the construction of Wrest House in Bedfordshire during the 1830s. Four volumes appear in the collection from the library of author, literary critic, and collector Paul de Saint-Victor, whose library was extensive.²⁴

²⁰ Lionel Chénéde, 'Jeanne-Baptiste d'Albert de Luynes, comtesse de Verruë (1670-1736)' (2015) <http://www.diplomatie.gouv.fr/IMG/pdf/le_coin_du_bibliophile_comtesse_de_verrue_cle48c2fa.pdf> [accessed 28 March 2017].

²¹ These volumes are François de Calvi, *Histoire générale des Larrons* (Paris : A. Coulon, 1639), The Bowes Museum French Library, F.923.41/Ly, and Samuel de Broë, *Histoire du premier et du second triumvirat, depuis la mort de Catilina jusqu'à celle de Brutus*, 2nd ed. (Paris: Jean de la Caille, 1681), The Bowes Museum French Library, F.937/Br.

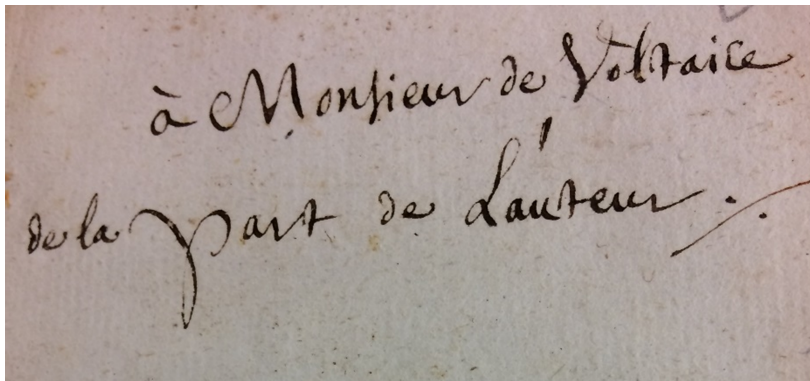
²² The volume is François Hüe, *Dernières années du règne et de la vie de Louis XVI*, 2nd ed. (Paris: L'Imprimerie royale, 1816), The Bowes Museum French Library, F.944.035/Hu.

²³ Pierre Bergeron, *Voyages faits principalement en Asie dans les XII, XIII, XIV, et XV siècles*, 2 vols (The Hague: Jean Neaulme, 1735), The Bowes Museum French Library, F.914/Be, and *Noticia historica de los principios, progreso, y ereccion de la Real Academia de Las Nobles Artes, pintura, escultura, y arquitectura, establecida en Valencia con el titulo de San Carlos, y relacion de los premios que distribuyo en la junta publica, celebrada en 18 de Agosto de 1773* (Valencia: Benito Monfort, 1773), The Bowes Museum French Library, F.708.467/No.

²⁴ Charles Yriarte, *Goya: sa biographie, les fresques, les toiles, les tapisseries, les eaux-fortes et le catalogue de l'œuvre* (Paris: Plon, 1867), The Bowes Museum French Library, F.759.6/Go; Torquato Tasso, *La Gerusalemme Liberata* (Paris: Firmin Didot, 1843), The Bowes Museum French Library, F.851.46/Ta; Albrecht Dürer, *Albert Durer à Venise et dans les Pays-Bas: autobiographie, lettres, journal de voyages, papiers divers*, trans. by Charles Narrey (Paris: Vve J. Renouard, 1866), The Bowes Museum French Library, F.920/Du; and Jean-Georges Kastner, *Les Danses des morts, dissertations et recherches historiques, philosophiques, littéraires et musicales sur les divers monuments de ce genre qui existent ou qui ont existé tant en France qu'à l'étranger, accompagnées de la danse macabre, grande ronde vocale et instrumentale* (Paris: Brandus, 1852), The Bowes Museum French Library, F.246/Ka.

The Bowes also have a copy of the catalogue from the sale of Saint-Victor's *objets d'art*, which includes a section devoted to his library.²⁵ Some entries in this library section have been marked in pencil, possibly suggesting an interest on the part of the Bowes in purchasing these items.

Often the volumes purchased by the Bowes contain manuscript inscriptions. These frequently seem to suggest a similar practice as the armorials, a desire to own these books as part of their Museum project. For instance, the first three volumes of their copy of the bestselling memoirs of Vidocq bear Vidocq's signature.²⁶ Their copy of *La Révolution d'Angleterre*, by Philarète Chasles, bears an inscription from Chasles to Marguerite-Charlotte-Désirée de Lafitte de Pelleport, widow of novelist Bernardin de Saint-Pierre who later married author Aimé Martin, a close friend of Saint-Pierre.²⁷ Their copy of Charles Narrey's translation of *Albert Durer à Venise* acquired from the sale of Paul de Saint-Victor's library bears an inscription that reads: 'à Monsieur de Saint-Victor, hommage de l'auteur Charles Narrey'. A curious volume purchased by the Bowes is William Rogers's book on buccomancy.²⁸ Rogers presented himself as a dentist but was something of a swindler, and in 1850 produced a book



exploring this branch of physiognomy, claiming to be able to determine a person's past and future from their teeth, mouth and jaw. The Bowes copy of his book bears his signature on the cover, and alongside other volumes on divination and astrology, including the

