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THE UNIVERSITY OF
SOUTHERN
MISSISSIPPI.

School of Library & Information Science

SLIS Connecting

People, Technology, Libraries, History & Learning



Volume 7 Issue 1 Spring/Summer 2018

SLIS Director's Report
Teresa S. Welsh, Ph.D., Professor and Director

Welcome, scholars, to a special issue of *SLIS Connecting* on British Studies! Read the report on British Libraries, Archives, and Special Collections class offered each summer in London and the selection of students' British Studies research papers in this issue.

This spring and summer have been eventful. The Kaigler 2018 Children's Book Festival, April 11-13, had a record year:

- About 1500 school children participated in a literacy event in Green Coliseum that featured USM Medallion winner Dave Pilkey. Each child received a *Dog Man* book, Captain Underpants red cape, and \$15 gift certificate to purchase another book.
- Record crowd of more than 550 teachers, librarians, students, and scholars attended the Book Festival
- Inaugural film for the new Joe Paul Theater was *Captain Underpants: The First Epic Movie* (2017), introduced by Dr. Joe Paul and Dave Pilkey.



Dr. Creel, Dave Pilkey, and Me
Kaigler Children's Book Festival 2018

Upcoming Event:

SLIS faculty will be at the Mississippi Library Association Conference, MSU Riley Center, Meridian, October 16-19. SLIS alums, students, and supporters are encouraged to register for the **SLIS Alumni Breakfast** on Wednesday morning and to attend the focus group session on Thursday morning.

LIS Conferences

SLIS was well-represented at the 10th Annual Qualitative and Quantitative Methods in Libraries Conference (QQML), May 22-25, in Chania, Crete. Five SLIS students and alums joined me in presenting at this diverse international conference.



A Few QQML18 Conference Attendees



Me, Kathy Rosa, Director, ALA Office of Research & Evaluation, and MLIS student Elizabeth Halberstadt,
QQML International Conference 2018, Chania, Crete

Here's to a great, productive 2018-19 school year! See the next few pages for a gallery of highlights from the Children's Book Festival and ALA.

Note: Cover photo of the River Thames from the South Bank by Dr. Matthew Griffiths.

Faye B. Kaigler Children's Book Festival
University of Southern Mississippi, April 11-13, 2018



Rowell, USM Medallion Recipient Dave Pilkey, Dawn Smith, and Sarah Mangrum
Kaigler Book Festival Literacy Event



More Scenes from the 2018 Kaigler Children's Book Festival



American Library Association, New Orleans
June 19 – 26, 2018

Scenes at ALA Exhibit Hall



SLIS Student & Alumni Reception, Sheraton Hotel
ALA Annual Conference, New Orleans, June 23, 2018



SLIS Students & Alumni Reception
ALA Annual Conference, New Orleans
Sheraton Hotel, June 23, 2018



Spotlight – Faculty



Teresa Smith Welsh, M.L.I.S., Ph.D., is a native Mississippian who graduated *summa cum laude* from the University of Southern Mississippi with a B.A. in anthropology, a Certificate in Humanities, and minors in social studies and classical studies.

While an undergraduate at Southern Miss, she participated in British Studies for study-abroad credit, was a member of the Honors College as well as Phi Kappa Phi, Phi Theta Kappa, Lambda Alpha, Gamma Beta Phi, and Golden Key Honor Societies.

At the University of Tennessee, Knoxville (UTK), she had a year of graduate study in anthropology including classes in mythology, classical archaeology, and forensic anthropology with Dr. Bill Bass (*The Body Farm*) before changing her major to LIS and earning an MLIS degree while working as an archival assistant on the Sen. Howard H. Baker papers.

After graduating and working a few years at Oak Ridge National Lab in Laboratory Records, she returned to UTK to earn a Ph.D. in Information Sciences in 2002. As a graduate assistant, she taught an undergrad information literacy course and also worked as an assistant evaluation researcher on two telemedicine grants at the University of Tennessee Medical Center. She was awarded the Hilton A. Smith Graduate Fellowship as well as Best Technical Project Award and Best Doctoral Paper Award from the School of Information Sciences.

Dr. Welsh has taught at Southern Miss since summer 2003 and was awarded the College of Education and Psychology 2007 Excellence in Teaching Award. She is a Fellow of the Royal Geographical Society, has served on the UTK School of Information Sciences Advisory Board, and serves on the International Qualitative and Quantitative Methods in Libraries (QQML) Advisory Committee and International Scientific Committee.

Each May, Dr. Welsh participates in the Qualitative and Quantitative Methods in Libraries conference, a wonderfully diverse international conference of librarians, archivists, academics, researchers, and students from about 60 countries. In 2018, QQML met in Chania, Crete where three SLIS students and two alumni presented research. In 2019, the conference will be held in Florence, Italy.

In addition to being published in scholarly journals and conference proceedings, Dr. Welsh has authored several book chapters and co-authored two books on information literacy. Teaching and research interests include information literacy, bibliometric research, spatial analysis, information retrieval, e-learning, museum studies, and archival studies.

Dr. Welsh became a full professor in 2014 and since July 2015, has served as Director for the School of Library and Information Science. Since 2007, she has taught a British Studies LIS summer course in London.

In her private life, she is happily married to her best friend Bud, has two grown sons and five grandchildren. She loves crossword puzzles, genealogy research, movies, and movie trivia. Favorite activities include travel, reading non-fiction and mysteries. She collects old cookie jars, old Coca-Cola trays, and handcrafted items.



Spotlight – Alum



Amed Demirhan holds a Master’s degree in Library and Information Science (MLIS) from Southern Miss (USM), an M.A in Dispute Resolution from Wayne State University, Detroit, and a B.A. in International Studies with a minor in Spanish (USM). He is fluent in his native Kurdish as well as in English, Swedish, Turkish, and functional in Spanish.

Demirhan worked in a joint academic/public library in Broward County, Florida (2001-06), and in 2006 became the founding Director of the University of Kurdistan Hawler Library in Kurdistan Federal Region of Iraq where he led in the establishment of the university library based on international standards. It was the first university library in Iraq with open stacks and perhaps the first library in Muslim Middle East with unrestricted Internet access.

In 2011, Demirhan became leader of the American University of Nigeria Library (AUNL), in Yola, Nigeria. In three years, library resources, services, and output strongly increased while cost decreased. AUNL received national and international recognition for these innovative and transformational changes.

Demirhan, currently General Manager/Director of Barzani National Memorial, was invited by a leading businessman and grandson of Kurdistan National Hero Mustafa Barzani, His Excellency Sirwan Barzani, to lead in establishing the Barzani National Memorial Library, Museum, and associated services in accordance with the best international practices in Barzan, Kurdistan, Iraq.

Demirhan has been active in the American Library Association (ALA) and other international library organizations and is currently serving on the [ALA Training, Orientation & Leadership Development \(TOLD\) Committee](#), and several other committees.

Demirhan has been publishing and presenting in professional organizations and universities locally and internationally. Since 2014, he has served on the Editorial Advisory Board for *Advances in Library Administration and Organization*.

A few highlights of his many recognitions include:

- 2017 ALA John Ames Humphry/OCLC/Forest Press Award for “extensive contributions to international librarianship”
- 2014 *Library Journal* “Mover & Shaker” award
- 2013 feature in “University Libraries: 10 Global Portraits,” *The Guardian*
www.theguardian.com/higher-education-network/blog/2013/aug/07/university-libraries-10-global-portraits
- 2013 ALA Presidential Citation for Innovative International Library Project (AUN e-Library)
- 2012 named Best University Digital Library Services in Nigeria, Committee of University Librarians of Nigerian Universities
- 2008 letter of appreciation and recognition from the Minister of Higher Education in Kurdistan Federal Region, Iraq, for contributing to library managers and staff training and higher education libraries development in the region.
- 2003 “SUNsational Team Award” from Broward County Library, Florida, presented for a significant contribution to improving library service or demonstrated exceptional performance.



Spotlight—Course

LIS 580/587 – British Studies

Southern Miss has one of the largest and oldest study-abroad programs in the U.S. A British Studies LIS class, British Libraries, Archives, and Special Collections, has been offered since 2007, and 212 students from 42 different universities in the U.S. and Canada have earned six hours of study-abroad credit. The largest class was in 2010, with 32 graduate students, two faculty and a GA (equivalent to two sections) and the smallest class was 10 graduate students in 2012 when the Olympics were in London.

From 2007 through 2015, British Studies was headquartered in a King's College dorm near Waterloo Station during the month of July. In 2016, British Studies moved to the University of Westminster Marylebone Hall (across from Madame Toussaud's near Baker Street Station) during the month of June, a time with fewer tourists in London than in the peak season in July/August.

Some great new additions to the program for 2019:

- Inclusion of month-long Oyster Travelcard for unlimited transport via city bus or tube around London www.londonpass.com/london-transport/travelcard-validity.html
- Students make their own arrangements (or opt-in for program-arranged flights from designated cities), which gives them the option to arrive in London before British Studies begins or stay after (the best option since students know their way around London and the U.K. by the end of the course).

Some great features still in place:

- While USM faculty lead the course, the onsite lectures and behind-the-scenes guided tours are conducted by wonderful, distinguished British librarians, archivists, and curators.
- The first two weeks have the heaviest schedule, but even then, students have time most afternoons and evenings to explore on their own. There are designated independent study days to gather information for the blog and research paper, to explore London, and take day trips or weekend excursions.

The best parts of the course are the relationships that are formed. Typically, students arrive in London not knowing anyone else, even faculty and students from Southern Miss since our program is online. Each class is unique but each summer, strong friendships and professional relationships are formed during the month together in London through shared and memorable experiences.

To apply, go to <https://studyabroad.usm.edu> and click on Study Abroad Programs/British Studies. Since students earn credit, they are eligible to apply for student loans and scholarships. For more information, click on the Finances & Scholarships link on the British Studies webpage.

Course Requirements and Schedule

Before leaving for London, students choose two books from a recommended list to read and write scholarly book reviews. While in London, students work on a blog to report and reflect on the sites we visit as well as other relevant sites they visit on their own. The other major assignment is a research paper and while in London, students have a topic approved and gather information. The final paper is due a few weeks after we return to the States. To see the British Studies student research papers published in refereed journals, see ocean.otr.usm.edu/~w146169/mentorpubs.htm, as well as the four refereed British Studies papers published in this special issue of *SLIS Connecting*.

Student Articles

Several students have published articles about their British Studies experiences:

- "[Crossing the Pond: MLIS Students Researching in the U.K.](#)," *Open Shelf* (March 2016) by Martha Attridge Bufton, University of Alberta.
- "[A Study Abroad Adventure in London](#)," *SLISisten Up* (August 2014) by Taylor Atkinson and Jessica Dai, University of South Carolina.
- "[Librarians in London](#)," *ALA Student Voice* (Fall 2009) by Lauren Dodd, University of Alabama.
- "[American Library Student Explores British Libraries](#)," *International Leads* (December 2009) by Nicole Powell, University of Missouri.

Scenes from British Studies





From the GA's



Elaine, Rachel, Alex, SLIS alum Kathleen Lehigh with Dave Pilkey, 2018 Kaigler Children's Book Festival

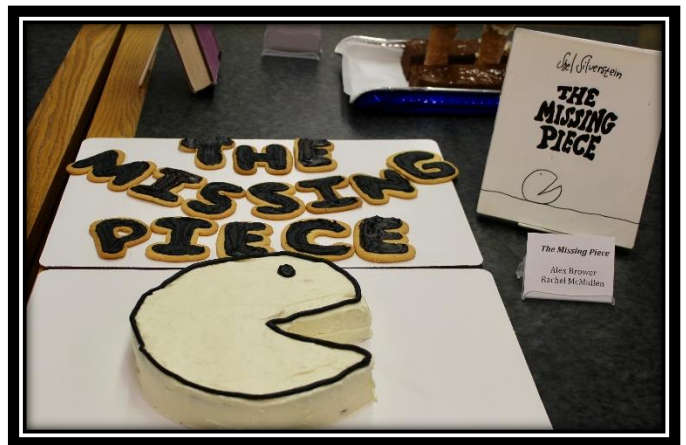
SLIS graduate assistants **Alex Brower, Elaine Walker, Charlotte Roi, Rachel McMullen, and Daniel Shemwell** had a busy spring with recruitment activities and the Fay B. Kaigler Children's Book Festival, April 11-13.



Alex and Rachel with Seymore Kaigler Children's Book Festival 2018

Graduate Teaching Assistant **Rachel McMullen** authored "Just Breathe: Being Mindful About Meditation Programs for Young Patrons," *ALA Programming Librarian* (programminglibrarian.org) and was second author with Dr. Creel on "The 2014 Rainbow List: A Descriptive Study of the List and Ten Public Libraries' Ownership," *The Journal of Research on Libraries and Young Adults*, 9(1), July 2018.

Alex Brower and Rachel McMullen entered "The Missing Piece," Edible Book Festival 2018, Southern Miss University Libraries, April 2.



Elaine with Salina Yoon Kaigler Children's Book Festival 2018

Congratulations SLIS LIS Bachelor of Science Students

Maryanne Anthony, Library Assistant at Gulf Coast Research Lab Library, presented with Southern Miss University Libraries Staff Excellence Award.

Janae Barron, who lives in Montana, was awarded a 2018 internship at Farmleigh House Library, Dublin, Ireland, the official Irish State Guest House.

www.marshlibrary.ie/farmleigh-library/



**Janae Barron, Sorting Archival Materials
Farmleigh House Library, Dublin, Ireland**

Phadre Hocker (LIS BS, 2017) was presented with the Anna M. Roberts Award for Scholarship, Service, Professionalism, USM College of Education & Human Sciences Awards Day, April 25th.

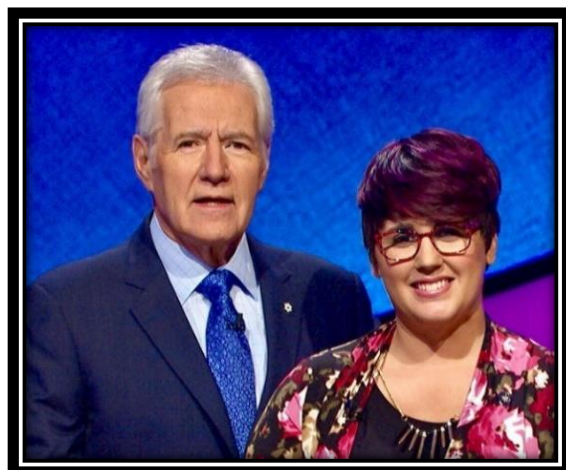
Congratulations SLIS MLIS Students

Casey Edwards is Acquisitions Specialist I, Southern Miss University Libraries, Hattiesburg, MS.

Amy Hamilton completed an archival internship, Metropolitan Museum of Art in New York, for a preservation project of press kits from 2005-2015.

Ever McKinney completed an archival internship, National Archives and Records Administration, College Park, MD, for a Navy deck log and muster roll digitization project.

Charity Park is Digital and Special Collections Librarian, Arkansas Tech University, Russellville, AR.



**Emily Perez, Contestant on Jeopardy
December 2017**

Daniel Shemwell is Cataloging Specialist III, Southern Miss University Libraries, Hattiesburg, MS.

Kelly Thompson, Children's Librarian, Harrison County Library System, was the recipient of Central Mississippi Library Council's \$500 scholarship.

Congratulations to 2018 SLIS Scholarship winners:

- Mayfield Keyes Scholarships (\$1,854.50) – Megan Lindsay, Autumn Donaldson
- \$500 SLIS Scholarship – Ever McKinney
- \$1,000 Wilson Foundation Scholarships – Kate Prendergast, Rachel McMullen
- \$500 Beta Phi Mu Scholarship – Elaine Walker.

Congratulations SLIS Alums

Nevin Alhaz Akaydin (MLIS, 2017) is Adult Services Librarian, Santa Clara City Library, Santa Clara, CA.

Kim Belair (MLIS, 2010), Programming Librarian and Coordinator, Mesa Public Library Main Branch, Mesa AZ, is a member of the 2018 Cohort of the Mountain Plains Library Association Leadership Institute.

Mary Rodgers Beal (MLIS, Archival Certificate, British Studies, 2015) is Talking Books Services Director, Mississippi Library Commission, Jackson, MS.

Hannah Berryhill (MLIS, 2018) is Director, Kemper Newton Regional Library System, Newton, MS.

Rebecca Bickford (MLIS, 2016) is Library Associate, Mississippi State University Libraries, Starkville, MS.

Heather Crump (MLIS, 2018) is Librarian/Media Specialist, Eakin Elementary School, Shelbyville, TN.



Emma Fontenot, MA, Political Science (Graduate Teaching Assistant, MLIS, 2017) is Social Sciences Librarian, University of Houston, TX.

Evanne Flanders (MLIS, 2017) is Special Needs Programming and Outreach Specialist, Madison County Library System, Canton, MS.

Joy Garretson (MLIS, 2014) is Director, Hocutt-Ellington Memorial Library, Clayton, NC.

Josh Haidet (MLIS, 2014) is director, Mid-Mississippi Regional Library System, Kosciusko, MS.



Amy Hamilton (MLIS, 2018) is Library Associate, Thomas J. Watson Library, Metropolitan Museum of Art, New York.

Lauren Ashley Howell (MLIS, Archival Certificate, 2017), Metadata Librarian, George Mason University, Fairfax, VA, was presented the Warren Tracy Award for Professionalism, Scholarship, Service, USM College of Education & Human Sciences Awards Day, April 25th.

Corinne Kennedy (MLIS, 2013), Humanities Librarian, Mississippi State University, awarded a grant to attend NEH Institute for Advanced Topics in the Digital Humanities, "Textual Data and Digital Texts in the Undergraduate Classroom," July 16 – 20, Mississippi State University.

Elizabeth La Beaud (MLIS & Archival Certificate, 2016), Southern Miss Digital Lab Manager, named Assistant Director, Mississippi Digital Library.

Briana Martin (British Studies, 2015; MLIS, 2017) is Research and Instruction Librarian, Colorado Christian University, Lakewood, CO.



Carrie Mastley (MLIS, Archival Certificate, 2018) is the project archivist, Mississippi State University, to process, arrange the Frank & Virginia Williams Collection of Lincolniana.

Abby Mayfield (MLIS, 2018) is Teen Services Librarian, Madisonville/Covington Public Libraries, St. Tammany Parish Library System, LA.

Leah Michelle Moore (MLIS, 2017) is Assistant Librarian, Holmes Community College, Grenada, MS.

Preston Salisbury (MLIS, 2014) is Monographic Cataloger, Mississippi State University Library, Starkville, MS.

James Stephen Parks, J.D. (MLIS, 2013), State Law Librarian of Mississippi, appointed to the Depository Library Council of U.S. Government Publishing Office.

Ashley Roach-Freiman (MLIS, 2008) is Instruction Librarian, Christian Brothers University Plough Library, Memphis, TN.

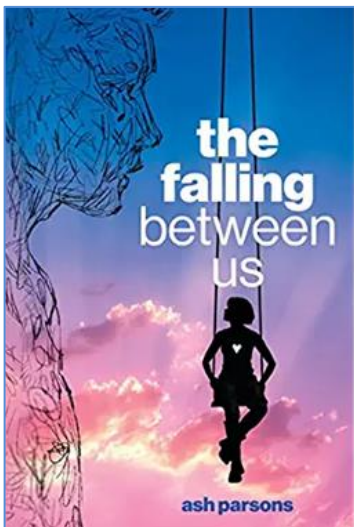
Jessica Stauffer (MLIS, Archival Certificate, 2012) is Tech Services/Technology Librarian, Washington Public Library, Washington, NJ.

Stacie Taylor (MLIS, 2015) is Reference Librarian, Mobile Public Library, Mobile, AL.

James Thompson (MLIS, 2011) is Director of Library Services, Holmes Community College, Goodman, MS, and Vice President, Holmes County Chamber of Commerce.

