Ossified Collections: The Past Encapsulated in British Institutions Today

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'Floreat bibliomania', entitled that great collector A.N.L. Munby an article published in the *New Statesman* on 21 June 1952.[1] Munby's main interest was in sale catalogues as records of books assembled and then dispersed.[2] This essay provides an overview of a more philanthropic and stable end to collecting: collections of primarily printed books in the British Isles that have stayed together and now enrich institutions, causing broader swathes of scholars and librarians to echo Munby's prayer. Whilst some outstanding collectors and bibliophiles are highlighted in the standard literature of collecting and other more modest ones are noted in magisterial histories of institutions, feature in dedicated articles, or are commemorated in published catalogues of their collections, these remain the minority.[3] This overview is based more widely on some of what has been described as 'the rest of the iceberg', through a survey of 873 repositories in the British Isles: national, academic, school, public, subscription and professional libraries, or in trusts, cathedrals, churches, monasteries, London clubs, archives, museums, schools, companies, and stately homes.[4] Discussing popular collecting subjects and trends in collecting, it concentrates on 'collections' as groups of books with some unifying element, most of which originated with an individual before entering corporate ownership, whilst retaining at least some semblance of their former identity.

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[1] Repr. in: A.N.L. Munby, *Essays and Papers*, ed. by Nicolas Barker (London: Scolar Press, 1977), 37-41.

[2] See A.N.L. *Phillipps Studies*, 2 vols (London: Sotheby Parke-Bernet, 1971), drawing together five separately published monographs about Sir Thomas Phillipps and his library (1951-1971); *British Book Sale Catalogues, 1676-1800: A Union List*, ed. by A.N.L. Munby and Lenore Coral (London: Mansell, 1977).

[3] For staple works, both now quite old, describing salient book collectors, see Seymour de Ricci, *English Collectors of Books & Manuscripts (1530-1930) and their Marks of Ownership* (Cambridge: Cambridge University Press, 1930; repr. New York: Burt Franklin, 1969, Bibliography and Reference Series, 268) and William Younger Fletcher, *English Book Collectors*, The English Bookman's Library, 3 (London: K. Paul, Trench, Trübner, 1902; repr. New York: Burt Franklin, 1969, Bibliography and Reference Series, 209). Major institutional histories to note collectors are J.C.T. Oates, *Cambridge University Library: A History: From the Beginnings to the Copyright Act of Queen Anne*, David McKitterick, *Cambridge University Library: A History: The Eighteenth and Nineteenth Centuries* (both Cambridge: Cambridge University Press, 1986) and P.R. Harris, *A History of the British Museum Library* (London: British Library, 1998); the British Library has also produced a book focussing on individual collectors and collections, *Libraries within the Library: The Origins of the British Library's Printed Collections*, ed. by Giles Mandelbrote and Barry Taylor (London: British Library, 2009). The major example of a published catalogue commemorating a collector, cited in booksellers' catalogues, is probably University of London Library, *Catalogue of the Goldsmiths' Library of Economic Literature*, compiled by Margaret Canney and David Knott, 5 vols (London: Cambridge University Press, 1970-1995), although this catalogue contains many additions to the initial collection of Herbert Somerton Foxwell.

[4] For the overview of 873 collections, see the *Directory of Rare Book and Special Collections in the United Kingdom and Republic of Ireland*, 3rd edn, ed. by Karen Attar (London: Facet Publishing, 2016). In some respects this article follows up David Pearson, 'Private Libraries and the Collecting Instinct', in *The Cambridge History of Libraries in Britain and Ireland, vol. 3: 1850-2000*, ed. by Alistair Black and Peter Hoare (Cambridge: Cambridge University Press, 2006). The term 'the rest of the iceberg' was coined to describe nineteenth-century collections by Ed Potten, 'The Rest of the Iceberg: Reassessing Private Book Ownership in the Nineteenth Century', in *Great Collectors and their Grand Designs: A Centenary Celebration of the Life and Work of A.N.L. Munby*, ed. by Peter Murray Jones and Liam Sims, *Transactions of the Cambridge Bibliographical Society*, 15(3) (2014), 124-49.

The ossified collections are not necessarily complete libraries. Some were incomplete at the point of entering institutional care, having previously undergone erosions through theft, war damage, or particularly sales.[5] Especially prone are noblemen's collections in stately homes, now largely National Trust properties: for example, the libraries of the bibliomaniac and man of letters Isaac D'Israeli (1766-1848) at Hughenden in High Wycombe; of William Blathwayt (1649?-1717), Minister at War to William III, at Dyrham Park, near Bath; and of the early family collection of the Paget family, Marquesses of Anglesey, at Beaudesert (now housed in Plas Newydd in Anglesey), to provide instances of far-flung library remnants with diverse former owners.[6] But non-aristocratic collections are also affected, and more modest libraries to exist only an fractions of their former selves include those of the poet and theologian Isaac Williams (1802-1865; a prominent member of the Oxford Movement) at Lampeter, now in academic ownership, and of the photographic pioneer William Henry Fox Talbot (1800-77) and of George Bernard Shaw, as well as the remains at Gloucester Cathedral of a school library covering all subjects begun by clergyman Maurice Wheeler (1647/8-1727), Master of the College School 1684-1712.[7] Sometimes owners deliberately split their libraries, such as the eighteenth-century antiquarian Jacob Bryant (1715-1804), who bequeathed most of his books to King's College Cambridge (Eton having disgruntled him by wanting him to pay for the transport), but excepted divinity, travel, and the books in the glass case in his best chamber, and had already given away his Caxtons, and Edward Worth (1678-1733), who when leaving most of his books to Dr Steevens's Hospital in Dublin diverted some of the best on English literature to Clotilda, Lady Eustace.[8] The most striking instance of a collection scattered between institutions is the Shakespeare-related material gathered by the Shakespearean scholar James Orchard Halliwell-Phillips (1820-1889): whilst Edinburgh University Library claims to have the bulk of his literary collection (approximately 1,600 items, including some early Shakespeare quartos), further material is to be found at Brighton & Hove City Libraries, the Penzance Library, Chetham's Library in Manchester, and the Shakespeare Birthplace Trust in Stratford upon Avon.[9]

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[5] The most salient example of sales from a public institution is the library of Sir Hans Sloane, one of the founding collections of the British Library. See, for example, M.A.E. Nickson, 'Books and Manuscripts', in *Sir Hans Sloane: Collector, Scientist, Antiquary, Founding Father of the British Museum*, ed. by Arthur MacGregor (London: British Museum Press in association with Alistair McAlpine for the Trustees of the British Museum, 1994), pp. 263-77 (p. 273); Julianne Simpson, 'From London to Toronto: A Case-Study of the Dispersal of Sloane's Library', in *From Books to Bezoars: Sir Hans Sloane and his Collections*, ed. by Michael Hunter, Alison Walker and Arthur MacGregor (London: British Library, 2012), pp. 221-6.

[6] See for some of these Mark Purcell, *The Country House Library* (New Haven and London: Yale University Press for the National Trust, 2017). Books in the D'Israeli library are described in Marvin Spevack, 'The Library at Hughenden Manor', *The Book Collector*, 59 (2010), 547-80 (pp. 560-72).

[7] The remains of Isaac Williams's library, 215 volumes from the late eighteenth and early nineteenth centuries, are now at the University of Wales, Trinity St David (St David's College Lampeter). Fox Talbot's library is a working one, held at Lacock Abbey in Wiltshire (mentioned in one sentence in Mark Purcell, 'Libraries at Lacock Abbey', *National Trust Historic Houses and Collections Annual* (2012), 36-43 (p. 42)). Shaw's, which contains many presentation copies and multiple editions of Shaw's own work among its 2,800 or so titles, is at his home in Ayot St Lawrence.

[8] See K.E. Attar, 'More than a Mythologist: Jacob Bryant as Book Collector', *The Library*, 3 (2002), 351-66 (pp. 355-6); E. Davis Coakley, 'Edward Worth and his Library', in *The Alchemy of Medicine and Print: The Edward Worth Library, Dublin*, ed. by Danielle Westerhof (Dublin: Four Courts Press, 2010), pp. 36-47 (p. 47).

[9] See Attar, *Directory*, pp. 21, 281, 356, 382 and 459. The Edinburgh material is discussed briefly in S.M. Simpson, 'The History of the Library 1837-1939', in *Edinburgh University Library 1580-1980: A Collection of Historical Essays*, ed. by Jean R. Guild and Alexander Law (Edinburgh: Edinburgh University Library, 1982), pp. 94-114 (pp. 101-2) and M.C.T. Simpson, 'The Special Collections', in *ibid*., pp. 140-62 (p. 155). The Brighton and Hove material comprises about one thousand volumes of Shakespeareana, from the late sixteenth to the late nineteenth century; the material at Chetham's Library, 3,500 single-sheet publications, mainly from the seventeenth and eighteenth centuries.

