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French Studies Library Group

Annual Review

Issue 11-12 (2014-16)
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Editor:
Nick Hearn
French Subject Specialist
Taylor Institution Library,
Bodleian Libraries
St Giles
Oxford OX1 3NA
Email:
nick.hearn@bodleian.ox.ac.uk

Assisted by:
Damien McManus
Subject Librarian
Arts and Social Sciences Library
University of Bristol
Tyndall Avenue
Bristol BS8 1TJ
Email:
damien.mcmanus@bristol.ac.uk

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

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

Membership

Membership is open to any person or institution with an interest in the aims of the Group. To apply for membership please fill in the form at http://frenchstudieslibrarygroup.files.wordpress.com/2012/08/fslg-application-form.pdf Annual membership costs £15 (retired members £10).

Notes for contributors

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

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Electronic mailing lists

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

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”Staff news, blogs, collections, resources, exhibitions”

***Teresa Vernon**, Lead Curator, Romance Collections, British Library*

Staff news

Bristol University

The Library was restructured in 2015-2016. The Subject Librarian team became ‘Academic Engagement’ and, after consultation with Library and academic staff, retained subject specialist posts. Damien McManus retains responsibility for French, as well as German and Russian, and is the School Liaison Librarian for Modern Languages. He is also Subject Librarian for English and Classics and Ancient History. His colleague Emer Stubbs has retained responsibility for Hispanic, Portuguese and Latin American Studies and Italian, and also works as a Collections Librarian at Bristol.

British Library

The British Library underwent a restructure in 2015. The posts of Head of European and Head of Americas Collections were merged: Janet Zmroczek is the Head of European and Americas Collections. The posts of Lead Curator for Hispanic, Italian and French Collections were replaced by a Lead Curator for Romance Collections (Teresa Vernon). Within Romance Collections, Chris Michaelides is the curator of Italian and Modern Greek Collections, and Barry Taylor is the curator of Hispanic Collections. Dorothea Miehe (GLSG chair) and FSLG member Susan Halstead (formerly the Czech/Slovak curator) moved from European Collections to posts as Content Specialists (Humanities & Social Sciences) in the new Research Engagement department.
Irène Fabry-Tehranchi joined the Library as Curator of Romance Collections (French specialism) in September 2015.

Maison française, Oxford

The new director of the Maison française in Oxford is Dr. Frédéric Thibault-Starzyk

Taylor Institution Library, University of Oxford

Joanne Ferrari (Edwards) has been appointed Subject Team Leader at the Taylor Institution Library and took up her post on 1st October 2015. She retains subject responsibilities for Spanish, Portuguese and Latin American languages and literatures.

University College London

Giulia Garoli is the Subject Librarian for Dutch, French, German, Italian, Portuguese, Scandinavian, Spanish and Translation.

Lesley Pitman, the Librarian and Director of Information Services, UCL School of Slavonic and East European Studies Library, and for many years the Chair of COSEELIS, has published *Supporting research in area studies: a guide for academic libraries* (Oxford: Chandos Publishing, 2015)

Bibliothèque nationale de France

Following the retirement of Bruno Racine (2007-2016), Laurence Engel has been appointed the new president of the Bibliothèque nationale de France for a five-year term from April 2016.
http://www.bnf.fr/fr/la_bnf/missions_bnf/a.organisation_bnf.html

Blogs

The **Taylor Institution Library blog** was launched in January 2015
http://blogs.bodleian.ox.ac.uk/taylorian
'The aim of the blog is to highlight items of interest in the library collections and to contribute to bibliographical scholarship in modern languages. Articles will focus on important new acquisitions, Taylorian Special Collections, less well-known materials, unusual or alternative formats, and projects and research using Taylorian collections' (Joanne Ferrari (formerly Edwards) on WESLINE list).