Alum Publications, Presentations

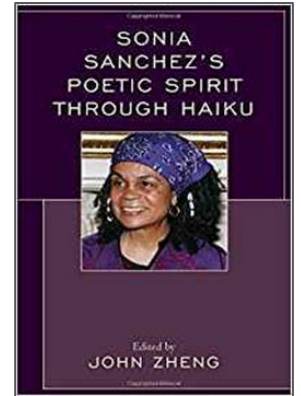
Marilyn Brissett (MLIS, 2008), Elementary School Librarian, Virgin Islands, Session Chair, and Christina Garrett-Davis (MLIS, 2010), Elementary School Librarian, Virgin Islands, presented research on information literacy, Qualitative and Quantitative Methods in Libraries International Conference (QQML), Chania, Crete, May 22-25.



The Falling Between Us (2018), by Ash Parsons (MLIS, 1998), a 2016 PEN Literary Award winner, is a Junior Library Guild Selection.

Ash presented “Archetype: The God Particle of Creativity” workshop, Kaigler Children’s Book Festival, April 11, Hattiesburg.

John Zheng, Ph.D. (MLIS, 2001), Professor and Chair of English, Mississippi Valley State University, editor of *Valley Voice: A Literary Review*, published his fifth edited book, *Sonia Sanchez’s Poetic Spirit Through Haiku* (Lexington Books, 2017).



Faculty Publications – Presentations

Dr. Stacy Creel and Rachel McMullen, “The 2014 Rainbow List: A Descriptive Study of the List and Ten Public Libraries’ Ownership,” *The Journal of Research on Libraries and Young Adults*, 9(1), July 2018.

Dr. Matthew Griffis, “Cornerstones of Community: Segregated Public Libraries, Carnegie Philanthropy, and Houston’s Colored Branch, 1913-61,” Living Room Lecture Series, African American Library at the Gregory School, Houston Public Library, April 12.



Dr. Griffis participated in a panel, “News You Can Use: LB21 Early Career Development Grants,” American Library Association Annual Conference, New Orleans, June 24th.

Dr. Welsh, “SLIS Notes: Technical Knowledge and Skills,” *Mississippi Libraries*, 81(1), 13-14, Spring 2018.

Dr. Welsh, “SLIS Notes: Kaigler Children’s Book Festival, Information Literacy and Read Across America,” *Mississippi Libraries*, 80(4), 66-67, Winter 2017.

Dr. Welsh, Session Chair, *Metrics: Bibliometrics, Scientometrics, Webmetrics, Altmetrics*, and presenter, “Information Literacy, Librarianship, and Social Justice: A Bibliometric Analysis of Scholarly LIS Literature,” Qualitative and Quantitative Methods in Libraries International Conference (QQML), Chania, Crete, May 22-25.

CRSW Exhibit



Dr. Stacy Creel, Dr. Nicolle Jordan reviewing testimonials

“What Were You Wearing” exhibit, sponsored by the USM Committee on Services and Resources for Women (CSRW) and the Shafer Center for Crisis Intervention, features representations of actual outfits worn by survivors of sexual assault as well as their stories. The outfits were donated by various student groups on campus to graphically illustrate the written testimonials

April is National Sexual Assault Awareness Month, and the campaign “What were you wearing?” began at the University of Kansas as a way to combat the idea that a clothing choice could be the source of an assault. The title of the exhibit was inspired by the poem, “What I was Wearing,” by Mary Simmerling.

Visitors to the exhibit were invited to submit their own stories of sexual assault and 13 were collected in the first week alone.



Faculty Awards – Honors, Awards

Dr. Catharine Bomhold is a Faculty Fellow in the ACUE (Association of College and University Educators) Faculty Development Institute.

Dr. Bomhold earned a Quality Matters (QM) Peer-Review Certificate for online courses; Dr. Griffis, Dr. Norton, Dr. Welsh, Ms. Whipple, and Dr. Yu earned a Quality Matters (QM) Rubric Certificate for online courses.

Jennifer Brannock and **Dr. Griffis**, awarded \$890 Friends of University Libraries grant for “Open These Hallowed Doors: The Desegregation of Public Libraries in the South,” a special event co-sponsored by the Southern Miss School of Library and Information Science at the Library of Hattiesburg, Petal & Forrest County featuring distinguished scholar Dr. Wayne Wiegand, April 17, 2018.

LIS Student Associations News
LISSA Update, Spring/Summer 2018

Charlotte Mona Roi, President
Rachel McMullen, Vice-President
Keisha Coulter, Secretary
Tammy White, Webmaster
Mrs. Jessica Whipple, Faculty Advisor



**S2S Rachel McMullen, Poet Laureate Tracy K. Smith
ALA Conference, New Orleans**

2018 ALA Annual S2S Participant

As a member of USM's Library and Information Science Student Association (LISSA), I had the opportunity to participate in ALA's Student-to-Staff Program (S2S). Established in 1973, this annual program encourages ALA affiliated student chapters to nominate one student to work behind-the-scenes with ALA staff at each ALA Annual Conference. This includes attending meetings, programs, and other Annual Conference events as determined by an assignment to a division of ALA.

I was assigned to work with the Public Programs Office (PPO) which "promotes programming as an essential part of library service in all types of libraries" and "provides leadership, resources, training and networking opportunities to help libraries serve their communities as cultural hubs and centers of lifelong learning" (www.ala.org/aboutala/offices/ppo).

Under the PPO, I was required to attend various sessions and write up short articles/blog posts for Programming Librarian (programminglibrarian.org/), a website dedicated to providing resources, ideas, and professional development opportunities for any librarian tasked with planning and presenting cultural and community programs on behalf of their library. Given that my experience with library programming was somewhat limited, I was excited to learn all that I could about this invaluable dimension of librarianship.

The sessions I attended were diverse and hands-on, giving me the chance to engage in activities that could easily be developed as programs for library patrons. For example, one of the sessions required that I participate in a conversation café (www.conversationcafe.org/) dealing with the challenges related to serving small, mid-sized, and rural libraries. This method of communication provides a structure that encourages inclusive conversation while ensuring that all participants invest in the progression of ideas in a safe and empowering space.

I also attended a session entitled, "Program Speed Dating with the Programming Librarian Interest Group." Hosted by Programming Librarian Interest Group members Janie Hermann at Princeton Public Library and Mallory Arents at Darien Library, this session packed a wealth of program ideas into only an hour and a half. In fact, I walked away with materials describing 15 engaging programs (e.g. <http://programminglibrarian.org/programs/de-stress-doggos>) that could easily be implemented in almost any library with even the most limited of budgets. Not to mention the long list of personal notes I took throughout the session detailing ideas from other attendees.

Being surrounded by a lively bunch of programming librarians who were excited to revamp their program calendars inspired me to rethink how programs are conceived and exchanged among professionals in the field.

My experience as an S2S participant has helped to better recognize quality library programming as an expression of the library's mission to uplift the community it serves, and as a result, I feel more excited than ever to one-day plan programs in service to my own community.

For more information on how to participate in this amazing program, see www.ala.org/aboutala/affiliates/chapters/student/resources/studenttostaffprogram.

To read one of the articles I wrote as an S2S participant, see <http://programminglibrarian.org/articles/just-breathe-being-mindful-about-meditation-programs-young-patrons>

- Rachel McMullen, LISSA Vice-President

LISSA broadcasts its meetings via Adobe Connect and meeting dates are announced via the SLIS listserv. You are invited to join our Facebook page: www.facebook.com/southernmisslissa

Southern Miss Student Archivists (SMSA) Spring/Summer 2018

Rachel McMullen, President
Elaine Walker, Vice-President
Jonathan Puckett, Secretary and Webmaster
Dr. Cindy Yu, Faculty Advisor



SMSA membership is free and open to all students, alumni, faculty, and staff of the university who have an interest in archives and special collections. And of course, everyone is welcome to "like" our Facebook page: www.facebook.com/Southern-Miss-Student-Archivists-SMSA-203760579638985/.



SMSA President Rachel McMullen was one of three students chosen by Southern Miss Special Collections to curate a mini-exhibit of archival materials. Rachel's exhibit, *Elevating the Ignoble: The Southern*

Cookbook as a Medium for Cultural Expression and Identity looks at "stereotypes of the American South in relation to culinary traditions."

"Many of the stereotypes that are directed at the South's culinary habits have helped lead a concerted effort to recapture Southern identity as it is harshly defined by curious spectators and concoct a new image by serving up seductive, distinctly Southern cuisine. The cookbooks included in this exhibit do just that by both embracing and celebrating the misconceptions that plague the Deep South to redefine its eccentricities as endearing attributes worthy of the highest level of commemoration: a place at the table" (Brannock, 2018). The exhibit opened on April 19 in McCain Library 305 and will remain on display until February 2019.

Elevating the Ignoble: The Southern Cookbook as a

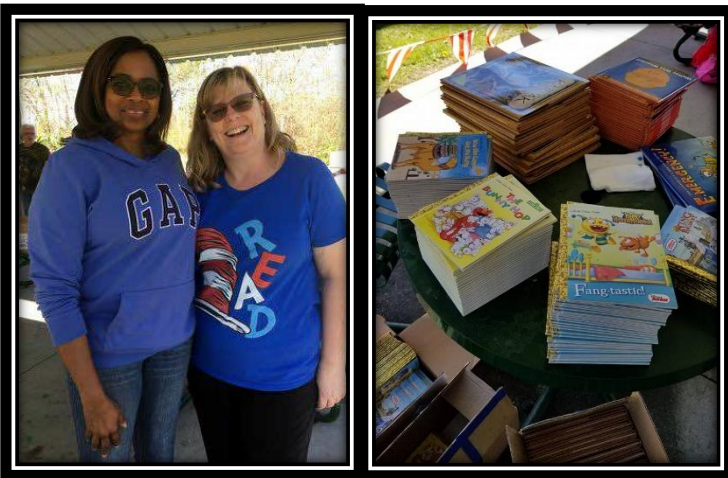


**Medium for Cultural Expression and Identity
Exhibit by Rachel McMullen**

**Council on Community Literacy and Reading
Dr. Catharine Bomhold, Director**

Read Across America Day, March 3, 2018

On March 3rd, 2018 from 10 am until 2:00 pm the USM Council on Community Literacy and Reading and Pi Beta Phi presented **Read Across America Day**, Chain Park in Hattiesburg for children ages 0-7 and their families, featuring fun reading games and activities! Each child received free books for participating and they had a bouncy house, literacy information for parents of very young children, and of course birthday cake!



Only \$2 will buy a book for a child; \$80 will sponsor a book walk with 2 deconstructed books.

If you would like to help, send a check made out to **USM SLIS** to:

CCLR/ **Dr. Catharine Bomhold**

118 College Drive, #5146

The University of Southern Miss

Hattiesburg, MS 39406



#ReadAcrossAmerica
NEA.org/ReadAcross



Remembering a Visit to the World's Oldest Carnegie Library

(Portions of the following appeared in slightly different form as "Searching for Carnegie," in *Mississippi Libraries* 78(1), 4-9 and are reproduced here with permission.)

Matthew Griffis, Assistant Professor
School of Library and Information Science
The University of Southern Mississippi
matthew.griffis@usm.edu



Figure 1. Statue of Andrew Carnegie, Dunfermline
Born in 1835, he would later be known throughout the world as the "Patron Saint of Libraries."

Introduction

While preparing for my first experience as co-instructor for SLIS's British Studies Program in 2014, I was told that students often consider the program one of the most unforgettable experiences of their university years. I never imagined it would also become one of the most unforgettable of my own academic career, but it did. That summer our class visited one of Dunfermline, Scotland's most famous landmarks, the Carnegie Library of 1883. Originally a gift from steel mogul and philanthropist Andrew Carnegie—Dunfermline's most famous native—the 130-year-old building was the first library Carnegie ever opened. And as such, the structure, which still operates as part of the town's public library system, is the oldest surviving Carnegie library in the world (Figures 2 – 9).

There was perhaps no greater stimulus to modern public library development than Carnegie's library grant program, which funded the construction of over 2,800 libraries worldwide at the turn of the last century. In their day, Carnegie libraries were more than just charming buildings; they fueled a growing enthusiasm among the masses for the existence of free, tax-supported public libraries intended to enrich their parent communities—especially those for which no comparable institution had existed before.

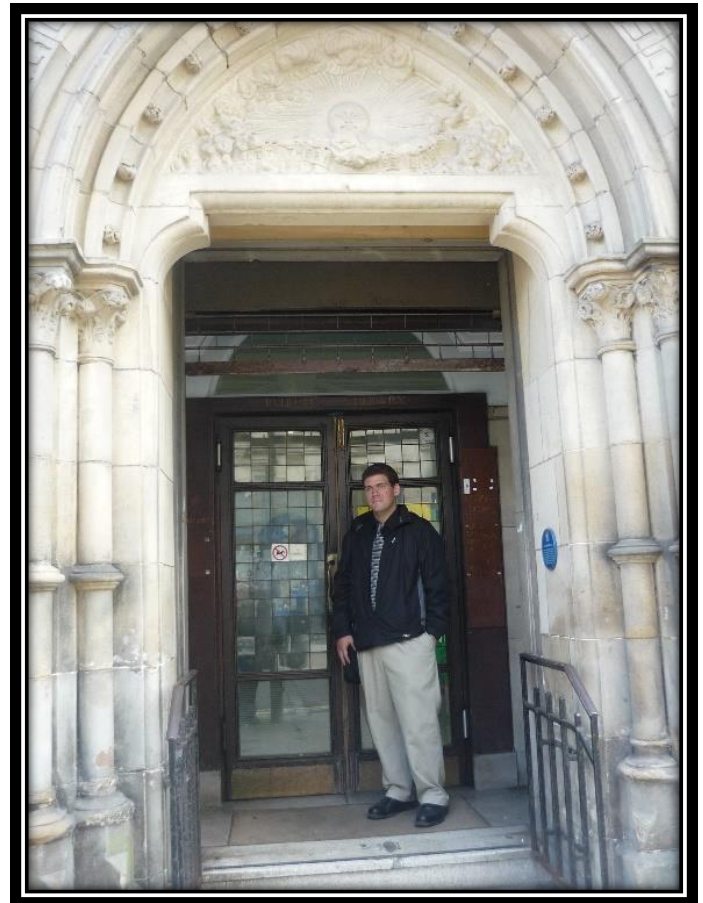


Figure 2. Dr. Griffis at Library's Front Door
First Carnegie Library, Dunfermline



Figure 3. Students Explore the Library's Exterior
In the foreground, original structure completed 1883;
in the distance, extension constructed ca. 1914-21.



Figure 6. Another Enchanting Book Room. Work in
1993 left much original millwork untouched.



Figure 4. "Let There Be Light"
The library's elaborate front entrance.



**Figure 8. Many of the First Modern Public Library
Buildings were Designed like Small Cathedrals.**
Their message: knowledge is sacred.



Figure 5. One of the Library's Reading Rooms,
cleared of books for the 2014 renovation.



Figure 8. Dr. Griffis Examines Library Blueprints,
originally drawn by architect J.C. Walker.

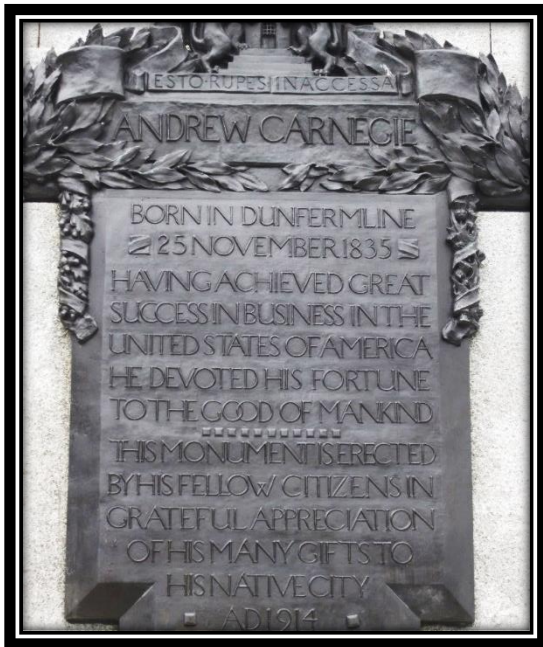


Figure 9. Tribute erected ca. 1914, during the first of three major renovation and expansion projects.

Andrew Carnegie had always loved libraries: Born in 1835, Carnegie was the son of a handloom weaver. The family knew no life above hand-to-mouth poverty. Leaving Scotland in hopes of a better life, the Carnegies settled in Pittsburgh, where young Andrew was put to work in factories to help the family survive.

Lacking a formalized education, Carnegie sought his own through the connections he made in his community. He borrowed books from his superiors, some of whom opened their private libraries to young workers in hopes of shaping young talent for their growing companies. Making his way up the ranks of several businesses, the young man had by his early twenties made his way through several prominent positions in the telegraph and railroad industries and began investing his early wealth in manufacturing. By middle age, he had founded the Carnegie Steel Company in Pennsylvania and was poised to become one of the richest men of the modern age.

A longtime advocate of philanthropy, Carnegie sold his steel empire to J. P. Morgan in 1901 and dedicated his efforts full-time to redistributing his wealth to causes he believed “advanced” society. He gave liberally to technical schools, concert halls, and other cultural and educational institutions.

However, Carnegie believed that free public libraries were the “best” of all possible gifts for as long as they existed anyone would have access to self-education. After funding the construction of several free libraries in Scotland in the 1880s, Carnegie funded several more in his Pennsylvanian steel towns in the 1890s. By the 1920s, his library program had produced over 2,800 public and academic libraries throughout the English-speaking world: 1,689 in the United States, 126 in Canada, and hundreds more across the UK, Australia, New Zealand, and parts of the West Indies.

Though much has been published about Carnegie libraries in North America, relatively little work is available about Carnegie libraries elsewhere. These buildings are seldom seen outside their home countries.



Figure 10. Around the Corner, Down the Street Stands Carnegie’s birthplace, a little stone cottage now part of Andrew Carnegie Birthplace Museum

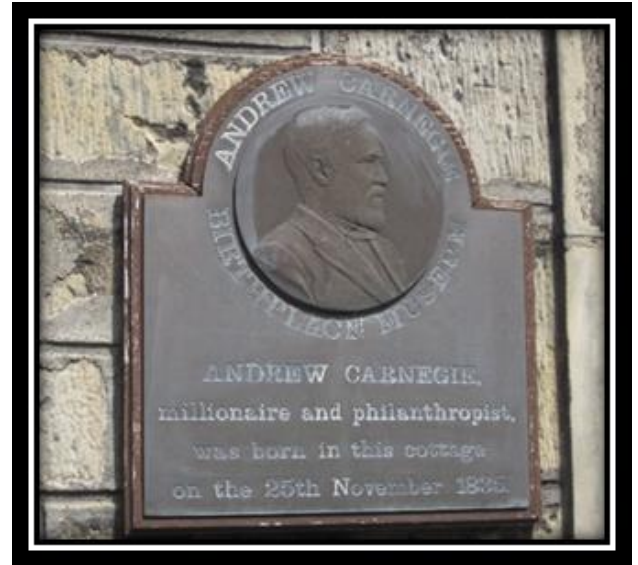
Our tour, which was made possible by special arrangement with the Carnegie Library of Dunfermline, not only emphasized the value of studying library history as part of librarian education, it also served as an introduction, for some participants, to the story of Carnegie libraries. Our visit was unforgettable, and though the Dunfermline library had been temporarily closed at the time for renovations, these photos nevertheless reveal its beauty and mystery.

The photos also document our visit to Carnegie's birth house just around the corner, to which is now attached a museum that preserves and celebrates his life, work, and philanthropic legacy (Figures 10 – 12).