Alternatively, the division of discrete collections assembled by an individual may be institutional, as when in 1950 London's Guildhall relinquished two very different collections assembled by Edward Phelips (1882-1928), passing some 3,500 early printed books pertaining to Spain, especially the urban history of Madrid, to the University of London, and erotica to the British Library.[10] Institutional libraries may also have dispersed parts of collections, as in 1947 Chichester Cathedral did some of the library of Bishop Henry King (1592-1669),[11] or cherry-picked collections, as King's College Cambridge did the collection of Provost George Thackeray (1777-1850), the bulk of which his daughter bequeathed to in 1879.[12]

Collection focuses

Early in the nineteenth century, Thomas Frognall Dibdin noted a bibliophilic desire for illustration and beautiful books alongside early printing, areas which have proved to be longstanding attractions: as John Carter wrote, 'The collecting of early printed books, fine bindings and the masterpieces of typography and illustration of all periods continued strongly during the last quarter of the nineteenth century, as it continues today'.[13] Although fashionable topics for book collections over the past two centuries have been noted, 'collectible' books can, according to A.W. Pollard's classic definition, be anything that appeals to the mind, the eye, or the imagination: in other words, collections can be based around anything at all.[14] Those ossified in institutional libraries reflect the great variety of subject matter, from artillery to bagpipes, Miss Great Britain, and the Titanic, covering food and drink, all sorts of sports and pastimes, railways and travel more widely, medicine and the natural sciences, and the fine arts among other subjects.[15] French drama and playbills, not

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[10] For the Spanish books, see P. E. Noble, 'Edward Phelips and the Eliot-Phelips Collection', in *Grandeurs of Spain: the Eliot-Phelips Collection in the University of London Library, Journal of the Institute of Romance Studies* (2001), 13–20. For the erotica, see Paul J. Cross, 'The Private Case: A History', in *The Library of the British Museum: Retrospective Essays on the Department of Printed Books*, ed. by P.R. Harris (London: British Library, 1991), pp. 201-40 (p. 213).

[11] See for the books and the sale Mary Hobbs, 'The Cathedral Library', in *Chichester Cathedral: An Historical Survey*, ed. by Mary Hobbs (Chichester: Phillimore, 1994), pp. 171-88 (pp. 174-7 and 183-7) and, for the sale, Mary Hobbs, 'Books in Crisis', *The Book Collector*, 44 (1995), 37-50. A few of King's books are among the Chichester Collection of books purchased from the sale at Senate House Library, University of London. Others, not so grouped, are at the University of Bristol Library.

[12] See K.E. Attar, 'George Thackeray of King's College, Cambridge', *The Book Collector*, 54 (2005), 389-407 (especially pp. 404 and 406). It remains common practice for libraries to cherry-pick donations to avoid duplication with existing holdings, or to refuse donations which donors wish to be kept intact and which have a high level of duplication with existing holdings.

[13] Dibdin in 1809 listed large paper copies (equated with limited editions), illustrated (i.e. extra-illustrated) copies, unique copies, copies printed upon vellum, first editions (and specifically Shakespeare's First Folio and Greek and Latin classics), true editions (i.e. editions with variants), unopened copies, and to an extent black letter, and further noted books printed by Caxton and Wynkyn de Worde and Aldines (Thomas Frognall Dibdin, *The Bibliomania or Book Madness, Containing Some Account of the History, Symptoms and Cure of this Fatal Disease*, ed. by Peter Danckwerts (Richmond: Tiger of the Stripe, 2007), pp. 56-74). See also Carter, *Taste & Technique in Book Collecting*, 3rd edn (London: Private Libraries Association, 1970), p. 21.

[14] A.W. Pollard, 'Book-Collecting', in *Encyclopaedia Britannica*, 11th edn, 29 vols (Cambridge: Cambridge University Press, 1910-11), IV (1910), pp. 221-5 (p. 224). John Carter wrote more bluntly: 'The variety of book-collecting, indeed, is almost infinite', John Carter, *Books and Book-Collectors* (London: R. Hart-Davis, 1956), p. [11]. Carter elsewhere lists popular collecting subjects at various times: see John Carter, *Taste & Technique*, pp. 21-7.

[15] Artillery and fortification constitute the subject of a special collection of over five hundred early books, handbooks, and drill manuals at the Royal Armouries Museum in Fareham; bagpipe and fiddle music mainly of the eighteenth and nineteenth centuries that of a bequest by Scottish teacher and composer John Murdoch Henderson (1902-1972) to the National Library of Scotland; there is a Miss Great Britain collection of over one thousand images and pieces of ephemera from the competitions held between approximately 1950 and 1980 at

noted by the theorists, recur.[16] Some subjects may seem obvious, such as the numerous collections devoted to Bibles, liturgies, and hymnologies, long identified as popular collecting areas and meeting desires both for beauty and cultural significance.[17] Others are less so. For example, no fewer than twelve special collections in the United Kingdom focus on shorthand, in collections of varying sizes that partly overlap in timespan and are partly complementary. The Dickens scholar and shorthand bibliographer William J. Carlton (1886-1973) primarily assembled the largest and most comprehensive, at Senate House Library: an estimated 18,000 books, periodicals, and pamphlets on all aspects of stenography from the sixteenth to the twentieth centuries, of all countries and systems in nearly sixty languages and dialects. No lesser a person in the field than Sir Isaac Pitman (1813-1897) and his grandson, Sir James Pitman (1901-1985) assembled a shorthand collection of 4,000 volumes from the seventeenth to the late twentieth centuries (University of Bath), whilst the Scottish Esperantist John Mabon Warden (1856-1933), Vice-President of the Esperantista Akademio, collected about 4,600 items, mostly from the nineteenth and twentieth centuries, about or in hundreds of systems of shorthand and presented them to the National Library of Scotland. The National Library of Wales, the Mitchell Library in Glasgow, and eight more English libraries hold further collections.

Conversely, one may expect subjects to be ubiquitous that in fact are not. The Royal Family may seem an obvious collecting subject with the production of conscious memorabilia, but this has infiltrated at institutional, permanent level only with the Kimber Collection given in the 1990s to the University of Leeds: 1,255 works, including many newspaper and magazine special editions to commemorate notable royal events mostly 1930-1996, relating to the British monarchy, especially individual members of the Royal Family.[18]

Civil War pamphlets occur across the United Kingdom, across a range of repositories, ecclesiastical, academic, public and private, ranging from Trinity College, Cambridge and a school, Dulwich College, to the Leeds Library (a subscription library), Lord Lonsdale's pamphlets at Cumbria Archives and Local Studies Centre in Barrow-in-Furness, and to the Twistleton-Wykeham-Fiennes family books at Broughton Castle, Banbury. Among the more significant collections are over one thousand tracts at the London School of Economics, mostly from a collection of unspecified origin purchased in 1932; about two thousand at York Minster given by the nineteenth-century local solicitor Edward Hailstone as part of a 10,000-item strong collection supposed to have been the most extensive series of works relating to Yorkshire ever brought together; and collections at Exeter Cathedral and Worcester County Council, based on a bequest by Worcester bookseller John Grainger in 1900. Unlike author or publisher collections (see below), which must by their nature overlap, the Civil War

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Morecambe Library; and a special collection on the Titanic is held within the Maritime Collection at Southampton Central Library.

[16] The most significant of these consists of some four thousand plays printed between 1700 and 1900 collected by the French collector, actor and playwright Amédée Marandet, held at the University of Warwick (see School of Modern Languages and Cultures, University of Warwick, 'The Marandet Collection of French Plays', https://www2.warwick.ac.uk/fac/arts/modernlanguages/marandet/ [accessed 12 Oct. 2017]; Jean Emelina and Peter Larkin, *Guide to the Marandet Collection of French Plays Held in the University of Warwick Library* ([Coventry]: University of Warwick Library, 1979)), followed by John Geoffrey Aspin's collection of about 1,400 seventeenth- and early-eighteenth-century titles at Trinity College Dublin.

[17] All three appear in the list of collecting topics of W. Carew Hazlitt, *The Book Collector: A General Survey of the Pursuit and of those who have Engaged in it at Home and Abroad from the Earliest Period to the Present Time* (London: J. Grant, 1904), p. 60; reproduced in Carter, *Taste & Technique*, p. 27. Carrying the interest forward, the Bible merits a chapter in Grant Uden, *Understanding Book-Collecting* (Woodbridge: Antique Collectors Club, 1982).

[18] An ongoing 'Coronation collection' at Westminster Abbey of three hundred volumes from the seventeenth century onwards of primary printed sources and secondary material relating to the history, organisation and significance of the English coronation ceremony is clearly part of its printed archive of business activity.

collections are to an extent complementary and local, a sobering reminder through print culture of the pervasiveness of the war. Not only is the above-mentioned collection at York Minster part of a collection pertaining to Yorkshire, but Civil War pamphlets and tracts in the Essex Society for Archaeology & History Library, held at the University of Essex, relate to Colchester and its siege in 1648; a small collection at Reading Central Library is in its Local Studies Library; a collection at the Great North Museum in Newcastle from the Society of Antiquaries of Newcastle upon Tyne Library relates mainly to Civil War activities in northern England, those in the Bradshaw Collection at Newcastle University also mostly describe local events, and a clutch at Senate House Library is part of the Alfred Claude Bromhead's collection pertaining to the history of London.