Library of Congress International Collections Blog http://blogs.loc.gov/international-collections/
The Library of Congress international collections are being showcased in a new blog from April 2016 called '4 Corners of the World'. The blogposts by staff from the Library's African & Middle Eastern, Asian, European, and Hispanic Divisions highlight the Library's international holdings.

Library collections

Harvard to collect Charlie Hebdo material

Following the attack on *Charlie Hebdo* in January 2015, Harvard announced its aim of creating an archive of print and digital materials, especially ephemera, related to this event. The Charlie Archive at the Harvard Library website, featuring a call for contributions and initial submissions, was launched during the summer of 2015.

Jacques Derrida's library acquired by Princeton

In March 2015, Princeton University Library announced the acquisition of the Jacques Derrida's personal library consisting of about 13, 800 books. The value of the archive rests in the manuscript notes, cross-references and handwritten material which reflect Derrida's active engagement with the act of reading. http://library.princeton.edu/news/2015-03-31/princeton-university-library-acquires-jacques-derridas-personal-library

French resources

Free access to PASCAL (science) and FRANCIS (humanities and social sciences) bibliographic databases

The website states: 'The site Free Access to Pascal and Francis is an archive of the PASCAL and FRANCIS bibliographic databases in exact, human and social sciences, produced by the Inist-CNRS since 1972 and hitherto accessible with a subscription.

Three search modes are featured: simple, advanced, expert. You can also browse the content of PASCAL and FRANCIS by keywords (vocabulary) or by thematics (classification).

The opening of the FRANCIS and PASCAL bibliographic data on this website fits into the recommendations expressed by the Scientific Information Department of the CNRS, which advocate the dissemination and opening in free access of the Pascal and Francis archive'.

A news update (May 2016) adds: 'In its 1 (initial) Version the site offers a free access to more than 14 million bibliographic references of articles, conference papers and conference proceedings produced by the Inist-CNRS from 1984 to 2015 for PASCAL (12 millions) and from 1972 to 2015 for FRANCIS (2 millions). It will become progressively enriched with other document types and with records of partners having cooperated to PASCAL and FRANCIS supply in the past'.

http://pascal-francis.inist.fr/home/

Erudit, which disseminates 150 French-language Canadian journals, and also other documents, is working on a new version of its platform due for release in autumn 2016.

http://www.erudit.org/

OpenEdition open-access books and journals freemium offer

OpenEdition, run by the Centre for open electronic publishing (Cléo), is the portal for four open-access platforms in the humanities and social sciences: journals (Revues.org), books (OpenEdition Books), research blogs (Hypothèses) and academic announcements and events (Calenda). Most of the content is freely available to internet users in HTML format, but an institutional subscription to their freemium service for journals and/or books would allow participating institutions to download the PDF and e-pub formats; no DRM or download quotas are applied. The subscription would also make it possible to integrate the e-books and journals into library catalogues. OpenEdition is keen to collaborate with libraries in the UK.

https://www.openedition.org/?lang=fr

French election archives from the CEVIPOF and Sciences Po Library online

'Since 2014, the CEVIPOF (Sciences Po Centre for Political Research, CNRS) and the Sciences Po Library have been making French electoral archives from 1958 to 2002 available on the internet. The collection was started in the 1950s and continues to grow today. Materials distributed to voters for each legislative and presidential election in France are collected and sorted by type (professions of faith, voting slips, flyers, etc.), round (1st or 2nd), and election (local or national election)'.
Online: General election 1958, 1962, 1967, 1968, 1973, 1978 and 1981, 1988, 1993
Explore a selection from the collection on Facebook http://bit.ly/1nlv8tz
https://archive.org/details/archiveselectoralesducevipof

LivrEsC, bibliothèque numérique de livres d'artiste - Bibliothèque littéraire Jacques Doucet

This is a digital library of selected livres d'artiste from the collections of the Bibliothèque littéraire Jacques Doucet. The website offers an initial fully digitised 150 books, with more to follow.
http://my.yoolib.com/bubljdlec

