

Summer 2003

## IFLA Section on Rare Books and Manuscripts

### Newsletter

Section's Homepage: <http://www.ifla.org/VII/s18/srbm.htm>

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#### *Members*

As you know from our last newsletter the conference in Berlin will bring some changes: Some colleagues will leave as they have finished their second term, others will come in as new members. So we have to say *goodbye* to some longstanding members or corresponding members: Nicole Benhamou from Bibliothèque Municipale, Toulouse ; Laurence Bobis, from Direction du Livre et de la Lecture, Paris ; Mercèdes Dexeus Mallol, from Biblioteca Nacional, Madrid ; Olga Vega Garcia, corresponding member, from Biblioteca Nacional José Martí, Ciudad de la Habana, Cuba ; M. Kawa, corresponding member from Fourah Bay College, University of Sierral Leone, Freetown ; Henry L. Snyder, from University of California, Riverside ; Wolfgang Undorf, from Kungl. Biblioteket, Stockholm and Annette Wehmeyer, from Staatsbibliothek zu Berlin - PK will leave. Thank you to you all!

As there have been elections in February we can *welcome* the following colleagues: Sirkka Havu, from Helsinki University Library, National Library of Finland, Helsinki. Ms Havu is a specialist on book and library history. One of her most recent publications is *Collections donated by the Academy of Sciences of St Petersburg to the Alexander University of Finland in 1829 : an annotated catalogue / comp. by Sirkka Havu and Irina Lebedeva. - Helsinki : Helsinki Univ. Library, 1997*

Fabienne Le Bars, from Bibliothèque Nationale de France, Paris. She has recently published a catalogue on book bindings *Reliures royales de la Renaissance : la librairie de*

*Fontainebleau : 1544-1570 / Marie-Pierre Laffitte, Fabienne Le Bars. - [Paris] : Bibliothèque nationale de France, 1999.*

Jutta Weber, from Staatsbibliothek zu Berlin. Ms Weber will be the new editor of the newsletter. She is head of Zentralkartei der Autographen/Kalliope.

Francesca Niutta, from Biblioteca Nazionale le Centrale di Roma. Ms Niutta was editor of the exhibition catalogue *Seneca : mostra bibliografica e iconografica ; Teatro dei Dioscuri, Roma, 19 gennaio- 24 febbraio 1999 / a cura di Francesca Niutta, Carmela Santucci. - Roma : Fratelli Palombi, 1999.*

Cristina Guillén Bermejo, from Biblioteca Nacional in Madrid. In 1995 she was the editor of *Nuevas adquisiciones de impresos antiguos de la Biblioteca Nacional : siglos XVI - XVII / Coord.: María Cristina Guillén Bermejo. - Madrid : Ministerio de Cultura, Biblioteca Nacional, 1995.*

Kristian Jensen, from The British Library, London. Mr Jensen is specialised in incunabula and has just edited *Incunabula and their readers : printing, selling and using books in the fifteenth century / ed. by Kristian Jensen. - London : British Library, 2003.*

A new corresponding member is Andrej Serkov, from Russian State Library, Moscow. Since 1987 Mr Serkov has published numerous books and articles mainly on Russian Freemasonry, including an encyclopaedia on this subject *Russkoe masonstvo : 1731 - 2000 ; ×enciklopediceskij slovar' / A. I. Serkov. - Moskva : ROSSP×EN, 2001.*

We hope to see you in Berlin and we will publish an up-dated list of all members with all addresses in the Winter Issue.

### ***IFLA 69<sup>th</sup> Conference in Berlin, 1-9 August 2003***

The full programme is on IFLA's homepage, now. You'll find the details there, but here are some hints that might be helpful for your planning. The **Section's meetings** will be on Saturday, 2<sup>nd</sup> August, 11.30-14.20, and on Friday, 8<sup>th</sup> August, 08.00-10.00. The Workshop is on Thursday, 7<sup>th</sup> August (for details v. Newsletter, Winter 2003, p. 3). On Wednesday, 6<sup>th</sup> August, the **Open Session** will start at 16.00. The subject is "Political and social upheavals and the early history of printing and books in Eastern and Central Europe - from Gutenberg to the Thirty Years War". There are papers by *Monika Linder* (Leipzig University Library, Leipzig, Germany) on "The reformation in Saxonia and the consequences for books and libraries - the case of Leipzig", by *Krzysztof Migon* (Institute of Library Science, University of Wroclaw, Wroclaw, Poland) on "Early printing in Poland in the 15th-17th centuries as a mirror of ethnic, religious and cultural relations" and by *Inara Klekere* (National Library of Latvia) on "Grundzüge der Entwicklung des lettischen Buches vom Anfang bis zur Mitte des 17. Jahrhunderts" (Main trends in the development of the Latvian Book from the beginnings to the middle of the 17<sup>th</sup> century).

Interesting meetings of other Sections are on Monday and Tuesday. On Monday, 4<sup>th</sup> August **Preservation and Conservation** holds an open session starting 13.45-15.45: "From manual to automatic: the role of mass treatment techniques in conservation" with papers by *Birgit*

*Schneider* (Die Deutsche Bibliothek/Deutsche Bucherei, Leipzig, Germany) , *Roberta Pilette* (Yale University Libraries, New Haven, USA), and *Per M. Laursen* (Konserveringsværksted Bog - Papir - Grafik, Humlebæk, Denmark). Unfortunately at the same time is the open session of **Art Libraries**: “The evolution of the art library: from early collecting to virtual services”. Speakers are *Carol Terry* (Rhode Island School of Design, Providence, USA), *Sylvie Le Ray* (Service des Bibliothèques archives et de la documentation générale des musées nationaux, Paris, France), and *Ruth Wallach* (Architecture and Fine Arts Library, University of South California, Los Angeles, USA). The off-site workshop at Kunstbibliothek of the Art Libraries’ section is on Tuesday and deals with “Art Trade and the Art Library”. Papers will be given by *Catherine Brand* (L’Institute national d’histoire de l’art, Paris, France), Deborah Kempe (Frick Art Reference Library, New York, USA), *Alicia Garcia Medina* (Instituto del Patrimonico Historico Español, Madrid, Spain), Teresa Coso (Museu Nacional d’Arte de Catalunya, Barcelona, Spain), and *Beth Houghton* (Tate Britain, London, UK). Most of the papers are already online. They are very interesting for people working on provenance and auction catalogues!

Apart from the meetings and library tours there some other noteworthy events. There is , e.g. a “Cultural Evening” on Thursday at Staatsbibliothek, Scharoun-Building (Potsdamer Platz). And you are especially invited to visit two exhibitions of Staatsbibliothek: One is “Aderlaß und Seelentrost - *German Manuscripts and Incunables of the Middle Ages*” an exhibition displaying about 250 mediaeval manuscripts and incunables mainly from the holdings of Staatsbibliothek. The “Nibelungenlied” will be shown, as are several bible manuscripts, codices on German Landrecht, or manuscripts on biology, astrology and medicine, too name but a few. Normally, those manuscripts are not to be seen but held in secure stacks. You can find more information on the exhibit in the leaflet enclosed in the printed version of this newsletter or on the homepage of Staatsbibliothek zu Berlin.

Also enclosed you will find an invitation to a multimedia presentation in the Ihne-Building of Staatsbibliothek (Unter den Linden) on Tuesday. Outgoing from the holdings of the Department for Early Printings, the viewer will be taken on a virtual tour through the collections. There will be a short version of the CD-ROM at the ICC (conference site), and on the Internet. During the presentation on Tuesday, some of the very special treasures will be shown in the original.

For those interested in the building activities at Staatsbibliothek’s Ihne-Building, there will be a small exhibit “Fenster zum Hof” on site.

Just in case you can spare some time for other things in Berlin, here are some notes on exhibitions on in August. It is only a small selection. Those of you interested in architecture can go to Bauhaus-Archiv to see (July 16 through September 15, 2003) “Designing a New World - Architectural Visions of Expressionism”, or to Deutsches Historisches Museum. They have just opened a new annex to their building by I.M. Pei. At Hamburger Bahnhof, Museum für Gegenwart there is an exhibition on just another famous modern architect “Josef Paul Kleihues: Stadt - Bau - Kunst”. Kleihues celebrated his 70<sup>th</sup> birthday in June. Paintings are on show at Kunstforum, Budapester Straße, exhibited by Berlinische Galerie: “Brigitte Matschinsky-Denninghoff Horizont Zeichnungen - Collagen - Fotografien”, or at Broehan Museum - State Museum for Art Nouveau, Art Deco and Functionalism (1889-1939): “Mythos und Mondäne. Bilder von Willy Jaeckel (1888-1944)”. Brücke Museum started with

“The Brücke - Masterpieces from the Collection of the Brücke-Museum Berlin” earlier this year. Being interested in ceramics or porcelain you can find interesting exhibits by Keramik-Museum Berlin that, having no rooms of its own up to now, is a guest at Stadtmuseum Berlin: “Das KMB zu Gast im Museum Ephraim-Palais”. Also starting on 1.8.2003 will be “Zur Zierde wie zum Nutzen des Hauses - Berliner Porzellan für den Bürgerlichen Haushalt des 19. Jahrhunderts - Die Sammlung Albrecht Schütze”. Fashion is also shown at Stadtmuseum “Berliner Chic in neuem Gewand - Mode von 1820 bis 1990” as is theatre “Damit die Zeit nicht stehenbleibt - Theater in Berlin nach 1945 - Teil 4” (in Nicolaihaus). Film enthusiasts might like “Mickey Mouse meets Spider-Man: "Oscars in Animation" and "Hirschfeld's Hollywood" at Filmmuseum (Potsdamer Platz). Deutsches Historisches Museum shows “Idee Europa - Entwürfe zum »Ewigen Frieden«”, and for all those who have missed it in London there is a chance (only till August 10th) to see “The Aztecs” at Martin-Gropius-Bau. An absolute must for all people interested in natural history is the Museum für Naturkunde. Not to mention that you should not miss the museums of Stiftung Preussischer Kulturbesitz, and Potsdam. If all that is not enough, go to [www.kunsttermine.de](http://www.kunsttermine.de). There you can search for a certain place (e.g. Berlin, Potsdam) and a certain day or period. (You will find this via [www.artreader.com](http://www.artreader.com), too).