Collections of children's books, noted by Percy Muir as a phenomenon of the first half of the twentieth century, are very common.[19] Forty-three of the 873 repositories in the *Directory of Rare Book and Special Collections in the United Kingdom and Republic of Ireland*, five per cent, have collections of children's books, and that is merely of libraries which include the specific phrase 'children's books' in the description; there are certainly more. Even a small collection of children's books can include rare or unique editions, as, not being inherently academic, they are not the staple of the libraries that are the chief preservers of books. Personal collectors may be attracted both by nostalgia and by affordability: the price, ten pence, is still pencilled in some books in a small collection of late Victorian prize books at Senate House Library, assembled and given in the late 1970s or early 1980s by former Librarian J.H.P. Pafford. They offer a wide collecting scope. Like the Civil War pamphlets, a local interest may be discernible: early children's books in Welsh as part of a 10,000-item strong Welsh collection at the Central Library in Cardiff, and approximately five hundred Welsh children's books from the nineteenth and early twentieth centuries, assembled by writer and schoolmaster D.J. Williams (1886-1950) and given by him to the National Library of Wales at Aberystwyth; a children's collection of about four thousand volumes, chiefly pre-1939, often with a Scottish connection, at the Mitchell Library in Glasgow. The collections can be primarily of fiction, or of textbooks. They can be thematic, such as a group of 668 books from the eighteenth to twentieth centuries at Leo Baeck College in London of books for and about Jewish children collected by Charles Barry Hyams and Helge-Ulrike Hyams, founders of a museum of childhood at Marburg and (Helge-Ulrike) author of *German Jewish Children's Books, 1667-1938* (Montreal: Goethe Institute, 2000); these are balanced more chillingly by German National Socialist books written for children (see n. 52). A couple of collections focus on a single title. England sports two *Alice in Wonderland* collections, over 130 copies in many languages and featuring a multitude of illustrators at Homerton College in Cambridge, and a collection at Lewis Carroll's Oxford college, Christ Church; an illustrated books collection at Middlesex University also mentions having *Alice* in several editions. In 2004 Brian Baker bequeathed to the University of Reading a collection of about eight hundred volumes based around L. Frank Baum's *Wizard of Oz* (one of few American-based collections in the United Kingdom): editions and translations, sequels by other authors, and other books by Baum, some written pseudonymously.

Single-title collections extend beyond childrens' books. Editions of *De Imitatione Christi*, attributed to Thomas à Kempis and on William Carew Hazlitt's list of collecting subjects at the turn of the twentieth century, constitute the focus of three institutional collections, at least two of which were formed at this time. Two are modest, 98 items collected by Rayner Storr (1835-1917, compiler of the work's concordance), now at Dr

[19] P.H. Muir, 'The Nature and Scope of Book-Collecting', in P.H. Muir et al., *Talks on Book Collecting*, ed. by P.H. Muir (London: Cassell, 1952), pp. 1-23 (p. 7).

Williams's Library, and 140 items collected by the statistician George Udny Yule (1871-1951), held at St John's College, Cambridge. The collection at the British Library based on the antiquary Edward Waterton's (1830-1887), however, comprises 1,014 editions and is probably the country's largest single-title collection.[20] The *Eikon Basilike*, a logical offshoot of Civil War collecting, is a subject of more collections; however, three of the four collections based around it emanate from one person, its bibliographer Francis Falconer Madan.[21] Collections devoted to a single author--usually but not invariably a literary one—are common, from Castiglione, Dante, the Brontës, and Dickens to Catherine Cookson, Iris Murdoch and Graham Greene.[22] Particular authors can increase in collecting prominence. Twenty years ago, Bromley Public Libraries held the only collection devoted to the poet Walter de la Mare (provenance not noted).[23] By 2015 two more had joined it: 325 items collected by a Mrs Phyllis T.M. Davies now at Cambridge University, and De la Mare's own working library (almost 700 items) with his family's collection of editions of his works (some 420 titles), at Senate House Library, University of London.[24]

Also common is local topography, recommended at the First Annual Meeting of the Library Association in October 1878 by William Henry Kearley Wright as material which provincial libraries should endeavour to collect: 'Efforts should be made to collect therein all useful books, pamphlets, or manuscripts having any connexion with the district, whether descriptive of, relating to, published in, or written by natives of, or sometimes residents within the limits of such district.'[25] Such collections are not exclusive to public libraries, albeit most common there, and are sometimes based on the collections of individuals.[26]

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[20] The Yule Collection is described in: J.C.T. Oates, 'The G.U. Yule Collection of the *Imitatio Christi* in the Library of St John's College', *Transactions of the Cambridge Bibliographical Society*, 1 (1949), 88-90. Storr's concordance is: R. Storr, *Concordance to the Latin Original of the Four Books Known as De Imitatione Christi Given to the World A.D. 1441 by Thomas à Kempis* (Oxford: H. Frowde, Oxford University Press, 1910).

[21] The exception is of 58 editions amassed by historian John Williams Williams, presented to St Andrews University. The Madan collections are at Cambridge University Library (65 volumes), Windsor Castle (about 70 volumes), and the British Library (133 volumes). For the British Library collection, see 'Notable Acquisitions', *British Museum Quarterly*, 26 (1962), 57-8 and 64.

[22] Non-literary authors to constitute the subject of collections include Charles Darwin (collections of between 485 and 600 volumes collected by the evolutionary embryologist Sir Gavin Rylands de Beer (King's College London), Zoology lecturer Sydney Smith (St Catharine's College, Cambridge) and Jack Johns (University of Kent), the Swiss theologian Karl Barth (Aberdeen University), the philosopher Emanuel Swedenborg (the Swedenborg Society Library; Chetham's Library, Manchester; and the Mitchell Library, Glasgow) and Isaac Newton (Royal Society Library). Analogous with single-author collections are the less common collections around a single musical composer (Beethoven; Mozart).

[23] *A Directory of Rare Book and Special Collections in the United Kingdom and Republic of Ireland*, 2nd edn, ed. by B.C. Bloomfield with the assistance of Karen Potts (London: Library Association Publishing, 1997).

[24] For the Cambridge collection, see 'The Phyllis T.M. Davies Collection of Walter de la Mare', Cambridge University Library, *Newsletter*, 12 ([1999]), available at: http://www.lib.cam.ac.uk/Newsletters/nl12/#de_la_mare [accessed 18 Oct. 2017]. The De la Mare working library is described and listed in: Giles de la Mare, 'The Walter de la Mare Library', *Walter de la Mare Society Magazine*, 11 (2008), 3-47 and 'The Walter de la Mare Working Library: 2011 Addendum', *Walter de la Mare Society Magazine*, 15 (2013), 38-43. There is some information about the editions of De la Mare's works at Senate House Library in K.E. Attar, 'Modern Special Collections Cataloguing: A University of London Case Study', *Journal of Librarianship and Information Science*, 45 (2013), 168-76.

[25] J.L. Thornton, *Selected Readings in the History of Librarianship*, 2nd edn (London: Library Association, 1966), p. 180.

[26] Examples of local history collections made by individuals include the two local history collections on Yorkshire at Bradford Local Studies Library, made by the local historian James Norton Dickons and by local language teacher and antiquary Charles A. Federer (1837-1908), and collections made by the medical practitioner Joseph Hambly Rowe (augmented by Edmund Hambly), mining historian Kenneth Hamilton Jenkin, and local historian Ashley Rowe, at the Cornish Studies Library in Redruth. For examples of such collections beyond the public library sphere, see a diverse range of material on Norfolk history amassed by Norfolk scholar Robert W. Ketton-Cremer and bequeathed to the University of East Anglia (approximately one

Awareness of local interest at country and town level emerges strongly in collections based around individuals. All three repositories across the British Isles devoted to W.B. Yeats are, for example, in the Republic of Ireland, whilst all four collections based around the Langholm-born poet, essayist, journalist and political figure Hugh MacDiarmid (1892-1978) are in Scotland, and the two collections devoted to the social reformer Robert Owen are exclusively in his native Wales.[27] Although Robert Burns has been adopted as a 'British' poet – Quiller Couch included him in *The Oxford Book of English Verse* – three of the four Burns collections in the Directory, of between two and seven thousand volumes each, are in his native Scotland, in Dunfermline, Glasgow, and at his home in Ayr.[28] Even Sir Walter Scott, whose popularity transcended all boundaries, is all but limited to his native land as regards special collections, most spectacularly the bulk of the Abbotsford Library, the books Scott owned (over 8,500 volumes) at the Advocates' Library in Edinburgh; approximately 7,000 volumes from the eighteenth to the twentieth centuries by and about Scott acquired by his bibliographer James Corson (1905-1988), former Deputy Librarian of Edinburgh University Library, at Edinburgh University Library; and about 6,000 volumes at Aberdeen University Library, from editions, translations and secondary literature to adaptations, ranging from operatic libretti to comic strips.[29] At city level, all three special collections in the United Kingdom devoted specifically to Dylan Thomas are in his native Swansea, in the University there, the Museum, and Swansea Central Library. Two of the three repositories with collections devoted to John Bunyan, identified in the early twentieth century as generally collectible,[30] are in his native Bedford; three of the four collections centred around Elizabeth Gaskell are held where she lived in Knutsford and Manchester; all four collections on the wood engraver Thomas Bewick are in his home territory of Northumberland; Great Britain's sole collection of P.G. Wodehouse books (almost 3,000 items) is at his old school, Dulwich College, and so forth.[31] As another aspect of the local theme, very few collections are based

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thousand volumes); a Yorkshire collection of 1,600 books deposited by Raymond Burton at the University of York; and a Channel Islands Collection made by medieval historian John Le Patourel (1909-1981) to be found further away than the standard local history collection from the subject of the collection, at the University of Leeds.