Newspaper resources

Digitised Belgian Newspapers (Belgian Royal Library)

A corpus of Belgian newspapers, dating from 1831 to 1950, digitised by the Royal Library of Belgium, is available via the website BelgicaPress launched in April 2015. However, only the out-of-copyright newspapers published before 1918, are accessible remotely; the in-copyright material is only accessible onsite. http://opac.kbr.be/belgicapress.php

Presse locale ancienne (Bibliothèque nationale de France)

In February 2016, the BNF launched the Presse locale ancienne website. Based on the ongoing print bibliography, the *Bibliographie de la presse française politique et d'information générale* which runs up to 1944, the site gives online access to bibliographical information on individual titles and also provides access to digitised copies, where available, sourced from *Gallica* or other digital libraries.
http://presselocaleancienne.bnf.fr/accueil

RetroNews (BNF-Partenariats with Immanens)

In March 2016, BNF-Partenariats launched an online press archive, RetroNews: a corpus of French newspapers published from 1631 to 1945. The content, drawn from new titles digitised from microfilm as well titles already available in *Gallica*, is offered on a 'freemium' model, a mixture of freely available content available for all internet users, and premium charged services.
http://www.retronews.fr/

First World War resources

Belgian Refugees 14-18

The Belgian Refugees 14-18 project , managed by the Amsab-Institute of Social History in Antwerp, has launched a call to collect the personal testimonies, documents and photos of Belgian refugees in the UK during the First World War, with a view to publication on the website and a inclusion in a virtual exhibition in 2017. Some testimonies may already be consulted on the website.
http://www.belgianrefugees14-18.be/

WWI European Pamphlet Collection

In September 2014, Princeton University Library launched the WWI European Pamphlet Collection, a large digital collection of pamphlets documenting the First World War in Europe. The website states: The pamphlets, collected by the Princeton University Library starting from the outbreak of the war,[…] cover a broad range of topics including the economy, the press, the military, arms, territorial disputes, and others. The collection also includes speeches, sermons, bulletins, calendars, and songbooks. It is a multi-lingual collection with material in English, German, French, Italian, Russian, and other languages and reflects the views of people on all sides of the war'.
http://library.princeton.edu/news/2014-09-09/wwi-european-pamphlet-collection-now-available-online

Exhibitions

Waterloo 1815, the battle and its books: A damned serious business

A virtual exhibition complementing the display which ran in Cambridge University Library's Milstein Exhibition Centre from 1 May to 16 September 2016. Drawing on the Library's collections, it includes 'political broadsheets, military drill-books, manuscript letters, hand-coloured engravings, printed mementos, early historical accounts and tourist reminiscences, comic and elegiac poems, and a volume from Napoleon's library in exile on St Helena'.
https://exhibitions.lib.cam.ac.uk/waterloo/

Napoleon's Last Stand: 100 Days in 100 Objects

This online exhibition, curated by the University of Warwick, released day by day from February to July 2015 an object related to Napoleon's return from exile on the island of Elba and defeat at Waterloo during the period known as the '100 Days'.
http://www.100days.eu

Waterloo 1815: A Bicentennial Exhibition

A virtual exhibition produced and digitised by Brown University's John Hay Library based on the exhibition on display from February to July 2015. The exhibition, drawn from the Anne S. K. Brown Military Collection, 'covers the major actors, precursory battles, public reactions, tourism and commemorations, as well as the details of the battle itself and its grim aftermath. The items on display range from texts and images that are contemporary with the battle to those created as retrospectives'.
http://library.brown.edu/cds/askb/waterloo/introduction.html

Obituaries

Mary Bryden (1953-2015)

The FSLG was very sad to learn of the premature death from cancer of Professor Mary Bryden in November 2015. Mary, who was Professor of French at Reading (2007-2012) and then Emeritus when ill health forced her to retire, had an international research reputation especially in Beckett studies. Mary was President of the Association of University Professors and Heads of French (AUPHF) from 2010 to 2013. I met Mary in my capacity as Chair of the FSLG and she made me feel very welcome: hers was a notably kind, warm and generous personality. (Teresa Vernon).