Inscription to Voltaire in Alexandre Toussaint de Gaigne's Manuel, ou journée militaire.

complete works of mystic Marie-Anne Lenormand, their collection reflects a wider nineteenth-century interest in the occult.²⁹ Finally, a volume by Alexandre

²⁵ Eugène Féral, Charles Mannheim and P. L. Jacob, *Catalogue des tableaux anciens et modernes objets d'art et de curiosité, porcelaines, bronzes de l'Orient, meubles anciens, objets variétés, albums chinois et japonais, composant la collection de M. Paul de Saint-Victor dont la vente, par suite de décès, aura lieu Hôtel Drouot, salle no 8 les lundi 23 et mardi 24 janvier 1882 à deux heures* (Paris: impr. Pillet et Dumoulin, [1882]), The Bowes Museum French Library, F.708.4/Sa.

²⁶ François Vidocq, *Mémoires de Vidocq, chef de la police de sûreté jusqu'en 1827 aujourd'hui propriétaire et fabricant de papiers à Saint-Mandé*, 4 vols (Paris: Tenon, 1828-29), The Bowes Museum French Library, F.920/Vi.

²⁷ Philarète Chasles, *La Révolution d'Angleterre. Charles Ier, sa cour, son peuple et son parlement 1630 à 1660, histoire anecdotique et pittoresque du mouvement social et de la guerre civile en Angleterre au dix-septième siècle* (Paris: Vve L. Janet, [1844]), The Bowes Museum French Library, F.942.063/Ch.

²⁸ William Rogers, *La Buccomancie, ou l'art de connaître le passé, le présent et l'avenir d'une personne d'après l'inspection de sa bouche. Nouveau système buccognomonique, basé sur la doctrine des plus célèbres Physiognomistes, et principalement sur la découverte d'un alphabet buccal, c'est-à-dire sur les signes caractéristiques et révélateurs de la Bouche humaine* (Paris: G. Baillière, 1851), The Bowes Museum French Library, F.138/Ro.

²⁹ For more on the potential interest the Bowes had in the occult, see James Illingworth, 'The Allure of the Occult: The Bonapartes and the Sibyl of Saint-Germain', in *The Allure of Napoleon*, ed. by Tom Stammers, pp. 29-32.

Toussaint de Gaigne contains an inscription written by the author that offers the book to Voltaire, implying that the book was once owned by the French *philosophe*.³⁰ The Bowes certainly believed this inscription to be authentic: in one of their manuscript catalogues, this volume is the only book to be annotated beyond the basic bibliographic information, beside which is written 'livre ayant appartenu à Voltaire'.³¹

Whilst many of the volumes that bear inscriptions hint at previous illustrious owners, some are difficult to trace, referring to people about whom little information is available, and some are even cryptic. But perhaps most significant within the context of this collection are those volumes that bear handwritten inscriptions from the author to John and Joséphine. Although it has long been acknowledged that the Bowes moved within artistic circles, the identity of those who constituted their social milieu has remained something of a mystery. The bills and receipts in the Museum's archive reveal that the Bowes held parties that could accommodate 150 guests, but in his history of the Museum, Hardy states that 'it is impossible to say what people made up these large parties, apart from Josephine's family, some half-dozen English residents in Paris, and a number of French friends whose letters of appreciation are in the Museum archives'.³² Hardy does note a painting by Théodore Gudin inscribed 'offert à Madame Bowes', as well as a waltz by Gilbert which is similarly inscribed, but he makes no mention of the books.³³ These volumes do, however, offer a greater glimpse into their social lives, as well as their position in nineteenth-century Parisian society.

For instance, John Bowes clearly had a friendship with Amédée de Gréhan, who served as Consul of Siam in Paris. The Bowes Museum Archive contains two letters to John from Gréhan, one of which discusses a visit to Bowes.³⁴ The library includes a volume compiled by Gréhan on the occasion of the *Exposition universelle de 1867*, which presents the contributions of Siam.³⁵ A copy of Arsène Houssaye's *Cent et un sonnets* is inscribed to John Bowes as a 'simple carte de visite de belle digestion'. Houssaye was administrator of the Comédie-Française between 1849 and 1856, which overlapped with Bowes' time at the Variétés, and went on to become *Inspecteur général des Beaux-Arts*. Houssaye and Bowes would no doubt have a number of shared interests. The most enduring friendship that can be traced from these volumes is between John Bowes and Lorédan Larchey, curator of the Bibliothèque de l' Arsenal. John owned a number of works written by Larchey, including his famous dictionary of French slang,³⁶ and his editions of the *Journal de marche du sergent Fricasse* and of the

³⁰ Alexandre Toussaint de Gaigne, *Manuel, ou journée militaire* (Paris: Hardouin, 1776), The Bowes Museum French Library, F.355/Ga.