### ***Loan Policies***

From Greta North, National Library of Australia, Canberra, via Wolfgang Undorf we have got an article on the experiences of the National Library with the centenary exhibition:

#### ***Loans for exhibitions***

*Experiences from the Centenary Exhibition “Treasures from the World’s Great Libraries” 2001-2002 at the National Library of Australia, Canberra*

The Section on Rare Books and Manuscripts has been quite busy collecting examples for exhibition loan policy documents for a couple of years now. Our starting point was, naturally, the individual lending library. However, at one of the section’s Standing Committee meetings in Glasgow 2002, it was suggested to change focus to the borrowing institution to get some idea of what it means for a library to negotiate with many different lenders and be confronted with different loan approaches. A second aspect was to get some insight into the preparation of a major exhibition from the borrowing institution’s point of view. The secretary of the section, Wolfgang Undorf, then took contact with the National Library of Australia who had set up an extraordinary exhibition to celebrate the centenary of the Library and the Federation of Australia in 2001, the “Treasures from the World’s Great Libraries” which was on display 7 December 2001 to 24 February 2002. I think, I need not present the aim and the scope of this exhibition here. I was happy to get a lot of instructive answers to my questions by Ms Greta North, Registrar of Exhibitions at the National Library of Australia. The following article is an adaptation of our correspondence.

The IFLA Section on Rare Books and Manuscripts would like to know how the National Library of Australia responded to different kinds of exhibition loan conditions raised from different lending institutions?

- Overall Institutions require very similar conditions of loan for their collections. The National Library of Australia has display conditions including security and climatic control of high international museum standard. Where requirements differed from the facilities

report and loan conditions provided by the National Library of Australia and Art Exhibitions Australia (the organisation who coordinated many of the logistics including indemnity requirements, travel and loan agreements on our behalf) our first step was to negotiate the issues with the individual lenders. In most cases once our arrangements were further explained the institutions were agreeable to the National Library of Australia's standard conditions.

How did you manage to respond to all different kinds of loan conditions within one and the same exhibition, i.e. different conditions for light setting, temperature, security, presentation, insurance, checking the physical conditions of the exhibition area or of the object exhibited, etc?

- The National Library's lighting system allows for the adjustment of individual lights.
- Climatic requirements were the same for most of the material and where these conditions varied slightly the lenders agreed to our conditions - acclimatization to the Gallery's environment for 24-48 hours was allowed for all packaging except where there was no buffering in the packaging the items were packed in.
- As a condition of receiving Australian Government Indemnification for the exhibition the National Library's security arrangements were vetted by Australian Protective Services, the Commonwealth Government's specialist protective security provider, who guarantee Commonwealth standards of probity and accountability. APS are invested with legal powers for the protection of assets and persons of national and international importance and APS officers are invested with specific protective security law enforcement powers. They were also used for accompaniment of couriers for particular shipments within the guidelines of the Indemnity scheme. The Australian Protective Services investigation into the National Library of Australia's security provisions found arrangements of a high order. Any different requirements to arrangements already in place were able to be discussed and resolved at loan agreement stage. The only problems we experienced in this respect were additional requirements requested by couriers on their arrival at the Library which had not been included in loan agreements or previous correspondence with the lenders. The few times differences arose we were able to resolve the matter quickly. These requirements ranged from additional restrictions on the material to lifting some of the previously lender-imposed restrictions in order to display the lender's material in a more sympathetic light.
- The actual display of material was resolved through a thorough series of correspondence between lenders, NLA Exhibitions staff and the Exhibition designer. In addition contingencies were built in for NLA staff to be prepared for changes to requirements, and arrangements were made for contract staff (ie perspex suppliers) to be on hand during the installation.
- The Australian Art Indemnity Scheme was accepted by most institutions. In a few cases lenders needed to undertake their own insurance due to their particular government's requirements. We were able to work through this as required.

Did it occur that you thought yourself caused to readjust or even raise exhibition loan levels?

- The NLA did not need to raise, but rather alter some of our standard loan conditions to accommodate some lenders. Most of the differing requirements were able to be resolved without altering the standard conditions. Those which needed different requirements were able to be accommodated.

- Agreement was able to be reached with all institutions to, in most cases, accept the NLA standards or accept slight adjustments to these arrangements.

Who did you negotiate with at different stages of the lending process, with conservators, librarians, administrative staff?

- Directors of the institutions were written to in the first stage of initiating interest in lending material to the NLA's exhibition. From this point we corresponded with Collection Managers during selection of material. Directors were approached when negotiating loan items and then sending out loan agreements. Copyright and collection management staff were consulted for catalogue preparation and conservators, collections management and registration staff when organising display and logistics of the loan.

Who was sent to the National Library of Australia as courier?

- Conservators, Collection Curators, Registrars and Directors of institutions were sent.

Are you thinking of revising your own (outward and/or inward) exhibition loan policy as a result of the experiences during the preparation of the centenary exhibition?

- We regularly revise the National Library's Policies but revision has not occurred directly in relation to this exhibition.

Did you notice any similarities in the exhibition loan practices and conditions from the lending institutions, loan period, light and temperature?

- Most institutions have very similar loan practices and requirements. The only major difference is period of loan but we were able to accommodate this with page turnings and lux level adjustment as necessary eg loans from the National Diet Library in Japan. The Bibliothèque nationale de France, for example, has restrictions with regard to the general period of loan but this was not an issue for the Treasures from the World's Great Libraries exhibition as it fitted within this timeframe.

Did it happen that you were confronted with demands from a courier differing from what you had negotiated about in advance?

- The only "demands" were individual expectations of a couple of the couriers. These "demands" were able to be accommodated through Library Exhibitions Branch staff being very flexible.
- The National Library of Australia undertook the Treasures from the World's Great Libraries project knowing that its current exhibition standards were of a very high order by international standards and that its staff were experienced enough to facilitate this ambitious project. It is important that these two ingredients exist prior to undertaking such an exhibition. In addition the Australian Art Indemnity Scheme has very high expectations of the venues which its indemnified exhibitions travel to in that sufficient proof needs to be produced to substantiate climatic control, that sufficient structural expectations are met and that security is of the required order.
- Open negotiation and full disclosure with lenders is of the utmost importance as is establishing the appropriate contacts at the various institutions you are working with. The position of the staff member who is able to provide this support varies from institution to institution as does their experience with major loans to exhibitions. Some institutions have specific Registration Branches who are able to coordinate all the requirements for their Library and the borrower, others use a variety of collection managers or conservators

across the institution to facilitate the loans from the various collection areas one might be borrowing from.

- With experience in the exhibition field comes good forward planning and into that planning the establishment of contingencies. The National Library of Australia has also implemented a comprehensive Project Management Methodology which was used for Treasures and assisted with detailed monitoring of the scheduling and milestones of the project across all areas of the Library involved in the exhibition. A flexible attitude and good lateral thinking at both ends also helps resolve different requirements! Again, establishing a good central contact in the lending institution who can help to work through any of these differences is essential.
- An area of critical importance is communication within one's own institution in order to assist a global understanding and appreciation of the activity being undertaken. This becomes crucial and leads to great cooperation and opportunities for collaborations in the lead up to and during the staging of the display. For example at the National Library of Australia substantial support was given by the Conservation Branch and Contracts and Facilities Branch staff to ensure climatic conditions were maintained and all legal arrangements were covered. Many of the staff in the Library also contributed their time at various points to assist with "Front of House" duties - from assisting with inquiries to monitoring the number of people entering the space when the crowds began to grow large. Over 115,000 people saw the exhibition as a result of these efforts.

## ***Collection Policies***

Digitisation is not only a theme for discussion with librarians but also with museum officials and archivists. Wolfgang Undorf has sent us an abridged article on the subject by Kate Parsson. You can find the full text of the summary of her Glasgow paper on the server of Kungl. Biblioteket <http://abm.kb.se/eng.htm>.

*Image Databases and Digitisation – platform for ALM-collaboration*  
January 2003

### **Introduction**

Due to widespread digital technology today it is possible for cultural heritage institutions such as archives, libraries and museums to make information about their collections accessible in digital form. The ability to present that information – both text and image based – digitally brings with it a long chain of benefits. For employees in the cultural sector, digital technology has become an essential working tool that facilitates ordering the wealth of information surrounding individual objects in the collections. The objects, in their turn, can be linked up with other co-related objects or sources of information. For the user, the technology facilitates searches for objects and documents stemming from a number of possible search entry points. In terms of preservation, visual documentation created by means of digital image capture protects the originals from the wear and tear associated with bringing forth fragile specimens out for inspection, as long as the user is content with studying a digital reproduction. Accessibility in its optimal form implies the possibility of conducting searches from a single platform, unhindered from aspects of time and physical space, with a wide variety of options as to how that information can be conducted and presented.

A great deal of groundwork is, however, necessary in order to create such “optimal accessibility”. The groundwork itself requires in turn an understanding for the problem area as a whole in order to reach the stage of decision-making. In today’s Sweden there does not exist an advisory agency to which archives, libraries and museums can turn with questions regarding those decisions that must be made regarding digitisation. Contact between institutions – and especially beyond the boundaries of certain types of institutions – is at present limited. Institutions therefore face these challenges on their own, in isolation from one another, making decisions about how one might best describe and make accessible the objects in their collections in a digital environment.

These conditions result not only in a dilemma situation for individual institutions in realising satisfactory solutions. Along with it comes an added responsibility in attaining satisfactory solutions that also may be compatible in a greater context.

Collaborative efforts between the country’s cultural heritage institutions would be advantageous so that the essential groundwork can be laid for the above mentioned optimal accessibility across institutional boundaries.

A successful digitisation operation requires additionally that policy-making principals define clear-cut goals. Digitisation includes much more than solely the photo-technical process of capturing an image via photography or scanning. Digitisation is a working process consisting of a number of steps, all of which are necessary in order to ensure that the material may later be of use. First after a policy for selection is defined and a policy for conservation established remain the central activities surrounding registration and photo-technical digitisation. Quality assessment and the planning of long-term maintenance of the digital material are also a part of this working process. Each stage requires a policy where the best mode of procedure is implicitly defined. Each stage requires additionally the foresight in gathering together competence in the form of experienced personnel with special knowledge and skills.

Digitisation – both image capture and registration – demands integration in an institution’s regular operations. Temporary projects, which today constitute the most common working model, are not tenable solutions for the longer term. Digitisation ought not be regarded as a goal in itself, rather, it ought to be dealt with as an undertaking requiring a strong anchor in regular activities. Such a long-term commitment requires that resources are continuously made available in order to cover costs for personnel, systems development, upgrading of equipment as well as the development and maintenance of registration principles, terminology and authority files.

### **About the Project**

In March of 2000, the directors of the Royal Library (National Library of Sweden), the Nationalmuseum, the National Heritage Board, and the National Archives of Sweden turned in an application to the Bank of Sweden Tercentenary Foundation and the Culture of the Future Foundation regarding the funding of a collaborative project. The project description sketched out how the institutions would work together for three years in building up an administrative and technical platform where standards, norms, and policy regarding digital imaging could be developed. Funding was granted in November of 2000 solely by the Bank of Sweden



Tercentenary Foundation, which meant the project obtained only half of the sought-after resources.