Michael Sheringham (1948-2016)

The FSLG was also shocked to learn of the death of Professor Michael Sheringham in January 2016. Michael or Micky as he was affectionately known by his colleagues was appointed Foch Professor of French Literature in Oxford in 2004 and became a fellow of All Souls College. Michael was a specialist in Modern French Literature and was a pioneer in the critical study of life-writing and autobiography. He was a great friend to libraries and his genial and witty presence enlivened Sub-Faculty and library meetings. He chaired the library committee of the Maison Française. I was immensely impressed by his kindness and generosity with his time when he sat down with me to compile a list of 20th century French authors which the library should be acquiring. His death is a great loss to his family and also to French studies. (Nick Hearn).

"As libraries change… the way forward for languages librarianship?"

Kate Courage**, Academic Support Librarian, University of Warwick;* **Jane Harvell, Head of Academic Services and Special Collections***;** **Rachel Kirkwood,** *Collection Development Manager, University of Manchester*; **Graeme Lockheart***, Head of Information Skills, Kings College London;* **Teresa Elmes,** *Library Liaison Manager, Kings College London;* **Maureen Pinder,** *Subject Librarian at Bradford University Library*

1. The overview

***Kate Courage,** Academic Support Librarian, University of Warwick*

In a panel and workshop session at the WESLINE conference 2015, we discussed the question of how language librarians can and should respond to the changes being implemented by academic libraries across the country. Many institutions are moving from a subject-based to functional model of academic support, and while these changes understandably cause concern among language librarians, they are not something that we as a group can afford to ignore.

The pieces below are written by the panel members from the session and each gives a quite distinct view of a similar situation. There are some variations in timescale and approach. The University of Sussex made the move to functional teams as early as 2005, while Leeds, Kings College and Manchester have all shifted in the past two years. Unsurprisingly, some of the more recent changes are taking time to settle and some views are more positive than others.

Regardless of how we, as language librarians, regard these shifts, we need to recognise the changing needs and demands that they place on our profession. Many librarians now support one or many more languages as part of a much broader remit of subjects. This inevitably leads to less in-depth subject knowledge, but no less of a need to provide high quality help and support to students, researchers and academics in these subjects.

How we can support colleagues in this is the most pressing question, and one that I will return to at the end.

2. The view from the University of Sussex Library

Jane Harvell, *Head of Academic Services and Special Collections*

In 2005 the University of Sussex Library moved to a functional approach to supporting academic staff and students replacing its team of subject librarians with separate, smaller, closely aligned teams focusing on teaching, research and collection development. At the time this move to a division of responsibilities by function rather than by subject went against the trend, although other universities have since appointed members of staff or teams focused solely on meeting the needs or researchers or of those delivering and receiving taught education. This is partly due to a fundamental requirement to shift support onto supporting research, to proactively manage collections with the rapid growth of online access and to focus support on providing the best possible service to our fee-paying taught students.

A key component of our reorganisation was the specialist subject support which was negotiated from named faculty leads within the Academic Schools alongside an assumption that other institutions (such as the British Library) would continue to collect specialist material and offer more subject specialist advice to our researchers. In the last ten years none of our teams have expanded and budgets have remained tight for resources. However, as a result of our functional approach we found ourselves in an ideal position to address and respond to many of the new areas of work which had arisen.

On the Learning and Teaching team staff have been able to work with the Higher Education Academy programme of accreditation to gain professional skills and in some cases complete the PGCertHE. This places them on a par with academics in terms of their teaching skills and offers them, for example, the confidence to participate in course reviews alongside School Faculty. With the rise in the use of technology in teaching they have also engaged and worked closely with the teams across the University tasked with enhancing learning with technology. Finally they have been able to concentrate on the requirements needed to offer resources to support a growing and demanding student population, taking advantage of the new models for delivering materials which include licensing text-book content.