³¹ See the archive document entitled 'Catalogue', The Bowes Museum Archive, JB/1/8/1/1.

³² Hardy, *John Bowes*, p. 146.

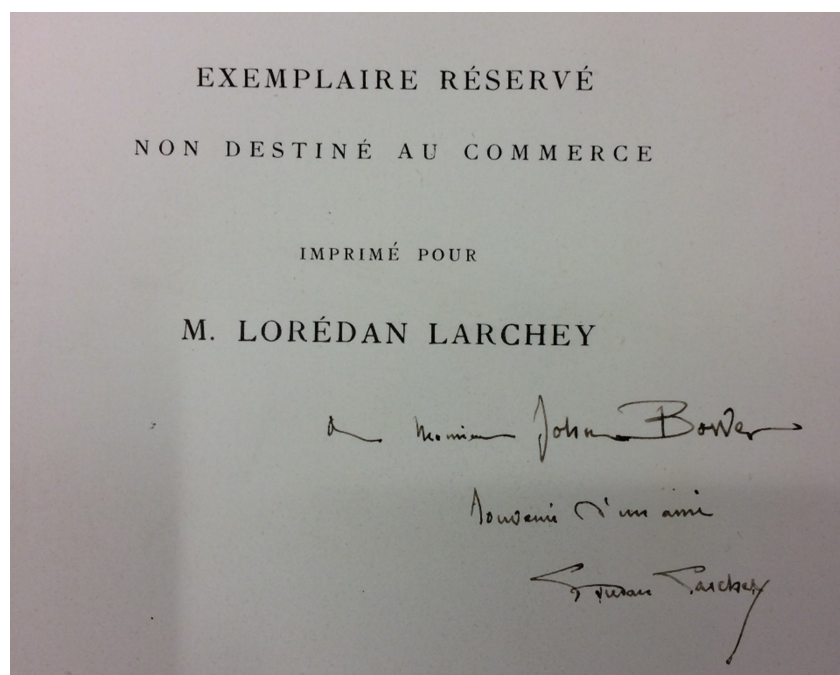
³³ The Gudin painting is *On the sands near Ostend*, 1863, oil on panel, 31 × 48 cm, The Bowes Museum, Barnard Castle, County Durham, whilst the waltz by Gilbert is entitled 'Reveries du Tyrol', The Bowes Museum Archive, JB/1/8/2/1.

³⁴ Letters from Amédée de Gréhan to John Bowes, one dated 1861 (The Bowes Museum Archive, JB/2/10/2/13) and another dated 1863 (The Bowes Museum Archive, JB/2/10/4/5).

³⁵ Amédée de Gréhan, *Le Royaume de Siam*, 2nd ed. (Paris: S. Raçon, 1868), The Bowes Museum French Library, F.915.93/Gr.

³⁶ Lorédan Larchey, *Dictionnaire historique, étymologique et anecdotique de l'argot parisien: sixième édition des excentricités du langage, mise à la hauteur des révolutions du jour*, 6th ed. (Paris: F. Polo, 1872), The Bowes Museum French Library, F.447/La.

history of the chevalier de Bayard.³⁷ The Bowes copy of *Histoire du gentil seigneur de Bayard* bears a handwritten inscription from Larchey to Bowes, stating ‘compliments affectueux’, and



the Bowes also owned a copy of the Froissart's *Chroniques* printed as a presentation copy for Larchey, and subsequently gifted to John according to the handwritten inscription as a ‘souvenir d'un ami’.³⁸ In a final testament to the friendship between Larchey and John, a portrait of Larchey also appears in the Museum's collection. Larchey clearly showed an interest in the

Printed on the verso of the half title of the Bowes copy of Chroniques de Froissart, a copy printed specifically for Lorédan Larchey and subsequently gifted to John Bowes.

Bowes Museum project, and offered John a choice of paintings from his own private collection. The work John chose to include was a portrait of Larchey himself, as a means of commemorating his generosity.³⁹

Of John's acquaintances, however, many of those who appear amongst the book collection were already known to some extent through the archives. It is those who dedicated their works to Joséphine alone that are especially revelatory. These include figures such as Louis Garneray, came from a family of painters: his two brothers were both artists, and his father was taught by David. Garneray himself had a varied and troubled career. He served as a sailor for 8 years, but was captured in 1806 by the British and imprisoned for nine years in Portsmouth. He then turned to painting, exhibiting in the Salon numerous times after 1815 and was appointed painter to the Duke of Angoulême. In 1833, he became director of the

³⁷ Jacques Fricasse, *Journal de marche du sergent Fricasse*, ed. by Lorédan Larchey (Paris: Aux frais de l'éditeur, 1882), The Bowes Museum French Library, F.920/Fr, and Jacques de Mailles, *Histoire du gentil seigneur de Bayard*, ed. by Lorédan Larchey (Paris: Hachette, 1882), The Bowes Museum French Library, F.920/Ba.