(Photographs by Dr. M. Griffis and Dr. T. Welsh)



Figure 11. Dr. Griffis and Students Outside the Carnegie Museum's Front Entrance



**Figure 12. Plaque outside the Museum:
"Andrew Carnegie, millionaire and philanthropist, was born in this cottage on the 25th of November 1835."**

Teresa S. Welsh, Ph.D.
British Studies Interview (Attridge Bufton, 2015)

Interview by British Studies 2015 alumna Martha Attridge Bufton, University of Alberta, for an article, "Crossing the Pond: MLIS Students Researching in the U.K." published in *Open Shelf* (<http://open-shelf.ca/>, March 2016), updated and used by permission.

1. Tell me about the British Studies Program at the University of Southern Mississippi (how long it's been running, goals, structure).

The British Studies Program at The University of Southern Mississippi is one of the oldest and largest study-abroad programs in the country and celebrated its 40th year in 2015

(www.usm.edu/news/article/british-studies-program-begins-40th-year-registration-underway).

The University is an accredited, Carnegie RU/H (Research University/Higher Research Activity), and our program is accredited by the American Library Association.

Before I taught LIS British Studies, it was taught by Dr. Joy Greiner - I believe the last time was in summer 1996. When I began preparing to teach the course in 2006, it had been 10 years since it was last taught. I first taught the course in 2007 (Figure 1) and 2016 was my 10th year. In many of these years, the LIS class has been the largest in British Studies, an average of 18 students per summer.

The goals of the program are:

- 1) to learn about historic and modern British libraries, archives, and special collections on-site from distinguished British librarians, archivists, and information specialists
- 2) to conduct research on an approved topic using primary sources and other resources available in the U.K. These two goals allow students to gain a general knowledge about the collections and operations of a variety of different libraries, archives, and collections and also become a subject specialist on a specific topic related to British libraries, archives, or collections.



**Figure 1. Kings Cross Station, London
British Studies 2007**

Students earn 6 credit hours in British Studies LIS 580/587:

- LIS 580 class assignments include two scholarly book reviews from a list of recommended books and a journal (blog) of students' experiences related to class on-site lectures/guided tours and selected visits on their own to sites of interest or sites related to their research.
- LIS 587 requires an in-depth research paper using the resources of metropolitan London and/or the United Kingdom. An approved problem statement and research questions are due while in London to guide research and data collection, then the completed research paper is submitted a couple of weeks after returning to the States.

Students and faculty are headquartered at university dorms in London and Edinburgh. Class visits include day trips to Oxford and Bletchley Part, required class visits to a variety of libraries, archives, and museums, and some optional visits to specialized sites of interest. Students have time on their own, including some 3-day weekends and a mini-break of 4 days, to spend on research and to explore London and other nearby sites of interest such as Bath, Stonehenge, Winchester, or Brighton.

In 2016, there were several changes from past years. The program is now headquartered at a University of Westminster dorm, and the time frame will be during June 3 instead of July 3. Another change is that students are now furnished with an Oyster travel card for unlimited travel via tube and bus within London for one month.

Dr. Griffis and I have taught large classes together in 2014 and 2015 (Figure 2) but hope to teach in alternate summers at some time in the future.



**Figure 2. Dr. Griffis, Dr. Welsh
University of Oxford, 2015**

2. What do you hope students take away from the program?

As an undergraduate, I had a British Studies study-abroad anthropology course on British culture and it was life-changing. Learning to find my way around London, one of the most sophisticated and metropolitan cities in the world, walking in the footsteps of Shakespeare in Stratford-upon-Avon, then seeing a production of the Royal Shakespeare Company, was the experience of a lifetime. I grew up in a rural, sheltered environment and could only dream of seeing the world I read about in books. Actually experiencing this world gave me confidence to continue in academia and set me on a path that led to a Ph.D. and to participation in international conferences.

3. Tell me why you decided to open up the program to Canadian LIS students.

One unique feature of British Studies is that there are no out-of-state or out-of-country fees and it enriches the program to have geographic and cultural diversity among our students. We have always been open to having Canadian students but didn't have the Canadian connections to market the program until Dr. Griffis joined our faculty, and we were very happy and excited to have our first two Canadians participate in 2015.

4. What is an unexpected benefit of working together, given that one of you is Canadian and the other is American?

I can only speak from my perspective but it was wonderful to have a colleague to share the workload as well as the adventure and to discuss issues as they arose. It was also great in that one of us could lead the way for the group on our excursions, and Dr. Griffis enjoyed that role, and I could bring up the rear with the slower ones, which I enjoyed. His enthusiasm, encyclopedic knowledge, and joy in interacting with the students was both inspiring and gratifying. Lifelong bonds are created each summer among the students and between individual students and me so it was rewarding to share that with a colleague.



**Figure 3. London Library
British Studies Class of 2012**

5. What are your “bests”?

a. Best library experience

So many unforgettable experiences.... among the top:

- seeing dear Mr. Joseph Wisdom each summer at the St. Paul Cathedral Library and Kevin Mehmet at the British Library, Southern Miss SLIS alumna Nikki Haley (a law librarian in London), British Studies and Simmons College alumna Jessica Green, and lovely British friends Stephen Doerr, Dr. Peter Allen, Stephen Thornton, Andrew Wiltshire, and the distinguished British librarians and archivists who lecture to our students
- learning the stories of George Mallory, Ernest Shackleton, and Percy Fawcett at the Royal Geographical Society and seeing artifacts up close such as the brass instrument used by Darwin on the Beagle and iconic hats of Livingstone and Stanley (Figure 4)

www.rgs.org/about/our-collections/



**Figure 4. Royal Geographical Society, London
British Studies 2014**

- visiting mysterious Rosslyn Chapel outside Edinburgh with a small group of students
www.rosslynchapel.com/
- touching and turning the pages of a Shakespeare’s First Folio with bare hands at the National Art Gallery (a rare treat)
- touching rare books such as canvas-covered medical book used aboard the HMS Bounty, a pirate’s journal, and a signal book with lead weights in its spine at Greenwich Maritime Museum



**Figure 5. University of Oxford Christ Church
Academic Library, British Studies 2011**

- watching a student find the name of his ancestors, a signer of the Declaration of Independence, listed in documents at Temple Church and Middle Temple Library indicating he was educated in law at Middle Temple in London
www.akronlegalnews.com/editorial/18071
- seeing a student who was a passionate Tudor scholar almost cry with excitement with the chance discovery of “Edward VI’s Devise for the Succession” letter hanging in a frame on the wall at Inner Temple Library
www.innertemplelibrary.org.uk/collections/manuscript-collection/devise.htm
- observing a student who was passionate about Beowulf burst into tears upon viewing the original manuscript on display at the British Library Treasure Room
www.bl.uk/british-library-treasures
- watching a student who was a Bede scholar examine a medieval manuscript by Bede at the British Library (with special permission and signed forms) and helping to arrange an overnight visit to Durham for her and another student to see Bede’s tomb at Durham Cathedral and visit the Durham University Library.
www.durhamcathedral.co.uk/

b. Best place to eat in London – some favorites:

- Original Hard Rock Café for burgers and fries
- Gourmet Pizza on the South Bank of the Thames
- St. Paul's Cathedral Café and St. Martin in the Fields Church Café, London
- Chinatown near Leicester Square (so many great restaurants)
- Hot chocolate at the British Library Cafe
- Fish n' chips and Sticky Toffee Pudding at Old Bank of England Pub or Blackfriars Pub in London or Eagle and Child Pub, Oxford
- Chicken Schnitzel at the White Horse Pub, Oxford
- Sitar Indian Restaurant on the Strand
- Afternoon tea at Fortnum & Mason and at the Royal Horseguards
- Caprini Italian restaurant on Waterloo Road (love the lasagna)
- Thames Indian restaurant on Waterloo Road
- Deacon Brodie's Tavern and Greyfriars Bobby's Pub in Edinburgh
- Elephant House Coffee Shop, Edinburgh (Figure 6).



**Figure 6. Elephant House Coffee Shop
Edinburgh, British Studies 2016**

c. Best entertainment

- Royal Shakespeare Company at Stratford-upon-Avon and at the Globe Theatre
- British Theatre, especially *Les Miserables*, *Mamma Mia*, *Let It Be*, *Million Dollar Quartet*, *Elephant Man*, *Rock of Ages*, *Lord of the Rings*, *Metropolis*, *Gaslight* at the Old Vic, *Nevermore* at the Barbican Theatre.



**Figure 7. National Archives of Scotland
Edinburgh, British Studies 2013**

d. Best place to walk

- Queen's Walk along Thames South Bank
- From South Bank across Blackfriars Bridge, left on Fleet Street to the Strand
- Walk through the British Museum, particularly ancient Mesopotamian and Egyptian rooms
- Path from Rosslyn Chapel to ruins of Rosslyn Castle, Edinburgh
- Royal Mile from Edinburgh Castle to Holyrood Castle, then Holyrood Queen's Garden
- Walk around Hereford Cathedral to see the Mappa Mundi and the Medieval Chained Library
- Walk around Durham, Durham Cathedral, Durham University Library
- Walks around Stonehenge, Winchester, Dover Castle grounds, and Canterbury.



**Figure 8. Steps of Bodleian Library
University of Oxford, British Studies 2012**

Historic Pubs of London, Oxford, Edinburgh

Teresa S. Welsh, Ph.D.

For centuries pubs have been places where friends and colleagues meet, a place where people gather to celebrate, play games, or relax. Many pubs offer accommodations as well as food and drink and in rural areas pubs often also serve as the local post office. The term “pub” (an abbreviation of “public house”) was popularized by the Victorians as they were a local gathering place in British communities and small towns, a tradition that continues today.

The owner or manager (licensee) of a public house is known as the publican or landlord. Each pub generally has its own group of regulars, people who drink regularly at their *local*. In many cases, it is the pub in their neighborhood, but some people choose their local for its proximity to work or friends, for availability of a particular ale, or darts team.

Roman Tabernae to British Taverns

Inhabitants of Great Britain have been brewing and drinking ale since the Bronze Ages. The province of Britannia and its capital *Londinium* were ruled by the Romans almost 2,000 years ago. Romans were great builders of roads that connected *tabernae*, which served food, wine, and local ale. These *tabernae* displayed vine leaves outside to advertise their trade.

After the Romans left, alehouses became common, as ale was safer than water, which was becoming increasingly polluted with an expanding Medieval population. In 1393, King Richard II ordered: "Whosoever shall brew ale in the town with intention of selling it must hang out a sign; otherwise, he shall forfeit his ale." These signs were to make them easily visible to the mostly illiterate populace and to the king's ale inspectors.

In Medieval times, many taverns were run by monks who offered travelers shelter, food, and drink. Monks grew barley in fields owned by monasteries and they brewed and sold ale as a funding source, so it was natural that they should also operate many of the taverns. Many historic British pubs are built on land that was once part of a monastery such as Blackfriars (Figure 1).



Figure 1. Blackfriars Pub
(photo by T.S. Welsh, 2014)

Probably the most famous of the London inns was **The Tabard**, in Southwark, next to the George and Dragon. It was here Geoffrey Chaucer (c. 1345-1400) began *The Canterbury Tales*:

*In Southwerk at the Tabard as I lay
Redy to wenden on my pilgrymage
To Caunterbury with ful devout corage...*

According to quotes attributed to English author and lexicographer Samuel Johnson (1709-1784):

*No, Sir; there is nothing which has yet been
contrived by man, by which so much happiness
is produced as by a good tavern or inn.* (Boswell,
1791, *The Life of Samuel Johnson*)

*As soon... as I enter the door of a tavern, I
experience an oblivion of care and a freedom
from solicitude: when I am seated, I find the
master courteous, and the servants obsequious
to my call; anxious to know and ready to supply
my wants: wine there exhilarates my spirits, and
prompts me to free conversation and an
interchange of discourse with those whom I most
love.* (Hawkins, 1787, *Life of Samuel Johnson*)

Pubs on Fleet Street, London

The Old Cock Tavern, 22 Fleet Street, originally built before the 17th Century, was restored using historical photographs after a fire in the 1990's. Samuel Pepys, Alfred Tennyson, and Charles Dickens were patrons (Figure 2).



Figure 2. Old Cock Tavern
(photo by T.S. Welsh, 2013)

Punch Tavern, 99 Fleet Street has a unique decorated skylight and images of Punch & Judy, since it was the staff watering-hole of the satirical magazine *Punch* and Punch and Judy shows were performed at nearby Ludgate Circus. Their cheddar fries are recommended (Figure 3).

Ye Olde Cheshire Cheese, Wine Office Court, 145 Fleet Street, well-known in the 17th century, was destroyed in the Great Fire of 1666 and rebuilt the following year. The pub's vaulted cellars are thought to belong to an earlier 13th century Carmelite Monastery. A portrait of one of the Cheese's most famous patrons, Dr. Samuel hangs on a far wall, and his chair set upon a shelf. Dr. Johnson, James Boswell, Voltaire, Thackeray and Charles Dickens (originally a Fleet St. journalist) drank here, and he referred to this pub in *A Tale of Two Cities* (www.pubs.com).



Figure 3. Punch Tavern
(photo by T.S. Welsh, 2013)

Old Bank of England Pub, 194 Fleet Street, has a reportedly grisly connection with the past - it is between the site of Sweeney Todd's barber shop and Mrs. Lovett's pie shop. Supposedly, the tunnels and vaults below the building were where Todd's victims were butchered before being cooked in Mrs. Lovett's pies. The Old Bank of England Pub is open weekdays but closed on weekends, and it is near the Royal Courts of Justice (Figure 4, Figure 5).



Figure 4. Old Bank of England Pub Interior
(photo by T.S. Welsh, 2010)



Figure 5. Old Bank of England Pub Exterior
(photo by T.S. Welsh, 2010)



Figure 6. St. Bride's Tavern
(photo by T.S. Welsh, 2011)

Other Pubs of Interest in London (www.pubs.com)

The Olde Ship British Pub & Restaurant, St. Mary Overie Dock, Cathedral Street, on South Bank of the Thames has great food and is next to a full-scale reconstruction of Sir Francis Drake's world-famous sailing galleon, the Golden Hind, a great photo op site that is open 7 days a week for self-guided tours (<http://www.goldenhind.co.uk/>).

St. Brides Tavern, located on a side street near Blackfriars, was originally opened for the workers on St. Bride's Church, which was designed by Sir Christopher Wren and re-built after the Great Fire of London in 1666. The spire of St. Bride's was the inspiration for the tiered wedding cake (Figure 6, Figure 7).

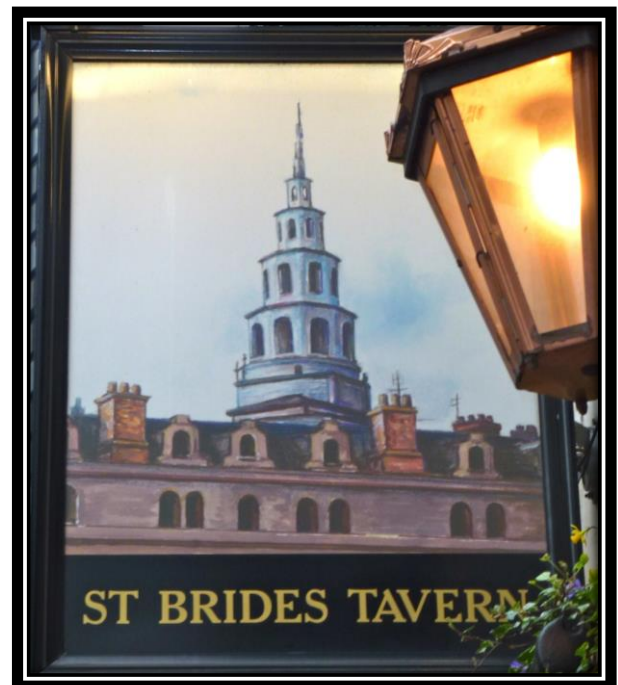


Figure 7. Pub Sign of St. Brides Church Spire,
the inspiration for the tiered wedding cake
(www.stbridestavern.co.uk/)

Sherlock Holmes Pub, 10-11 Northumberland Street, Westminster, near Charing Cross Station, is a beautiful old pub that is full of Sherlock Holmes memorabilia. It's a great place to visit or photograph (www.sherlockholmespub.com/) (Figure 8, Figure 9).



Figure 8. Sherlock Holmes Pub
(photo by T.S. Welsh, 2009)



Figure 9. Sherlock Holmes Restaurant above the Pub
(photo by T.S. Welsh, 2016)

... and if you are a Sherlock Holmes fan, complete the experience by visiting the Sherlock Holmes Museum at 221B Baker Street near the Baker Street Tube Station (www.sherlock-holmes.co.uk/) (Figure 10, Figure 11)



Figure 10. Sherlock Holmes Museum
221b Baker Street, London
(photo by T.S. Welsh, 2009)



Figure 11. Sherlock Holmes Museum
Visiting with "Dr. Watson" (2009)

Ten Bells Pub, corner of Commercial Street and Fournier Street in Spitalfields has been here since at least 1752. Once known as "The Jack the Ripper" since many of his victims frequented it, the interior has a large sign listing the Ripper's victims and they sell a variety of Jack the Ripper souvenirs (www.jack-the-ripper-tour.com/locations/ten-bells-pub/).

Favorite Pubs, Oxford

The Eagle and Child Pub, dated to 1650 and known to locals as the “Bird and Baby,” was where “The Inklings” J.R.R. Tolkien, C.S. Lewis, and other writers at Oxford frequently met for lunch to critique each other’s work (Figure 12, Figure 13).



Figure 12. The Eagle and Child Pub, Oxford
Headquarters of “The Inklings”
(photo by T.S. Welsh, 2011)



Figure 13. Eagle and Child Pub “Inklings Corner”
(photo by T.S. Welsh, 2016)



Figure 14. White Horse Pub, Oxford
(photo by T.S. Welsh, 2013)

The White Horse Pub, across from the University of Oxford Bodleian Library, was said to be a favorite of Winston Churchill. Recommended... the crispy and delicious Chicken Schnitzel (Figure 14).

Favorite Pubs, Edinburgh, Scotland



Figure 15. Deacon Brodie's Tavern, Edinburgh
(photo by T.S. Welsh, 2013)

Deacon Brodie is thought to be the inspiration for Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde*. Deacon Brodie, a seemingly respectable carpenter, was found that he led a double life and at night was a criminal and thief. He was hanged in 1788 (Figure 15). www.bbc.com/news/uk-scotland-31018496



Figure 16. Greyfriars Bobby's Tavern, Edinburgh
(photo by T.S. Welsh, 2013)

Greyfriars Bobby statue and Tavern, located near Greyfriars Kirkyard (graveyard) in Edinburgh, is named for an inspirational story of a small Skye terrier so devoted to his master that he would not leave his graveside. The story was subject of numerous children's books and a 1961 Disney movie. It is said to be good luck to rub the statue's nose (<https://scotlandwelcomesyou.com/greyfriars-bobby/>) (Figure 16, Figure 17).



Figure 17. Greyfriars Kirkyard, Edinburgh
(photo by T.S. Welsh, 2013)

Not exactly a pub but a favorite tea and coffee shop, The Elephant House, located just up the street from Greyfriars Bobby, claims to be "The Birthplace of Harry Potter," a place J.R. Rowling frequented to stay warm while writing her first novel. Great hot chocolate, pastries, soup, sandwiches, and a wonderful view from the back windows of Greyfriars Kirkyard and Edinburgh Castle (www.elephanthouse.biz/) (Figure 18, Figure 19).



Figure 18. The Elephant House, Edinburgh
(photo by T.S. Welsh, 2008)



Figure 19. Edinburgh Castle, view from The Elephant House rear window (photo by T.S. Welsh, 2009)

For more images of British Studies, go to www.usm.edu/slis click on the Tower Bridge image then on "Scenes from British Studies."

The Feminist Library: “History is Herstory, Too”

By Lauren B. Dodd

British Studies Research Paper
University of Southern Mississippi
September 2009, Updated August 2018
Reader: Dr. Teresa Welsh



Figure 1. Outside of the Feminist Library
(Photo by Lauren B. Dodd)

“History is Herstory, too.” –Author Unknown

“...without documents women have no history, and without history, women will be accorded little respect in the present or in the future[;]therefore collections of archives, family papers, oral histories, and artifacts should be preserved to document and honor the contributions of women...” –Eva S. Moseley

Introduction

The Feminist Library resides at 5 Westminster Bridge Rd, SE1, in the London borough of Southwark.