[27] The most important Yeats collection is his personal library at the National Library of Ireland (acquired in 2002). The other Yeats collections are the Eamonn Cantwell Collections at University College Cork (donated 2003) and the Michael C. Gilsenan Collection of W.B Yeats donated to the University of Limerick in 2014. Of six further collections that mention Yeats as a noteworthy element, three are Irish (the Joseph Harnett Collection at University College Dublin, the Cuala Press Collection at Trinity College Dublin and, in Northern Ireland, presentation copies at Mount Stewart, Newtownards). For MacDiarmid, see the Langholm Library in Dumfriesshire, in the University of the West of Scotland at Paisley, the books he owned at Edinburgh University Library, and editions of MacDiarmid's poetry annotated by W.R. Aitken at the National Library of Scotland.

[28] See the Mitchell Library, Glasgow; Dunfermline Carnegie Library & Galleries; and the Robert Burns Birthplace Museum. The fourth collection is at the Linen Hall Library in Belfast. Collections on Robert Owensare at the Robert Owen Memorial Museum in Newtown and at the National Library of Wales.

[29] For the Aberdeen collection, see Alison Lumsden, 'The Bernard C. Lloyd Walter Scott Collection', in *The Library and Archive Collections of the University of Aberdeen: An Introduction and Description*, ed. by Iain Beavan, Peter Davidson and Jane Stevenson (Manchester: Manchester University Press with the University of Aberdeen, 2011), pp. 278-9. Smaller Scott collections are held in the Edinburgh & Scottish Collections at Edinburgh Central Library (1,500 volumes), the National Library of Scotland (115 volumes from the Abbotsford Collection; 82 titles in the Gilson Collection), and the University of Stirling (90 titles). Small Scott collections in England comprise a Scott collection of 287 volumes given by Sir Arthur (Salusbury) MacNalty (1880-1969) to University College London and some presentations from Scott at Barnard Castle in County Durham.

[30] Carter, *Taste & Technique*, p. 27.

[31] The major Bunyan collections, one of which contains approximately 2,500 volumes, are at the John Bunyan Museum and Library in Bedford (see Patricia Hurry and Alan F. Cirket, *Bunyan Meeting Museum Library Catalogue* (Bedford: Bunyan Meeting Free Church, 1995), with a further collection of 700 items at Bedford Central Library (see Richard Offor, 'The Offor Bunyan Books at Elstow'. *Library Association Record*, 62(4) April 1960, 117-25; H.G. Tibbutt, 'Bunyan Libraries',*Bedfordshire Magazine*, 15 (1975), 55-7. The third,

around any non-British writers beyond the Renaissance: apart from L. Frank Baum, noted above, only Walt Whitman and Rainer Maria Rilke stand out.[32]

Local interest at national and city level extends beyond individual people to subjects. Scottish-related collections, for example, include about 1,500 volumes of Celtica amassed by Sir Robert Gordon of Letterfourie (1824-1908) now held at the Sabhal Mòr Ostaig Library on Skye; the Wighton Collection of 620 volumes of chiefly Scottish national music at Dundee Central Library, bequeathed by Dundee grocer and town councillor Andrew John Wighton (1804-66); and around 100 books with bindings designed by Talwin Morris (1865-1911), art director for the Glasgow publishing firm Blackie & Son at a time when the 'Glasgow style' was gaining momentum, in Glasgow University Library. Whilst Arthurian romances will be found everywhere, the two special collections of Arthurian literature in the United Kingdom are in Wales, at the National Library of Wales and in the Arthurian Centre at Bangor University.[33] National relevance can be more obscure. The draughts enthusiast James Hillhouse (d. 1928), President of the Scottish Draughts Association, collected books on the game of draughts (371 volumes) which the Mitchell Library in Glasgow purchased in 1878: this may seem to be just one aspect of the numerous collections in the British Isles on leisure activities, but in fact reflects Scottish domination of the game at the time.[34]

Early printing is well represented in institutional collections—which, however, do not fully reflect personal collecting patterns. The literature of bibliophilia paired Aldines with Elzeviers, with the physician and poet John Ferriar (1761-1815) writing:

The folio-Aldus loads your happy shelves,
And dapper Elzevirs, like fairy elves,
Shew their light forms amidst the well-gilt Twelves.[35]

Andrew Lang in 1886 wrote: 'It is a point of sentiment to like books just as they left the hands of the old printers—of Estienne, Aldus, or Louis Elzevir'.[36] In some institutional collections the two publishing dynasties of cheap classical textbooks remain paired, such as

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markedly smaller, collection is Sir (Robert) Leicester Harmsworth's collection (239 volumes) at the British Library; see H.M. Nixon, 'Bunyan Editions from the Library of Sir Leicester Harmsworth', *British Museum Quarterly*, 15 (1941-50), 17-8. Bunyan forms a component of broader Puritan collections at the Evangelical Library (London); Regent's Park College, Oxford; and of Caleb Robjohns's collection at the University of Leicester. Canterbury Christ Church University purchased a fourth, smaller collection (about 120 volumes). Whilst Elizabeth Gaskell is prominent within broader special collections at the Universities of Leeds and St Andrews, the main collection devoted solely to her is held at Manchester Central Library (approximately 950 items: for the post-1945 acquisitions within it, see Christine Lingard, 'The Gaskell Collection in Manchester Central Library', *Gaskell Society Journal*, 2 (1989), 59-75), with smaller Gaskell collections at the John Rylands Library in Manchester (approximately 250 volumes, including editions from the library of Gaskell scholar John Geoffrey Sharps (1936–2006)) and Knutsford Library (approximately 200 volumes collected by Archie Stanton Whitfield, author of *Mrs Gaskell: Her Life and Work*). Canterbury Christ Church University purchased a collection of approximately 120 volumes between about 1995 and 2015. The major Bewick collections are at Bewick's childhood home of Cherrybrook, Mickley (ca 450 items) and Newcastle City Library (over 600 volumes given by a local Victorian businessman, John William Pease), with a smaller collection at Newcastle University and an unspecified quantity of items within the Natural History Society of Northumbria Library.

[32] The Bolton physician John Johnston (d. 1918) collected Whitman as the basis of a 2,000-item strong Walt Whitman collection at Bolton Library and Museum Services, with a smaller collection assembled by Charles Frederick Sixsmith (1871-1953) of Lancashire and Charles E. Feinberg of Detroit at the John Rylands Library, Manchester. Both collections include American input. The Cardiff lecturer Benjamin Joseph Morse (1878-1977) made a Rilke collection, which is at Cardiff University Library.

[33] Arthurian material is also a strength within the Celtic Studies collection at Cardiff University Library.

[34] Glasgow Life, 'Hillhouse Collection', http://www.glasgowlife.org.uk/libraries/the-mitchell-library/special-collections/hillhouse/pages/default.aspx [accessed 9 Oct. 2017]; David Parlett, *The Oxford Dictionary of Board Games* (Oxford: Oxford University Press, 1999), p. 269.

[35] John Ferriar, *The Bibliomania, an Epistle to Richard Heber* (London: T. Cadell and W. Davies, 1809), p. 4.

[36] Andrew Lang, *Books and Bookmen* (London: Longmans, Green, 1886), pp. 103-4; Carter and Muir, looking back to the period, agree with him: see John Carter, *Books and Book Collectors*, p. 120; Muir, p. 4.

in the collections given to the Bodleian Library by the Dante scholar Paget Jackson Toynbee (1855-1932), to Newcastle University by the classical scholar G.B.A. Fletcher (1903-1995), and to Dublin by the eighteenth-century Dublin physician Edward Worth (1676-1733).[37] Yet while past Elzevier collections are known,[38] Aldines dwarf Elzeviers in preserved ones. Elzeviers as the single major collection focus are present institutionally only through the collection of a H. Beaumont, who in 1900 offered his collection of some seven hundred Elzevier publications and four hundred other examples of seventeenth-century Dutch printing to London's Guildhall.[39] Aldines, by contrast, were collected by the nineteenth-century bibliophiles Lord Spencer and Richard Copley Christie, such that the John Rylands Library with an Aldine Collection of two thousand volumes. The Lincolnshire baronet and classical scholar Sir Richard Ellys of Nocton (1682-1742), in a collection which demonstrates interest in early printing, had many, now at Blickling Hall;[40] Aldines collected by the headmaster and clergyman Matthew Raine (1760-1811) and bequeathed by his brother Jonathan are a strength at Trinity College Cambridge;[41] and L.O. Bigg collected 160 Aldines in Italy which his brother gave to Harrow School.