With a board of directors established, project committee members appointed, and a project leader in place, the project got off the ground in March of 2001. The new financial parameters brought with it a number of revisions, the first of which was shortening the project's time frame. The project committee's initial task was to redefine project goals in keeping with the project's vision. As a result, the committee was selected a portion of the described activities from the original project plan to be prioritised within the new time frame and financial parameters.

## **Purpose**

The project's overall purpose was to commence the construction of a common platform for collaboration between archives, libraries, and museums where standards, norms, and policy for digital imaging and registration can develop. In more concrete terms: during 21 months (2001-03-05 – 2002-12-04), project participants were to illuminate requirements for the co-ordination of strategies regarding registration and analogue/digital imaging of objects common to participating institution's collections such as graphic works, posters, drawings, sketches, maps, and photographs. More specifically, this groundwork required that project participants would:

- agree upon a common terminology for use within the project
- agree upon certain obligatory, common data element sets as well as authority file structure and policy
- compile recommendations for common strategies in the selection of standards and quality specifications for the production and storage of digital image files.

## **The central issues in the project**

The working groups' tasks were divided into three main areas: *Terminology*, *Registration Principles*, and *Technical Quality and Standards*. Four different aspects of registration-related issues were investigated: *Object Categories*, *Names of Private Persons*, *Obligatory Data Element*, and *Indexing of Images According to Motif*.

Prior to the start of the groups' work, a study was conducted mapping out achieved results and praxis in the ALM-sector with the purpose of serving as a basis for the project's comprehensive scope (Activity 1).

Results from the project's different activities are intended either for immediate application or are rather intended as a basis for further study and/or development.

## **Speaking a common language**

The fundamental prerequisite for collaboration of any kind is the ability to communicate with one another. To effectively communicate, both parties require a common language. The initial task for the project participants was therefore to construct a common terminology to be used in the project.

Already from the outset, project management recognised the importance of effective communication in the group context. Past experiences had shown that incongruities in language usage were common not only between different institutions but also internally within one and the same institution. These same experiences predicted that a collaborative project between four different institutions would carry a high risk for misunderstandings without a pre-defined common terminology. The purpose of constructing a common vocabulary for the project was to prevent ambiguity in communication and act as a source of support for the daily project work.

The first step was recruiting the help of professional terminologists from the Swedish Centre for Terminology. A number of working process models were discussed. Next, a list of possible terms that might be required for the project work was made. The following process of defining concepts and agreeing upon appropriate terms required many lengthy, drawn-out discussions and the activity took considerably more time to carry out than was initially planned.

Upon completion of the activity, the group compiled a vocabulary (in Swedish) consisting of 45 terms which was to serve as supportive guidelines for the coming working groups' tasks:

What types of image-based objects do we have common in our collections? What names do we give these types of objects?

One important entry point in an institution's database is the possibility of searching and sorting results according to the particular "type" of object in question. Many categories of objects, for example drawings, graphic works, and photographs, can be found not only in museum collections but also in the holdings of archives and libraries. They do not, however, always possess the same referential name. Collaboration concerning the establishment of common names for categories of objects creates the potential for conducting searches for specific types of objects managed by different institutions and from a single set of criteria. This provides in turn the possibility of gathering statistics regarding collections managed by custodians of cultural heritage.

Thirteen categories are presented as a result of the working group's efforts, together with a number of proposed common names for those categories. The categories are described and exemplified with the help of a number of possible sub-categories.

How does one lay the groundwork for the creation of a common database of personal names?

One additional important point of entry into the collections of cultural heritage institutions is by way of reference to individuals who in some way are related (for example, as creator, archive builder or donor) to the object in question. Often the same individuals are related to different institutions' holdings. It is therefore essential that the information about these individuals correlates, for example, with regarding to spelling of names.

Compiling documentation on individual persons such as year of birth, title, area of profession, etc is a time-consuming task. Sharing the compiled documentation across institutional boundaries – for example, by means of a common database or via a portal – would be a major benefit stemming from collaborative efforts in the ALM-sector. The construction of a

common database shared by cultural heritage institutions holding the documentation of private persons represented in the holdings requires however a consensual strategy for how that documentation is to be registered and organised.

How should information regarding our image-based objects be organised in a database? The fundamental requirement for conducting border-crossing searches between different institutions' linked collections is that the stored information is compiled and structured compatibly. A set of such regulations is essential in defining which parts of the information regarding the individual objects in the holdings are possible to register in a database and how that information ought to be organised.

Using the international standard *Categories for the Description of Works of Art* (CDWA), the working group has compiled a "data element catalogue" comprising of recommendations as to how the information surrounding objects in the collection should be structured in a digital register. The term "data element" means here the smallest component in a register that can be consistently demarcated from all other information in the register. The purpose of demarcation is partly to facilitate conducting searches from a standard set of criteria, partly to ensure that register in the ALM-sector become compatible. Additionally, in some cases the demarcation of data element facilitate the use of authority files and controlled vocabularies.

The data element catalogue can be used as a set of guideline for the compilation of local data element catalogues as well as providing the keystone for comparison ("mapping") between different institutions data element catalogues. It also provides a basis for the stipulation of minimum levels of registration in the registration of image-based objects with regards to collaboration on the national level.

How does one describe the visible "content" of an image?

An additional, fundamental point of entry into an institution's collections is by way conducting searches for image-based objects in the register according to a certain "motif". The purpose of indexing according to motif is to find image-based objects possessing a visual representation of the concept that the search/indexing term refers to. Examples of different types of motif can be anything from types of animals, historical events, seasons, and natural phenomenon. The requirement involved in conducting searches according to motif are that the image-based object had been indexed with the help of special, "controlled" terms describing the image's visual content. Indexing according to motif is not a part of regular registration practice at the participating institutions. The working group has illuminated this problematic challenge and investigated the prerequisites for implementing description of motif as a component of the registration of image objects.

What are the important things to keep in mind during the digitisation process?

Digitisation occurs today at all of the participating institutions without any higher degree of collaboration or peer consultation between institutions. This means that institutions work isolated from one another while facing the same daily challenges. During each phase of the photo-technical digitisation process one is inevitably faced with a number of decisions that will have a direct affect on the final quality of the digital material. These decisions even affect the possibility of re-using that material in different contexts and from a number of different platforms. In addition to the rationalisation of the decision-making process, a broad and

comprehensive co-ordination of strategies regarding digitisation and digital preservation would ensure consistent quality and that the material would be exchangeable across institutional boundaries.

The working group has compiled recommendations spanning, amongst other issues, selection of file formats, technical production-based metadata, colour calibration, image quality, authenticity, and the long-term preservation of digital documents.

### **The project in a broader context**

In recent years, there has been an on-going debate concerning ALM-issues and how those institutions which maintain the material Swedish cultural legacy can in the best way possible fulfil the citizens' demands for full-access. With regards to the principles of democracy and the goal of providing unfettered access, it becomes obvious that cultural heritage institutions' strategies ought to be co-ordinated. The central issue has come to deal with how that co-ordination ought to be implemented in order to achieve optimal results. Co-ordination of strategies across institutional borders can be implemented in a number of ways.

Co-ordinating the general operations of ALM-institutions can be implemented, as one example, through central co-ordination from higher levels in the institutional and/or departmental hierarchy. Today, the responsibilities for archives, libraries and museums are divided between the Departments of Culture and Education. This may contribute to what may be interpreted as a lacking of co-ordination between cultural heritage institutions. In other countries, the solution of central co-ordination of ALM-institutions has enjoyed increased popularity, as shown in the examples of the newly christened governmental agency ABM-utvikling in Norway and in the somewhat more established agency RESOURCE in Great Britain.

One other variation of co-operation in digitisation across institutional boundaries is the numerous projects that seek to co-ordinating strategies, where participants work parallel to one another towards in order to attain goals established individually at each institution respectively. The networking project MINERVA and the investigative project DigiCULT are prime examples.

One more additional variation of co-ordination in the ALM-sector is the collective efforts between institutions according to shared goals, with the purpose of creating applicable results for all involved. As cultural heritage institutions define common goals, one defines simultaneously that which is unique for each cultural heritage institution. This project has been such an example.

In response to a committee proposal to further investigate conditions for development of co-operation between institutions, in October 2001 the Department of Culture requested of the Royal Library, National Library of Sweden, the National Archives of Sweden, and the Swedish National Council for Cultural Affairs that a study be conducted charting ALM-efforts. A working committee was formed with representatives from the above institutions as well as the National Heritage Board and the implemented and completed the assignment. The

findings were turned in to the Department of Culture in March 2002, and in turn were circulated for consideration to more than 70 institutions in the country. Returned remarks and comments are currently undergoing preparation for further publication. The report portrays the project *Image Databases and Digitisation – platform for ALM-collaboration* as a unique example of ALM-collaboration on the national level, which strives to cover the fundamental need for organised co-operation while awaiting more permanent support.

### **Conclusions**

In carrying out this project, four central cultural heritage institutions of differing character have had the opportunity to meet, exchange experiences, and seek out solutions for commonly held challenges. Working together has ensured the establishment of a network of professional contacts between institutions that previously enjoyed only limited contact regarding digitisation.

It has been a valuable experience to set one's own institution's needs and realm of possibilities in relation to the other participant's home institutions. This has led to not only increased mutual understanding for the somewhat differing tasks at archives, libraries and museums, but also understanding and respect for the different professions in the ALM-sector.

The initial activity in the project dealing with terminology clearly illustrated that co-operative efforts require time. In order to attain a shared vision with regards to digitisation operations in the ALM-sector it was essential to allow the time required to thoroughly discuss and exchange ideas, so that it might be possible to create that mutual understanding and respect. Only then can one stand on a common, shared platform.

Results from the individual working groups are presented in each final report respectively (available only in Swedish, March 2003). Each final report lays the groundwork for both practical application and future collaborative efforts. The final reports must first, however, be circulated and discussed within the various departments of each institution respectively. Our intention is to conduct a jointly held seminar where employees from participating institutions gather to discuss the project's findings and results (February 2003).

Today in Sweden there is no directive regarding routines or guidelines for cultural heritage institutions in the construction and compilation of digital resources. A strategy is needed on the national level for digitisation and long-term digital preservation, much like that which is formulated within the framework for the MINERVA-project. Our project contributes in defining long-term needs common for cultural heritage institutions with image-based collections. Digitisation provides citizens the right of access to their cultural legacy, at the same time as it protects that material legacy so that coming generations may also enjoy it. To further develop the collected proposals in this report requires that the leaders of our institution take a stance on these issues. The integration of our proposals into the daily operations requires that resources are prioritised and allotted to continued education of personnel, systems development as well as the acquisition and upgrading of technical equipment. Resources could possibly even be rationalised through collaboration across institutional boundaries.