³⁸ Jean Froissart, *Chroniques de Froissart: édition abrégée avec texte rapproché au français moderne*, ed. by Henriette Elizabeth de Witt (Paris: Hachette, 1881), The Bowes Museum French Library, F.944/Fr.

³⁹ Faustin Besson, *Portrait de Lorédan Larchey*, oil on canvas, 55 × 46 cm, The Bowes Museum, Barnard Castle, County Durham.

museum of Rouen, and joined the Sèvres porcelain factory in 1841.⁴⁰ During his time at Sèvres he published his largely apocryphal memoirs, signed copies of which appear in the Bowes collection, bearing dedications from Garneray to Joséphine.⁴¹ The poet Maria Delcambre also appears to have had an enduring friendship with Joséphine. Three of her works appear in the collection, and all of them bear a dedication to 'Madame et Monsieur Bowes', except one, *Les Deuils de famille*, which is dedicated to Joséphine alone. The first two works simply pay homage to John and Joséphine, whereas this later work offers 'souvenir affectueux', implying perhaps that a closer bond of friendship has developed between her and Joséphine.⁴²

Conclusion

In 1921, the Museum's Board of Trustees considered selling the French books held in the Museum's library because they were deemed 'unsuitable, or are not required by the public'.⁴³ Thankfully, they reconsidered. As I hope to have demonstrated within the confines of this paper, this book collection has numerous levels of significance. It is important for bringing copies of early editions of French texts to light, many of which are still in excellent condition, with a number of volumes still unopened, their pages uncut. As a collection that is at once a personal library but also a museum collection, it has the potential to reveal much about nineteenth-century reading practices in France, as well as the circulation of cultures across national borders. Above all, it reveals yet more about the lives of the founders of the Bowes Museum, John and Joséphine. These two figures were both pioneers in their own way, but they have long been neglected by museum historiography, considered as eccentric anomalies. Joséphine in particular has suffered from this perception. The French library at the Museum goes some way to re-situating them within their context, especially as it pertains to their social circles, demonstrating that they are much less marginal than has hitherto seemed the case. In what is the one hundred and twenty-fifth anniversary of the opening of the Museum, this project has proven extremely timely, shedding new light on these remarkable individuals, and opening new avenues of research.

⁴⁰ See *Dictionnaire des artistes de langue française en Amérique du Nord*, ed. by David Karel (Québec: Les presses de l'Université de Laval, 1992), pp. 329-30.

⁴¹ Louis Garneray, *Voyages de Louis Garneray, peintre de marines: Aventures et Combats* (Paris: G. Barba, [n. d.]), and Louis Garneray, *Captivité de Louis Garneray. Neuf années en Angleterre. Mes Pontons* (Paris: G. Barba, [n. d.]), both bound with other items from periodicals in a volume entitled *Romans divers*, The Bowes Museum French Library, F.843.89/Ro.

⁴² Maria Delcambre, *Les Craintives* (Paris: [n. pub.], 1854), The Bowes Museum French Library, F.841.89/De; Maria Delcambre, *Brin d'herbe* ([n. p.]: A. Delcambre, [n. d.]), The Bowes Museum French Library, F.841.89/De; and Maria Delcambre, *Les Deuils de famille, consolations* (Paris: J.-B. Pélagaud, 1857), The Bowes Museum French Library, F.242/De.

⁴³ 'Trustees Minute Book, 1907-1924', The Bowes Museum Archive, TBM/1/1/1/2.

The Pencheon collection in context: collecting and recollecting the French Revolution: report on a workshop held on 17 March 2017

Valerie Mainz, Senior Lecturer, School of Fine Art, History of Art and Cultural Studies, University of Leeds; **Paul Rowe** Senior Lecturer in French, School of Languages, Cultures and Societies, University of Leeds

On Friday 17 March 2017, a workshop was held at the University of Leeds to explore the theme of collecting and recollecting the French Revolution in the United Kingdom and in France. The theme was suggested by the recent rediscovery of the Pencheon Collection, held in the Special Collections of the Brotherton Library at the university. Speakers familiar with a range of collections were invited to comment on the different ways in which materials had been or might be exploited, ranging from academic research and impact, through student education, and on to public engagement. The speakers and delegates brought a wide range of academic and professional experience to the day, with representatives from History of Art, History, French Studies and History of the Book, libraries and museums. The keynote speaker, Madame Valérie Guillaume, is *Directrice* of the Musée Carnavalet in Paris. Discussion was also informed by members of Dr James Pencheon's family, sharing their first-hand experiences of the collecting practices and their recollections of Dr Pencheon's motivations in building his collection.