Collectors in the twentieth century and beyond retained the idea of collecting the output of particular publishers and extended the boundaries beyond early printers. Penguin books are particularly popular. The largest collection, an estimated 28,000 volumes at the University of Bristol comprising founder Allen Lane's personal copies of Penguin's output, is complemented by several smaller ones, such as the 359-volume set of Penguin Specials collected by Stuart James, a former Librarian of the University of the West of Scotland, and about 3,500 books collected by Angus Mitchell, a Chair of the University of Stirling court, given to the collectors' respective universities in Scotland. William B. Todd (1919-2011) with his wife and co-researcher Ann Bowden (1924-2001), and Dr Karl H. Pressler (1926-2009), with a collection augmented by Michael Kahan, collected Tauchnitz books, which passed to the British Library (1992) and the National Library of Scotland (2011) respectively.[42] Local interest extends to publisher collections. Both Birmingham Public Library and Birmingham University hold almost complete collections of Baskerville books, the latter stemming from the mid-twentieth gift of the brother of the Birmingham professor Victor Hely-Hutchinson. The University of Reading holds the Two Rivers Press Collection, the ongoing output of a firm which produces books in and about Reading, and about 2,000 nineteenth-century books from the MacLehose Press in Glasgow are at Glasgow University Library.

Collections pertaining to particular publishers merge with a longstanding focus on collecting beautiful books in numerous collections of private press books, whether of particular presses, especially William Morris's Kelmscott Press, or of private presses more

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[37] Attar, *Directory*, pp. 328-9 (Toynbee Paget) and 299 (Fletcher); 'The presses of Aldus, Colinaeus, Stephanus, Turnebus, and Elzevir are well represented by excellent copies of important works' (T. Percy C. Kirkpatrick, *The History of Doctor Steevens' Hospital, Dublin, 1720-1920* (Dublin: Dublin University Press, 1964), p. 64.

[38] De Ricci, p. 159. De Ricci further notes the Aldines and Elzevirs in a collection formed by Haughton James in about 1790 (p. 99, n. 2).

[39] In 1950 the Guildhall gave the collection to the University of London. See Jakob Harskamp, 'When Leiden Meets London: The Background of the ULL's Elzevier Collection', *FULLview*, 21 (2002), 16-19; repr. as 'Elzevir in Central London', http://www.senatehouselibrary.ac.uk/elzevir-central-london [acccessed 9 Oct. 2017].

[40] Attar, *Directory*, p. 17.

[41] David McKitterick, 'Books and Other Collections', in *The Making of the Wren Library, Trinity College, Cambridge*, ed. by David McKitterick (Cambridge: Cambridge University Press, 1995), pp. 50-109 (p. 92).

[42] The Bodleian Library regarded Tauchnitz books as noteworthy enough to collocate its Tauchnitz books as a special collection from 1980 onwards, 'in order to facilitate its use, study and increase': see 'The Tauchnitz Edition', *Bodleian Library Record,* 10 (1981), 210-11 (p. 211).

widely.[43] William Ridler (1909-1980) of Kings Norton, may well have amassed the largest general private press collection, of over 3,440 private press books (mainly British) and other examples of fine printing, now at the Library of Birmingham.[44] Among others, Joseph Pomfret (1878-1944), a former librarian of Preston Harris Library in Lancashire, donated to it about 600 volumes from various private presses, and the engraver, printer and typographical adviser Sir Emery Walker (1851-1933) amassed some thousand books and trial pages from the earlier days of the private press movement, purchased in 1990 by Cheltenham's Art Gallery & Museum.[45]

Elsewhere the specific aspects have been fragmented, as in collections of illustrated books, such as the twentieth-century collections made by Lord Fairhaven, at Anglesey Abbey and by Graham Watson, given to Emmanuel College, Cambridge.[46] Permutations of the form are present, for example with collections of miniature books, of which Edward Arnold (d. 1823?) and Ursula Mary Radford (1894-1976) formed the largest personal collections, of one hundred and over three hundred books respectively.[47] The appeal of 'the book beautiful', reduced to the outside of books, is ossified in collections devoted to bindings. Of these, the Henry Davis collection of 889 bindings primarily from Britain and Europe at the British Library has the greatest profile through catalogues and other publications devoted to it.[48] The largest is the diplomat Charles Ramsden's (1888-1958) collection of 1,500 English and French bindings, 1780-1840, also at the British Library. Smaller collections are devoted to single binders or types of bindings, such as the 965 British armorial bindings from the sixteenth to the nineteenth centuries assembled by Henry Clements (1869-1940) and given to the Victoria and Albert Museum; art bindings in various styles by solicitor and amateur binder Alvah Cook (b. 1865) at Bath Central Library,[49] and the Hanson collection at the Bodleian Library devoted to the Edwards family of Halifax, some of whose distinctive bindings (following the local motif) are also held in two public libraries at Halifax.[50]

Why collect?

The perennial personal desires for illustration and beautiful books alongside early printing, recorded by Dibdin, are well preserved institutionally. Lord Spencer, whose collection at the base of the John Rylands Library, Manchester, was known intimately to Dibdin, is an obvious example. Samuel Sandars (1837-1894) is another, accumulating 1,460 volumes from the fifteenth century onwards including 'liturgies, early English printing, books

[43] Private presses from a collecting angle are the subject of a chapter of Uden, op. cit., pp. 84-97.
[44] See Dorothy A. Harrop, *Catalogue of the William Ridler Collection of Fine Printing* (Birmingham: Birmingham City Council, Public Libraries Department, 1989).
[45] See G. Breeze, 'The Emery Walker Library', *Printing Historical Society Bulletin*, 31 (1991), 3–5.
[46] See Mark Purcell, William Hale and David Pearson, *Treasures from Lord Fairhaven's library at Anglesey Abbey* (London: Scala, 2013); Frank Stubbings, *The Graham Watson Collection of Colour Plate Books at Emmanuel College, Cambridge* ([Cambridge]: Emmanuel College, 1993).
[47] Arnold's collection is now at the British Library and Radford's at the Bodleian Library. See Edward Arnold, *A Catalogue of the Library Formed by Edward Arnold* (Dorking: privately printed, 1921); C. H[urst]. 'Collection of Miniature Books', *Bodleian Library Record*, 23 (2010), 249.
[48] See especially Mirjam M. Foot, *The Henry Davis Gift: A Collection of Bookbindings*, 3 vols (London: British Library, 1978-2010). A smaller bequest from Henry Davis at the University of Ulster, Coleraine is of early printed books rather than bindings: see Benedikt S. Benedikz, *The Ulster Gift: Books Presented to the University of Ulster* **(**Coleraine: University of Ulster, 1990); H.A. Feisenberger, 'The Henry Davis Collection II: The Ulster Gift', *The Book Collector*, 21 (1972), 339-55.
[49] Tim Gulliford, 'Bound by Alvah Cook, Bath's Mysterious Binder', *The Bookbinder*, 19 (2005), 43-6.
[50] See also 1,100 volumes of regency bindings from the Royal Pavilion in Brighton, now at Brighton & Hove City Libraries: these should be seen as books bound in the fashionable style of the time rather than a collection of bindings as such.

on vellum, fine bindings, 109 incunabula'; the Liverpool merchant Hugh Frederick Hornby (1826-1899) a third.[51]

A desire to preserve the past begins with the antiquarian collections of the sixteenth century onwards strongly evinced in the collections of such well-known figures as Matthew Parker (1504-1575) at Corpus Christi College, Cambridge, and Robert Cotton (1571-1631) at the British Library, whose gathering of material objects formed another aspect of the commemoration of the past demonstrated by Parker's contemporary antiquaries John Bale (1495-1653) and John Leland (c.1503-1552) through documentary activity. Preservation of the past moves into collection of the present: the collecting of newly published items, possibly ephemeral, by men conscious of living in momentous times which would become historically significant, from the English Civil War to the First World War.[52] As in the sixteenth century, amassing tangible items is just one facet of the desire to record, a wish expressed in another form by Mass Observation's encouragement to write diaries and respond to surveys during the Second World War.[53] The individual gains significance through his alignment with major events. Briefer events may also be commemorated, such as the Great Exhibition of 1851.[54] An offshoot may be the desire to preserve the culture of one's time, whether turbulent or not, seen famously in the seventeenth-century examples of George Thomason's tracts at the British Library and Samuel Pepys's collection of broadside ballads at Magdalene College, Cambridge.[55] Identification with place rather than time as a motivating factor emerges in those collections pertaining to the topography or eminent inhabitants of the collectors' local areas.

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[51] Attar, *Directory*, p. 37. Hugh Frederick Hornby bequeathed to what is now Liverpool Central Library some 8,000 rare volumes, focussing on de luxe and limited editions, usually illustrated and finely bound, with many large-paper copies. See Henry E. Curran and Charles Robertson, *Ex Bibliotheca Hugh Frederick Hornby: Catalogue of the Art Library Bequeathed by Hugh Frederick Hornby Esq. to the Free Public Library of the City of Liverpool* (Liverpool: Library, Museum and Arts Committee, 1906).