In addition to those activities which were carried out during the project period, a number of issues remained which funding did not cover. Other issues have also shown to be of pressing

interest during the course of events which ought to be considered in future collaboration contexts, for example authority files with regards to geographical/topographical names.

The purpose of this project was to commence construction of a platform where issues concerning digitisation and registration could be developed jointly by cultural heritage institutions. The results from the individual activities in the project are partly applicable in their current form, partly intended as forming the basis for future collaborative efforts. It is therefore of central importance that the project's results are brought into the daily working operations of cultural heritage institutions. Apart from the activities' findings, the results have even given voice to a number of new issues that ought to be considered in future collaborative efforts. The future is, however, unclear. Which issues ought to be prioritised, and how will it be financed?

***The Chinese Traditional Techniques  
or Repairing Rare Books and Manuscripts Has an Interrupted Flowing of Long  
Development***

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**ABSTRACT:**

The traditional technique for rare books and manuscript repairing and recovering work is one of the most important methods for preserving the cultural heritage in China. It also takes a vitally important position in Chinese libraries. This paper presents a brief account of the history of rare books and manuscript repairing work in China. And then on the materials, the methodology and technical requirement for the repairing work. The authors also put forward some suggestions for this recovering work. The conclusion for this paper is that the principle of "repairing the old one should be like the original old one" should be applied during the whole process of the recovery work.

***The Chinese Traditional Techniques for Repairing Rare Books and Manuscripts Has an  
Interrupted Flowing of Long Development***

China has a long history of more than 5000 years. According to the historical record, book collection activities in China can be traced back to Shang Dynasty (11-8 century BC). Literature, in the form of books, manuscripts, transcripts etc., was handed down from dynasty to dynasty. It became one of the most important parts in Chinese treasury cultural heritage. It is estimated that there survived more than 2.2 million volumes published before 1794. 26.45 million volumes of books were published before 1911. More than 7800 titles of journals and newspapers were published before 1949. There are also a great number of manuscripts, transcripts, rubbings from stone inscriptions, Confucian canons etc. On the other hand, a lot of these rare books and manuscripts suffered from serious damages or are worn-out, broken, injured or harmed by nature or human beings. Therefore, to recover these treasures of rare books and manuscripts becomes an important mission for preservation of these human cultural

heritages. In China, the techniques of the recovery work can be traced back to the West Zhou Dynasty 8th century BC. Cumulating more than 2000 years' experience, it became a great property for this repairing work. In order to share this property with the colleagues of the world, we would like to give a brief introduction in the history of this work in China; the materials, methodology and technical requirement for this recovering work. And also put some suggestions of this meaningful mission.

### *1.The Dissemination of the Repairing Techniques for Rare Books and Manuscripts in China*

As people know, the emergence of a technique is not an occasional event. It is an inevitable outcome of the progress and development of social civilization. The development of the technique in a certain historical period has a close relationship with the development of the politics, economics, and culture in this period of time. The development of the ancient rare books and manuscripts repairing techniques exactly showed the same case. The technique has a long history of more than 2000 years. According to the historical record, book repairing work began in the West Zhou Dynasty (1134-256 BC), and became exquisite and perfect craftsmanship in South and North Dynasty (420-589 AD). Mr. Zhang Yanyuan, a scholar in Tang Dynasty (618-907 AD), wrote an article "On the Mounted Painting". In this article, Mr. Zhang said: "Before Jin Dynasty (266-420 AD), the technique of mounting paper were roughly. Mr. Fan Yi began paying attention to the repairing work in Song Dynasty (420-479 AD). Mr. Xu Yuan in the Wudi Emperor Period (445-456 AD), and Mr. Hu He, Cao Shangzhi, Xu Xixiu, Sun Fenbo in the Mingdi Emperor Period (453-464 AD), were asked to classify and catalogue the books and careful mounting the paintings. During the Wudi Emperor Period (Liang Dynasty 502-557 AD), Mr. Zhu yi, Xu Zhenquan, Tang Huicong, Yao Huizhen and Shen Zhiwen were ordered to mount the book covers ¼". From the description by Mr. Zhang Yanyuan, we can understand that the repairing and recovering work was put into an important position, and had produced a lot of famous specialists during the historical period of 420-589 AD. Actually, the appearance and development of this technique is a very important event in preservation of ancient rare books and manuscripts in the Chinese different historical periods.

Through the long-term work of repairing and recovering the book from dynasty to dynasty, the technicians had accumulated abundant experience. The traditional techniques had enjoyed the continuation and development. Until Ming and Qing dynasties (1368-1911 AD), this work had become a special technique. Up-to-date, this technique had developed into a special professional technique, which cannot be dispensed for protecting and saving the ancient rare books and manuscripts. Today, a large number of outstanding specialists have appeared and the technique has developed with each passing day. The well-known specialists like Mr. Cao Youfu, Zhang Shida, Xiao Zhentang and Mixx. Pan Meidi, are all veterans with essential techniques. It is only thanks to the hard work of these specialists, that the numerous cultural heritages of precious rare books and manuscripts can be preserved and handed down from generation to generation.

In order to continue carrying out, developing, and bringing into full play the ancient rare book repairing techniques, we should pay attention to these special techniques, which were left by our forefathers. We should scientifically summarize the predecessors' experiences and systematically study these valuable techniques.

## *2. Materials for the Ancient Rare Books and Manuscripts' Repairing Work*

In order to fulfil the purpose of “repairing the old one should be like the original old one”, the quality of the paper and the adhesive of preventing the silverfish are vital important for this work.

### On The Paper

Using the proper paper is the first key step to repair ancient rare books and manuscripts if we want to make the damaged book's looking like the original one. So, to identify the different quality of ancient Chinese paper is one of the most important works in the repairing work. Experience shows it is necessary to specify the colour, the thickness, the texture of lines of the paper and judge the age of the paper. In China, different paper was used for ancient rare books and manuscripts in different dynasties. Different materials were used to produce different paper and also the processing methods were not the same. Therefore, a lot of knowledge is necessary to find out the quality of the paper. It is really not easy to find a proper quality and colour of paper to repair ancient rare books and manuscripts. If we cannot find similar colour paper, we can try to dye the new paper into the relevant colour. One important thing should be remembered: the principle of dyeing the paper must be led by the rule of “rather light than dense or too strong”.

In selecting the proper paper, not only we have to control the quality and colour of the paper, but also have to pay more attention to its thickness. If the paper is too thick, or too thin, it will affect the quality of the repaired book. It is recommended to use the original paper to repair the original book because it better harmonizes with the original book in colour, quality thickness and texture. The problem is how to get this original paper. Our experiences are these:

(1)Collect the original similar paper from the other books of endpaper (flyleaf), and the interleaving paper (slip sheet), and also from the top and lower margin of the pages in waste old books. The strong point is this paper is easy to harmonize for colour, quality, thickness and texture with the original books. The weak point is that this kind of paper is not strong enough because it is so old. The quantity and variety of this paper is limited. Using old paper to repair ancient rare books and manuscripts can only meet a small amount of what is required. It is very hard to satisfy the requirement of a great quantity of old paper for repairing ancient rare books and manuscripts.

(2)In replacing rare old paper, it is necessary to use dyed material to dye the new paper and make it similar to the original colour of the old paper. At present, the commonly used dye-stuff includes plant dye-stuff and mineral dye-stuff in China. These are paper mulberry fruit, garcinia (or gamboges), black tea, ink from Huizhou ( in Anhui Province), cyanine dyes etc.

### On the Paste

The traditional Chinese librarian used paste as the adhesive in repairing ancient rare books and manuscripts. The quality of the paste will directly influence the quality of the repairing work. In selecting paste, it is needed to stress on the high quality with certain degree of stickiness, and without bulge. If the stickiness of the paste is not up to the standard, the binding energy of the adhesive will be lost in short time. The repairing work will be in vain. If the stickiness of the paste is too strong, the surface of the mended paper will be shrunk quickly. It will easily



produce a lot of wrinkles like the surface of walnut. We should be reminded that we should never use too strong paste to repair precious rare books and manuscripts. If we use this kind of paste, we not only cannot recover the original features of the ancient rare book or manuscript, but also will damage this precious cultural heritage and cannot make up for the losses.

The materials for making the paste are one of the key issues for repairing work. Mr. Zhang Yanyuan (in Tang Dynasty 618-907 AD) stood for using starch. Mr. Zhou Jiazhou (in Ming Dynasty 1368-1644) insisted on using wheat flour. Through long term-practice, we hold that wheat starch is the suitable material for making paste to repair precious rare books and manuscripts. The paste of wheat starch has many advantages of soft thick liquid, stickiness in moderate degree. Using this kind of paste, we can easily get the result of softness, neat and smooth paper. It is good for repairing worn-out or shabby ancient rare books and manuscripts.

In order to prolong the lifetime of the repaired ancient rare books and manuscripts, the librarians in ancient China used herbs of anti silverfish spice in making paste. In an article "On the Mounting of Paintings", the author, Mr. Zhang Yanyuan (in Tang Dynasty 618-907 AD), said: "In making the paste for mounting the paintings, the fibers should be taken away, and put some landincense powder in it. Although it is my own idea, it will drive away the silverfish and make the paper strong." Mr. Mi Shi, who was a scholar in Song Dynasty (960-1279 AD), made paste for repairing books. He never forgot to put in powder of frankincense to mix the wheat flour. Mr. Zhou Jiazhou (in Ming Dynasty 1368-1644 AD) wrote an article of "On Making Paste". He said: "When we make paste for repairing books, we should decoct the Chinese prickly ash, and then, use this hot water mix with the powder of frankincense, alum and wheat flour." From then on, when the people make paste for repairing ancient rare books, they always mix it with the medical herbs of the tuber of stemona and Dalmatian chrysanthemum. To process paste, the Chinese librarians had used their brains to create a quality that increases the function of anti silverfish and prevents the paper from going moldy. Therefore, Chinese librarians still use this effective method in repairing and recovering rare books and manuscripts.

### 3. The Methodology and Technical Requirements In Repairing Ancient Rare Books and Manuscripts

Our forefathers have passed on to us many valuable experiences in methods for repairing ancient rare books and manuscripts. Therefore, summarizing the rich experiences, and carrying forward these subjects is really important and has far-reaching significance in protecting the human cultural heritage. We are convinced that the following aspects should be emphasized in repairing ancient rare books and library materials because of our own practical experience in our library for more than 20 years.