According to their website, The Feminist Library:
Archiving our herstories since 1975:

The Feminist Library is a large collection of Women's Liberation Movement literature based in London. We have been supporting research, activist and community projects since 1975. In 2015 The Feminist Library celebrated 40 years of archiving and activism. Totally volunteer-run, we have created and looked after one of the most important

collections of feminist material in all of the U.K., and provided an inspiring learning and social space for thousands of people.

Premises Update: We are still in our current premises, but working hard towards securing a new home for the Feminist Library and will post a progress update soon. All the vital support of our volunteers, friends, and donors are much appreciated.

[\(http://feministlibrary.co.uk/\)](http://feministlibrary.co.uk/)

The Feminist Library is not a typical public library; it is an organization with roots in the historical revolution. Its history, services, and classification system are unique; its collection is irreplaceable.

Purpose of the Study

The purpose of this study is to document the history, resources, and organization of the Feminist Library in London, England.

Research Questions

- R1. What is the history of the Feminist Library?
- R2. How is the library organized and staffed?
- R3. How is the collection currently funded?
- R4. What kinds of resources are in the Feminist Library's collection?
- R5. What services does the library offer, and who uses them?

Importance of the Study

Due to lack of a source of steady funding and high rent, the Feminist Library has been under threat of closure many times throughout its history, and has been forced to reduce services, hours, and even cease operation for prolonged periods of time. The library may soon cease to be a whole entity; in the near future, the collection may be split up and distributed to other libraries. Furthermore, while the library has received on-and-off attention in news and literature throughout its existence, no detailed studies of the library in recent years could be located at the time of the study.

This study aims to recognize the Feminist Library as an important historical organization for women's studies and feminism that also holds contemporary significance, as well as an institution labeled "library" whose existence contains relevance for both library and information science researchers and archivists.

Literature Review

Background of British Feminism

In order to understand the purpose and function of the Feminist Library and its collection, it is necessary to relate a brief overview of the history of the Second Wave feminist movement, particularly in Britain and London. While it is impossible to give an all-encompassing definition of feminism due to the range of beliefs and activities among feminists, an

incredibly broad, inclusive version by Bouchier (1983) states, "Feminism includes any form of opposition to any form of social, personal, or economic discrimination which women suffer because of their sex" (p. 2). Therefore, the feminist movement "includes all forms of collective action against such discrimination, from political organisation or cultural separatism" (Bouchier, 1983, p. 2).

The First Wave of feminism began in the 1830s, simmered when women achieved the right to vote in the 1920s, and subsequently produced the Fawcett Library, later renamed the Women's Library in London in 1926. The radical Second Wave of feminism occurred around 1963, corresponding to the publication of *The Feminine Mystique* by Betty Friedan. Change and discontent were stirring beforehand, but the highly publicized, best-selling book examined and criticized the myth of the "happy housewife," leaving women everywhere contemplating their "ideal life" (Bouchier, 1983, p. 43). In 1966, Friedan and 300 charter members began the National Organization for Women, or NOW, in America.

Britain's feminist movement was strongly influenced by the movements in America, France, and Germany, but it was revolutionary from the start and was viewed in socialist, Marxist terms. Many parties of differing levels of liberalism were formed. In early 1969, a loose collective of groups formed the London Women's Liberation Workshop, which was open to all women regardless of political affiliation. At its peak in 1971, there were seventy small groups in The Workshop, and its newsletter, *Shrew*, played an influential role in the British movement, of which the first official gathering occurred in Oxford in 1970 (Bouchier, 1983). The conference set up the Women's National Co-ordinating Committee, which, as a starting point, detailed four demands: equal pay for equal work, equal opportunities and education, free contraception and abortion on demand, and free 24-hour childcare. The first public demonstration for the four demands was held in London in 1971, and "women, men, and children marched from Hyde Park to Trafalgar Square to present a petition to the Prime Minister" (Bouchier, 1983, p. 94).

The British movement primarily organized itself in small groups and women's centres were created in England, Scotland, and Wales to combat small group isolation. These centres allowed women to coordinate meetings, workshops, campaigns, and other projects. While some obtained council grants, some had no money and met in abandoned buildings; most women could not contribute much money, yet the movement grew without financial resources (Bouchier, 1983).

For the feminist movement to spread, there was a need for publications, and feminists began starting their own journals and newsletters instead of using male-controlled outlets. Some of the publications in Britain included *Shrew*, *Socialist Woman*, *Spare Rib*, *Women's Voice*, and *Sappho*. Finally, in 1975, the academic interest in feminism led to the formation of the Women's Research and Resources Centre in London, later known as the Feminist Library (Bouchier, 1983). The first feminist journals in Britain appeared just a few years later. Thus, "every significant aspect of the movement is recorded in print" (p. 103). While the movement certainly did not end here, the brief overview demonstrates that the Feminist Library was formed at a crucial time, documenting an incredibly powerful movement in history when it was needed the most, providing a safe environment for women to learn and research women's issues.

Feminist Library Research

Literature about the Feminist Library, other than what was directly on the Web, such as the Feminist Library website and newsletters, was incredibly difficult to find, and indeed, what is out there is scarce. The oldest article found that was written exclusively about the Feminist Library was McKibben's 1991 brief piece, "The Feminist Library and Information Centre," for the journal *New Library World*. The piece mentions that McKibben is a Feminist Library volunteer, but does not mention whether she is a librarian or library school student.

Others studies related to the Feminist Library were unpublished theses mentioned in other sources, but not available at the time of this study in *WorldCat*, *Dissertations and Theses* database, or on the web, but only in their respective U.K. university libraries.

Two of these sources were both M.A. theses completed in 1992 at Sheffield University. "What is Feminist Library Policy?" by Sayers, focused on the Feminist Library's organizational structure, and "The Feminist Library: A User Survey," examined users' perceptions of the Feminist Library. A summary of each of these theses' main points is included in a 1995 article by Collieson and Follini on women's studies and grassroots feminism that appears to be scholarly but does not include a bibliography. Therefore, it is similar to McKibben's article in scope and the authors were also library volunteers; one is a librarian, and the other completed an M.A. in Women's Studies.

Ilett's unpublished 2003 dissertation from Glasgow University on feminism and librarianship is often cited in Tyler's 2006 dissertation, "A Library of Our Own: The Potential for a Women's Library in Wales" and appeared in *WorldCat*, but was only available at the time of this study in the Boston Spa branch of the British Library, and presumably, Glasgow University Library. According to Tyler, Ilett conducted a study on three women's libraries, one of which was the Feminist Library, based on formal interviews of staff at each library.

Research on Other Women's Libraries

It is important to frame the Feminist Library within the context of the literature of similar collections in the United Kingdom, or indeed, worldwide. Literature about other women's libraries, collections, and archives exists and shares similarities with the information found about the Feminist Library. Literature about women's libraries is often difficult to find, as it is spread across many disciplines, not just library science or women's studies (though those categories are rarely combined, except for discussion of women in librarianship and the influence of feminist thought on the profession) and the articles tend to be about individual collections, written by staff who work or volunteers there.

Hildenbrand's 1986 work is an early example of comparative studies involving women's collections in libraries and archives. It is primarily a resource that contains information on women's collections within academic institutions, and details American institutions almost exclusively, but Hildenbrand

acknowledges that the “definition, classification, and selection of women’s collections pose numerous problems” and that they “owe their number, size, and vigor to feminism, with its dual commitments to activism and scholarship on behalf of women” (p. 1, p. 7). This fairly early work can be seen as influential for future comparative studies and conferences on women and information.

Doughan’s 1992 article expressed concern over the housing situation of the Fawcett Library (which later became the Women’s Library) and speculated whether the flooding basement would wash away women’s history. He expounds on the valuable resources housed in the Fawcett Library and the type of research done by patrons of the library. Doughan’s article is one example in women’s library/archive literature that focuses on the institution in which the author is a staff member, and libraries in similar situations may not be acknowledged. Many authors of related articles are trying to promote their own underfunded, understaffed institutions, rather than conduct objective research that focused on several of the institutions.

Published proceedings of a conference on women, information, and the future edited by Moseley (1994) is a unique resource for learning about international women’s libraries. Most are from Europe, included one on the Feminist Library (Collieson & Follini, 1995), but there are also African, Asian, Australian, and Latin American institutions included. While many are case studies, none include a bibliography but include practical articles such as “Information For and About Women,” “Information for Information Workers,” and “Outside Library Walls.” While not as structured as scholarly library literature, the publication is one of the few that provides information about several international women’s libraries.

Finally, Tyler’s 2006 dissertation on women’s libraries is a thorough, excellent study that contains detailed information about nine women’s/feminist libraries and archives in the U.K., as she conducted interviews and questionnaires for each institution. However, the focus of the study is not reflected in the title, which appears to be about only one library since her thesis focused on whether or not founding a women’s

library in Wales was viable. In spite of that, if Tyler’s dissertation were edited without the focus on Wales, it could serve as a comprehensive study of women’s libraries in the U.K., and since it was written from a library science literature perspective, it is a scholarly study.

Overall, it was difficult to place this study within the context of an already existing body of literature, especially to compare it to studies with similar methodologies, since that body of literature is scattered throughout disciplines and with little actual library science-style research. Research on women’s and feminist libraries, based on the location of the databases and journals in which they were retrieved, tend to stay within the framework of women’s studies, but even that discipline has yet to build a comprehensive body of research on women’s libraries or collections. Furthermore, most articles focused on raising awareness of a specific independent or struggling library rather than an objective, scholarly study. Women’s libraries and feminist collectives have unique histories and structures, and awareness of this field as a research topic in library and information science is a worthy one.

Methodology

Information for this study was gathered in three stages. First, the Feminist Library website and official Twitter, Facebook, and MySpace pages were visited to gather data about the organization from the perspective of the organization. Brief background information, community event postings, and collection information were noted and the most recent edition of the Feminist Library Newsletter was reviewed. Next, an onsite visit to the Feminist Library was made, the collection was perused and documented with notes and photographs. Older newsletters and other available ephemera were collected and general information about the library was obtained from a staff volunteer.

Scholarly university databases included *Library Literature and Information Science Full-Text*, *Library Literature and Information Science Retrospective*, *LGBT Life Full-Text*, *Academic Search Premier*, and *Dissertations and Theses* were searched with multiple keywords, such as “feminist library,” “women’s

library," "gender," "archive," and many combinations and variations, leading to a retrieval of relevant journal articles, newspapers, and theses. OCLC *WorldCat* and university OPACs were searched and Google was used to conduct a Web search, which retrieved online news articles, conference abstracts, British feminist websites, and even abstracts of journal articles and theses that had not shown up in scholarly database searches. The digital materials were reviewed and their bibliographies perused for other relevant sources. The term "relevant sources," for the purpose of this study, meant any source that mentions the Feminist Library or British feminism, and/or any study with a focus similar to the current study.

Results

R1. What is the history of the Feminist Library?

Origin and Early History

The Women's Resource and Research Centre (WRRC) was established in 1975 and originally housed in a room near the University of London (Collieson & Follini, 1995). Its founders were Dale Spender, Zoe Fairbairns, Leonora Davidoff and Wendy Davies (McKibben, 1991).

Shortly after the centre was founded, it outgrew its room and moved to premises above a women's bookshop in Islington called Sisterwrite. Here, the library became more prominent as it was discovered, and not only "initiated extensive outreach work" but was also visited by local schools (McKibben, 1991). When the Greater London Council started a Women's Committee, however, the library relocated again to Hungerford House, which was owned by the council. This occurred in April 1983, and shortly thereafter, the WRRC changed its name to the Feminist Library and Information Centre to reflect the political nature of the collection (McKibben, 1991).

Purpose

The WRRC's original purpose was to keep a current register of research on women, provide a network of support for women doing research, and circulate results of that research with newsletters, seminars, and other publications (Collieson & Follini, 1995). Furthermore, the library was created to collect print material from the women's liberation movement, particularly periodicals and ephemera, as this

material was not being gathered by other libraries of the time. As this material was recognized as being "critical for the future of women's studies," collecting it soon became the centre's main focus (Collieson & Follini, 1995, p. 159). As the library continued to develop, it became "an information and library service for all women, with an active drive for inclusion and accessibility" (London-SE1, 2009, p. 1).

History of Funding

In 1979, the library became a registered charity. The problems with being a charity, however, was a relentless competition with larger charities as well as the need for constant fundraising. In 1983-84, the Greater London Council bestowed grants totaling £8 million upon London-based women's organizations including the Feminist Library. In 1986, the Greater London Council disbanded, and while the London Boroughs Grant Unit continued to help the library, this funding also ended in 1988. In 1991, the library had a fundraising group that applied to trusts for grants (McKibben, 1991).

After Loss of Funding

Ever since the library's loss of funding in 1988, it never truly recovered financially. In 1989, the library moved again, this time to its current four-room premises in a shared building on Westminster Bridge Road. The Southwark Council essentially allowed the library to exist by charging only £1 for rent. However, in 1992 the Feminist Library faced its second real threat of closure when the Council announced that it needed to charge £12,000 in rent. The threat of closure was highly publicized, with excerpts about the crisis appearing in *The Guardian*, British library journals such as the *Library Association Record*, and even the *Feminist Collections* journal through the University of Wisconsin. During this time, the library fought for its life, and the Council agreed to give a grant of £7,239 plus a redirection of funds for the remainder. It was noted that the money would only help maintain the status quo and that at least £70,000 would be needed to build the library back up to its status when funded (Raven, 1993).

Unfortunately, this was only the first of many brushes with closure to come. There was another face-off with the Southwark Council in 2004, and the library closed for stocktaking in 2005. In February 2007, a

press release circulated asking for volunteers to help save the library, and a meeting occurred in which volunteers offered support for another year (until February 2008) in order to find the library a new home or to decide to split up the collection. In May 2007, the library reopened to the public, only to be locked out by the Southwark Council two weeks later (Feminist Library, 2007). In their 2007 newsletter, they stated that they were “determined to re-house the collection in more suitable, long-term accommodation . . . ideally, we would like to stay independent but are currently exploring all options, including housing ourselves with other radical libraries and archives, or within an academic institution” (p. 2). The library met with other independent or radical London libraries to consider forming a network, and possibly living in one consolidated building, in which to “offer a shared pool of information and support and a united front with which to face growing changes . . . [that will] aim to provide a united voice for radical, minority, and independent libraries and archives across the country (Feminist Library, 2007, p. 2).

R2. How is the library organized and staffed?

Organization

Shortly after the library was founded in 1975, it was decided that existing classification schemes, such as Dewey Decimal and Library of Congress, were not appropriate for the women-centric material. Therefore, librarian Wendy Davies created a unique classification system for the library that is non-patriarchal (McKibben, 1991). As seen in Figures 2 and 3, this classification scheme is in use to the present day.

The categories are, from A-P: A. General; B. History; C. Society, Customs, and Beliefs; D. Education; E. Politics, including the Women’s Liberation Movement; F. Health, including Mental Health, Psychology and Socialisation; G. Sexuality; H. Lifestyles; I. Work; J. Law and Rights; K. Crimes Against Women, including Violence Against Women; L. M. Communications and Mass Media; N. Arts, including Literary Criticism; P. Leisure, Sport, Women Travellers. Coloured dots are used to denote books in

certain subject areas, such as Black Women and Women of Colour, Working Class Women, Women with Disabilities, Jewish Women, Lesbians, and Irish Women.

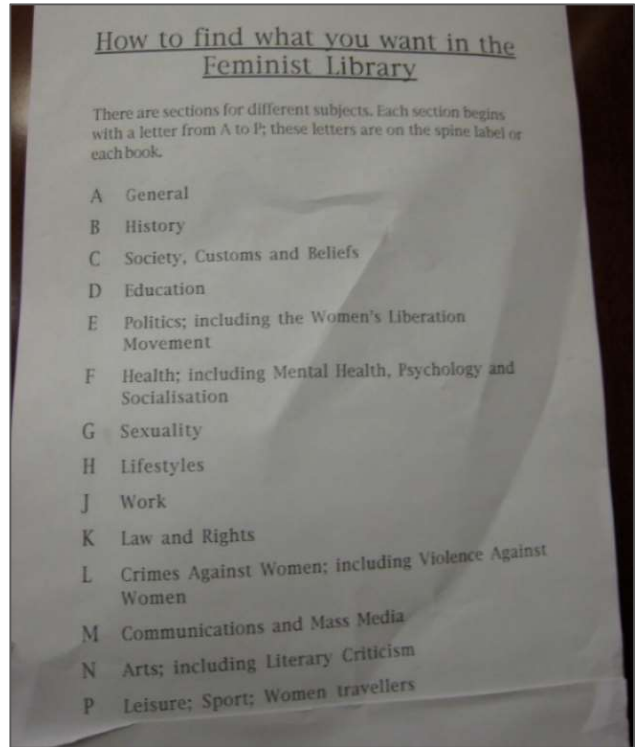


Figure 2. Feminist Library Subject Classification (Photo by Lauren B. Dodd, 2009)

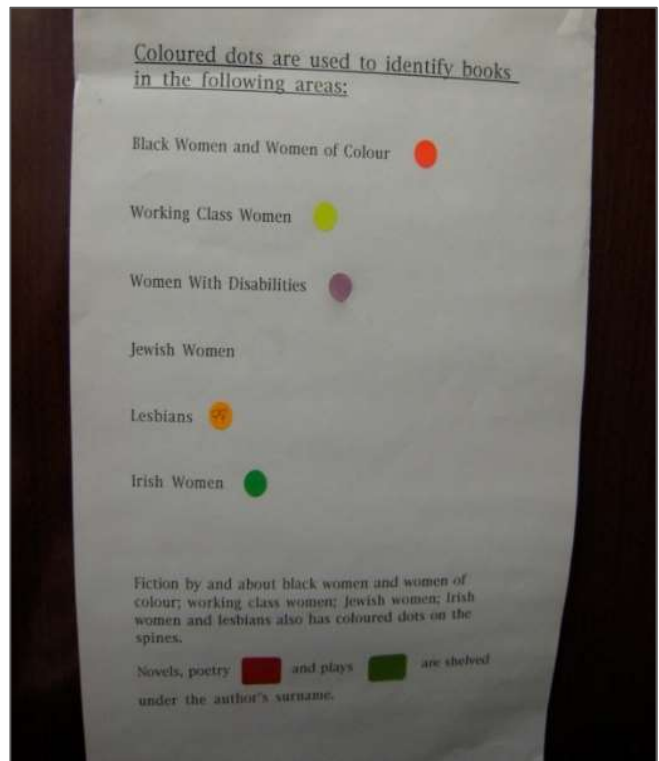


Figure 3. Feminist Library Dot Classification (Photo by Lauren B. Dodd, 2009)

The Feminist Library has a unique card catalog that was created before OPACs (online public access catalogs), which is not only useful for information retrieval, but it is an “important work of intellectual history” (Chester, 2008). Beginning in February 2009, the library undertook an open source online cataloging project using the Koha Library Management System. The cataloging project was utilized as both an inventory and a “record of a unique collection and system of thought” (Welsh & Lomax, 2009). While a link to the catalog was online, the nature of the staff and demands of the collection, such as incomplete bibliographic information and providing context for ephemera, meant that the time-consuming project was far from finished.

Staff

During the time of Greater London Council funding, the library employed three full-time workers and four part-time workers. After the loss of funding in 1988, volunteers staffed the library. The Feminist Library is run as a collective and volunteers could opt to help make policies or join subcommittees such as the “fundraising group, cataloging group, journals group, an outreach group, and newsletter group” (McKibben, 1991). The choice to act as a collective was inherently a feminist principle and the “informal, nonhierarchical structure and atmosphere of the Feminist Library [is] seen as very important and welcomed by all volunteers . . . it is seen as essential to the Library’s purpose and to running the Library in the interests of women” (Sayers, quoted in Collieson & Follini, 1995, p. 161). Indeed, the Feminist Library itself noted that the library’s management structure “embodies the egalitarianism it works to promote” (Feminist Library, 2007, p. 1).