[52] 'Now history' collections of the Civil War are present at Lincoln Cathedral (3,000 pamphlets from the collection of Michael Honywood (1597-1681), Dean of Lincoln from 1660, among the 5,000 books he gave the cathedral); the Bodleian Library (from the bequest of Thomas Barlow (1607-1691), Bishop of Lincoln); and Worcester College, Oxford (the library of Sir William Clarke (1623/4-1666). See also the collections of John Robartes, 1st Earl of Radnor, at Lanhydrock (Purcell, p. 95). Contemporaneous collections pertaining to the First World War include the theologian William Sanday's (1843-1920) bequest to the Queen's College, Oxford (approximately 700 pamphlets) and the 1914-18 War Collection at University College London (over 1,800 items) bequeathed by the writer, translator, and textual scholar Leonard Arthur Magnus (1879-1924), and most spectacularly that made by University Librarian Francis Jenkinson for Cambridge University Library (about 10,000 items; see H.F. Stewart, *Francis Jenkinson, Fellow of Trinity College Cambridge and University Librarian: A Memoir* (Cambridge: Cambridge University Press, 1926), pp. 140-2). Contemporaneous collecting of printed material pertaining to the Second World War among the various special collections devoted to the Second World War is harder to distinguish, beyond acquisitions of Nazi books made shortly after the War (e.g. the Nazi Collection at Manchester Central Library and, comprising or including National Socialist books for children, the SHAEF Collection at the British Library; the EPCOM Collection at Senate House Library, University of London; and the National Socialist Collection acquired through HMSO at Cambridge University Library). It may be assumed for collections at the Wiener Library (see Ben Barkow, *Alfred Wiener and the Making of the Holocaust Library* (London: V. Mitchell, 1997). Collecting on the World Wars may be less well documented in special collections than it is in fact, because such books, unlike seventeenth-century pamphlets, are likely to be part of general collections.

[53] See James Hinton, *The Mass Observers: A History* (Oxford: Oxford University Press, 2013), p. 140.

[54] Among collections devoted to or including the Great Exhibition, collections were made contemporaneously by the Exhibition's commissioner, John Scott Russell (Royal Society of Arts) and by the art patron and Exhibition co-organiser Sir Charles Wentworth Dilke (1810-1869) at the National Art Library.

[55] See Michael Mendle, 'George Thomason's Intentions', in Mandelbrote and Taylor, *op. cit.*, pp. 171-86; *Catalogue of the Pepys Library at Magdalene College, Cambridge, vol. 2: Ballads*, compiled by Helen Weinstein, 2 vols (Cambridge: Brewer, 1992-1994) .

The dividing line between collecting for the pleasure of the activity or possession and acquiring books for use is blurred: a group of utilitarian books can become a collection and a collection can be put to use, as when collectors have produced bibliographies based at least partly on their collections, perhaps most prolifically the surgeon and bibliographer Geoffrey Keynes with his books about, and bibliographies on, Jane Austen, John Donne, Rupert Brooke and William Harvey among others.[56] Bibliophilia and research combine in other instances. The economic historian Herbert Somerton Foxwell (1849-1936), a compulsive collector of books and pamphlets on all areas of economics, began his collection of some 30,000 titles from the fifteenth century onwards (now at the University of London) with the intention of preparing a historical edition of Adam Smith's *Wealth of Nations*, and expanded.[57] One step below that is the amassing of books to back theories, as when the Baconian Sir Edwin Durning-Lawrence (1837-1914) gathered 'Baconian' books, especially from the seventeenth century, in order, as his widow explained, 'to prove that Francis Bacon was at the head of a great literary and scientific society, from whence emanated all the Elizabethan and Jacobean literature'; she explicitly noted that he was not a bibliophile.[58] Scholars' working libraries of primarily modern works can contain antiquarian books: for example, the 500-item strong library on Quakers and other subjects at University College Cork assembled by Richard S. Harrison, author of books on Irish Quakers, includes ninety books from the seventeenth and eighteenth centuries among the later volumes. The fairly recent but constantly accelerating phenomenon of ready scholarly access to digital surrogates of pre-twentieth-century books could lead in future to readier differentiation between 'collections' and 'working libraries', as scholars will not require earlier books on their physical shelves for purely utilitarian textual purposes.[59]

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[56] Geoffrey Keynes, *A bibliography of Dr. John Donne, Dean of Saint Paul's* (Cambridge: Baskerville Club, 1914); *A Bibliography of Dr. Robert Hooke* (Oxford: Clarendon Press, 1960); *A Bibliography of George Berkeley, Bishop of Cloyne: His Works and his Critics in the Eighteenth Century* (Oxford: Clarendon Press, 1976); *A Bibliography of Henry King* (London: D. Cleverdon, 1977); *A Bibliography of Rupert Brooke* (London: R. Hart-Davis, 1954); *A Bibliography of Siegfried Sassoon* (London: R. Hart-Davis, 1962); *A Bibliography of Sir Thomas Browne, Kt, M. D.* (Cambridge: Cambridge University Press, 1924); *A Bibliography of Sir William Petty, F.R.S., and Observations on the Bills of Mortality by John Graunt, F.R.S* (Oxford: Clarendon Press, 1971); *A Bibliography of the Writings of William Harvey, M.D, Discoverer of the Circulation of the Blood* (Cambridge: Cambridge University Press, 1928); *A Bibliography of William Blake* (New York: Grolier Club, 1921); *Bibliography of William Hazlitt* (London: Nonesuch Press, 1931); *Dr. Martin Lister: A Bibliography* (Godalming: St Pauls Bibliographies, 1981); *Dr. Timothie Bright, 1550-1615: A Survey of his Life with a Bibliography of his Writings* (London: Wellcome Historical Medical Library, 1962); *Jane Austen: A Bibliography* (London: Nonesuch Press, 1929); *John Evelyn: a Study in Bibliophily & a Bibliography of his Writings* (Cambridge: Cambridge University Press, 1937); *John Ray: A Bibliography* (London: Faber & Faber, 1951). Keynes also edited works by and Jonne Donne, Rupert Brooke, Thomas Browne, Samuel Butler, William Hazlitt, and especially William Blake, and wrote about William Harvey. For Keynes's own library, see Geoffrey Keynes, *Bibliotheca Bibliographici; A Catalogue of the Library Formed by Geoffrey Keynes* (London: Trianon Press, 1964; lists about half the items in the library). A brief overview of the collections is available at: http://www.lib.cam.ac.uk/collections/special- collections/collections/collection-name/keynes.

[57] J.H.P. Pafford, 'Historical Introduction', in University of London Library, *Catalogue of the Goldsmiths' Library of Economic Literature, vol. 1: Printed Books to 1800*, ed. by Margaret Canney and David Knott (London: Cambridge University Press, 1970; repr. London: Athlone Press, 1982), pp. ix-xviii (p. ix).

[58] Alexander Gordon, *Family History of the Lawrences of Cornwall* (West Norwood: privately printed, 1915), p. 2 of pref. (unpaginated).

[59] *Early English Books Online* was launched only in 1998, *Eighteenth-Century Collections Online* in 2003, and Google Books in 2011, with new digitisation projects, such as *Early European Books*, constantly underway. For an overview of some of the smaller digitisation projects of rare materials, see K.E. Attar, 'Rare Book Librarianship and Historical Bibliography', in *British Librarianship and Information Work 2006-2010*, ed. by J.H. Bowman (London: J.H. Bowman, 2012), pp. 184-206 (pp. 190-2) and in *British Librarianship and Information Work 2011-2015*, ed. by J.H. Bowman (London: J.H. Bowman, 2017), pp. 216-38 (pp. 218-20).

Standard working libraries from a distant age that have been kept together automatically gain the status of 'collections' in public institutions, such as the 230 or so medical books from the sixteenth to the eighteenth centuries of the medical man James Simson (1740-1770) at St Andrews University Library. Many more recent working libraries of scholars or of significant literary or social figures, the contents of which are not intrinsically rare, gain significance as special collections when they enter the public sphere by virtue of their immediate provenance, sometimes enhanced by the annotations of their former owners.[60] Typical among these are the working libraries of Sigmund Freud and his daughter Anna at the Freud Museum in London, of Sir John Betjeman at Exeter University Library; of the philosopher of religion Baron Friedrich von Hügel (1852-1925) at St Andrews University; and of papyrologist Sir Idris Bell (1879-1967) at the National Library of Wales, to name just a few libraries which demonstrate a broad sweep of subjects and of location.[61]

Ossified collections embody the manifold reasons motivating private collectors. Yet even when kept intact and unaltered, personal collections change their meaning when they enter institutions, to serve further institutional aims. Institutions prove their endorsement of the subjects of private bibliophilic enthusiasms by adding their own special collections in the same areas to them. Several institutions have sought actively to acquire, or have segregated, the output of private presses as special collections, as seen in private press collections at Brighton & Hove City Libraries (over 600 volumes), at Manchester Central Library (1,700 volumes), and within the Librarian's Collection at St Andrews University Library (about 1,500 books in all), and the Kelmscott Press Collection at the National Library of Scotland.[62] They have frequently collocated their incunabula (although there are also practical reasons for doing this) and have brought together their own collections of miniature or (at the London Library) little books: the Mitchell Library in Glasgow is noteworthy for an ongoing collection of miniature books from the early seventeenth to the twenty-first centuries, featuring books from the local publishers David Bryce & Son (Glasgow) and the Gleniffer Press (Paisley and Wigtown).[63] Beautiful books, in the form of artists' books, have been brought together as special collections by institutions for which they are relevant rather than having been amassed and passed on from individuals.[64] But the bibliophilic enjoyment which may have motivated the personal owner is largely replaced by research value and use, although the ocular appeal remains useful for advocacy and marketing, in exhibitions, and to impress donors.