(1)Using the interleaving paper of old books in order to keep the repaired book looking like the original one. On the top or lower margin, if there are some comments or remarks by ancient famous scholars, we should never cut it, nor use the new paper to replace it. We have to use the interleaving paper, which should be ready cut and smaller than that of the book leaf.

(2)Repairing the spine and the book corners: To repair the book spine, we have to use the colour paper, which is similar to the original colour of the book. When we repair the book corners, we must use the same quality paper to mount. On each page of the book, we can only

repair two corners. The thickness of the paper should be the same as the original one, and make it alike the original one.

(3)To repair the book covers and book jacket: In repairing a book it is important to preserve the original covers and jacket. If it is in a shabby condition, it must be mounted, or given a new cover with classic beauty and in elegant taste. If the book cover is incomplete, we have to make it integrated.

(4)The binding thread: Finding thread for binding Chinese ancient rare books is quite an art. White and new thread cannot be used for binding the repaired ancient rare books. It should be dyed in black tea water and made like the old thread.

(5)Binding holes drilling: Before binding the repaired book, we have to try to find the original holes in the book by every possible means, and use the original holes to finish the binding work. Making too many holes for binding the repaired book will do harm.

In China, we consider ancient rare books repair to be high technical and professional work. The librarian should shoulder the full responsibility. Mr. Zhou Jiazhou, a scholar in Ming Dynasty (1368-1644 AD), wrote a book “On Book Decoration”. He said: “Anyone who is capable to do the work of book repairing, should have the ability to repair the sky, and should have the ability to shot the arrow through the needle’s hole. He should be clever and deft. He must be modest and patient. He must be conscientious and meticulous.” Therefore, anyone who wants to take the job of repairing ancient rare books and manuscripts, should not only have knowledge of culture and history, knowledge of ancient books and their editing, basic knowledge of library science, but also he should also be able to master the super skill of repairing and recovering work. On the skill of repairing and recovering work, it is necessary to require and grasp the following points.

(1)Use paste suitable to the books to be repaired. Different books need different pastes.

(2)The thickness, colour, vertical and horizontal texture of the paper for repairing should be equivalent to the original paper

(3)The vertical and horizontal bars in every page of the book should be in one line and never harm the words in the book.

(4)After repairing every page of the book, we should take care with the pages’ folding up. The book edge should be straight and the bars of the book edge should be in one line, and never be crooked.

(5)After binding the repaired book, we have to use the hammer to hammer repousse. We should never leave some hammer’s trace or mark on the book’s cover, and never harm the cover of the repaired book.

(6)It is needed to cut the repaired book in accordance with the original size. Anyway, we should take care that we must never harm the original paper and any words in the repaired book.

(7)The colour of the book jacket must be appropriate to the original paper or similar to this book.

(8)Before binding the repaired book, we have to design the location of the drilling holes. The proper size of the holes should be made and never be crooked or aslant.

(9)The book label should be mounted in a proper place and also must be neat.

(10)The binding thread should be considered in its quality, colour, and the material used. When it is binding, we should also have to control its proper degree of the tightness.

It seems not difficult to repair the ordinary old book in accordance with the methods mentioned above. If one wants to repair seriously damaged ancient rare books, so that their looks resemble the original style and features, and show its valuable edition, it is needed to have the super techniques. That is to say that the librarian should have the ability to analyse the various reasons of damage of the ancient rare book, should decide the plan for repairing it, and adopt the best repairing method for mending the book. Only in this way can we obtain the purpose of protecting rare books and manuscripts.

#### *4. The Principle of Repairing and Recovering the Rare Books and Manuscripts*

To recover ancient rare books and manuscripts is to repair damaged rare books and recover its original style and features. When we decide to repair ancient rare books and manuscripts, we should have to follow this basic principle: To prolong the lifetime of the repaired books as long as possible, and to make the repaired rare books look the original style and features. First, try to find an adequate repairing method and then start repairing. In a word, the basic rule for repairing ancient rare books and manuscripts must be “Repairing the old one should be like the original one.”

In order to bring about rules for the repairing work, three steps should be taken in the process of this work.

(1)It should be decided to adopt the techniques of imitating the traditional skill of the old ones when we decide to repair ancient rare books and manuscripts.

(2)Selecting the similar or equivalent repairing materials for the repairing work is very important.

(3)To try our best to keep the original style and features of the ancient books and manuscripts.

#### *5. Some Recommendations for Repairing Ancient Rare Books and Manuscripts*

(1)It is necessary to enhance the communication with the libraries of the world and come into contact with each other in order to exchange the experiences and overcome one’s own shortcomings by learning from the strong points of other countries.

(2)If it is possible, we can hold training courses in different parts of the world. Not only we can study the repairing techniques in different countries, but also we can exchange everyone’s

valuable experiences in order to continue and carry forward this work for preserving the human cultural heritage.

(3)It is necessary to work out a standard for repairing ancient rare books and manuscripts. Therefore, we have to summarize the abundant traditional experiences and increase the use of science and technology in order to improve repairing techniques.

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Feb.15/2003 Hangzhou, China

## *From the Libraries and Associations*

### **BRITISH LIBRARY**

#### **News on digitisation projects:**

The *Shakespeare Quartos* of which the library holds more than 90 are made into digital copies and will be available via the Library's website during 2004.

Caxton's *Canterbury Tales*, the first two editions of Chaucer's *Canterbury Tales* printed by William Caxton in around 1476 and 1483 will be on the British Library website by late summer 2003.

*Renaissance Festival Books* will be made into complete digital copies. About 200 books describing public displays at royal marriages and funerals, stately entries into cities, and other similar events have been selected from the collections. The intention is to make the images available in 2004 through the website of the Arts and Humanities Data Service (AHDS).

#### **News on preservation:**

The report by Jonathan Rhys-Lewis of the National Preservation Office Annual Conference on "Managing Library and Archive Collections in Historic Houses" from May 2002 is on the library's website now.

The latest news of the BIBLIOTECA DE CATALUNYA in Barcelona are:

Firstly, the Reading Room of Special Collections (rare books, manuscripts, engravings and maps) has been moved to a new recently furnished gothic reading room, which was opened to the public on June 2nd. Library users will enjoy research in this magnificent room, under the vaults and arches of this example of Catalan civil gothic building, founded in the XVth century as a hospital.

Secondly, the exhibition *Jacint Verdaguer, un geni poètic* advertised in the last *Newsletter* can now be visited as a virtual exhibition on the Library website

<http://www.gencat.es/bc/>

as well as another virtual exhibition on art nouveau bookplates.

Joana Escobedo Abraham

Barcelona, 14 June 2003

### **MELA**

The Middle East Librarians Association has opened a special website on libraries and museums in Iraq. There is for example a *Preliminary bibliography of books documenting the contents of the Iraq Museum, the National Library and Archives, and the MS collection of the Ministry of Religious Endowments*

(<http://www-oi.uchicago.edu/OI/IRAQ/mela/melairaq.html>) and a report on *Iraq manuscript Collections, archives, & libraries: situation report*

(<http://www-oi.uchicago.edu/OI/IRAQ/docs/nat.html>). ICOM has just published a redlist for antiquarians and museums on treasures from Iraqi institutions that should not be bought from any dealers. This list includes books and manuscripts, and is on <http://icom.museum/redlist>

## FRANCKE FOUNDATIONS

As some of you might have time to go to Halle when you are in Berlin this year, we have asked the Francke Foundations for some information. We have got the following text from Dr. Jürgen Gröschl, the archivist of the foundations:

*The Francke Foundations in Halle and their historical collections*

### **1 History of the Francke Foundations**

300 years ago, the theologian and university professor August Hermann Francke (1663–1727), whose personality was characterised by devout pietism, entrepreneurial drive and a strong social engagement, established a school for the deprived and an orphanage in Glaucha. In the former outskirts of Halle, the people were still suffering from the consequences of the Thirty Years' War and the pestilence. Francke encountered catastrophic social conditions and an extremely need of knowledge there. He set an example of practical charity against these problems of his times, elaborated an extensive, religiously motivated schooling and educational concept and started, at first without a steady income and without capital, to build up social-educational institutions for each class of society. Within only 30 years, Francke's Foundations developed, favoured and protected by the Elector of Brandenburg and King in Prussia through privileges, into a unique school city with a teacher training institution, business enterprises such as a pharmacy and a bookshop, and scientific collections. When August Hermann Francke died in 1727, up to 3,000 people lived and learned in the pietistic institution. Due to the religious motivated educational system the Francke Foundations became famous beyond the borders of Halle and Germany and formed the centre of a world-wide communication network which disseminated the plans of the Halle Pietism for a reform in society by a change of attitude in mankind around the world.

Francke's successors continued the work of this great social pedagogic, and the foundations remained a recognised and self-determined place of education based on Christian humanitarian principles until the 19th century and the first half of the 20th century. In 1946, the presidium of the province of Saxony annulled the legal entity of the Francke Foundations and integrated these including their entire assets into the Martin Luther University Halle-Wittenberg. The foundations ceased to exist as self-determined Christian institutions, although the pedagogic tradition was continued through schools and the university's pedagogic institutes on the premises of the foundations. The historical buildings of Francke's school city dating from the early 18th century were utilized, but the constantly persisting ruin of the constructions could not be avoided. In September 1991 Francke's Foundations were re-established thanks to the initiative of the board of the Friends of the Francke Foundations founded in June 1990, and also thanks to the support of the re-established federal state of Saxony-Anhalt. Extensive renovation measures could be carried out through the help of public and private donations, with the support of the German Foundation of Monument Protection, the Federal Environment Foundation of Germany, with support from the part of the regional government of Saxony-Anhalt and of the Federal Government and thanks to its integration into the "Leuchtturmprogramm/Light Tower Programme" for cultural institutions of supra-regional significance of the Federal Ministry of the Interior. The Francke Foundations have been on the German proposal list as a UNESCO World Heritage Site since 1999. Today, the buildings of the historical Lindenhof are almost completely restored and the ensemble has been revived as

cultural and scientific, social and educational institution. On the grounds of the Francke Foundations there are now besides the institutions owned by the foundation – the historic orphanage, the archives, the library and three day nurseries – the Faculty of Theology and the Institute for Education, the Interdisciplinary Research Centres for Enlightenment and Pietism of the Martin Luther University, four schools, a Protestant Seminary, a social workshop for young people and two church rooms. The historic buildings and collections in the library, archives and cabinet of artefacts and curiosities witness the eventful history of the Francke Foundations today.