At the time of the study, at least two volunteers were information professionals (Welsh & Lomax, 2009). According to a staff member, many volunteers have a background or interest in women’s studies, but not all. Many simply fell in love with the library and its collection and wanted to preserve it. According to the volunteer staff, only women were allowed to be staff members.

R3. How is the collection currently funded?

The collection is a registered charity. As noted earlier, the library received funding from the Greater London Council and the London Boroughs Grant Unit in the early-to-late 1980s. At the time of the study, the collection was funded solely by donations and memberships. The library continued to seek donations to support the organization and it was still supported by memberships. The Library had about 1000 members in 1982, and in 1985 they reached a peak of 1700, but by the year 2000, this had fallen to 95 (Ilett, quoted in Tyler, 2009, p. 192).

R4. What kinds of resources are in the Feminist Library’s collection?

The Feminist Library described itself on its website as a “large archive collection” of the Women’s Liberation Movement, “particularly second-wave materials” from the late 1960s to 1970s, by and about women. The collection held about 1,500 periodical titles from the 1960s onward. There were about 5,000 non-fiction books dating from 1900 to the present, and 2,500 fiction books in various languages. Furthermore, the library had a poetry collection of some 500 publications from self-published women poets to more commercially published women. There were three major donations that became a part of the collection: the Matriarchy Collection, the Marie Stopes/Birth Control Collection, and 75 boxes worth of Women’s Health Library materials acquired in 2006, which the library agreed to take so that the materials would be preserved (London SE1, 2009).

Examples from the collection noted in the onsite visit included a first-edition copy of Adrienne Rich’s *Compulsory Heterosexuality*; posters from the 1970s with messages like “Women Are Revolting” and “Every Mom is a Working Mom”; *Bitches, Witches, and Dykes*, a periodical from New Zealand; *Raise Some Hell! A Feminist Childrearing Zine for Everyone*, and *Bold in Her Breeches: Women Pirates Across the Ages*. The Library contained many other materials available at no other library such as a transcript of the *Women’s Liberation Conference* held at Oxford in 1970 (Feminist Library, 2007, p. 1).

R. What services does the library offer, and who uses them?

Services

The library is a reference, non-lending library, but anyone could visit and use the materials, although opening hours were limited or by appointment, as the staff focused on keeping the library alive and preserving the collection. The staff worked on the online cataloging project and solicited volunteers to help with the massive, yet rewarding cataloging project. The staff was committed to the production of a quarterly newsletter, such as the one published on March 2009, which contained information about a visit from members of Lambeth Libraries for International Women's Day and promoted a whole page worth of feminist and women's events around London. According to the website, Sabrina Chapadjiev, a fairly well-known female playwright, singer-songwriter, and editor of *Live Through This*, gave her only London talk at the Feminist Library in May 2009. In spite of the library's limited financial capacity, the staff hosted and promoted events that empowered women, as per its community outreach mission.

Users

In 1991, the library became a women-only space (Collieson & Follini, 1995). The women-only policy was controversial, as some users and staff saw it as an isolating factor for a library that already had a degree of political alienation. Some believed that access to the library was essential to men's education as well, but it was set in place so that women could have a comfortable place in which to "study, network, and socialize" (Collieson & Follini, 1995, 164). Later, at the end of the 1990s, the library reopened to men.

In 1992, before the library was scheduled to close, *The Guardian* interviewed a few users of the Feminist Library. Female writers came for inspiration, graduate students for research opportunities, and one unemployed woman came to research a subject she could not have afforded to elsewhere. In spite of the years that have passed since those interviews, and the limited hours compared to the previous schedule, women still visit for those same reasons (Welsh,

2007). However, statistics on library usage, whether female or male, are unknown.

Conclusion

The Feminist Library, a 34-year-old respected institution in London that housed the "most significant collection of contemporary feminist material in England (Feminist Library, 2007), has existed since 1988 only through the sheer drive of its volunteer staff; yet, in 2009, the collection as an independent whole appeared to be coming to an end. In the March 2009 *Feminist Library Newsletter*, Byrne et al. stated that the library was "in negotiation with an institution in London to house the entire pamphlet collection and will be able to make it available for everybody to view and use . . . within this institution, it will remain as an autonomous whole and will forever be 'The Feminist Library Pamphlet Collection'" (p. 1). However, nothing was finalized, and it was noted that "before any material is handed over, it will be fully integrated into the digital catalogue...then anyone will be able to see what the Feminist Library collection consists of, and where it can be found" (p. 1).

Thus, even though the collective had struggled to keep the collection independent and true to its original activist aims, the staff realized that the best place for the collection is one where it can be accessed for years to come. The library's online cataloging project is working to preserve the library as a whole in spirit, even if it may not always be a whole physical entity. This seemingly represented a paradigm shift in the Feminist Library; while feminism and activism were a larger focus than actual library science for decades, using library science would ultimately preserve the library if it no longer physically exists.

The Feminist Library, as well as other independent, underfunded community collections, should continue to be studied, and more efforts should be taken by library scientists and archivists to raise awareness of unique, irreplaceable historical materials. The library has always been in a precarious hybrid position of being both a library and an archive, but no historical collection should be lost for having political activist roots or a nebulous library/archive status.

Hildenbrand (1986) quoted an old WCWA brochure that holds significance for this sentiment: "During the past fifty years women have fought for the right to work and achieve in every field of endeavor. But without the records, there will be no history of this achievement" (7).

Note: In 2018, the Feminist Library still exists at the same general location, Multipurpose Resource Centre, 5a Westminster Bridge Road, London (<https://feministlibrary.co.uk/>).

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Through the Lens: World War I Photography as Historical Record

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Readers: Dr. Matthew Griffis

Dr. Teresa Welsh



Figure 1. Unidentified German Official Photographer in a Shallow Trench, June 1917 (Imperial War Museum Collection, www.iwm.org.uk)



Figure 2. First World War Exhibit, Imperial War Museum (Holifield, 2016)

“Photography takes an instant out of time, altering life by holding it still.”—Dorothea Lange

Introduction

Quotations fill vacant spaces along the walls of the First World War exhibit at the Imperial War Museum of London. As one walks past displays of weaponry that ushered in the era of modern warfare, letters in bold black print appear to reach out and halt passersby: "I've tried for eighty years to forget it. But I can't." These words were spoken by Harry Patch in remembrance of the harrowing conflict that he witnessed, known for all posterity as the Great War. As evidenced by the veteran's words, the struggle for survival leaves a lasting impression when compounded by the sound of gunfire and the smell of death on the battlefield. War excites each of the senses simultaneously, but it is the sense of sight that best serves the memory of those who fought for king and country.

Soldiers of the First World War viewed their experience not only through the lens that surrounds a colored iris but also through the lens of a camera. World War I marked the first time that the camera traveled with amateurs to war. Unencumbered by the assortment of nineteenth-century equipment necessary to develop a single photograph, soldiers of the new century used the camera to capture their personal view of war (Carmichael, 1989). Their pictures tell a story of comradeship, the daily drudgeries of duty, and sacrifice. Words convey thoughts and emotions. A photograph captures them for display.

Today the preservation of photography as historical record remains clouded with the same reticence that scholars and preservationists exhibited decades ago. Writing in 1990, Leary expands on the archival appraisal of photographs, stating that "potential research use is the major determinant of archival value in photographs. All photo archives should carefully characterise [sic] the types of researchers they serve and the extent and purpose of the uses made of photographs in the archives." Those who browse special collections are often in search of textual evidence relevant to their thesis. Photographic images that grace the pages of works pertaining to the history of World War I have heretofore served as added interest to the text, supplementing words comprehended by the reader.

However, a shift toward photography as historical record has slowly begun to make its way through the world of scholarship. In their 2009 article, Tucker and Campt contend that the time is near when visual history is granted the same authority as the written record.

Many of the same questions must be asked of photographs as of any other type of historical source. By exposing the questions one ought to raise about all historical evidence, photographs reveal not simply the potential and limits of *photography* as a historical source, but the potential and limits of *all* historical sources and historical inquiry as an intellectual project. Yet this is precisely the promise and ultimate potential of the historical study of photographs—that it pushes their interpreters to the limits of historical analysis (Tucker & Campt, 2009).

The language of the image is universal and few barriers exist. However, official photographs documenting World War I are not free of bias. In the words of military historian Stephen Badsey (2014), "The camera could not lie, in the sense that it would record what was in front of it; but all photographs were the product of a selection process, starting with what the cameraman thought was appropriate and technically possible." Future archivists must not only be trained to appraise what is written, but also what is seen. There are several instances of official photographers on both sides of the conflict misrepresenting their subjects for the sake of publicity. Yet, as Carmichael's research (1989) indicates, "the first year and a half of the war on the Western Front and at Gallipoli was recorded chiefly by amateur photographers" (p. 44). After military leadership forbade the use of personal cameras in the field, uninhibited expression of the amateur was replaced by the skillful eye of official photographers.

Purpose and Importance of the Study

During the centenary of the First World War, one must not only remember the sacrifice of those who fought, but also preserve the memory of their sacrifice. It is the purpose of this study to examine World War I photography held in select archives of Great Britain and the historical significance of such items. Photographs have much to offer the scholar.

Thousands of photos taken from 1914 - 1918 permit the viewer a glimpse into the Great War, whether it is the scarred landscape of the Western Front or an image of a nurse tending wounded soldiers. One who observes these black and white images from a century ago may note that pictures are certainly worth a thousand words.

Research Questions

R1. What are some of the major repositories in Great Britain that include collections of archival photographs pertaining to World War I and how many images are in each collection?

R2. Who or what is depicted in the photographs of the collections in this study? What are the themes/content of the photographs?

R3. Who were the photographers of the images in these collections?

R4. Does the content of the images in this study by official photographers differ from those of amateur soldiers? If so, what are the differences?

Review of Literature

The text continues to be hailed as the most common and easily accessible source of information for the researcher. For the purpose of this study, secondary sources pertaining to the subject of photography as historical record, along with those that chronicle images of the Great War and its photographers, readily available among library shelves and online academic journals such as JSTOR, were used to provide context. In the 1970s, scholars began to debate the merits of photography as historical record, as well as the collection of said material in archives to serve future research endeavors pertaining to the subject(s) portrayed within photographic images.

Walter Rundell, Jr. (1978) addressed his colleagues at the forty-second annual meeting of the Society of American Archivists, where he spoke of the acceptance of photographs as “an integral part of the evidence, not just illustrations” (p. 375). The former president of the Society elaborated on issues that continue to plague the profession unto the present day. Lack of organization and questions of inclusion

are perhaps the greatest hindrance to the successful collection and maintenance of photographs within an archive. Leary (1990) lists methods necessary for the effective appraisal of photographs, including questions that must be asked by archivists when viewing said material, and whether or not certain images are worthy of preservation. Within the preface to these proposed guidelines, Leary states the need for full-time staff whose sole focus must be directed toward the management of photographic archives.

Matthew Brady, who captured the American Civil War through the camera lens, is an example of those conscious of the photograph as a work of art. Brady, like many of his contemporaries, is remembered for staging scenes. As Carmichael explains, this method of early photography continued to be recognized and accepted as standard practice through the early twentieth century. From 1978 to 1990, one may observe a shift in attitude toward the acceptance of photography as historical evidence. As recent research attests, such as that presented by Tucker and Campt (2009) and Badsey (2014), historians are beginning to see what their twentieth-century predecessors were loath to accept - the photograph is the source.

Books that chronicle iconic images of the Great War and those who captured them on film serve as excellent supplemental material to the collections observed within archives. The British Library is home to several works that provide valuable background information pertaining to First World War photography. Jane Carmichael, who served as Director of Collections at the Imperial War Museum and Keeper of the Photographic Archive, writes poignantly of the World War I photographers and their images (Figures 1 and 2). In *First World War Photographers*, Carmichael (1989) explored the history of the war photographer beginning in the nineteenth-century Crimea. The author describes the laborious process of hauling cumbersome equipment in horse-drawn wagons over fields of battle and the “consciously artistic” images that resulted (p. v). By the time of the First World War, advancements in technology resulted in smaller cameras that were easily operated by all who could afford the cost.

The most commonly used model by the amateur in World War I—most of whom were officers—was the Kodak Vest Pocket Camera. However, official photographers usually opted for medium-format cameras that produced glass plate negatives, panoramic or large field cameras (Patrick, 2008). Carmichael (1989) contrasts the way in which these devices were employed by official and amateur photographers during the war. In April 1915, British officials placed severe restrictions on photography in an effort to curb the soldier's knack for capturing subject matter deemed "unfit for publication" (p. 44). Prior to the aforementioned date, British press relied on amateurs to supply them with images from the Front. By 1916, Carmichael paints a picture of a hierarchical system in which official photographers were enlisted—complete with honorary promotions—to best serve the Allied war effort with images that appealed to the spirit of patriotism and demonstrated the efficiency of the military as a whole.

Regulations did not prevent British soldiers from snapping a few photographs for themselves every now and then, nor did it prevent official photographers from straying off the beaten path. Several documented the plight of civilians and their suffering and without these images, only half of the story would be known. War not only affects the soldier but the women, children, and the elderly who were left behind in villages destroyed by heavy artillery and advancing armies. Those able to flee walked miles of country roads in search of safe haven and sustenance. It is unlikely that each civilian within these images penned their experience for the world to read, but the photographs still exist so their story has not been lost.

While Carmichael's work provides one with an excellent vantage point from the British lines, Remus (2008) focused on the opposition in *German Amateur Photographers in the First World War*. Unlike their Allied counterparts, German soldiers were among the few to freely experiment with the camera throughout the duration of fighting (Thomas, 2014). Their images speak of a once beautiful French countryside forever scarred by exploding shells, machine gunfire, barbed wire, and troops desperate to advance a few feet beyond their trenches. Infantrymen pose for the

camera shoulder to shoulder, smiling as the photographer takes their picture. Remus features an image of men shaving, for "short beards were not only a question of hygiene but necessary for fixing gas masks appropriately" (2008, p.79). Captions such as these harken to the ominous nature of warfare. To the untrained eye, a photo of German soldiers going through the motions of a morning routine may not be pause for consideration. However, the archivist must view these images with the knowledge of a historian since monotonous routines are performed with purpose in war.

Photographs taken at night display the brilliant, curving light of shells streaming across the darkened sky and the penetrating, fearsome glow that emanates from an explosion moments later. The German soldier's camera, like those belonging to all amateurs, conveys a personal story of war. Poignant images are featured throughout Remus' 2008 work. The pictures speak for themselves: the toe of a boot sticking out of the mud; its wearer unearthed while digging a trench. One may write or speak of death, but there is a finality in viewing an article of clothing that once belonged to a living individual. "[. . .] this is the authentic face of the Western Front as it was witnessed and preserved by the simple view of the photographing infantrymen in the trenches" (p.7).

Like Remus' photographic history of the German soldier who served in the First World War, Thomas and Petiteau (2014) focused on a particular collection of World War I photography - personal albums. *The Great War: The Persuasive Power of Photography* (Thomas & Petiteau, 2014) coincided with the centennial anniversary of the conflict and focused on specific individuals who fought the battles of the Great War, some of whom survived, some of whom did not. Thomas, the Curator of Photography at the National Gallery of Canada, explained that "albums and diaries were a testimony to [the soldier's] time of service, to what they had witnessed during their years of absence from home" (p.16).

Aircraft flew over the fields of battle for the first time during World War I. Pilots glimpsed enemy lines from above, and they took cameras along for the ride. In the words of historian Tim Cook (2007), "Without maps or aerial photographs, the infantry did not

know where they were, did not know where they were supposed to be, and worst of all, did not know where they were in relation to the enemy” (Figure 3). Like a soldier’s personal album shared with generations of family members, the strategic information that pictures convey to a military commander was priceless.



Figure 3. WWI Aerial Photography (Imperial War Museum Collection, www.iwm.org.uk)

The First World War: Unseen Glass Plate Photographs of the Western Front (de Keyzer & van Reybrouck, 2015) illustrated the small glass plate negatives used by official photographers throughout the war to create some memorable images. For instance, Australian photographer Frank Hurley created the famous “Angel of Death” image that was developed using the negative of a dead soldier lying beneath French soil and the negative of an exploding shell positioned above that of the deceased man (Thomas, 2014). Images like Hurley’s “Angel of Death” were not uncommon in the creation of propaganda during the war.

In *The First World War* (de Keyzer & van Reybrouck, 2015), glass plates were enlarged so that each image spanned the width of two pages. The text was limited to an introduction in which van Reybrouck prefaced his interview with de Keyzer about the historical and artistic significance of World War I photography. The work is divided into sections devoted to photographers of the Great War, from Isidore Aubert’s images of industry to Albert Moreau’s photographs of the French army and its valiant pursuits. The pages of photos developed from glass plates speak to the words of Carmichael (1989), who

wrote that “the power of the still image lies not only in its description of the immediate but also in its capacity to suggest and symbolize” (p.151).

Methodology

In terms of methodology, once the research was compiled from the aforementioned secondary source materials, it became a matter of selection. After visiting a number of repositories across Great Britain, the study focused on the collections of World War I photographs held by the Imperial War Museum of London, Durham University, and Central Library of Edinburgh. Each provided access; photographs have been digitized and are available online for future reference. Many contained within the Imperial War Museum collection are free to download, provided that the user maintains strict adherence to copyright and distribution laws. Staff members on site in London, Durham, and Edinburgh generously provided contact information. Their courtesy and willingness to aid in detailing information related to their collections have proven beneficial throughout the research process. Moreover, by extending the focus to include different regions of Britain—particularly northern England and Scotland—the focus of the subject matter escapes confinement and is not limited to a collection housed within a specific location.

Results

R1. What are some of the major repositories in Great Britain that include collections of archival photographs pertaining to World War I and how many images are in each collection?

Archivists in Great Britain have not only risen to the challenge posed by Rundell in the late 1970s but also adhered to the 1990 guidelines proposed by Leary in order to make collections of photographs accessible to the researcher and general public. The Imperial War Museum of London serves as an excellent starting point for those who wish to learn about World War I. Its physical location features an exhibit that includes every aspect of war, from uniforms and weapons to letters and photographs. Displays have been replicated in universities, libraries, and the halls of Parliament during this time of remembrance. The online presence of the Imperial War Museum holds a wealth of material for the benefit of researchers around the globe, who currently have access to

103,187 photographs chronicling the Great War. These digitized treasures are cataloged, captioned, and available at the click of a mouse.

Although the collections owned by Durham University and the Central Library of Edinburgh are much smaller than the Imperial War Museum, theirs are no less telling of the conflict that waged a century ago. In truth, collections relative to a local population offer scholars necessary links to piece together the puzzle of history. Durham University has cataloged thirty-two aerial photographs from the papers of William Douglas Lowe, Adjutant and Commanding Officer of 18 Durham Light Infantry (collections relating specifically to the Durham Light Infantry, with whom Lowe served, are housed in the archives of the Durham County Record Office). Photos of the Darfur Campaign (106 images, 1916-1917) are found in the University's Sudan Archive among the papers of H.A. MacMichael.

Durham University also maintains personal albums belonging to Douglas Newbold, who served in Palestine from 1916 to 1918, as well as the album of Alec Macfarlane-Grieve, a Durham lecturer who served with the Highland Light Infantry and Seaforth Highlanders during the Great War. The aforementioned collections documented in 106 images that fighting extended well beyond miles of trenches along the Western Front. The Great War was truly a *world* war.

Lastly, members of staff at Central Library in Edinburgh, Scotland, were consulted. In honor of the centenary, the library recently digitized photographs from World War I that are found in donated items—mainly personal diaries and family scrapbooks. Thirty images of Field Marshal Earl Douglas Haig are among the Capital Collections of Edinburgh (which house the digitized material of the city's libraries and museums), as well as the diaries of Ethel Moir, who served as a nursing orderly during the war. Moir's diaries offer a female perspective that is often underrepresented. These items, along with the Thomson scrapbooks that chronicle the experience of family members who served, are a unique addition to the study of First World War photography.