Whilst institutions encapsulate levels of history by representing permanently within their special collections the various changing fashions of personal collecting, they simultaneously muffle history through the loss of immediacy of the 'now' collection. Even if

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[60] See David Pearson, *Books as History* (London: British Library, 2008), ch. 6, 'The Collective Value of Libraries' (pp. 163-73). Pearson discusses annotation more at the level of famous people annotating specific books (pp. 93-[139]).

[61] Betjeman's library comprises over four thousand books and pamphlets, many annotated by Betjeman, from the eighteenth to the twentieth centuries; von Hügel's some 3,600 works on philosophy, religion and history, mainly of the nineteenth and twentieth centuries; and Bell's about 1,500 items of papyrological texts and studies and background material on the history and literature of the ancient world. See Attar, *Directory*, pp. 71, 500, and 507 respectively.

[62] See Attar, *Directory*, pp. 22, 282, 498, 469.

[63] See Attar, *Directory*, p. 483. This collection currently comprises approximately 200 volumes. The National Library of Scotland similarly collects miniature books with a Scottish collection: see National Library of Scotland, 'Miniature Books', https://www.nls.uk/collections/rare-books/collections/miniature-books [accessed 7 Nov. 2017]. Note also a collection of small books in various languages and on various subjects, printed between the sixteenth and the twentieth centuries, assembled by the London Library (Attar, *Directory*, p. 199)

[64] Particularly good examples are at Manchester Metropolitan University and Chelsea College of Arts at the University of the Arts, with smaller collections at Goldsmiths, University of London; Oxford Brookes University; the Scottish National Galleries; Cardiff Metropolitan University; and Leeds College of Art.

the event with which the personal collector has identified remains current at the time of institution acquisition (which is unlikely), it will soon lose currency in the corporate context. Identification with place, on the other hand, remains as relevant corporately as personally, institutions may strengthen it by aggregating such collections. A prime example is the University of Bradford, two-thirds of whose seventeen named special collections are connected in some way with Bradford or Yorkshire, in a department which describes the special collections as 'reflecting the story of the University and the City'.[65] Institutions sometimes choose to emphasise local interest by retaining donations by an author as special collections, such as books by G.A. Henty bequeathed by him to Westminster School, where he was educated, and Eleanor Farjeon's gift of her works to the public library in Hampstead, where she lived.[66] Such local collections differentiate repositories from each other, bolstering desires to be 'unique and distinctive' and gain validation and status thereby.[67]

Women and collections

A.N.L. Munby declared loftily that women did not collect books.[68] Exceptions can prove the rule: Miriam Robinette Tomkinson (1916-1986) bequeathed incunabula and books emanating from the great sixteenth-century scholar-printers among others to the Bodleian Library, and the core of the Romany collection for which the University of Leeds is famous (over 650 books and pamphlets in addition to manuscript material, artefacts and ephemera) was assembled by Dorothy Una McGrigor Phillipps.[69] But the evidence of collections within institutional libraries shows collecting indeed to be male-dominated:[70] hardly surprisingly, as income for many centuries was centred in male hands. The earliest female collector whose books have been preserved institutionally is, significantly, noble: the literary patron Anne Sadleir (1575-1671/2), eldest daughter of Sir Edward Coke, who bequeathed her (mostly devotional) books to the Inner Temple. Female collectors (as distinct from owners, where the two can be distinguished) tend to be seen from the late nineteenth century onwards. They are often professional, so have means, and working interests may overlap with the collecting one, seen in the collections of academics[71] and of women in creative fields, such as the food

[65] See Attar, Directory, pp. 19-21 (quotation on p. 19). Alison Cullingford expands upon the Bradford policy in Alison Cullingford, *The Special Collections Handbook*, 2nd edn. (London: Facet Publishing, 2016), p. 84.
[66] The Eleanor Farjeon Collection is now in Camden Local Studies and Archives Centre.
[67] The 'unique and distinctive' agenda was highlighted in a strategic strand of RLUK activity 2011-2014: see RLUK (Research Libraries UK), 'Promoting unique and distinctive collections', http://www.rluk.ac.uk/strategicactivity/strategic-strands/udc/ and Alison Cullingford, 'Unique and Distinctive Collections: Opportunities for Research Libraries', ed. by Caroline Peach and Mike Mertens (Research Libraries UK, 2014) http://www.rluk.ac.uk/wp-content/uploads/2014/12/RLUK-UDC-Report.pdf [both accessed 3 Sept. 2016]. For a summary from an American perspective of special collections making libraries distinctive, see Donald J. Waters, 'The Changing Role of Special Collections in Scholarly Communications. Presented at Fall Forum hosted by the Association of Research Libraries and the Coalition for Networked Information on *An Age of Discovery: Distinctive Collections in the Digital Age*. Washington DC, October 14, 2009'., p. 3. Available at: http://msc.mellon.org/staff-papers/specialcollectionsvalue.pdf [accessed 14 Nov. 2017].
[68] A.N.L. Munby, 'Floreat Bibliomania', in *Essays and Papers* (op. cit.), p. 39.
[69] See 'Notable Accessions', *Bodleian Library Record*, 12 (1986), 142-50 (pp. 145-7); D.I. Masson, *Catalogue of the Romany collection Formed by D.U. McGregor Phillipps …* (Edinburgh: T. Nelson for the Brotherton Collection, 1962).
[70] Attar, *Directory*, pp. 551-71 (index of collectors).
[71] For collections given by academic women to their own institutions, see especially the Christina Roaf Collection of Italian books at Somerville College Oxford; Marjorie Reeve's collection on Abbote Joachim of Fiore and on prophecy and millenarianism at St Anne's College Oxford; and Catherine Cooke's collection of items on Russian and Soviet architecture and design (ca 1,300 items) at Cambridge University Library. For a large collection given outside academia, see Marie Stopes's collection of over 3,000 items, chiefly pamphlets and ephemera, pertaining to birth control, medical and social subjects (1861-1958), at the British Library. The largest twenty-first century example of a more diversely employed female academic's collections is that of some

writers Prue Leith and Jane Grigson, now at Oxford Brookes University,[72] the pianist and composer Joan Trimble (1915-2000), who gave one thousand music scores and books to the Royal Irish Academy of Music, and the singer Rita Williams, who passed about 3,000 popular songs from the 1920s onwards to the Trinity Laban Conservatoire. The collections are often modest in size, numbering fewer than 500 volumes, although there are exceptions: Williams's and Grigson's collections are two, and the most voluminous collection made by a single woman is probably Melissa Hardie-Budden's Hypatia Collection at Exeter University, 10,000 items from the twentieth century by or about women.[73] The largest female-related collections were formed by two husband and wife teams, collecting children's books and related materials from the sixteenth to the twentieth centuries: Peter and Iona Opie (about 20,000 items, now at the Bodleian Library, and Fernand and Anne Renier (some 80,000 books donated, with related material, to the Victoria and Albert Museum).[74] In other male-female teams, brother and sister Oliver and Marjory Wardrop collected Georgian books, now at the Bodleian Library, and the psychiatrists Ida Macalpine (1899-1974) and her son Richard Hunter, who also published books together, collected seven thousand works from the sixteenth to the nineteenth century on psychology, now at Cambridge University Library.[75]

Like men, women have collected a wide range of subjects, from early editions of Dante to Dada and Dundee.[76] Yet certain themes stand out. The typical domestic subjects tend to have been collected by women: the food and drink collections mentioned, and the only recorded collection devoted to needlework.[77] A number of women, like the aforenamed Joan Trimble and Rita Williams, collected music, notably Dorothea Ruggles-Brise (1866-1937), an expert on Scottish traditional music whose collection of some 500 books and manuscripts of early Scottish music is now at the A.K. Bell Library, a public library in

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two thousand twentieth-century books and pamphlets on the history of labour and working life in the Caribbean and Central America, collected by Mary Turner (1931-2013), an Englishwoman who became Professor of History at Dalhousie University, Canada, now in the Bishopsgate Institute, London.

[72] About 30 linear metres and 5,000 volumes respectively. Smaller collections of female food writers are those of Elizabeth David (approximately 750 books from the nineteenth and twentieth centuries) and Mary Wondrausch (about 150 books from the same period), both at the Guildhall Library, London.

[73] Note also Ann Hutchinson Guest's 2,000 books from the nineteenth and twentieth centuries on labonotation at the University of Roehampton , Mary Anne Chapman's collection of about 1,400 nineteenth-century plays given to the Guildhall in 1895, and over 1,500 items on Oscar Wilde and his associates collected by Mary, Viscountess Eccles and bequeathed to the British Library in 2003 (see Andrea Lloyd, 'The Lady Eccles Oscar Wilde Collection', *Electronic British Library Journal* (2010), art. 3, 1-13, available at: http://www.bl.uk/eblj/2010articles/pdf/ebljarticle32010.pdf [acccessed 11 Nov. 2017]). A large library (in terms of female ownership) of miscellaneous books which was institutionalised as a collection is that of the author and Egyptologist Amelia B. Edwards (1831-1892) of some 5,000 books at Somerville College, Oxford.

[74] Anne Renier, 'The Renier Collection of Children's Books', *The Book Collector*, 23 (1974), 40-52. Smaller collections of children's books given by a husband and wife are the Parker Collection of Early Children's Books at the Library of Birmingham, over 4,600 volumes given by Mr and Mrs J.F. Parker, and about 300 early-nineteenth-century children's books given to the University of Reading in the 1950s by Sir Frank and Lady Stenton; however, whether Mrs Parker and Lady Stenton were active collectors is less clear.