Our Research Support team have taken on the challenge of Open Access (OA) and Research Data Management. They manage and report on OA funds and spend as well as advise academics on the HEFCE OA requirements for the next REF. Additionally they are responsible for providing advocacy and training around the funder requirements for the responsible management of research data. All this means that they have grown integral to the research publication process as they offer and support Sussex Research Online, an open institutional repository which is used by the University for the deposit of its academics' research output.

Finally our Collection Development team have been able to respond to a growing requirement to de-duplicate lower used material such as journals. They have an oversight of the whole print collection and have been able to respond quickly and efficiently to projects such as the UKRR (UK Research Reserve: http://www.ukrr.ac.uk/). More recently they have played an integral role in preparing and then moving our collections to a new generation of Library Management System.

3. The view from Manchester University Library

Rachel Kirkwood *Collection Development Manager, University of Manchester*

At WESLINE 2013 I ended my talk by asking two questions: 'How far can we robotise research collection development?' And, 'Do subject librarians in modern languages have a future?' Two years later at WESLINE 2015 we are still trying to answer that second question, and for me at least, the first question too.

Manchester’s restructure away from subject librarians was not about saving money; the faculty team model was no longer fit for our purposes. Services were patchy, inconsistent: Subject Librarians had to be good at everything, and it wasn’t fair to expect that. One person representing research AND teaching and learning, doing book selection and information literacy didn't work well. The Library had new strategic objectives, around supporting interdisciplinarity and developing new services. After the restructure, technical development and innovation is now separate from advocacy; reading list support separate from specialist research support.

The Research Services Division has a crucial role to play in supporting Research Data Management and Open Access publishing for the University – and the teams don’t just do the operational work, they write policy documents for the institution. The Citation Services team works with bibliometrics, attempting to make sense of the Shao Tong rankings, predicting future international research collaborations, demonstrating the contribution of PhD students to the REF. This has been very highly regarded by the University, who gave the manager an ‘outstanding contribution’ award.

Relationships with Faculty are mediated by Academic Engagement Librarians (who deal with staff, not students). Here we see the one remaining nod in the direction of dedicated subject librarianship – but for Chinese Studies & Middle Eastern Studies only. The two librarians concerned have language expertise, and also do cataloguing work here, but they look after other languages as well, of which they have no knowledge. So for collection development in Japanese or Russian studies, for example, we are entirely dependent upon academic staff.

Each year I have to make a case for the Library continuing to pay my £15 GSLG membership, which I justify on the basis that in the absence of staff with language skills, such groups are invaluable - but this claim is in need of supporting evidence of how the language groups can really make a difference.

Research Resource Management (aka collection development) is happening through a large-scale, experimental project which has explored various data-driven methods of selecting and acquiring the right resources. Since the conference collection development has been moved out of Research Services to Collection Management, and the project has been written up in Library Management:
Rachel Joy Kirkwood, (2016),"Collection development or data-driven content curation? An exploratory project in Manchester", *Library Management*, Vol. 37 Iss 4/5 pp. 275 - 284
Permanent link to this document: http://dx.doi.org/10.1108/LM-05-2016-0044

4. The view from Leeds University Library

Maureen Pinder *Formerly Faculty Team Librarian, University of Leeds*

(Note: these comments reflect the situation when I left Leeds in February 2015, before presenting at Wesline)

In July 2014 Leeds University Library carried out a major restructure focused on subject support.

The old structure
There were three Faculty Teams – Arts and Social Sciences, Science and Engineering, and Health – made up of twenty people: Team Leaders, Faculty Team Librarians (FTLs), and Team Assistants. Plus a Skills@Library Team of nine, who taught academic skills and developed online and blended learning.