## **2 The Study Centre “August Hermann Francke”**

The library and archives of the Francke Foundations form the study centre “August Hermann Francke”. It extends over the historic library building and the two neighbouring buildings which housed the Canstein Bible Institute in the past. On the ground floor of the library building there is the reading room with 24 places and a modern research library. Here, the vast holdings of the library and the archives can be looked at and studied. A modern glass passage connects the library building with the two adjoining houses. There are not only further rooms for the users, like the catalogue room with photocopier and reader-printer as well as a cafeteria, but also the administration of the library and archives with three modern stacks. In this way it is possible to provide the readers with books and manuscripts without delay. In the catalogue room, the traditional paper catalogues and catalogue books offer a good start to use the holdings; but in addition, more and more retrieval systems have been developed which facilitate the online search via the world wide web.

The study centre sees itself both as a service institution for its users and centre of competence for the cataloguing and research of the holdings in the library and archives of the Francke Foundations. In the last years, with the financial support of the German Research Council extensive and innovative cataloguing projects have been begun and carried out that contribute to improve the knowledge of the sources and provide a sound basis for developing new research perspectives and initiatives.

### **2.1 The Library**

The history of the library can be traced back to the year 1698. In his description about the origin of his foundation “*Pietas Hallensis: Being an Historical Narration of the wonderful Foot-Steps of Divine Providence in Erecting, Carrying on, and Building the Orphan-House and other charitable Institutions, at Glaucha near Hall in Saxony ...*” (1709) Francke wrote about donations of books and hoped that a great library for use by teachers and pupils would be built up. As early as 1708 the library was opened to the general public, which was very unusual for that time. Although there was no budget for the acquisition of books until the 19th century, the library holdings expanded rapidly through donations and bequests. From 1704 to 1708 the library grew through important book collections of the theologian Friedrich Breckling of Zwolle (1629-1711), of Johann Friedrich Ruopp (1672-1708), assistant of the faculty of theology, and of the theologian Justus Lüders (died in 1708) of Halberstadt. In 1719 and 1721 the great libraries of the Lord Carl Hildebrand von Canstein (1667-1719), the founder of the first Bible Society, and of Master Andreas Achilles (1656-1721) were given to the charitable institutions of Glaucha. In 1721, when 18,000 volumes had been collected, Francke decided to erect a separate library building (1726-1728) which is the oldest preserved secular library building in Germany today. Here the holdings were stored on shelves which were arranged like a theatre set in the room (Kulissenmagazin). The library holdings

continuously grew through the book collections of the jurist Johann Samuel Stryk (1668-1715), of the orientalist Christian Benedikt Michaelis (1680-1764) and the theologian and slavonicist Heinrich Milde (1676-1739). In 1756 Jacob Gottfried Bötticher (1692-1762), the inspector of the orphanage bookshop, donated his portrait collection to the library of the orphanage. It contains 13,000 prints, mainly copper engravings of 7,000 different people from the 16th to the 18th century. In 1792 the library of the Institutum Judaicum et Muhamedicum was combined with the library, and in 1811 some of the books of the Benedictine monastery Berge near Magdeburg were given to the library of the orphanage. An important donation of the 19th century was the library of the geologist and mineralogist Christian Keferstein (1784-1866). This donation consisted of 2.041 volumes. In 1834 both the extensive book collection of the Latin grammar school (Latina) as well as their library budget were transferred into the library of the orphanage. Therefore for the first time a planned acquisition of books was possible. In the 19th and 20th century the interior of the historic library building fundamentally changed when chimneys, staircases and wash-basins were installed and extra shelving was placed over the shelves from the 18th century. Until 1948 the position of the head of the library was only a secondary job. During World War II the holdings were taken out into a cave of an old salt mine near Bösenburg. They returned without considerable losses in 1946. In 1946 when the Francke Foundation became part of the University of Halle the library was subordinated to the university library of Halle. Special collections which were independent libraries in the Foundations until 1946, for example the Library of the East Indian Missionary Institute, the Publisher's Library, the Teacher's Library and the Canstein Bible Collection were assigned to the library. Because of insufficient financial means the holdings could hardly be expanded. A visible support of the three hundred year old library took place when the Francke Foundations were re-established in 1991/92. Since 1992 a scientific reference library has been built up with thanks to the generous support of the German Research Council. The gaps in the historical holdings are being completed by antiquarian purchases; thus the library acquired a hymnbook collection in 1995/96. The library of Friedrich August Tholuck (1799-1877) was acquired on permanent loan from the Halle Tholuck seminary in the Francke Foundations.

After 1992 the whole card catalogue was copied to arrange a language catalogue and a place of printing catalogue. Since 1997 the library of the Francke Foundations is a member of the "Gemeinsame Bibliotheksverbund". Meanwhile, all titles published since 1920, the titles of the Publisher's Library, the Library of the East Indian Missionary Institute and the Library of Friedrich August Tholuck can be traced on the online catalogue. The retroconversion of older titles has begun. During the restoration of the library building from 1996 to 1998 the later fixtures were removed exposing the original design of the 18th century library, as shown on the exlibris of the library from the middle of the 18th century.

## 2.2 The Archives

The archives of the Francke Foundations witness 300 years of history. Founded by August Hermann Francke at the end of the 17th century, their documents reflect the rise and decline of Pietism in Halle and the many-sided history of the Glaucha Institutes. Most records date from the heyday of Halle Pietism in the first decades of the 18th century. The archives today consist of various sections comprising both historical manuscripts and documentation on the recent reconstruction of the Francke Foundations. As part of the study centre „August Hermann Francke“ the archives are housed in the historic library building and the adjoining buildings that once contained the Canstein Bible Institute. The *Main Manuscript Division*



developed out of the manuscript collection of the library. It contains August Hermann Francke's diaries and the vast correspondence of the institution's directors with partners all over the world. Moreover, throughout the centuries a large number of manuscripts from private collections were left to the Foundations archive. The complete archival sources of the first Protestant mission for Jews, founded by the professor of theology and oriental languages J. H. Callenberg (1694-1760), are also to be found here. The focus of this division is the 17th and 18th century, but the oldest manuscripts date back to the Middle Ages. The *Mission Archive* is subdivided into an India and a North America division and contains extensive records on the diaspora work overseas run by the orphanage in Halle. The material extends from the beginnings of the first Protestant mission conducted by the missionary Bartholomäus Ziegenbalg (1682-1719) in the early 18th century into the 19th century. The *Administration Archive* contains the historical core of the records at the institutions of the Francke Foundations. It consists of internal files and documents collected for legal reasons since the founding of the orphanage and its institutes. Today it is a manifold source on the organisation of the Francke Foundations down through the centuries. This collection extends into the 20th century. The *School Archive* contains records on the numerous educational institutions of the Francke Foundations. Whereas the files on school administration were initially collected in the Administrative Archive, they were kept separately later. This collection therefore comprises the 19th and 20th century and ends in 1946. The *Plan Archive* contains a wide range of drawings and illustrations reflecting the continuous building activities of the Francke Foundations. The history of nearly all the buildings on the Foundation's campus can be studied with this source material in conjunction with the records stored in the Administration Archive. This collection documents all the historical periods of the Foundations up until the 20th century. The *Palmleaf Manuscript Collection* is one of the largest collection of its kind in Europe and comprises about 260 manuscripts with more than 35,000 single leaves. They contain Bible translations, sermons and other texts written in the Indian languages Tamil and Telugu and sent back to Europe by missionaries from India. They were originally collected in the Cabinet of Curiosities of the orphanage in Halle, but are now kept as a separate collection of manuscripts. These records are limited to the first decades of the 18th century. The *Photographic and Picture Archive* consists of about 7,000 photographs taken during the recent history of the Foundations and is continuously increased. It includes photos of pupils, teachers and other personalities linked with the foundations as well as pictures of buildings, parts of buildings and fittings of the Foundations. To an increasing extent current events at the Foundations are also documented and stored there. The *Newspaper Archive* comprises cuttings on events related to the Francke Foundations. This collection mainly documents the recent past and the present.

The cataloguing of the manuscripts is partly done as continuous task, partly as projects of the archive and partly in cooperation with other partners or financed by research societies. The archive have cooperated for example with the „Sächsische Akademie der Wissenschaften“ (Saxon Academy of Sciences) on the compilation of a bio-bibliographical register of about 6,500 persons, whose manuscripts are stored in the Main Division of the archive. Thus, scholars have extensive biographical data on persons associated with Halle Pietism at their disposal.

Address: Study Centre “August Hermann Francke”, Franckeplatz 1, House 22-24, 06110 Halle  
Head: Dr. Brigitte Klosterberg, Phone: 0345/21 27-412, Fax: 0345/21 27-484  
E-Mail: [bibliothek@francke-halle.de](mailto:bibliothek@francke-halle.de); [archiv@francke-halle.de](mailto:archiv@francke-halle.de)

Homepage: [www.francke-halle.de](http://www.francke-halle.de)

Opening hours of the reading room for the library and the archives:

Monday to Friday: 8 a.m – 6 p.m. , Phone: 0345/21 27-470

Opening hours of the historical library:

Tuesday to Sunday: 10 – 12 a.m., 2 – 4 p.m.

Guided tours every second and fourth Thursday of the month at 3 p.m.

### 2.3 Projects

In the following two projects realised in the library and the archives are introduced.

#### 2.3.1 The cataloguing of the portrait collection

The library of the Francke Foundations possesses a portrait collection of about 13,000 prints, which the inspector of the bookshop in the Halle orphanage, Jacob Gottfried Bötticher, bequeathed to the library in 1756. The portraits of famous and important personalities of the 17<sup>th</sup> and 18<sup>th</sup> century are an ideal addition to the holdings of historical books. The great attraction of the collection are the verses written by Bötticher himself below the portraits. All portraits of the collection are catalogued in a database system allegro-C and arranged according to a scheme that contains the essential elements of a portrait description: shelf mark, name, dates of living, profession of the portrayed, engraver or painter, imprint, size, and description of the verses by Bötticher. Digital images of the portraits are included in the database which can be accessed on the homepage of the Francke Foundations ([www.francke-halle.de/francke.htm/haubi/online.html](http://www.francke-halle.de/francke.htm/haubi/online.html)).

Unfortunately, the collection is seriously damaged in its preservation. Many of the prints have traces of dirt and usage, crinkles, tears and missing parts. But especially the ink corrosion has attacked the beautiful designed verses by Bötticher so that some of them can hardly be read. To finance the restoration of the portrait collection the library initiated an exhibition and an appeal for donations.

#### 2.3.2 The Cataloguing of the manuscripts of the Danish-Halle Mission in Halle and Leipzig

In 2006 the first mission of the protestant church history, known as Danish-Halle Mission, celebrates its 300<sup>th</sup> anniversary. The Danish-Halle mission left a vast quantity of written records that are of singular importance for the world-wide research interests of the 18<sup>th</sup> and early 19<sup>th</sup> century. Until the anniversary the holdings of the archives in Halle and Leipzig will be catalogued and available to the public.