The Pencheon Collection

There are about 3,000 books in the Pencheon Collection mostly in French and English but also some in Italian and German; there are also boxes of miscellaneous items, manuscripts, pamphlets, prints and printed ephemera. The great bulk of this material deals with the French Revolution and as such constitutes a valuable resource for research on the period itself.

The collection has many other dimensions to it as a research resource. At least 70% of the volumes have copy specific material – annotations, slipped articles, manuscript notes, bookplates, library records etc. and these are complemented by the boxed material. The richness of this copy specific material indicates that the collector was consciously providing us with the legacy of a research resource for posterity that can give insight into the formation of the collection as a collection.

We cannot, however, ever aim to recreate all that the collector may have intended us to glean from this archive. Some of the threads suggested by the copy-specific materials, and/or the composition of the collection will lead us in directions that Dr Pencheon could never have

foreseen. The Collection is also highly interdisciplinary. Whilst its formation precedes today's concerns to break down falsely constructed barriers between disciplines, the research resource still offers much of interest to the disciplines of history, historiography, politics, social, cultural and media studies, gender studies, French, English and comparative literature, translation studies, art, architecture and art history, the history of the book, book collecting and the illustrated book, the formation and the use of collections and even epidemiology with possible crossovers between the arts and the sciences/social sciences, cultural studies, geography and medicine.

The city of Paris had a particular interest for the collector in terms of its physical layout and appearance at the time of the French Revolution. There are many old maps. Also of interest here is the notion of trauma and terror. Besides the political pamphlets, tracts and treatises of the period, there are many works of prison literature and works by émigrés who escaped the guillotine. The memoirs of English visitors to France during these dangerous times are well represented and there are many other social, cultural and aesthetic items that give insight into English reactions to the Revolution in France, not just at the time of the Revolution but right up until the late 20th Century. Another aspect of this collection that will prompt future scholarship is about the writing of biographies and memoirs, crossovers between the writing of documented histories and literary fictions. There is a high preponderance of works about and by women.

Presentations

Dr Tom Stammers (University of Durham) began the day with an overview of French Revolutionary collections in Britain, paying particular attention to the role played by gentlemen bibliophiles i.e. the pamphlets collected by J Wilson Croker now in the British Library. These collectors often had a legal background. This professional expertise may have informed the nature of the collections, in which works with a broadly positive view of the Revolution are balanced with works with a broadly negative view, reflecting the nature of legal argument and thus providing a critical framework for assessments of the French Revolution.

Dr Richard Taws (University College London) used examples from UCL's teaching collection of revolutionary prints to show the Revolution as a time of achievement rather than just one of terror and trauma as is more usually the case in the British remembrance of the French Revolutionary event. This collection has developed in significant part due to donations from the personal collections of members of staff at the University.

Madame Valérie Guillaume (Musée Carnavalet) gave her plenary contribution to the workshop about some of the scenographic changes being planned for the Hôtel Le Peletier de Saint Fargeau at the Carnavalet, which is currently closed for renovations and is due to reopen in 2019. The founder of the revolutionary collection was Alfred de Liesville, an antiquarian and freemason. To his collection have been added a great many pieces from other collections and these circa 45,000 items formed a key part of a museum that was, indeed, briefly known as the Musée de la Révolution. There will be a change of approach to the displays in which, for instance, a range of artefacts related to the Bastille will draw out different aspects of its history. Another key development will be an attempt to recreate the soundscape of the historical city, including the oratory and accents of Revolutionary Paris. The cataloguing and photographing of the collections will be made available through <http://www.parismusees.paris.fr/>.

Dr Rebecca Bowd (Leeds) discussed the French revolutionary material in the Leeds Library, a subscription library founded in 1768, and the oldest such library still in existence. There are no records of borrowing from the period, but there are records of the books purchased. This allowed Dr Bowd to analyse the evolution of the collections, noting a shift in purchases from the predominantly historical before the Revolution towards a focus on political tracts during the Revolution and Empire. While these were initially varied in attitudes towards the Revolution, the emphasis became more anti-French and anti-Revolutionary as the Napoleonic period continued. Material from the Leeds Library allowed one to gauge public opinion about events in France from the perspectives of urban, professional and mercantile subscribers to a private lending library.

Dr Philippa Plock (Waddesdon Manor) considered the collecting and approach to the French Revolution of Ferdinand de Rothschild at Waddesdon. For this wealthy collector and Member of Parliament, the failures of the *Ancien Régime* with its overindulgent love of luxury and lack of suitable leadership had led to the corrective of the Revolution. Dr Plock also discussed ways in which the Digital Humanities offer new ways to engage the public with these collections and thus further the aims of a collector.

Professor Munro Price (University of Bradford) explored one of the authors whose works figure in multiple copies in the Pencheon Collection, Thomas Carlyle. Professor Price noted how Carlyle's *The French Revolution* conformed to the author's preoccupations with Herder and with German Romanticism. Carlyle's apocalyptic vision constituted a warning to the Britain of his time about what might happen after a society, without suitable leadership, cut itself off from tradition and religion.