The rationale
The restructure was intended to save money, and to allow the library to increase its support for research. It was felt that FTLs were spread too thin, and could not cope with new workloads including open access, research data management (RDM) etc.

The new structure
Subject roles were abolished, and replaced by functional teams and roles. A large new Learning Services Team was created, with ex-FTLs and academic skills trainers now called Learning Advisors. They provide training and learning materials across all disciplines.

A Research Team was created by pulling together existing digitisation, repository and RDM staff together with a small number of new research support roles who would provide an enquiry service, support, training, and Open Access advocacy to the University's research community.

As well as these two largeish teams, a single new marketing post and a single new web post were created and put together with the existing Portal Team to create a new Marketing and Public Engagement Team. A single Collections Officer post was created, with responsibility for collection assessment, and joined existing stock and stores staff to create a new Collections Management and Development Team. A new Blended Learning Officer post was planned, within the existing VLE Team.

The process
The process lasted approximately two years. It began with a meeting of subject librarians from the three White Rose Universities of Leeds, Sheffield and York, to horizon scan and discuss possible alternative models. Sheffield and York then developed their solutions separately. Leeds went through an intensive planning phase to work out new structures and roles. The Librarian made a decision not to consult academics, who were presented with the proposed changes at a very late stage and with no opportunity to influence decisions.

Eight new role descriptions were produced, and Library staff in the teams affected were asked to rank three preferences. Interviews were held where necessary. Although we were told there would be no compulsory redundancies, it was a very anxious time, and UCU and Unison supported staff throughout. Finally, only one temporary post was lost and one person did not get one of their three preferences. The Blended Learning Officer post was not filled.

Outcomes for staff

Several ex-FTLs were not happy with the new role they were given, or with the overall direction the Library is taking, and five of the thirteen have subsequently left. A small number of people in the Library have benefitted from the opportunities created, and have been promoted.

Other sections of the Library – especially Customer Services and the Resource Acquisitions Team – have shouldered work previously done by the Faculty Teams, for example enquiries and reading lists. Collection development has been neglected, with complete reliance on PDA [patron driven acquisition] and web purchase suggestions forms. Increased workload and stress mean that many long-standing staff members have left. This includes two senior managers, necessitating further restructuring of portfolios.

Outcomes for the University

There is no mechanism for liaison between departments and the Library, with all contact details on the website anonymised, and a tool called Request Tracker used to triage enquiries behind the scenes to the right section. There is less face-to-face teaching for groups, with more being delivered online. The anticipated increase in research support had not taken place by the time of this Wesline Conference.

5. The view from Kings College London

Teresa Elmes, *Library Liaison Manager, Kings College London Library* and **Graeme Lockheart**, *Head of Information Skills, Kings College London Library*

Since summer 2014, King's College London has been reimagining the support provided by librarians to the academic community and has been exploring the use of a functional model in place of focusing on particular subject specialism. The team of Information Specialists which carried out many of the traditional subject specialist roles (including academic liaison, collection development, training and answering in-depth enquiries) as well as advocacy work (on open access, research data and new in-house IT initiatives) was split into two separate teams.

For language support this saw a change from 1.8 FTE [full time equivalent] staff supporting Arts & Humanities (which includes French, German, Spanish, Portuguese, Lusophone studies and various other language groupings) to 1 Library Liaison Manager liaising across the Arts & Humanities faculty and a team of 4.8 FTE Library Learning & Teaching Managers supporting all the disciplinary interests of the 27,000 strong academic community.

The Partnership & Liaison team is tasked with gathering feedback, building partnerships and promoting library initiatives to a designated faculty-based community. Each team member has a functional role to lead on which include: developing the library website, gathering customer feedback, promoting induction and training, overseeing user guides, marketing generally, and supporting cross-team liaison within Library Services. This has enabled the team to take a more collaborative and strategic approach to engaging and working with the academic community in order to develop our resources and services in line with need.