R2. Who or what is depicted in the photographs of the collections in this study? What are the themes/content of the photographs?

Photographs housed within the Imperial War Museum collection span the entirety of the war. The collection encompasses a wide range of themes shot by soldiers and official photographers representing both the Allies and Central Powers. Portraits of soldiers and women who were involved in either manufacturing or nursing are among the collection, as well as aerial photographs used by the military for reconnaissance. Landscapes before and after crucial battles were fought are well represented, providing the viewer with an understanding of how drastically the topography of rural areas was altered where heavy fighting occurred. And one must not forget the trench life of the soldier; whether he served in the British, French, or German army makes no difference. All are represented, including soldiers and sailors from every corner of the battling empires who fought in campaigns far beyond the Western Front. Photographs within the collection display the smiling infantryman with his comrades, artillerymen surrounding the weapons responsible for creating deep craters dotting No Man's Land, and airmen in their flying machines. Lest we forget troops from the United States; the Imperial War Museum documents the delayed arrival of American doughboys in Europe.

The content of First World War photographs held by the aforementioned repositories in Durham and Edinburgh center around the story of individuals before, during, and after the four-year conflict. Lives of officers and general infantrymen are forever stilled in black and white, marking the time and place while standing before a camera. Abigail Adams need not worry that her twentieth-century sisters have been forgotten, for the contributions of the ladies are also credited in these photographs. Whether laboring in a munitions factory or nursing the wounded soldier, women of the First World War have a story to tell in order for the history of this tragic event to be fully comprehended.

R3. Who were the photographers of the images in these collections?

Photographers of the Great War were divided into three groups: official, press, and amateur (Carmichael, 1989). Of the three, press

photographers were the most limited in terms of access. Prior to severe sanctions levied on those with a camera, members of the press relied on the soldier to document each phase of the war. Once restrictions were in place, official photographers were hired to fill the void. Ernest Brooks is perhaps the most famous of the official photographers who served the British cause with a camera. Images developed from the glass plates of Isidore Aubert and Albert Moreau captured the French struggle to secure victory in their homeland. And one must not forget the contribution of unknown German amateurs, whose photographs of the Western Front convey the same struggles as those endured by soldiers on the other side of No Man's Land. The contribution of the amateur, no matter which nation he pledged allegiance, has proven invaluable to the record of what happened (in the words of George M. Cohan) "over there."

R4. Does the content of the images in this study by official photographers differ from those of amateur soldiers? If so, what are the differences?

Official photographers of the First World War were more selective in terms of the content of their photos, compared with those taken by the amateur. Tight restrictions were placed on the former within the purview of the western theatre. Those photographing eastern campaigns were allotted a bit more freedom. Official photographers had a set job description that the amateur did not. However, each managed to capture the realities of war, whether in photographing preparations for battle or its aftermath.

By 1916, the fear of court-martial stymied the Allied soldier who refused to relinquish his camera (Badsey, 2014). Still, there were those who dared to defy the rules. The amateur's photos focus on *his* time at the Front, whereas the official photographer captured a broad view of the war and its participants. The official photographer used the war as his canvas. He was both scribe and artist. Each photographer's aesthetic is distinct from the other. Brooks' silhouetted figures against spacious skies are in direct contrast to the conflict between movement and stillness that one finds in the work of Tom Aitken. Together, both the amateur and official photographer have gifted posterity with the liberation of the First World War soldier from the pages of history.

Conclusion

July 2016 marked the centenary of the Battle of the Somme, one of the bloodiest in history. At the end of four months, over one million men had lost their lives (Figure 4). Official photographers were there to capture each wave of battle on film. The images tell a story no less frightening than those written on a page. Oral accounts and texts written by both the fallen and those who lived to tell the tale can teach us many things, but scholars should not forget that images hold intrinsic value. Photographs help produce a panoramic view of the war from every angle.

Each of the repositories selected for this study offers researchers a treasure trove of material to better explore a world at war and those involved. Those who work to preserve the images of the First World War realize that careful interpretation is necessary when dealing with these primary sources. As with any other source of information, a number of steps must be taken before a particular library, museum, or archives decides to place a collection within their care. Once the decision has been made and proper procedures are followed pertaining to the identification and explanation of what the photographs convey, the matter of access is addressed. Digitization is the ultimate goal. An online presence not only benefits researchers who cannot visit the physical site due to distance, but it also guarantees that photos will not be forgotten within the confines of a building. Through digitization, a safety net is in place for the images of World War I, ensuring that they will remain for future generations to examine and appreciate. After all, history is witnessed through a lens before it is written.

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Figure 4. British Troops, Battle of the Somme (Getty Image, British Library www.bl.uk/learning/timeline/item107535.html)

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Documenting the British East India Company and their Involvement in the East Indian Slave Trade

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British Studies Research Paper

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Primary Reader: Dr. Teresa Welsh



Figure 1. Newly Arrived Indentured Laborers from India in Trinidad (<https://qz.com/india/290497/the-forgotten-story-of-indias-colonial-slave-workers-who-began-leaving-home-180-years-ago/>)

“The abolitionism which I advocate is as absolute as the law of God, and as unyielding as his throne. It admits of no compromise. Every slave is a stolen man; every slaveholder is a man stealer.

By no precedent, no example, no law, no compact, no purchase, no bequest, no inheritance, no combination of circumstances, is slaveholding right or justifiable.”

William Lloyd Garrison’s Defense of His Positions (1854 Speech)

Introduction

The histories of the British East India Company, possessions, political influence, and economic ventures have shaped the dynamics of modern history. The enormity of the British East India Company (EIC) and other European trade companies’ impact on globalized world trade has been the subject of numerous studies. Yet, as

many scholars have pointed out the topic has lacked proper attention regarding the Indian Ocean slave trade, particularly when it involved the transportation of people from nations other than from the continent of Africa. As Jayasuriya (2005, 2006) stated, “Africans were not the only people to be enslaved within the boundaries of the Indian Ocean.”

Problem Statement

The purpose of this paper is to investigate the documentation of the British East India Company and slave labor, specifically East Indian enslavement and relocation via slaving ships to other regions including the Americas.

Research Questions

R1. What primary sources related to the East India Company and East Indian slavery are housed in The British Library?

R3. Are there other British repositories that hold resources related to The British East India Company and East Indian slavery?

Limitations of the Study

Researching the topic of East Indian slavery, primarily in the 16th and 17th centuries, is an ambitious undertaking. The story of Indians' relationship with the British is not addressed in this paper, nor are the history and complexity of the political battles that shaped the British East India Company and their growth into foreign territories.

Definitions

BL – British Library

EIC – East India Company

Girmityas – slave-like indentured Indian laborers. Word origin is a corruption of the word for “agreement” (Ghoshal, 2014).

NMM – National Maritime Museum, Greenwich

RMG – Royal Museums Greenwich: Royal Observatory Greenwich, the Cutty Sark, National Maritime Museum and Queen's House Art Gallery

Slavery - Major (2010, 2014) defined slavery as it was known in Asian Culture, where there were many types of slavery, a range of “labor arrangements;” slavery was already practiced within Hindu and Muslim faiths and India had a caste system that dictated the status of a person for life. In addition, there was the practice of voluntary bondage due to debt or poverty. These

arrangements complicated the European view on slavery, and the EIC was reluctant to interfere with these ancient customs.

Importance of the Study

Historians like Richard Allen (2009, 2010, 2015) have made considerable contributions to documenting the Indian Ocean slave trade and the connection with the trans-Atlantic slave trade. Yet he admitted there is still a significant number of documents yet to be investigated that can lead to a more informative account of East Indian slavery. This study adds to the body of literature on East Indian slavery but there is more material for researchers to analyze to document the extent of the Indian population affected by the slave trade. The complexity of the system due to cultural and regional implications, the personal accounts of the people themselves, and links to the economic, social, and geographical impact due to the Indian and Atlantic slave trade are further considerations to examine.

Literature Review

Major's research (2010, 2014) focused on the East India Company and the complicated history arising from their participation in Indian slavery. She used British Parliamentary records related to colonial governance, East India Company (EIC) debates, India Office Records, and other documents in The British Library. Major (2014) states, “slavery in India was erased within British public discourse on Empire at the very moment when the horrors of the trans-Atlantic trade were being seared onto the national conscience” (p. 7).

Major (2010, 2014) analyzed and created a timeline when the EIC actively participated in using Indians for forced labor. Parliament passed legislation to prevent slave trafficking as far back as 1774 and ratified this law in 1789 and the debates recorded before passage were essential in documenting East Indian slavery in colonial America and the regions to which East Indians were transported and the circumstances of their enslavement. Impoverished Indians were in a precarious position being members of a lower caste system and victims of what was known as the Bengal Famine. “The relationship between

famine, distress sales, and perpetual bondage was to become a recurrent theme in the colonial discourse on Indian slavery” (Major, 2014, p. 56). Poverty and famine were some of the arguments that were put forth within Parliamentary debates as slavery was seen by some as a means to keep the stricken peasants from starvation and death.

Allen’s works (2009, 2010, 2015) are essential for students, historians and those interested in East Indian Slavery primarily within the 16th through the 18th centuries. His works draw on valuable first-hand accounts of the East Indian Company, merchants, governing officials, ship captains, and a mountain of records from Parliament. Allen was able to present an overview of the Indian Slave trade in and beyond the Indian Ocean to lead others in their pursuits on detailing this lesser-known area of history.

Allen (2009, 2010, 2015) conducted extensive research on the East India Company’s involvement in the Indian Ocean slave trade that “relied heavily on British and Mauritian archival resources” as well as sources from The National Archives at Kew and The British Library. Allen maintained that most scholarship has been on the Atlantic slave trade without mention to the concurrent activity in the other parts of the world. Allen (2015) reminds the reader there is much additional work that has to be done to give Indian slave trade justice and his study “seeks to address these concerns and in so doing, accord *the Mare Indicum* its proper place in slavery studies” (Figure 2).

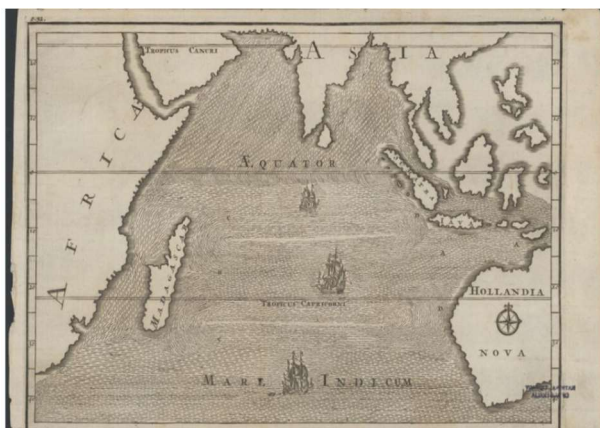


Figure 2. The Mare Indicum, 1692
(<http://nla.gov.au/nla.obj-232430172/view>)

Allen (2009) laid the foundation for his studies on the Indian Ocean slave trade with a historical background of the earliest use of Indian labor. Labor was necessary for the East India Company to sustain an advantage in a growing competitive global market. The EIC holdings had factories in Indian Provinces such as Bencoolen in Indonesia, Madras in Bengal India, and Bombay, which is known today as Mumbai (Allen, 2010). With financial difficulties due to lack of labor, the EIC court of directors issued a request for slaves, which coincided with the use of African slaves being transported from Madagascar. Allen kept this as a crucial theme throughout his work and indicated three areas of concern: 1) Research on the transoceanic region has focused mainly on the slaves from Africa and “Africa is not the only source of chattel slavery in the Indian Ocean Basin, and slaves flowed toward the continent as well as away from it”; 2) East Indian slave labor remains limited in scholarly research; and 3) Indian Ocean Slave trading is mistakenly viewed as distinct from the Atlantic Ocean slave trade (Allen, 2015).

East India Company (EIC) archives established when the East India Company first engaged in the slave trade. “The East India Company launched its first massive slave slaving expedition in 1684 when Robert Knox, the captain of *Tonquin Merchant*, received instructions to purchase 250 slaves at Madagascar and deliver them to St. Helena” (Allen, 2015). Why is this relevant? There are several implications - first is evidence of the British East Indian Company participation in trading slaves. Second, records from St Helena, an island in South Carolina is proof the company transported slaves to the Americas. Although Africans were the primary exports to this region, further research by Allen indicates European vessels took slaves from India and Africa to the Caribbean and elsewhere in the Americas (Allen, 2009).

Study of the East India Company’s use of slaves in their territories carries over to the issue of abolition. Much of what we know about the political and social strife related to the Abolitionist Movement within the company can

be gained by studying and reading the debates and speeches from figures such as William Lloyd Garrison. The politics behind the eventual abolishment of slavery allowed Allen to discover the depth of friction between merchants and the governing bodies of Britain territories and it demonstrates the basis of transporting East Indian to the Americas as “free labor” as opposed to slave labor. Free Labor is another term for indentured servants, and the presence of East Indians in the Americas can be traced through the study of “free labor.”

The British Library is actively working in preserving manuscripts that are in danger of being lost. The Endangered Archives Programme (2017) relies solely on grants and other funding to protect and digitize materials in areas that have limited resources. Under the African category is “To Survey the East India Company and Colonial Archives of Jamestown, St Helena, and South Atlantic” (EAP524). This project was initiated by David Richardson from the University of Hall in partnership with St. Helena Government Archives to document the East India Company and their presence in the Americas. St. Helena, a British Colony governed by the EIC, is pivotal in understanding the mechanics of the slave trade; the transportation of peoples from India. Documents that can be found and read online range from “St. Helena - Letters from England dating from (1673-1689)”, “Godwin’s Abstracts - Letters from England (1678-1682)”, “Secretary of State Dispatches” and “Census of St. Helena Island.” The census records on the ethnic makeup of the population were helpful in determining the arrival of East Indians to the Americas (Pearson & Richardson, 2013).

Methodology

The first action in researching East India Company and their involvement in Indian Slave trade was to search The British Library Catalog of the East India Company Collection and to examine materials via onsite visits. The British Library houses the *EIC Charters, Minutes of the East India Company Directors*, the maritime and political histories as well as countless books dedicated to the company’s history. Another consulted source

at The British Library was the *Guides, Catalogs, and List* bibliography, which lists and describes the material available at the library related to the EIC.

An onsite visit, as well as a search of online materials at the National Maritime Museum Library and Archive in Greenwich, was conducted as well as a search of archival materials at the U.K. National Archives at Kew.

Results

R1. What primary sources related to the East India Company and East Indian slavery are housed in The British Library?

The British Library holds an extensive collection from the East India Company original contracts, company minutes, manuscripts, and other records as it pertains to the company’s operation. The library allows researchers to access these files by reserving the material in the reading room or accessing the records digitally. Of course, not all records are digitized and in 2016, it was announced more EIC records dating from 1599-1950 are scheduled to be digitized (British Library, 2016).

A primary source of information at The British Library is the *India Office Records: Arrangements of Records, and List of Classes*, which was cited extensively by Allen in his research (2009, 2010, 2015). The arrangement is listed from A to Z starting with A: East India Company: Charters, Deeds, Statutes and Treaties c1550-c1950 to Z: Original Registers and Indexes to Records Series c1700-1950. Allen frequently cited Class G, which contains the *East India Company Factory Records, St. Helena 1676-1858*. Class G includes “groupings of letters, minutes ('consultations'), diaries and other documents for each of the factories, presidencies and agencies established by the Company in India and elsewhere from the seventeenth century onwards” (British Library, n.d.).

Endangered Archives Programme: To Survey the East India Company and Colonial Archives of Jamestown, St. Helena, South Atlantic, another important source, is a digitalized project that can

TABLE No. 3.
Shewing the proportion of the Native to the whole population,—Garrison and Shipping not included.

PLACES OF BIRTH.	DISTRICT OF JAMERTOWN.			DISTRICT OF LOGWOOD.	DISTRICT OF St. PAULA.					TOTAL.
	James' Town.	Rupert's.	Briars.		Half Tree Hollow.	Lemon Valley.	Sandy Bay.	Central.	West of Carons Gate.	
St. Helena — — —	2056	73	78	411	441	26	259	397	433	4204
United Kingdom — — —	74	2	9	19	2	...	2	18	...	126
British Colonies — — —	16	...	...	3	2	...	...	4	...	25
Foreign Colonies — — —	8	...	...	...	...	...	...	1	...	9
Africa, West Coast of — — —	29	14	9	6	4	2	2	4	7	77
America, United States... — — —	48	...	...	1	...	...	...	1	...	50
Austria — — — — —	4	...	...	...	...	...	...	...	...	4
Chili — — — — —	1	...	...	...	...	...	...	...	...	1
France — — — — —	1	...	...	1	...	...	...	...	...	2
Germany — — — — —	7	...	...	...	...	...	...	...	...	7
Norway — — — — —	1	...	...	...	...	...	...	...	...	1
Portugal — — — — —	3	...	...	...	...	...	...	...	...	3
Sweden — — — — —	1	1	...	...	...	...	...	...	...	2
Total	2249	90	96	441	449	28	293	425	440	4511

Figure 3. Secretary of State Dispatches and Census of St. Helena Island (BL, 2017)

be accessed online (British Library, 2017). The record of interest was the “Secretary of State Dispatches and Census of St. Helena Island” that accounts for the population by the origin of birth (Figure 3). The records do not directly list India, but the category “British Colonies” may refer to regions such as India

The India Office Records collection has manuscripts, maps, official publications from East India Company (1600-1858), of the Board of Control or Board of Commissioners for the Affairs of India (1784-1858), of the India Office (1858-1947), and of the Burma Office (1937-1948)” (British Library, n.d.). Other EIC materials housed at The British Library are the *East India Sales Catalog*, which advertises products sold by the company such as pepper, spices, teas, and porcelain.

R3. Are there other British repositories that hold resources related to The British East India Company and East Indian slavery?

There are other important repositories for scholars and historians who are serious in documenting the East India Company and slavery such as the National Maritime Museum Library and The National Archives at Kew. The National Maritime Museum and Library has exhibitions, records of the sailing vessels, and manuscripts about The EIC commerce and trade in

the Atlantic and Indian Oceans. Researchers can find an impressive collection of journals with first-hand accounts from private citizens, ship captains, merchants, and surgeons. Logbooks on sailing vessels are another source of information, particularly as it pertains to the East India Company and slave trading. Merchant shipping logs for example, like one kept by John Tregelles on his voyages into the West Indies between 1703 and 1707 (RMG, n.d.).

The National Archives at Kew is another major repository that houses East India Company records. Sources to be found at this institution include maritime records, original documents of the East India Company, and maps. Many of the records found at The National Archives are found at The British Library, which is the richest repository of EIC records.

Conclusion

DNA analysis of African-Americans sometimes indicates an East Indian heritage (Tracing African Roots, n.d.), which is usually unexpected given that scholarship on slavery has generally been regulated to the Atlantic slave trade without mention of the concurrent activity on the other side of the world. Yet scholars like Majors (2010, 2014) and Allen (2009, 2010, 2015) have found evidence that links the East India Company to their participation in the slave

trade and the transportation of East Indians to the Americas. European vessels took slaves from India and Africa to the Caribbean and elsewhere in the Americas (Allen, 2015).

The parliamentary debates on abolition show by their dates of discussions, a timeline when the EIC was engaged in slavery. These debates on eradicating slavery lead to an understanding of views of Britain on slavery in India at a critical period in the EIC history. The cultural and historical uniqueness in India regarding slaves, the caste system, and voluntary servitude caused great confusion on ending slavery in India and adds to the complication of why there is a lack of research devoted to this subject.