Dr Juliette Réboul (Radboud University) introduced a major new international project to combine the data in a range of databases so as to facilitate the quantitative analysis of émigré literature. The records of booksellers could thus be compared with those of collectors. The exercise will provide a sounder quantitative foundation for qualitative studies of the pre-1820 culture of the book in Europe. Among the databases to be reconciled are MEDIATE under the leadership of Alice Montoya at Radboud and FBTEE under the leadership of Simon Burrows at Western Sydney. These initiatives are likely to be of special interest for initiatives in taking work on the Pencheon Collection forward, especially as the collection at Leeds is so rich in émigré material.

Dr Mechthild Fend (University College London) dealt with medicine before, during and after the Revolution and also with cross-overs between art and medicine during the late eighteenth and early nineteenth centuries. The Terror provided a steady supply of corpses for scientific study, but Dr Fend also emphasized the new use of systematic illustration to describe, observe and then treat that emerged at this time.

Future Plans

The workshop suggested a range of future directions for the exploitation of the Pencheon Collection, which is at present uncatalogued. The raising of funds for cataloguing must be a first priority but this raises challenges partly because of the important and extensive copy specific material. Specialist archival expertise in the digital humanities will, therefore, be needed to develop the potential for a distinctive contribution to the Digital Humanities. Connections to and comparisons with other collections and projects should, furthermore, prove to be mutually beneficial both in terms of methodology and in terms of emerging themes of shared interest. It is hoped that contact with museums and collections in France in particular will also be fostered as the resource at Leeds has the potential to become a rich field of cross-cultural endeavour.

One theme that emerged from different contributions to the day was the importance of reflecting upon the connections between the professional interests of the collector and their interest in the French Revolution. Lawyers, politicians, manufacturers – and medical practitioners like Dr Pencheon – could all find questions of direct relevance to their occupations in the Revolution. At the same time, it is important not to jump too rapidly to conclusions in this regard: Dr Pencheon's family members were clear that his interest in the Revolution dated from early childhood, sparked by a comment from a teacher, and predated his interest in medicine. It may in fact have been his interest in the Revolution which sparked his interest in psychiatry.

In terms of impact and public access, there are immediate plans for an exhibition of some of the *Tableaux Historiques* series of prints on the theme of Paris and the Revolution, contained within the Pencheon Collection. This is to be curated by Valerie Mainz and held in the Education Section of the Stanley and Audrey Burton Gallery with an opening scheduled for 30 August 2017.

Information gleaned by Alexandra Anderson about James Michael Pencheon (1924-1982)

At the event, 'The Pencheon Collection in Context', we were fortunate to be joined by the family members of Dr Pencheon.

Jane Scown, the second daughter of Dr Pencheon, gave us a few interesting details about her father:

- Dr Pencheon's interest in the French Revolution began at a very young age. At the age of 5 or 6, a teacher in school told him about the historical event and this very small spark triggered a deep interest that followed him throughout his life.
- Dr Pencheon's sojourn into psychiatry was because of his interest in the French Revolution, and it is what drove his desire to develop the field of psychiatry further.
- Once Dr Pencheon had an income, he spent a lot of time scouring catalogues and he regularly sent out his children to acquire material for him.
- Dr Pencheon had even examined the French Revolutionary collection at Waddesdon Manor.
- Dr Pencheon also liked to take photographs and was an amateur artist. Jane has a very interesting work by her father, which consists of the joining together of many miniature drawings all related to different periods in the French Revolution.
- At an early age and as a medical student, Dr Pencheon kept extensive diaries. The diaries have drawings, clippings, pamphlets and other memorabilia.
- When Dr Pencheon passed away, his wife decided to donate his collection to the University of Leeds. They had both studied there and felt a strong connection to the University so felt it was appropriate that the University should hold his collection.
- Ian Banks, son-in-law to Dr Pencheon, also informed us that the making of connections was the most important aspect in creating the collection. Dr Pencheon believed that connections were key to an understanding of the French Revolution.

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Stendhal: the creation of a literary legend

Dr Katherine Astbury, Associate Professor and Reader, School of Modern Languages and Cultures, University of Warwick; **Kate Courage**, Academic Support Librarian, University of Warwick Library



Marie-Henri Beyle (Stendhal), from La Chartreuse de Parme, 1st edition. London & New York, Leonard Smithers, 1896.

2017 marked the 200th anniversary of the invention of French literary giant Stendhal's pseudonym. Born Marie-Henri Beyle, his writing career first took off in 1817 with *Histoire de la Peinture en Italie*, the only text he ever published in his own name, and *Rome, Naples et Florence en 1817*, said to be written by "M. de Stendhal, officier de cavalerie". To mark the occasion, this summer Warwick University Library showcased eight of our favourite Stendhal pieces from the Library's collections.

In 2013 the Library bought a number of works by and about Stendhal, from the collection of the distinguished microbiologist, Professor B.C.J.G. Knight, who also collected, edited and translated a number of Stendhal's works. Many of the Stendhal editions in the Warwick Library collection are from Knight's personal collection.