[75] David Barrett, *Catalogue of the Wardrop Collection and of Other Georgian Books and Manuscripts in the Bodleian Library* ([Oxford]: Oxford University Press for the Marjory Wardrop Fund, 1973);

[76] Collections on Dada and Dundee are among the larger ones: the art collector Gabrielle Keiller's collection of 1,050 books and periodicals, mainly rare or limited editions, on Dada and surrealism is at the Scottish National Gallery of Modern Art, and Catherine M. Kinnear donated most of the 4,600 items in the Kinnear Local Collection at Dundee University Library. Lucy Ethel Willcock bequeathed early editions of Dante, a longstanding collecting subject, to Lady Margaret Hall, Oxford, in 1919.

[77] The needlework collection comprises some 300 nineteenth and twentieth-cenutry books, pamphlets and journals on embroidery, needlework, lace-making and related crafts, collected by Valda Cowie, at the University of Reading. But note that the only collection devoted to baking and confectionary (2,837 items) is from a man, Joseph Hancock Macadam, President of the Scottish Association of Master Bakers, who bequeathed it to the National Library of Scotland.

Perth.[78] Women collectors also have a certain predilection for children's books (generally modestly priced). For its sheer size and its range—over 10,500 items published between the seventeenth century and 1914--Mary ('Paul') Pollard's collection at Trinity College Dublin stands out among these,[79] followed by 61.5 linear metres of eighteenth and nineteenth-century children's books in English collected by Mary Thwaite and developed by Joan Butler, librarians in Hertfordshire, and 800 books in the Brunel University archives donated by Elsie Riach Murray (1861-1932), Vice-Principal of the Maria Grey Training College for Women Teachers.[80] All three collections of Charlotte M. Yonge's writings were formed by women, including Marghanita Laski, co-editor of the critical essays *A Chaplet for Charlotte Yonge*.[81] And although for its quantity and range the outstanding ephemera collection is John Johnson's, women may also drift towards collecting ephemera, similarly doable on a low budget, on subjects as diverse as decorated papers, concert programmes, and women's suffrage.[82]

Where women have been instrumental in preserving the past has been in passing on collections assembled by their male relatives. If one extends the concept of assembly to enabling, the prime example is Enriqueta Rylands, who with her husband's wealth was responsible for establishing the John Rylands Library in Manchester, with Lord Spencer's formidable collections of incunabula, Bibles, theology, Dantes, and many other early printed works, and other collections.[83] But the generosity – or perhaps also the self-fulfilment, if

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[78] Other female collectors of music with items in special collections include Lydia Acland (1786-1856), whose music is at Killerton House, a National Trust property in Exeter; Patricia Gilbert, who collected 280 pieces of sheet music from the nineteenth and twentieth centuries now at the University of Bristol; the music teacher Sophie Weisse, whose 600 or so books and scores relating to Beethoven are at Edinburgh University Library; and Peggy Seeger, whose books and scores are merged with those of her husband, Ewan MacColl, at Goldsmiths', University of London .

[79] For a description of Pollard's collection, see Lydia Ferguson, 'Cultivating Childhood: The Pollard Collection of Children's Books' in *The Old Library, Trinity College Dublin, 1712-2012*, ed. by W.E. Vaughan (Dublin: Four Courts Press, 2012), pp. 190-209.

[80] Other collections include 230 children's books collected by Sarah Chorley, at Newcastle University; 200 titles c.1784-1865 collected by Mabel Irene Martin (d. 1982) at Senate House Library, University of London; a collection made by Marianne Hugon (1881-1952) now at St Anne's College, Oxford; and 91 books from Miss G.e. Brereton and Mrs G.M. Mayne at St Hilda's College, Oxford.

[81] *A Chaplet for Charlotte Yonge*, ed. by Georgina Battiscombe and Marghanita Laski (London: Cresset, 1965). Laski's collection is at her alma mater, Somerville College Oxford. The other Yonge collections are at Lady Margaret Hall, Oxford (formed by Mrs C.S. Unwin and Mrs M. Dunlop), and at Girton College, Cambridge (donor not stated).

[82] Collections of ephemera are most pronounced at the British Library, because the British Library has taken particular care to record them (see Attar, *Directory*, pp. 140-47). The British Library is the home of Olga Hirsch's collection of over 3,500 sheets of decorated paper: see Mirjam M. Foot, 'The Olga Hirsch Collection of Decorated Papers', *Electronic British Library Journal* (1981), art. 2, 12-38, available at: http://www.bl.uk/eblj/1981articles/pdf/article2.pdf [acccessed 11 Nov. 2017]). It also houses general ephemera collated by Sarah Sophia Banks (1744-1818), pertaining mainly to her times; London and continental theatre programmes, 1932-74, assembled by Diana Gordon (the London ones are described in the online database 'Concert Programmes', http://www.concertporgrammes.org.uk [accessed 13 Nov. 2017]); and ephemera relating to the women's suffrage movement in England accumulated by the activist for women's suffrage Maud Arncliffe Sennett (1862-1936). A collection of ephemera formed by a woman and held elsewhere is Elspeth Evans's collections of advertisements pertaining to the arts in London from the 1960s to the 1990s (approximately 100 boxes at the University of Reading). For the John Johnson collection, see Bodleian Libraries, University of Oxford, 'John Johnson Collection of Printed Ephemera', http://www.bodleian.ox.ac.uk/johnson [accessed 15 Nov. 2017].

[83] See Henry Guppy, *The John Rylands Library, Manchester, 1899-1935: A Brief Record of its History with Descriptions of the Building and its Contents* (Manchester: Manchester University Press, 1935), pp. 6-16; John R. Hodgson, *A Guide to the Special Collections of the John Rylands University Library of Manchester* **(**Manchester: John Rylands University Library, 1999); *Riches of the Rylands: The Special Collections of the University of Manchester Library* (Manchester : Manchester University Press, 2015), pp. 1-6.

women gave those collections as lasting memorials of the men they loved – covers collections in many places and sizes. The 1,500 comics, chiefly Disney productions, collected by the artist David Clarvis were bequeathed to the National Art Library of the Victoria and Albert Museum not by David Clarvis, but by his mother in 2003. The William Ridler collection of Fine Printing at the Library of Birmingham, mentioned above, was deposited in 1988 by Ridler's wife, Ann. The Hawtin collection at University College Cork of 3,700 books on the Socialist Movement and economic history published during the formative years of the English Labour Party was bequeathed by Gillian Hawtin, including the library of her father, an early supporter of the Labour movement in London. The Baconian library of Baconian protagonist Sir Edwin Durning-Lawrence (approximately 5,750 items) was bequeathed to the University of London by his widow, Edith Jane. The list continues.

Where, finally, are we going with collecting the past? The first decades of the twenty-first century show satisfying activity. Admittedly dispersals have taken place, such as the loss of Joseph Mendham's (1769-1856) theological collection, rich in holdings from the fifteenth and sixteenth centuries, bequeathed to the Law Society and deposited at Canterbury Cathedral.[84] Yet there has also been major personal generosity, of old books as well as new, from a collection strong in French Revolutionary pamphlets given to Edinburgh University (2013) to author collections of T.S. Eliot and the Sitwells via books about western perceptions of Russia printed between 1525 and 1917, and 2,120 books from the fifteenth to the twentieth century connected with the life and times of Michel de Montaigne among others.[85] An emphasis on machine-press books is increasing—at least partly perforce, as these constitute the majority of what is available. As the books collected become more modern, will collections formed approximate more closely to existing institutional holdings, such that institutions will be reluctant to take collections in their areas of strength because there is a considerable level of duplication? Will institutions choose to preserve the collections that include more foreign books or more ephemeral books as areas where the collector's books are likeliest to complement, rather than duplicate, an institution's holdings? Through libraries' selectivity, will the representation of fashions of collecting across the ages, the reliable ossification of the past, be weakened or even cease? Or will the emphasis change, with small libraries acquiring proportionately more special collections for the reduced probability there of duplication? Time will tell.

[84] See 'Law Society Defies Scholars with Mendham Collection Auction', *The Guardian*, 3 June 2013, available at https://www.theguardian.com/books/2013/jun/03/law-society-mendham-collection-auction [accessed 22 Sept. 2016]. Shorter accounts are available in *The Book Collector* , 61 (2012), 523-4 and 62 (2013), 397.

[85] The Brenchley T.S. Eliot Collection (approximately 530 titles, bequeathed in 2011) and the Neil Ritchie Sitwell Collection (approximately 1,908 titles, bequeathed in 2012) are both at Merton College, Oxford. The M.S. Anderson Collection of Writings on Russia Printed Between 1525 and 1917, comprising some 1,850 titles, was given to Senate House Library, University of London, in 2008; see K.E. Attar, 'The M.S. Anderson Collection of Writings on Russia Printed Between 1525 and 1917: An Introduction', *Solanus*, 22 (2011), 63-78. Cambridge University acquired Gilbert de Botton's Montaigne collection in 2008: for a description and exhibition catalogue, see Philip Ford, *The Montaigne Library of Gilbert de Botton at Cambridge University Library* (Cambridge: Cambridge University Library, 2008).