Today, the major part of the sources are stored in the missionary archive of the Francke Foundations in Halle and in the archive of the Evangelical Lutheran Missionary Work in Leipzig. The Halle holdings comprise 33,200 manuscripts on about 83,000 pages, the holdings in Leipzig are considerably smaller. But they include such important documents as the vocations and instructions for the first Indian missionaries, Bartholomäus Ziegenbalg and Heinrich Plütschau, by the Danish king Frederic IV.

The aim of the project is to allow the scholars a comprehensive usage of the sources of the Danish-Halle Mission. As a result various finding media will be presented: a catalogue book with an index volume, the printings of the single descriptions on file cards and an online retrieval system in the world wide web.

### **3 The Cabinet of Artefacts and Curiosities**

In a large room directly under the roof of the historic orphanage the third collection in the Francke Foundations, the Cabinet of Artefacts and Curiosities, which was assembled by August Hermann Francke, has been reconstructed. It is probably the oldest preserved public museum in Germany. Re-established in 1995 it presents the archetype of modern museums. Here the early modern holistic conception of the world can be experienced at first hand. At the end of the 17th century August Hermann Francke started to collect curiosities. Using his world-wide connections he was able to gather the most astonishing curiosities from all over the world. Right from the start the collection served a dual purpose: while it was primarily used as means of demonstration in school lessons, it gained increasing significance as a public museum. From 1732 on, the directors converted the former orphan boys' dormitory in the attic of the main building to take the collection. The painter and copper engraver Gottfried August Gründler (1710-1775) sketched a system for the almost 5,000 items, wrote a catalogue and built cabinets for the collections which harmonized exactly with their content and the dimensions of the room. If a tour around the exhibition were to follow Gründler's old system it would start with the collection of natural curiosities. For the first time such a collection was organized according to Linne's "Systema Naturae" which was published in 1735 and still forms the basis for modern biological systematization. Here hundreds of stones and minerals, terrestrial plants and marine flora can be seen. The adjacent ensemble of cabinets contains a collection of animals including human embryos, mussels, snails and crustaceans. In the collection of artefacts, the old reference library with richly illustrated specialized literature, the numismatic collection and death masks made of wax are worth seeing. The latter represent various persons belonging to the pietistic movement. Two cabinets display the vast collection of models which clearly mark the educational intention of the entire Cabinet: to give realistic and comprehensible lessons. Moreover, there are about 100 objects sent by Halle missionaries from India, religious objects, things of everyday life, early modern clothing from all over the world, pictures, copperplate engravings and paintings. Finally, objects demonstrating the art of writing can be seen. Coming back to the centre of the room there is the big armillary sphere flanked by a celestial and a terrestrial globe.

Address: Franckeplatz 1, House 1, 06110 Halle, Phone: 0345/21 27-440 (organisation office), 0345/21 27-450 (information centre and ticket office), Fax: 0345/21 27-442

Opening hours: Tuesday to Sunday: 10 a.m. – 5 p.m.

Guided Tours every first Thursday of the month at 3 p.m.

### ***Conferences***

The programme of the IFLA Pre-Conference "Preparing for the Worst, Planning for the Best: Protecting our Cultural Heritage from Disaster" from July 30<sup>th</sup> to August 1<sup>st</sup>, 2003 at Akademie der Wissenschaften, Gendarmenmarkt, Berlin is now available:  
<http://www.kb.nl/iflapreconf/index.html>

IECS Conference Los Angeles in August will have various discussions on book history. There will be sessions on "Personal Libraries: Their Uses and Significance in the Enlightenment", on "Radical Booksellers in London in the 1790s", on "The Book Illustrations of 18th Century Literature", a roundtable chaired by U. Zeuch from Wolfenbüttel on "Research Libraries and 18th Century Studies: Innovative Structures, Topics, and Collaboration Options" and a special session by SHARP with papers on "The Global Trade in Books, Periodicals, and Other Forms of Print in the Long 18th Century", "Phillis Wheatley and Methodist Publishing", "Piracy as

Trade: The English-Irish Connection”, “Problems on Writing the History of the Book in the West Indies”, and “The Circulation of Forbidden Books in France: Going Beyond Darnton”.

CILIP Rare Books Group Annual Conference is on “Preserve or Perish” this year, and will be at St. Hilda's College, Oxford from 10<sup>th</sup> - 12<sup>th</sup> September 2003.

## ***Exhibitions***

### **Bettina Wagner has sent us the following news:**

#### *Exhibition of medieval German manuscripts at the Bayerische Staatsbibliothek Munich*

From 28 May until 24 August 2003, the Bayerische Staatsbibliothek will display in its treasure house the exhibition German Literature of the Middle Ages. Manuscripts from the collections of the Bayerische Staatsbibliothek, including the newly acquired \*Ring' of Heinrich Wittenwiler. In 2002, the library was able to purchase the only surviving manuscript of Wittenwiler's comic verse novel, one of the most original German narratives of the late Middle Ages. The manuscript stands in the centre of a display of 33 precious monuments of German medieval literature, ranging from the 9th to the 15th century.

The manuscript of the Ring of Heinrich Wittenwiler, which will be shown for the first time in its new abode, was written probably shortly after 1400 in Swabia. In the mid-18th century, it entered the library of the Dukes of Saxe-Meiningen in Meiningen, which was opened to the public in 1782. Only a small number of volumes, among them the Ring, escaped from being transported to the Soviet Union in 1946, and the manuscript was subsequently transferred into the Thuringian State Archive in Meiningen. In 2001, the Free State of Thuringia and the Ducal House of Saxe-Meiningen achieved an \*Amicable Reconciliation' of public and private interest in objects in the Thuringian State Archive in Meiningen which were due to be returned to their former private owners. Within the framework of this agreement, the Ring passed into possession of the Bayerische Staatsbibliothek according to the wish of the members of the Ducal House and with friendly assistance of the Free State of Thuringia. Financial support for the acquisition was granted by the Kulturstiftung der Länder, the Bayerische Landesstiftung and \* under concession of proportionate co-ownership \* the Representative of the Federal Government for Culture and Media.

The 33 items on display in the exhibition form a small but exquisite part of the c. 1450 medieval German manuscripts owned by the library. They span a period from Old High German and Old Saxon literature up to the Late Middle Ages. Among the objects shown are manuscripts of the Wessobrunn Prayer and the Muspilli as two of the oldest monuments of the German language, the Nibelungenlied and the Carmina Burana as outstanding works of the Middle High German period and finally the Ackermann from Bohemia, next to the Ring the most prominent example of German late medieval literature.

The exhibition offers one of the rare opportunities to see the originals of precious treasures normally locked away in secure storage.

### **Catalogue**

The exhibition is accompanied by a catalogue, published simultaneously as volume 249 of the series Patrimonia issued by the KulturStiftung der Länder, comprising 134 pages and 47 colour illustrations for the price of c. 12 \_.

Admission free. Opening hours 28<sup>th</sup> May to 24<sup>th</sup> August 2003 daily 10 a.m. to 5 p.m., Thursday 10 a.m. to 7 p.m. Closed on public holidays. Free guided tours every Thursday at 5.30 p.m. (pre-bookings for groups: 089-28638-2256)  
<http://www.bsb-muenchen.de/presse.htm>  
[http://www.bsb-muenchen.de/english/dthss\\_e.htm](http://www.bsb-muenchen.de/english/dthss_e.htm)  
Contact for enquiries regarding content: Dr. Ulrich Montag Tel.: 089/28638-2256, Fax: -2266  
E-Mail: [montag@bsb-muenchen.de](mailto:montag@bsb-muenchen.de)

From June 29<sup>th</sup> to September 28<sup>th</sup>, 2003 there will be an exhibition "Ex Oriente" in Aachen. It is on Aachen, Jerusalem and Bagdad in around 800, and will show the three different cultures at that time. Background to the show is the voyage of two diplomats and a Jewish merchant from Aachen to Bagdad, sent there by Charles the Great to Harun al-Rashid.

*Heidelberg University Library* stages an exhibition on bookbindings "Von Ottheinrich zu Carl Theodor - Prachteinbände aus drei Jahrhunderten" from 16<sup>th</sup> May till 31<sup>th</sup> October 2003.

*The National Library of Scotland's* summer exhibition is "Wish You Were Here!: Travellers' Tales of Scotland, 1540-1960" and runs from 1 June to 31 October at George IV Bridge, Edinburgh. The exhibition focuses on fourteen manuscript journals of travellers to Scotland. Details on <http://www.nls.uk/news/wishyouwerehere/index.html>.

The *International Center of Photography*, New York, has an exhibition on Charles Lutwidge Dodgson, better known as Lewis Carroll, running through September.

*Austrian National Library* at Vienna exhibits "Prag:Wien - Zwei europäische Metropolen im Lauf der Jahrhunderte" running through October 31<sup>st</sup>, 2003. About 120 items from all special collections of the library are on show. Highlights will be the "Goldene Bulle", Mozart's "La Clemenza di Tito", or works by Kafka.

## ***Publications***

Forthcoming publications of the *British Library* include:

Alderson, Brian : *Edward Ardizzone - A Bibliographic Commentary* Hiatt, Alfred : *Making of Medieval Forgeries* Pryor, Felix : *Queen Elizabeth I: Her Life in Letters*. Moran, James : *Wynken de Worde - Father of Fleet Street* Just published:

Tidcombe, Marianne: *The Doves Press / Marianne Tidcombe*. - London : *British Library*, 2001. - 272p., [8]p. of plates. : ill. (some col.). ; 28cm

*Incunabula and their readers : printing, selling and using books in the fifteenth century / ed. by Kristian Jensen*. - London : *British Library*, 2003. - X, 291 S. : Ill.

King, Edmund M. B.: *Victorian decorated trade bindings, 1830-1880 : a descriptive bibliography / Edmund M. B. King*. - London : *British Library* ; New Castle, DE : *Oak Knoll Press*, 2003. - XXIII, 324 S. : Ill. ; 28cm

## **Forthcoming Getty publications include:**

Bertrand Lavédrine: *A Guide to the Preventive Conservation of Photograph Collections*. -

Getty Conservation Institute. 312 pages, 9 5/8 x 7 1/2 inches. 128 color and 15 b/w

illustrations Thomas Kren and Scot McKendrick: *Illuminating the Renaissance - The Triumph of Flemish Manuscript Painting in Europe*. - J. Paul Getty Museum. 640 pages, 9 x 12 inches.

232 color and 153 b/w illustrations RBMS(ALA) have just published a draft of the *Code of Ethics for Special Collections Librarians* on their website. An open hearing on this draft has been scheduled during 2003 Annual Meeting in Toronto, Friday, June 20<sup>th</sup>.