The exhibition featured Knight's copies of some of Stendhal's most famous works and aimed to reflect the variety of his literary production which ranged from landmark novels to non-fictional essays, travel writing and art criticism. This article discusses the eight exhibition pieces, in the wider context of Stendhal's life and work.

Stendhal and Italy

First sent to Italy with the French Revolutionary army in 1800, Beyle was filled with enthusiasm for the country which he described in his diary as the most beautiful in the world. His military career would take him as far as Moscow with Napoleon but, as he put it, his heart felt only Italy and he returned there after the Emperor's abdication in 1814.

Beyle's first publication, on the lives of Haydn and Mozart was published under the pseudonym Louis-Alexandre-César Bombet in 1814. His second, *Histoire de la Peinture en Italie*, the only one to appear under his own name, had been in manuscript form as early as 1812, but it was lost on the retreat from Moscow. Here art history mingles with personal reflections and digressions on the nature of beauty as Beyle explores the careers of Giotto, Leonardo da Vinci and Michelangelo.

Italy also provided the inspiration for Beyle's next work, *Rome, Naples et Florence* in 1817, said to be written by "Stendhal, officier de cavalerie", which is the pseudonym he would use for all his subsequent works. Despite the title, the travelogue begins in Milan and includes Bologna and Venice. It includes Stendhal's impression of Byron, and reflections on Italian theatre and music. It was translated into English the same year as *Rome, Naples and Florence. Sketches of the actual state of society and manners, the arts, literature etc. of those celebrated cities, by the Count de Stendhal*. The addition of a noble title situates the text in a long tradition of aristocratic grand tours of Italy.



Spines of our exhibition items.

It was largely as a travel writer that Stendhal was most appreciated by his contemporaries. His next work, *Promenades dans Rome* [first translated into English only in 2016 as *A Roman Journal*] was intended as a guide for visitors to the city, to be slipped in the pocket and read while at the Colosseum, the Vatican, and other sites, to provide historical and cultural insights as well as anecdotes about modern Rome.

Writing for the 'happy few'

Nowadays considered one of the great writers of the nineteenth century, Beyle was well aware that he was appreciated by just a minority of readers, or the "happy few" as he called them in an epigraph to his *Histoire de la Peinture en Italie*. In his view, people in France at the time were 'too stupid' to understand him. Whether this was the case or not, both reviews and sales of his non-travel books were poor.

Although begun in Italy, Stendhal's essay *De l'Amour (On Love)* was finished in Paris and published in 1822. At the time it barely attracted any attention – in the first 20 years after its publication, it had only 100 readers. The edition Warwick put on display was a bound proof copy sent to the English translator and editor Professor B.C.J.G. Knight in 1974. He made handwritten corrections to layout and spellings to be returned to the publishers.

When it was first published in late 1830, much of the criticism of Bourbon France contained in Stendhal's novel *Le Rouge et le Noir (The Red and the Black)* had been overtaken by the July Revolution which had replaced King Charles X with Louis-Philippe. Despite being based on the true story of a tutor who shot his employer's wife out of love, the novel was criticised by early reviewers for its lack of verisimilitude. It had a relatively modest first print run and early responses to its mix of Romanticism and Realism were lukewarm but it is now seen as one of the great novels of world literature.

Stendhal's reputation is cemented



La Chartreuse de Parme, 1st edition.
London & New York, Leonard
Smithers, 1896.

Stendhal's next novel, *La Chartreuse de Parme (The Charterhouse of Parma)* is now seen by many as his masterpiece but its publication in 1839 caused little stir until fellow novelist Balzac wrote a lengthy review of it, calling it extraordinary and praising its energy, its passion and its beauty. Stendhal's reputation grew slowly at first but was well established by the end of the nineteenth century. Henry James declared it 'a novel which will always be numbered among the dozen finest novels we possess'.

Stendhal returned to Italy as source of inspiration at the end of his literary career. *La Chartreuse de Parme* is set there, although the novel also contains one of the most memorable literary depictions of the Battle of Waterloo, which the young hero, Fabrice del Dongo, experiences as a passive observer. The sweep of the narrative means that at times it feels like several novels in one as Stendhal explores love, politics and imagination in 19th-century Parma.



In the late 1830s, Stendhal published a number of novellas based on Italian manuscripts, including the *Abbess of Castro* which appeared in two instalments in the literary journal *Revue des deux mondes* in February and March 1839. It was quickly published as an edition in its own right, along with two other tales.

L'Abbesse de Castro. Paris, Editions Nilsson (c.1960).

After Stendhal's death in 1842, these Italian tales plus others were assembled and published as *Les chroniques italiennes* (*Italian Chronicles*). This illustrated edition was the final volume in our exhibition. By the time it was published in the 20th century, Stendhal's place in the literary canon was secure and, to paraphrase his autobiographical *La vie d'Henry Brulard* (*Life of Henry Brulard*), we might conclude that he did not fill up his life badly.