The Training & Skills team is tasked with co-ordinating and providing face-to-face teaching of information skills across the disciplines as well as developing e-learning materials. Each team member also has a functional role to lead on which includes: developing our information skills offering for the Arts & Sciences or for Health, leading on technology enhanced learning, establishing centres supporting students with mathematics and statistics queries, and supporting staff development within Library Services. This has enabled the team to be much more focused on the act of teaching and encouraged reflective practices.

This new model brings a range of challenges for groups such as WESLINE if other universities follow a similar approach. One consideration is that the content of seminars and conferences can sometimes focus on new resources for a particular subject or issues with sourcing materials from particular countries, which can make it tricky to gain support from attendance. Broader discussions around teaching, liaison or collection development, with subject-based case studies may be a possible solution to this. Another consideration might be around identifying and promoting the particular subject expertise of the language groups and how this could be used to support those librarians with broad portfolios to develop relevant teaching materials or build relationships with unfamiliar user groups.

Postscript
As indicated in the 2015 WESLINE conference, it was thought that the functional responsibilities were likely to be reviewed in order to tweak the existing model. This has now happened in the Learning & Skills department (an expanded Training & Skills team) which has a broader portfolio embracing study skills. Functional responsibilities have been tweaked to focus on the various ways that learning occurs (such as face-to-face workshops, e-learning or via subject guides), and each Teaching Manager has now two ‘subject steers’ (equated with one Arts & Science and one Health faculties). The latter are the lead developers for e-learning materials and lesson plans for particular subject areas and are responsible for ensuring that all colleagues can deliver workshops in those subjects. The Partnership & Liaison team are also in the process of reviewing their functional responsibilities and additional resourcing is likely to be given to the Arts & Humanities and Modern Languages.

6. Our professional response

***Kate Courage,** Academic Support Librarian, University of Warwick*

The last part of the panel session was spent gathering the thoughts of delegates on what challenges these changes presented to the profession and how we might work to respond to them. The challenges were many: fewer language-specific posts; staff being stretched across languages and specialisms; changing natures of degree courses and acquisitions models (for example PDA) which do not always work well for languages.

People were equally ready to suggest ways of offering support, such as: using WESLINE as a portal for exchanging experiences and promoting our collective skills and knowledge; creating online resource guides to help those with multiple subject responsibilities; promoting WESLINE to universities, academics and other professional bodies; building in closer collaboration between the separate language groups and even possibly merging those groups.

The session revealed a strong willingness to help colleagues facing these changes, and more thought now needs to be given as to how we might provide that help. As professionals we need to consider the following questions:

- Would we be better placed to offer support as a merged WESLINE group (with subgroups operating by language and/or region)? This would follow the trend of merging language groups witnessed recently in North America, as well as the trends in job roles reflected above.
- Can we collectively offer more events, training and online support for those who are not language specialists, but need related knowledge to perform their jobs well?
- Can we work together to create a strategy for advocacy for language librarianship and language librarianship groups, to Library managers, academics and SCONUL?

Closer working may be necessary to keep language librarianship truly relevant and active in our changing world, but this is a challenge we are surely ready to meet.

Using e-books to meet student needs: experiences from the last 10 years (Presentation given at the FSLG conference in Cambridge, July 2014)

***Anne Worden**, Faculty Librarian at the University of Portsmouth*

In 2004 the University of Portsmouth Library began a trial of e-books which could be accessed whilst connected to the internet. This initial offering of 15,000 titles proved popular with students, to a large extent because of the convenience of e-books but also because the variety of titles available meant that there was something for most subject areas. Because of this success, we increased the content available each year with the result that staff and students at Portsmouth can now access 476,000 e-books from 15 suppliers. According to SCONUL Strategic Planning Data, Portsmouth has been at or near the top of the list of UK university libraries with the highest recorded use of e-books since 2010.