*Forschungsbibliothek Gotha* has just published a catalogue of medieval Latin manuscripts. It was launched at a press conference on May 8<sup>th</sup>, 2003:

*Katalog der mittelalterlichen lateinischen Papierhandschriften : aus den Sammlungen der Herzog von Sachsen-Coburg und Gotha'schen Stiftung für Kunst und Wissenschaft / beschrieben von Elisabeth Wunderle. - Wiesbaden: Harrassowitz, 2002. - XL, 626 S. (Die Handschriften der Forschungsbibliothek Gotha ; 1) ISBN 3-447-04514-0*

RESOURCE just published a new edition of *Security in Museums, Archives and Libraries - A Practical Guide*. It is the second edition of the manual published in 1998 by the Museums and Galleries Security Group under the auspices of the Museums & Galleries Commission. This edition has been expanded to embrace archives and libraries. Details on <http://www.resource.gov.uk>

The second volume of the History of the German Booktrade was published in May: *Geschichte des deutschen Buchhandels im 19. und 20. Jahrhundert / im Auftr. des Börsenvereins des Deutschen Buchhandels hrsg. von der Historischen Kommission Bd. 1: Das Kaiserreich 1871 - 1918 Teil 2. - Frankfurt am Main : Buchhändler-Vereinigung, 2003. - 703 S. : zahlr. Ill., graph. Darst.*

## ***Periodicals***

[www.buchantiquariat.de](http://www.buchantiquariat.de) is the new address for the journal "Aus dem Antiquariat". Here you can find helpful reports on auctions and bookfairs, a list of recently published books, a calendar and news. The website of the journal was launched earlier this year after the Historische Kommission des Börsenvereins had decided to stop printing "Aus dem Antiquariat" and "Buchhandelsgeschichte". Both periodicals have been merged into "Aus dem Antiquariat", now a bi-monthly.

The renowned LIBER Quarterly is now available as an electronic journal: <http://liber.library.uu.nl/> The latest issue is mainly on map librarianship.

There is a long text by Robert Darnton on bibliography, in NYRB issue: May 29<sup>th</sup>, vol 50 No 9. Darnton tells a lot about the development of bibliographical science apart from reviewing "The Heresies of Bibliography" on "Making Meaning: 'Printers of the Mind' and Other Essays" by D.F. McKenzie, edited by Peter D. McDonald and Michael F. Suarez S.J. (Univ. Massachusetts Press, 2002) and "Books and Bibliography: Essays in Commemoration of Don McKenzie", ed. John Thomson (Wellington, New Zealand: Victoria University Press, 2003).

An interesting article by Mary Battiata on storage of photography/ conservation problems/ the Bettmann Archive was published in the *Washington Post* on May 18<sup>th</sup>, 2003; page W14: "Buried Treasure - Why has Bill Gates stashed millions of the greatest images of the 20th

century under a mountain in Pennsylvania?" Go to [www.washingtonpost.com](http://www.washingtonpost.com), then to archives and cite the title to read the full text.

*Eighteenth Century Studies*, volume 36, 3, spring 2003, is completely on print matters. You can find there e.g. Lisa Maruca on "Bodies of Type: The Work of Textual Production in English Printers' Manuals", and Geoffrey Turnovsky on "The Enlightenment Literary Market: Rousseau, Authorship, and the Book Trade".

## **Web News**

In April 2003 the working group on descriptive models of SEPIA (Safeguarding European Photographic Images for Access) has made available recommendations on how to describe a photographic collection. The draft version is now for comments at:  
<http://www.knaw.nl/ecpa/sepia/workinggroups/wp5/advisory30.pdf> (PDF, 1619 KB)

A new database by the *Smythsonian Institute* is online now:  
[http://web4.si.edu/sil/onlineexhibitions/oe\\_search2.cfm](http://web4.si.edu/sil/onlineexhibitions/oe_search2.cfm) . Here you can search for "Library and Archival Exhibitions on the Web".

The *Danish Royal Library* is in the process of putting a number of major and minor works from Hans Christian Andersen on the Internet. In 2005 the writer's 200th birthday will be celebrated. Pencil sketches, paper cutouts and picture books, introduced with a preface and accompanied by essays from various contemporary authors and Hans Christian Andersen scholars will be put on the Net. The works may be seen at <http://www.kb.dk/elib/mss/hca/>

*Braunschweig University Library* has put the archives of *Vieweg Verlag* on the Net. Three parts can be searched on the following URLs: The letter archive (about 50.000 letters by 3.000 authors and about 14.000 letters by the publishers) can be searched on [www.biblio.tu-bs.de/vieweg-archive/brief\\_archiv/](http://www.biblio.tu-bs.de/vieweg-archive/brief_archiv/). What is in the Publisher's archive (history of the publishing house, the printers, and the papermill) can be found under [www.biblio.tu-bs.de/vieweg-archive/verlags\\_archiv/](http://www.biblio.tu-bs.de/vieweg-archive/verlags_archiv/). The books published by Vieweg are in the library's online catalogue [www.biblio.tu-bs.de/vieweg-archive/buch\\_archiv/](http://www.biblio.tu-bs.de/vieweg-archive/buch_archiv/). They plan to publish a complete bibliography of Vieweg Verlag from its beginnings in 1786 till 1966, when the publishing house merged into Pergamon-Verlag.

There is a new database on Scrineum called *Repertorio critico di risorse digitali per gli studi di storia della scrittura latina e della produzione manoscritta nel Medioevo* (G. De Angelis). Details can be found on <http://dabc.unipv.it/scrineum/scrineum.htm>. There is a very interesting bibliography on typography in manuscripts.

SCAN (Scottish Archive Network) has news on its project website at [www.scan.org.uk](http://www.scan.org.uk). There is *Scottish Handwriting.com*, a website offering online tuition in palaeography for historians, genealogists and other researchers who research manuscript historical records written in Scotland in the 16th, 17th and 18th centuries. *Scottishdocuments* offers an index from 1876 - 1901 now. The names come from Scottish wills and testaments from 1500 to 1901, and the index, which is free of charge, comprises now over 500.000 entries. The URL is [www.scottishdocuments.com](http://www.scottishdocuments.com).

A2A (Access to Archives), the database of catalogues describing archives held throughout England, was recently updated. In May, e. g., *Rothschild Archive Major Collections*: access to

the archives of the Rothschild family and N M Rothschild & Sons has been added. The URL of A2A is [www.a2a.pro.gov.uk](http://www.a2a.pro.gov.uk)

In Sweden, an *online catalogue of incunabula in Swedish libraries* will be established. Wolfgang Undorf for this reason will be directing a census of 15th century prints from September this year.

### ***Section on Rare Books and Manuscripts Newsletter***

This being the 11<sup>th</sup> issue of the Newsletter after its re-start in June 1998, it is time to give an abridged index at least of the main articles. Here it is:

The Verzeichnis der im deutschen Sprachraum erschienenen Drucke des 17. Jahrhunderts - VD 17 - *Spring 1998 (June)* pp. 2 - 3

Juliet McLaren : Early Serials: New Records in the ESTC - *Spring 1998 (June)* pp. 3 - 5

Bookbinding: Arbeitskreis für die Erfassung und Erschließung historischer Bucheinbände - *Spring 1998 (June)* p. 5

David Pearson : A Directory of Library Stamps: a project of the IFLA Section for Rare Books and Manuscripts - *Winter 1998 (January 1999)* pp. 4 - 5

Lin Zuzao : The traditional and modern preservation of library rare books and precious materials in China - *Winter 1998 (January 1999)* pp. 5 - 8

David Pearson : The archive of Richard von Krafft-Ebing: a major new acquisition of the Wellcome Institute Library - *Winter 1998 (January 1999)* pp. 8 - 9

Regina Mahlke : Books by and on Johann Reinhold Forster - *Winter 1998 (January 1999)* pp. 9 - 10

Henry L. Snyder : International Conference on Bibliographical Services (Copenhagen November 1998) - *Summer 1999 (July)* pp. 1 - 2

Annette Wehmeyer : 10 Years of cooperation for "The Collection of German Printed Works" - *Summer 1999 (July)* pp. 2 - 3

Michael Barrett : New Maritime Museum displays unrivalled maritime images on CD for the first time - *Summer 1999 (July)* pp. 3 - 4

John Bloomberg-Rissman : News from ESTC - *Winter 2000 (February)* pp.4 - 6

Brian Lang : The British Library's manuscript treasures - *Winter 2000 (February)* pp. 7 - 8

Jutta Weber : MALVINE - *Summer 2000 (July)* pp. 3 -5

Jan Bos : News from ABHB - *Summer 2000 (July)* pp. 1 - 2

Jan Bos : BIBLIOPOLIS - *Summer 2000 (July)* pp. 2 - 3



- Exhibition Conditions : The British Library - *Winter 2001 (March)* pp. 4 - 6  
 Exhibition Conditions : The Royal Library The Hague - *Winter 2001 (March)* pp. 6 - 8
- Digitisation : The British Library - *Winter 2001 (March)* pp. 8 -9
- Maria Federbusch : Prussian legal sources - digitisation in the Berlin State Library - *Winter 2001 (March)* pp. 9 - 10
- EDIT 16 - Censimento nazionale delle edizioni italiane del XVI secolo - *Winter 2001 (March)* pp. 10 - 11
- Wolfgang Undorf : Loan conditions of The Royal Library Stockholm - *Summer 2001 (July)* pp. 2 - 4
- Regina Mahlke : Loan conditions for exhibitions at Berlin State Library - *Summer 2001 (July)* pp. 4 - 5
- Lillemar Lundström : Digitisation - Platform for Image Databases Project of the Royal Library - *Summer 2001 (July)* pp. 5 - 7
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#### **From the Editors**

After 8 years in the Standing Committee I have to say goodbye to you all this year. And I want to express my sincerest thanks for the very interesting work over those years. I did not only find a group of colleagues discussing all problems in an open and intensive atmosphere but often gained a lot from the information and support I got from you. Dr. Jutta Weber from the Manuscript Department of Staatsbibliothek zu Berlin will be my successor, and I wish her that she might meet with the same good co-operation in the Section as I did. I do hope that all participants of the IFLA conference will have an interesting meeting in Berlin, and that Berlin will be a good host to the conference. Looking forward to see you all here in August!

Yours Annette Wehmeyer

As Jutta Weber is on holiday while this newsletter is being compiled she cannot say hello to you as the new editor but she will do so in the Winter Issue at the latest. Until then, all texts, notes, information - and complaints - should be sent to me. Have a good time, and I am confident we'll meet in Berlin! Sincerely, Regina Mahlke

#### **R. Mahlke, A. Wehmeyer**

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