Informative revelations that were gained through the substantial documentation of the EIC records at The British Library, the National Maritime Museum Library, Greenwich, and The National Archives at Kew. More research is needed on slaves and indentured laborers from the Indian Ocean area to the Americas such as detailed statistics on the volume of Indians who were brought to the Americas and the areas from which they were transported. As DNA analysis becomes more common, perhaps that will inspire more scholarship and awareness of the East India Company, Indian slave trade, and the Indian Ocean - Trans Atlantic connections.



Figure 4. East Indian Diaspora (andrewstojanov.wordpress.com).

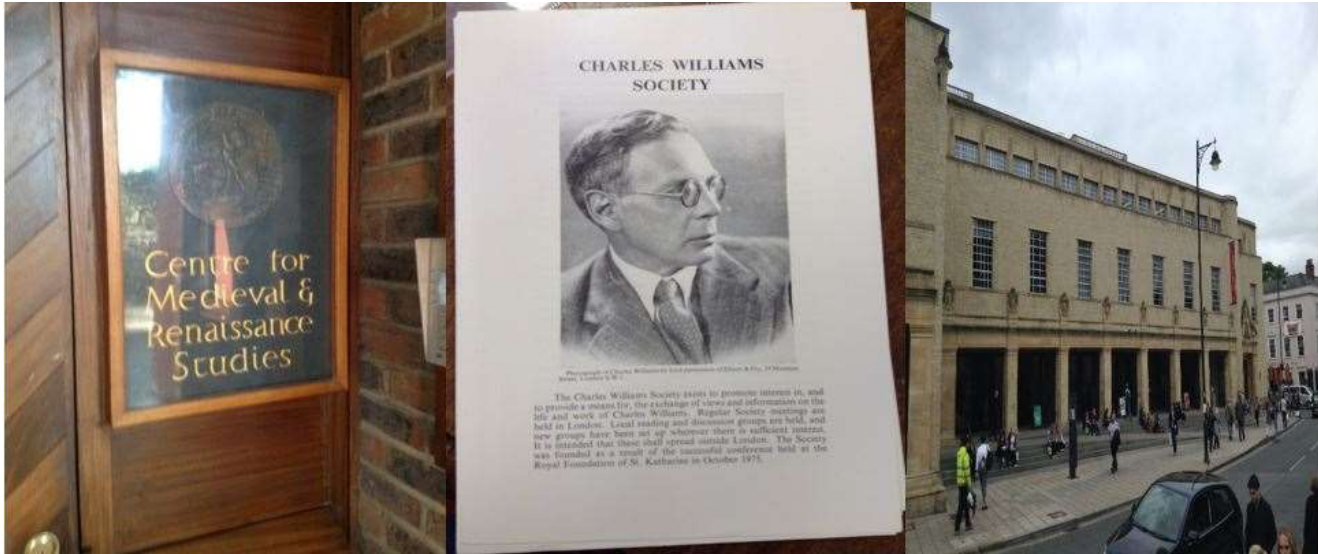
<https://www.newsgram.com/indian-arrival-day-remembering-the-hardships-of-indians-who-were-brought-as-indentured-labourers>

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“Eminently Combustible” -- Charles Williams, the Most Interesting Inking

By Clay Waters



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Primary Reader: Dr. Teresa Welsh

Introduction

“The whole man...was greater even than the sum of his works.” - Anne Ridler (Duriez, 2002, p. 220)

“A natural and pure originality marked everything that C.W. wrote...There is nothing worn or common or dull in any of his work, no padding, no borrowed thought.” - Alice Mary Hadfield (1959, p. 155)

“It is the whole work, not any one or several masterpieces, that we have to take into account in estimating the importance of the man. I think he was a man of unusual genius, and regard his work as important. But it has an importance of a kind not easy to explain.” - T.S. Eliot (Duriez, 2002, p. 221)

The English author and lay theologian Charles Williams was an idiosyncratic, intriguing, perhaps intimidating subject. He was born in St. Albans near London in September 1886 and died in Oxford in May 1945. In that relatively brief life, his prodigious literary output encompassed virtually every form imaginable (novels, poetry, theology, critical reviews, plays, masques, detective story reviews, even a single short story). Elizabeth Wright (1962) commented on his “versatility and quantity” when describing “the

size and scope of his published writings... Writing as he did in almost every form, he nevertheless maintained a consistency of theme that makes his work all of a piece...” (p.16).

There is also a more ephemeral aspect of his output that has evaded conventional libraries -- his rapturously received lectures on his driving passion, poetry. A strong Charles Williams’ collection exists in America, at the Marion E. Wade Center at Wheaton College in Illinois. This paper, however, examines the contents of the two archival collections in his “home country” -- specifically the college town of Oxford, where he spent the last six years of his life in the company of the famous “Inklings,” the religiously themed writers C.S. Lewis and J.R.R. Tolkien. It will also assess the value of studying Williams in his own right, besides as a secondary figure in the lives of his more famous friends.

Williams was brought up in the Anglican Church, “and the rich liturgy of this tradition may have encouraged the love of myth and symbolism with which he was later to interpret it in fiction” (Wright, 1962, p. 15). The author’s working and writing life was spent almost wholly at the Oxford University Press in

London, which he joined in 1908 as a proofreader, eventually moving up to an editor position, all the while creating his own work (Cavaliero, 1980).

The Second World War forced Williams out of the London offices of Oxford University Press and into Oxford itself, where he joined the loose circle of The Inklings, centering around Lewis and Tolkien, who would meet in Lewis's rooms at Magdalen College in Oxford to read their work in progress amongst themselves (Lindop, 2015). Those works and those names would eventually carry world renown. Williams also befriended the modernist poets T.S. Eliot and W.H. Auden, who credited Williams for his re-conversion to Christianity (Hein & Kilby, 1998, p. 138), and the mystery novelist Dorothy R. Sayers. He was a literary influence as well as a friend, and "...the members of the Oxford circle -- particularly Dorothy Sayers and C.S. Lewis -- are indebted to him, and his ideas may be graced in certain works of T.S. Eliot and W.H. Auden" (Wright, 1962, p. 53).

In Glen Cavaliero's frank introduction to Williams's non-fiction history *Witchcraft*, he defended Williams's prodigious output, noting the author had "to supplement a slender income" while admitting he perhaps wrote more than was good for his reputation. "But it is a questionably aesthetic puritanism that looks down on prodigality; and Williams had a seriousness of concern, an imaginative integrity, which overrode the dangers of pot-boiling" (Cavaliero, 1980, p. vii).

Eliot himself offered this bit of backhanded praise after Williams's death while praising his work ethic, including a criticism of one of Williams's biographies. "Some of his books -- such as his *Life of Henry VII* -- were frankly pot-boilers; but he always boiled an honest pot" (Introduction to *All Hallows Eve*, 1945, p. xii). A note on terminology: "Pot-boiler" is defined by *The Oxford Dictionary of Literary Terms* (2015) as a "derogatory term for a work written solely or mainly to earn money."

Whether Williams was a major genius or minor talent, he was certainly an original, both as man and writer, and an alchemy of odd views. Even the genre

he is purportedly most renowned for depends upon the personal taste of the commentator. The one thing he is not is a dull subject. Eternally contradictory, Williams seems to have been a down-to-earth esoteric, a mystic who never shirked grunt work at the Oxford University Press, constantly caught between two worlds, whether Earth and Heaven or London and Oxford.

For now, Williams basks in the reflected glory of his famous friends, clinging on to a secondary place in literary history among The Inklings. By evaluating the Williams archives in the United Kingdom, a clearer image may emerge of Williams as a subject of study in his own right, and an alternate path of research to the well-trodden ground of his famous friends.

Problem Statement

The purpose of this study is to locate, explore, and document key primary and secondary resources related to the early-20th century British writer Charles Williams in collections based in the United Kingdom.

Research Questions

- R1. What sites in the United Kingdom have resources related to the writer Charles Williams?
- R2. How representative, revelatory, and accessible are their holdings related to Williams's extensive and varied *oeuvre*?

Importance of the Study

Author Charles Williams was rather popular in his own lifetime but is virtually forgotten today. He was not only a prodigious author in his own right but a behind-the-scenes influence on the work of his famous friends. Several possible explanations have been advanced for his relative obscurity. A post-war paper shortage made it hard to get any books into print. His widow, fearing the potentially embarrassing contents, would not approve of either a biography of Williams or the publishing of his voluminous correspondence (Lindop, 2015).

When in the company of Lewis and Tolkien, he is invariably awarded third place, the bronze medal as the "unjustly overlooked Inklings" (Higgins, 2011,

p.77). He is not consistently honored even in his own town. Oxford's famous Blackwell's Bookshop has an entire shelf of books by and about Tolkien, but contained nothing from Williams, although his name does make the brochure of the weekly literary tours run by the shop (onsite visit, June 21).

Perhaps it is the name "Charles Williams" itself that has held back his reputation. It is somewhat generic, not overly memorable, not like the sonorous names of his fellow "Inkling" friends C.S. Lewis or J.R.R. Tolkien, or of the renowned modernist poet T.S. Eliot. Could his decline in esteem be the fault of the general decline of Christianity in Europe and Great Britain in particular? Yet that does not work as a reason. The work of Tolkien, Eliot, and Lewis have endured, while Williams remains an "Inkling" afterthought. Robert Peirano (2014) took a spiritual angle toward rehabilitating Williams in his theological biography *Under the Mercy*, calling Williams neither a major or minor writer, but in a category all his own, "reposing far beyond the traditional literary horizon's observable limit...The literary catalyst for this achievement is the Holy Grail" (Preface, para. 3).

A devout if not orthodox Christian, Williams was also sincerely interested in magic and the occult, and for at least ten years was a member of The Fellowship of the Rosy Cross, A.E. Waite's Christian offshoot of the Order of the Golden Dawn. Significantly, the Holy Grail was an essential symbol of the order. The Graal, or Grail (Williams used the Old French version of the word) would figure in his Arthur poems and his first published novel *War in Heaven* (1930). Williams was involved in occult practices and was fascinated with tarot cards and pentagrams. That may not be as odd as it seems now for a devout man, considering the rise of Spiritualism after the mass slaughter of World War I (Peirano, 2014).

Hadfield (1959) predicted, at a time of perceived religious renewal that the reputation of "C.W" (as she called him) would rise. She may have been unduly optimistic, as the Christian faith has since receded in the United Kingdom. But one does not need to share Williams' admittedly peculiar belief system to appreciate his fascinating novels or penetrating

lectures, or find his approach bracing and charming. Williams offers something for both the devout and the secular, for the reader and researcher alike.

Literature Review

Williams and The Inklings

Williams had a varied and prolific career and published work in virtually every form. However, he is perhaps best-known today for his affiliation in the loose Oxford-based literary society known informally as The Inklings. They met in Lewis's rooms at Magdalen College in Oxford to read their work to each other. "J.R.R. Tolkien first tested his ideas for *The Lord of the Rings* trilogy, and C.S. Lewis read aloud his *Chronicles of Narnia*" (Peirano, 2014, Chapter 1, para. 2).

C.S. Lewis and J.R.R. Tolkien agreed, with affection, about their friend's sometimes maddening zest and quirky theological opinions, with Lewis writing "...just as some people at school...are eminently kickable, so Williams is eminently combustible," a reference to the burning of heretics (Lindop, 2015, p. 309).

The connection between Williams and those famous figures is genuine but perhaps overstated. He was only in Oxford for the last six years of his life. However, the connection does serve to nudge him onto the edges of the literary spotlight, if only to bask in the reflected glory of Tolkien and Lewis, and occasionally Eliot. As the director at Faber & Faber Publishing, Eliot published in 1937 perhaps Williams's best-regarded novel, *Descent into Hell* (Hiley, 2006). Lydia R. Browning (2011) emphasized the differences in approach among The Inklings' fictional works. Williams's work is less fantasy than magical realism, portraying only a thin barrier between this world and the next. In Tolkien's Middle-Earth, fantasy is wholly detached from our earth. In Lewis's *Chronicles of Narnia*, characters can step through a closet and access another realm, while "Williams's world occupies the other polar extremity, where real and fantastical planes blend together in disturbingly seamless unity" (p. 72).

Novels by Charles Williams

Williams is perhaps best-known today for his novels -- his theological thrillers, or "spiritual shockers," in the phrase popularized by Lewis to describe them (a term actually suggested to Lewis by one Dr. R.W. Chapman (Lewis, 1947). After a late start in the field, Williams made up for lost time with a succession of five novels published between 1930-1933. *War in Heaven* (1930), his first published novel, came to print almost by accident. His kindness to Jo Harris, a junior typist at Oxford University Press, did not go unrewarded. He was about to throw out the manuscript (then unappetizingly titled *The Corpse*) when she commented that she had nothing to read over the weekend. She read it with enthusiasm and sent it on to a new publisher, Victor Gollancz, who published it in June 1930 (Lindop, 2015).

Sorina Higgins (2011) cites *War in Heaven's* opening "glorious sentence" which reads: "The telephone bell was ringing wildly, but without result since there was no one in the room but the corpse." She continued, "After this auspicious opening, the book unravels into a fantastic tale of the Holy Graal, black magic, and devil worship." One would be tempted to call Williams a proto-Dan Brown, with his flair for theological conspiracy tales.

Williams had a genuine enthusiasm and talent for the mystery genre, succeeding in combining "Gothic supernaturalism with elements of classic detective fiction," but not necessarily escapism. "Sayers, Chesterton, and P.D. James show the triumph of virtue, the important [sic] of reason, and the value of human life. But Williams does none of these things" (Higgins, 2011, p. 86). His characters think awful but orthodox thoughts about humanity, as Williams "lets the terror of theology run rampant, with the murder mystery itself pushed aside so that the deeper theological mysteries can take the fore." His work is deep in theological perception if sometimes overwritten (Wright, 1962, p. 16).

Williams's unique theological idea of "co-inherence" shines particularly in his later novel *Descent into Hell*, published in 1937. This idea of "co-inherence," or substitution of suffering, is taken from Paul in his

Letter to the Galatians: "Bear one another's burdens, and so fulfill the law of Christ" (Galatians 6:2, English Standard Version). In *Descent*, the heroine Paulina is saved "by a concept uniquely developed by Williams, "the practice of substituted love," which "enables Paulina to take up the burden of fear once borne by an ancestor, who was martyred centuries before for his faith" (Wright, 1962, p. 24). The hero Peter Stanhope lectures her: "Haven't you heard it said that we ought to bear one another's burdens?" (Wright, 1962, p. 98).

Higgins' pick for Williams's best novel is *The Place of the Lion*, "perhaps the most extraordinary of all his novels" (2011, p. 22). Indicating everyone has a different angle on Williams, his biographer Grevel Lindop (2015) hints that *The Place of the Lion*, with its ancient archetypes and mysticism, has not aged well. Lindop favored *War in Heaven*, citing its "unforgettable opening sentence" and the plot involving a villainous antiquarian who has deduced the location of the Holy Grail in a modest English country church. It is revealing of how multi-faceted Williams writing was, that Higgins (2011) is most enthusiastic about his novels, while Wright (1962) favored his literary essays, and Hadfield (1959) wrote that upon his death in 1945, Williams's lectures were his most deserving claim to fame.

Detective Stories

Williams's first five novels were written in the early 1930s, a period in which he was reviewing detective fiction, and one now known as the "Golden Age of detective fiction" (Lobdell, 2003, p. 141). His underappreciated instinct and appreciation for the mystery story is evident in a collection of his newspaper reviews for *The Westminster Chronicle*, collated in *The Detective Fiction Reviews of Charles Williams 1930-1935*. Williams wrote about Agatha Christie's first Miss Marple novel, *Murder at the Vicarage*, in an October 14, 1930, review:

As for Christie, she ought to be a village scandal-monger -- she does it so well. But then (on the same grounds), she ought to be a vicar, and a vicar's young wife, and several other things. I rather hoped it was going to be a theological crime --

we have too few of them -- but the murdered churchwarden was a retired colonel not even interested in prophecy. The police are baffled; so is the vicar, and it takes the intelligence of a kind of worldly Mother Brown (If Mr. Chesterton will excuse me) to solve the mystery. (Williams, 1930, p. 42).

Williams would soon be filling that perceived gap with his own thrillers.

Poetry

Poetry was the form and subject Williams was most passionate about, but it took him time to find his own voice. In *Image of the City*, Ridler (1958) pointed out that Williams “was unusually late in finding a style that was truly his own, and that was suited to his purpose” (p. lvii).

Lindop (2015) documented Williams’s relatively hesitant aesthetic start in his first substantial collection of poetry, *The Silver Stair* (1912), consisting of 82 theology-themed sonnets. “Highly wrought in elaborate, old-world diction, the sonnets bristled with difficult ideas expressed in prickly and convoluted phrases.” He had become “a skillful writer of sonnets, but he lacked the poetic resources to express the complex ideas he wanted to convey.” Neither was his second collection, *Poems of Conformity*, a particular success: “...full of interesting ideas, it is very mixed in quality and has little internal coherence” (Lindop, 2015, p. 51).

Williams began writing Arthurian-themed poetry early in his career, and eventually “developed his own highly idiosyncratic take on the myth of Arthur in two cycles of poems, *Taliessin Through Logres* (1938) and *The Region of the Summer Stars* (1944)” (Hiley, 2006, p. 65).

With those two later works, Williams started “Miraculously, absurdly” to come into his own as a poet (Lindop, 2015). “It was not the Arthurian epic Williams had once dreamed of, but something better: a sequence of poems in an absolutely distinctive voice” (p. 239). Ridler (1958) also labeled *Taliessin...*

“the work by which he would have wished to be remembered” (p. lvii).

Here is a sample of Williams’s notoriously dense and “knotted language” (Hadfield, 1959, p. 154) from the first lines of the prelude from *Taliessin through Logres* (Williams, 1939):

*Recalcitrant tribes heard;
orthodox wisdom sprang in Caucasia and
Thule;
the glory of the Emperor stretched to the ends
of the world.* (p. 19)

Theology

C.S. Lewis (1945) describes Williams as a “romantic theologian.... not one who is romantic about theology but one who is theological about romance” (p. vi). It is hard to separate Williams’s theology from his fiction and poetry, but some of his theological essays advanced his unusual ideas. His non-fiction religious work *Descent of the Dove* (1939) is dedicated to the “Companions of the Co-inherence.” That is his name for his novel interpretation of the burden (or rather, the shared burdening) of the Christian life.

Williams’s personal thinking eschewed religious orthodoxy on the afterlife; his hell was not limited to “a postmortem realm distinct from earth as we know it” (Browning, 2012, p. 76). Some of his fictional creations actually experienced their own hell on earth, created of their own volition, for declining to share the burdens of their fellow travelers. That is what happened to Alexander Wentworth, the villain of *Descent into Hell* (1937). The last chilling lines:

*As he saw it there came on him a suspense;
he waited for something to happen. The
silence lasted; nothing happened. In that
pause, expectancy faded. Presently then the
shape went out and he was drawn, steadily,
everlastingly, inward and down through the
bottomless circles of the void.* (p. 218)

These are heterodox ideas, and a slightly defensive Cavaliero (1980) felt moved to defend Williams’ orthodoxy against accusations he was a “crypto-magician” (p. xv). Lindop (2015) followed the same vein in his review of *Witchcraft* (1941), a “vivid and

readable account of magic through the ages..." (Lindop, 2015, p. 331). He also raised the touchy question of whether Williams' idea of "substitution" was a form of magic.

Lectures

By contemporaneous accounts, Williams delivered fascinating poetry lectures both in London and at Oxford University. Hadfield (1959), who worked with him for six years, writes of his London lectures:

Words poured out of him! After a day's work, in a bare echoing schoolroom, under naked lights, confronting a handful of insignificant, half-educated people, some elderly, some with a dog, he would grip the desk, or fold his arms on it, and leap into words. (p. 59)

Lindop (2015) set the scene of Williams's first lectures in Oxford in January 1940: "Entering the sublimely beautiful fifteenth-century hall with its fan-vaulted roof of golden stone -- the University's oldest lecture room -- he found 'a reasonably large audience of undergraduates', mostly female" (p. 317). Young female admirers would figure heavily in his life and letters, though how far these relationships went is a matter of debate (Lindop documented some correspondence between Williams and his female acolytes in his 2004 biography).