Beatrice Worthing (1915-2015) – a passion for Verhaeren

Will Stone

*Will Stone is a poet, essayist and literary translator. His first poetry collection *Glaciation* (Salt, 2007), won the international Glen Dimplex Award for poetry in 2008. Arc Publications published his collections of translations of the Belgian poets Emile Verhaeren (2013) and Georges Rodenbach (2017). Taw Press in Devon will publish a limited edition of *Hothouses* by Maurice Maeterlinck with original lithographs by Léon Spilliaert in autumn 2017.*



Beatrice Worthing in the 1950s.

The centenary of the death of the great Belgian poet Emile Verhaeren (1855-1916) has seen important commemorations and memorials taking place both in Belgium and abroad. But at this time we have cause to also remember another centenary and celebrate the long and rich life of one of the poet's most dedicated and dynamic admirers, his English biographer Dr Beatrice Worthing. Beatrice died at the end of 2015 aged 100, and a picture from the summer shows her proudly holding her telegram from the Queen. She wrote her exhaustive biography of Verhaeren in the fifties but due to the poet's relative obscurity in Britain, it was sadly never published in English, but was eventually translated into French and appeared with the *Mercure de France* in 1992.

Beatrice was born in 1915 in Tredegar, Wales, only a year before the poet whose work she would be seduced by, met his death in a train accident in Rouen station after giving a rousing speech to Belgian exiles. Due to local contacts, exiled Belgian poets and artists relocated to Wales in 1914/15. Beatrice's family were aware that Verhaeren himself was a refugee at nearby Castleton. As a young woman Beatrice left Wales for London and achieved a PhD in philosophy at University College London. She became a fluent speaker of French and was naturally drawn to the culture and literature of France. After university she took up teaching and then moved into journalism. Later she worked for Reuters and other agencies.

In the 1950s she spent valuable time in Paris on the left bank and later resided in Brussels where she began her voluminous research into the man whom she felt embodied the idea of the great European poet, Emile Verhaeren. Beatrice saw the need for a detailed biography of Verhaeren and set out to achieve this in her most scrupulous and determined way. Today the legacy of her labours in this regard is evident in the boxes of countless notebooks, papers,

letters and jottings which Beatrice made over many months, over years, in her quest to discern the true nature of the poet's life and how this impacted on his work. In the course of her travails she met many people who were in some way linked to Verhaeren or his family and with whom she made long lasting friendships in his home village of Sint Amands and nearby Bornhem. Letters written down the years bear witness to the poignancy and depth of these relationships. We are fortunate to have some of the original type-printed copies of her opus in various stages of evolution. With their vintage purple type and pencilled margin notes these elderly pages recall an earlier more romantic age of writing and show again the sheer effort put in by the author, in order to make her work as authentic and accurate as possible.

I met Beatrice when she was 93, and she appeared altogether younger than her years, as she whisked me off to the nearest pub for lunch. Since I was the first English translator of Verhaeren in almost a century, she was needless to say interested in meeting me. We became friends, corresponded regularly and I visited her several times at her Surrey home. I believe that the idea of a younger person equally passionately interested in the poet she had dedicated half her life to was a tonic to Beatrice. She eagerly looked over my translations and was not reluctant to speak her mind, offering sage advice and ideas, but I felt she thought I had pulled off a very difficult job. It was a proud moment when I finally presented the book to her in 2013. Beatrice had forgotten none of her memories of Sint Amands and her time in Brussels, and she was wont to regale me with colourful stories of those years. As an independent woman she was something of a rarity in those times, resolutely forging her own path and even into her eighties Beatrice thought nothing of setting off on exotic adventures to other continents. When she turned ninety she chose to celebrate by taking a flying lesson in a biplane.

Beatrice was naturally thrilled when she heard the news in 1991 that her book would be published prominently in France, for her labours had not in the end been in vain. One has to remember that this translation appeared some thirty years later, so she had been heroically patient. There is a wonderful letter or note, (the recipient is not mentioned) dated May 1991, penned by Beatrice after she has left the publisher's office. 'Sitting at a café terrace 'on the corner of the Boul' Mich after leaving the *Mercure de France* with "Verhaeren" accepted... Received in the first place by Mdm Gallimard... an indefinably French composure. Such amazingly nice things were said "C'est si scrupuleux, c'est très vivant", I could hardly believe it.'

It is now my intention to try to find a publisher for Beatrice's study of Verhaeren in English, almost sixty years on from its genesis, to ensure this precious literary biography reaches those it was originally intended for, the Anglo-Saxon readership who are so often left in the dark concerning this nation's art and literature by an existing Belgian 'black hole'. I think such an

initiative would be the only fitting tribute to the memory of a truly remarkable woman whose 'dedicated life' will remain a shining example of individual achievement and fortitude against all the odds and a lesson for all those who seek to focus their time and energy into a long term creative task.