Eliot (1945) described Williams at the lectern in his introduction to Williams's last novel *All Hallows Eve*, breaking all the rules of a traditional speaker -- jingling coins in his pocket, swinging his leg -- but getting away with it through his intensity and odd charisma: "...he held his audience in rapt attention, and left with them the contagion of his own enthusiastic curiosity" (p. xii).

Plays and Masques

Lindop (2015) describes a masque as a "Renaissance court entertainment, with aristocratic actors playing versions of themselves in a moral or allegorical setting with music and spectacular costumes" (p. 132). Williams, a man out of time, wrote in this anachronistic form for his employer, Oxford University Press. Performed at the offices, they were

packed with inside references and inside jokes, with office personalities on distorted display.

Judgment at Chelmsford is a (relatively) more traditional work by Williams, a "pageant play" he wrote for a London church in 1939. It was meant to celebrate the 25th anniversary of the Diocese of Chelmsford, but the Second World War prevented its production. The play consisted of eight episodes telling the history of the Diocese. From the synopsis in the Prologue, "Chelmsford, on her birthday, comes to the gate of heaven to talk with her elder brothers, the Great Sees of Christendom. There are five of these -- Canterbury, Rome, Constantinople, Antioch, and Jerusalem, representing the chief bishoprics of the Universal Church" (p. 4).

The ending features the slightly blasphemous image of a female crucifixion, or at least the image of Chelmsford "leaning happily on the cross" (Williams, 1939, p. 91). Lindop (2015) made a connection, "Here and there Williams's private fantasies emerge. The pageant's climax, where the young woman representing Chelmsford is bound to a cross, illustrated how complex were the links between his erotic imaginings and his mystical theology" (p. 294).

Short story

Williams published only one short story, as far as is known. "*Et in Sempiternum Pereant*" ("And May They Be Forever Damned") (1939) was discovered and read on Project Gutenberg, the digital and archival e-book project for material in the public domain. It is a chilling theological ghost story that dovetails with Williams' revealed personal theology, as Lord Arglay's innocent walk along a country road leads him to the verge of his own personal hell before he saves himself by helping another lost soul ("co-inherence" in action). The story was first published in 1935 in *The London Mercury*.

Biographies by Williams

As previously noted, T.S. Eliot in his introduction to *All Hallows Eve* (1945) damned Williams's biographies with faint praise regarding his friend always boiling an "honest pot." Lindop (2015) bluntly states "Williams was not a good biographer. He had neither

time nor skill for research into original sources....” He did make an exception for Williams’s book on Queen Elizabeth, which “at 186 pages, is quite a good read, whereas the other biographies, twice the length, are at times so mannered as to be almost incomprehensible” (p. 206).

From these varying takes, it is clear Williams’s work was impressive in scope, from a man who perhaps wrote too much for the good of his reputation. His novels are praised for originality, and he eventually found a voice for his “Long-standing Arthurian vision” (Lindop, 2015, p. 229) and translated it into great poetry late in his sadly truncated literary career.

Charles Williams’s Death

The end of Williams’s truncated life is perhaps best remembered through the reminiscences of his friends. Eliot (1945) describes the day in May 1945 when he learned Williams “had died in hospital in Oxford the day before, after an operation which had not been expected to be critical” (p. x). In a memorial broadcast in 1946, Eliot said of Williams: "He seemed to me to approximate, more nearly than any man I have ever known familiarly, to the saint" (Ridler, 1958, p. xxviii).

In *Arthurian Torso* (Williams & Lewis, 1948), C.S. Lewis wrote this poignant sketch of Williams reading from his unfinished history of the Arthur saga:

Picture to yourself, then, an upstairs sitting-room with windows looking north into the ‘grove’ of Magdalen College on a sunshiny Monday Morning in vacation at about ten o’clock. The Professor and I, both on the chesterfield, lit our pipes and stretched out our legs. Williams in the arm-chair opposite to use threw his cigarette into the grave, took up a pile of the extremely small, loose sheets on which he habitually wrote -- they came, I think, from a twopenny pad for memoranda, and began as follows... (p. 185)

Methodology

An Internet search revealed the Centre for Medieval and Renaissance Studies in Oxford as the official home of the archive of the (now defunct) Charles

Williams Society. Lindop’s comprehensive biography of Williams, *The Third Inkling* (2015), also credited a trove of Williams’s material at the Bodleian Library of Oxford University, the existence of which is not revealed via an Internet search or even a catalog search of The Bodleian itself.

Besides Lindop’s 2015 biography, other sources consulted for the literature review were the database *ProQuest Literature Online*, the online union library catalog *WorldCat*, and the University of Alabama scholarly database, *SCOUT*. On-site in London, the main source for the literature review was the British Library catalog and Reading Room. Using Lindop (2015) as a guide, a representative list of works both by and about Williams was gathered. The British Library’s online catalog was accessed to see which of his works, if any, were available for access. In most cases they were, save the biographies. From there, a representative sample of works, mostly published editions of books and plays (first editions when available), were reserved remotely via the British Library’s online catalog. After the acquisition of a temporary readers card, those items were accessed during several visits to the Humanities Reading Room of the British Library in London.

The two Williams’s repositories in Oxford were accessed on two separate trips to Oxford. Access to The Centre for Medieval and Renaissance Studies simply required an introductory email, while the more formal arrangement of The Weston Library at The Bodleian at Oxford University required an introductory interview. Staff at each archive asked that requests for specific materials be made in advance. This was done, and the desired material was accessible upon arrival. (Requests from The Centre included a wide range of forms, while requests for The Weston focused on rarer items like lecture transcripts.) Both archives were efficient and helpful in the provision of primary and secondary materials (and in one case, coffee and biscuits). The taking of notes in pencil and taking of non-flash photographs were permitted, in order to collect descriptions of the material and provide content analysis.

Results

R1. What sites in the United Kingdom have resources related to the writer Charles Williams? The Centre for Medieval and Renaissance Studies in Oxford

The Centre for Medieval and Renaissance Studies (CMRS) in Oxford

For 10 years, the Centre has housed the official archive of The Charles Williams Society, and the group put together the comprehensive if arcane online catalog, which is housed on the static website for the Society (Paul Monod, personal communication, July 11). The Centre is open for four hours a day, five days a week, and its cataloged holdings are divided into “books” and “papers.”

The “books” section itself is divided into two main parts; primary works by Williams, such as his myriad novels, poetry, and works of criticism and theology; books that are about Williams, either directly or indirectly. The “papers” include typescripts, and business correspondence (some original, some photocopies), as well as manuscripts by both Williams and his colleagues, all related in some way to Williams’s published work. The online catalogs indicate that the Centre contains ephemeral items not found elsewhere, as well as his more obscure published works, like his biographies (The Charles Williams Society, n.d.).

The Weston Library in Oxford

Preliminary guidance regarding the Williams’s collection at The Weston Library at The Bodleian at Oxford University was provided by a library staffer, via email, in the form of a 21-page PDF file, dated 2009, of uncatalogued material. A briefer list of cataloged material was pasted into the email. The trove as listed included manuscripts in Williams’s hand, such as early versions of published poems, as well as typescripts of his plays, lectures, even sermons. The uncatalogued list of materials is divided by donor, including Williams’s friends and colleagues like Alice Mary Hadfield and Anne Ridler, as well as correspondence (marked as restricted access) with colleague Phyllis Jones.

The list of cataloged material (all from a single acquisition by Ursula Grundy) indicated a mix of lecture transcripts and hand-written lecture notes, typed versions of Williams’s poems, and other miscellany. The Weston Library appeared to have a particularly strong collection of Williams’s letters, handwritten manuscripts, and transcriptions of lectures, which Williams delivered both in London and Oxford and which may not exist in standard libraries.

R2. How representative, revelatory, and accessible holdings are related to Williams’s extensive and varied oeuvre?

The Centre for Medieval and Renaissance Studies (CMRS) in Oxford

The Centre for Medieval and Renaissance Studies (CMRS) proved to be rich in ephemeral-type items related to Williams. Some of these fragile items, like the artwork for books, were stored together in sturdy cardboard boxes, encased separately inside in plastic bags. The examined contents were all in good condition. Some representative items from this repository included a transcript of a lecture on “Byron and Byronism” delivered by Williams at the Sorbonne in Paris in 1938. It featured a praiseworthy introduction by one Monsieur Desclos, honoring Williams for going beyond the mere “presentation of factual information... the vain paraphernalia of scholarship” to find “sources of beauty for those who have eyes to see and the soul to feel” (Desclos, 1938).

The CMRS archive also contained an uncollected play, not performed until 1996, listed as “*Frontiers of Hell - A Play in 3 Acts* by Charles Williams, written for the Oxford Pilgrim Players in 1941, but never performed.” A skim of the text suggests it is magic realism of a sort, set in an alternative world where witches are burned in a modern-day public square. The villainous Oliver Smetham delivers a sulfuric echo of The Lord’s Prayer near the beginning regarding Lucifer’s fall from grace: “Our father, who was in heaven.” There is witchcraft, and a planned sacrifice of a girl on the night of the summer solstice (Williams, 1941).

Both the beginning and the end of The Charles Williams Society were documented in the archive. A four-page publicity brochure (Edward Fox & Son Ltd., 1977) informed interested parties that “The Society was founded as a result of the successful conference held at the Royal Foundation of St. Katharine in October 1975.” The archive also contained a copy of the *Journal of Inklings Studies*, with an insert featuring chairman Brian Horne announcing the shuttering of The Charles Williams Society newsletter the *Quarterly* and the closing of the Society (2013, October).

The Centre also carried *Queen Elizabeth* (1936), one of Williams’s hard-to-find biographies, which not even the British Library seems to hold. One might see where the charge of overwriting arises, in the last paragraph: “Unassassinated and undeposed, untheological in an age of theologies, uncertain in a world of certainties, turning upon some hidden centre of her own, faithful to some dark belief of her own, and else as incalculable in her actions as unforeseen in her existence....” (Williams, 1936, p. 141).

A typed copy of the newsletter featured a fascinating recollection by Anne Scott, “Charles Williams As I Knew Him,” described how she heard him talk on the subject of “The Image of the City in English Verse”:

He would be almost shouting one minute, almost whispering the next, and when he quoted passages of poetry, which he did with every other sentence, he marked the metre and rhythm so strongly that he chanted rather than spoke. But in spite of all this, it was quite obvious that he was neither affected not speaking for effect. He was not in the least interested in the impression that he made, but he was passionately interested in what he was saying. And what he was saying was not in the least like anything I had ever heard before. To listen to him was like finding oneself in a place where everything was a

different colour and shape and size, and lit by a different light. I came away from the talk quite certain that the only thing I wanted to do was to listen to him again. (Scott, 1976, p. 6)

Perhaps the most poignant item, one hard or impossible to discover anywhere else, was an article in an old copy of the *St. Albans Review*, a newspaper from Williams’s place of birth St. Albans, “Forgotten author’s home soon to be demolished” (Figure 1). Geoff Dunk, using Hadfield’s biography of Williams as a source, noted that “...in St Albans, his books gather dust in the library storeroom and the forgotten author’s home is about to be torn down” (1982, p. 2).



Figure 1. *St. Albans Review*, November 18, 1982 (photo by Clay Waters, 2017)

The Centre’s strong secondary archives revealed connections between various Williams’s admirers. In the *Times Literary Supplement*, Grevel Lindop (2004) reviewed Lobdell’s collection of Williams’s detective novel reviews, under the title “The Third man -- Charles Williams: An Occult Figure of the 1930s.” (The piece was advertised on the newspaper’s cover as “Tolkien’s Tarot,” further underlining Williams’s tertiary reputation among The Inklings.) Lindop (2004) concluded that “An author who, in 1945, could

write with equal conviction about telephone sex and the practical difficulties of finding oneself dead deserves renewed attention” (p. 21). Lindop would dutifully provide that attention a decade later in his 2015 biography of Williams.

Also helpful was the book *Charles W.S. Williams - A Checklist* by Lois Glenn (1975), which quantified Williams’s impressive output, and whose separation of his work into various divisions was used by the Society to put together its online catalog (The Charles Williams Society, n.d.). Glenn officially confirmed the existence (p. 13) of Williams’s short story, “*Et in Sempiternum Pereant*,” not contained in the CMRS archive, which indeed appeared in the *London Mercury* No. 33 in December 1935, on pages 151-158.

Also found in the CMRS archive was a typed sheet, headed “Items Acquired Since the Compilation of the Catalog,” listing a few stray items which, together with the official online catalog, formed a reasonably complete inventory of the Williams-related items in the archive.

The Weston Library in Oxford

Oxford University’s collection of Williams’ papers were accessed in the Bodleian Rare Books and Manuscripts Reading Room at The Weston Library. The Charles Williams’ archives consist of seven boxes of mostly uncatalogued material, including loose-leaf manuscripts, typescripts, carbon copies, and some personal effects of Williams, like cherished books. Each collection of items was kept in reinforced manila folders, and each folder was marked with details of its contents in pencil, including a request that readers keep the papers in proper order. The archive also included correspondence, some restricted, from Williams to his friends. There was also a single box of cataloged material, consisting mainly of leaves of manuscript, sealed individually into protective, oversized blue folders bound with string. The examined contents were all in good condition.

Several transcripts of Williams’ lectures revealed his strong but generous opinions of figures in literary history, including undated typescripts of lectures on

the poets William Wordsworth, Samuel Taylor Coleridge, and John Keats. These were donated to The Bodleian by Mrs. Anne Scott (who wrote in The Charles Williams Society newsletter of being awe-struck by a Williams’ lecture). In one lecture, “Coleridge, Shelley, and the Lesser Images,” Williams argued for the overall superiority of Coleridge as a poet.

There is perhaps no English poet whose unimportant verse is so difficult to read as Coleridge’s; even Keats’s is more exciting and Wordsworth’s is poetry compared to it...let us note that Coleridge had a larger scope than any of the other Romantics. His power was spasmodic throughout, but it is thorough. He could rival the others on their own ground; they could not enter on his seas. (Williams, ca. 1940-1942)

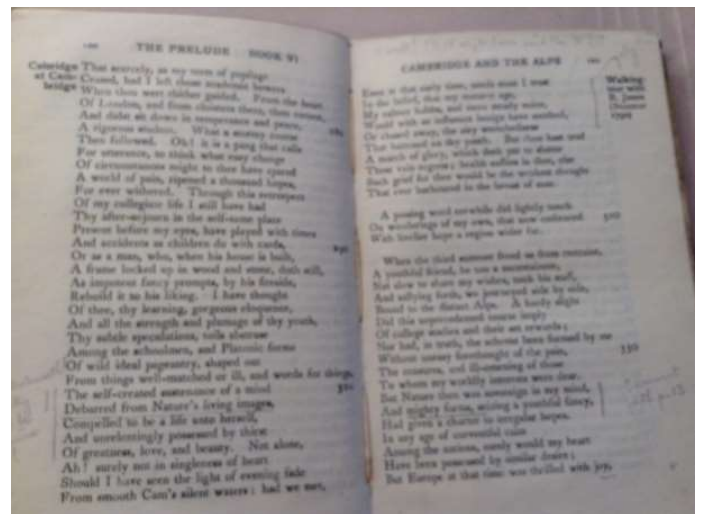


Figure 2. Charles Williams’ copy of William Wordsworth’s *Prelude*, with marginalia (photo by Clay Waters, 2017).

The repository also contains Williams’s personal copy of William Wordsworth’s poetry collection *The Prelude* (1850), a work he much admired (Figure 2). It includes marginalia on most pages, presumably from Williams. This included an outburst around Line 325, in which Wordsworth ponders whether, if he had met his friend Samuel Taylor Coleridge sooner, Wordsworth himself may have “chased away the airy wretchedness/That battened on thy youth” [Wordsworth, 1850/1928]. Williams exclaimed in the margin, “Golly!”

Another find was a marked-up original typescript of “Letters in Hell,” Williams’s affectionate review of his friend C.S. Lewis’s epistolary novel *The Screwtape Letters* (1942), a review that would eventually appear in the magazine *Time & Tide* (March 21, 1942). Williams’s review was written in the style of a Screwtape letter to “Scorpuscle” from “Snigsnozzle.” In the draft, the humorous tribute name Williams originally chose for himself, “Egosezzle,” has been crossed out and replaced with the one that made it to print, “Snigsnozzle” (Figure 3). A transcript typed in blue ink and annotated by Williams of “The Canonisation of the Heathen,” an address he delivered in Oxford on January 25, 1942, contained interesting thoughts about said “heathen.” It is, I think, true to say that in some sense the heathen are necessary to the Church -- at any rate to the Church as it now exists on earth...first -- they provide us with a certain clarity of intellectual opposition which is extremely healthy for us (p. 2).

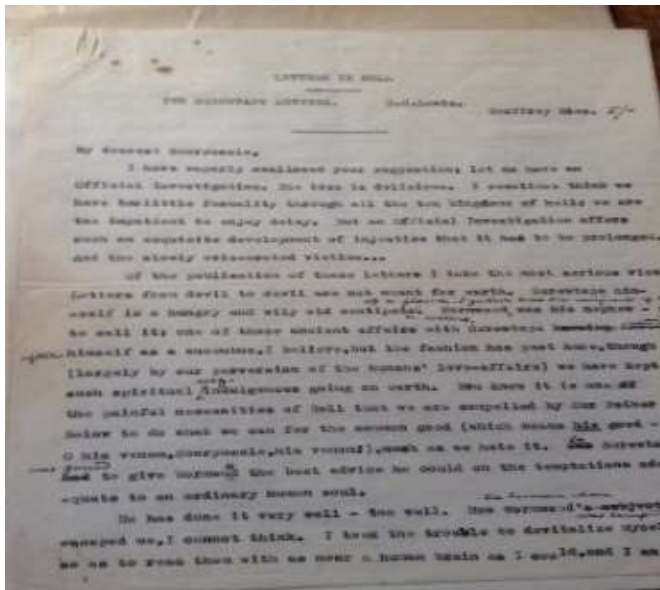


Figure 3. Typescript of Charles Williams’s Review of *The Screwtape Letters* by C.S. Lewis (photo by Clay Waters, 2017)

Conclusion

The two Oxford resources, although not the easiest to access, were efficiently organized and more than sufficient for the purpose of Williams’s scholarship. The material in both archives, including hard-to-

classify ephemera and one-of-a-kind items, were adequately accessible in sturdy boxes and folders. Perhaps digitizing some of the more frail and delicate items could be put on a future agenda. Each Oxford archive was sufficient in itself for researchers wanting insight into the life and work of Charles Williams. The proof is in Lindop’s 2015 book - his acknowledgments cite the Society’s repository as well as that of The Bodleian, the latter mostly for the correspondence involving Williams. There was inevitable overlap between the collections but also differing emphases, such as The Bodleian’s strengths in Williams’ lectures, and CMRS’s cache of obscure newspaper articles. The Weston Library divided the materials into cataloged and uncataloged items, but in practice that was a distinction without a difference; both sets of disparate items in the Weston archives were organized as well as could be expected.

The archives at CMRS were well-cared for, neatly arranged, and quickly accessible. The online catalogs were robust and virtually complete. The limited hours for CMRS could pose a problem for researchers with time constraints, but the staff of the quiet space were helpful and inviting.

Overall, The Centre for Medieval and Renaissance Studies (CMRS) may have housed more contemporary accounts and ephemera, such as newspapers, book covers, and pamphlets, while The Weston Library contained more of Williams’s primary material, such as correspondence and original manuscripts. Any Williams’s researcher will find their most arcane and obscure wish list met between the two Oxford-based archives. In particular, the breakdown of the CMRS online catalog by genre was helpful. The sheer scope of the items available in each archive demonstrates the robust variety of Williams’s career among many forms and genres, bolstering his reputation as an original thinker and a writer of all trades.

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