Purchase models

Having started out acquiring e-books via the subscription model from aggregators such as ebrary, we currently also buy e-books via outright purchase (single books or subject packages from both aggregators and individual publishers) and patron driven acquisition (PDA).

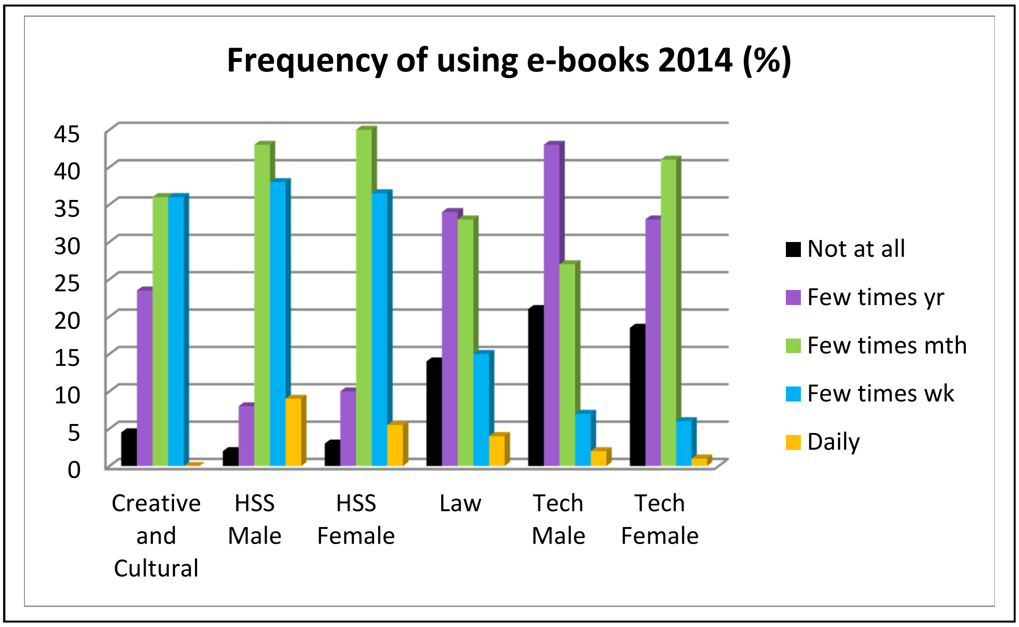
The advantages of the subscription model – from our experience with ebrary – are that this is a very quick way of building a large collection of e-books and, crucially, all titles supplied have unlimited simultaneous user licences so are ideal for large cohorts. The main disadvantage of the subscription model is that books can be withdrawn from the bundle by publishers at relatively short notice. Library staff then have to spend a considerable amount of time checking the withdrawal lists to see whether the book is being removed because a later edition is now available, whether it is possible to buy the e-book back from the same supplier as an outright purchase, whether it is now available via a different supplier or whether it is no longer available at all as an e-book, in which case academics need to be informed if it is a reading list title.

E-books bought via outright purchase are permanent additions to the collection and allow library staff to buy titles which meet the specific needs of their institution e.g. reservation requests and reading lists. However, restrictive licences, particularly where the e-book is only available to a single user at a time, are unpopular and not understood by students in an age when they have instant access to virtually everything else on the internet. Library staff also have to ensure that academics realise that certain titles chosen for reading lists have limited licences as this information does not appear on the catalogue (it began to appear for MyiLibrary titles in 2013 but not for titles we had already bought and when ebrary launched their new platform in 2013/14, licence information was available once connection to a particular title within ebrary was made).

We began experimenting with PDA (where large numbers of e-books are made available on the catalogue but purchase is only triggered if the books are opened a certain number of times, or a certain number of pages are accessed) in 2013-14. As reported by other universities for example Newcastle and Northampton, we found that the pot of money set aside was quickly used up even though we did not advertise PDA. We were, however, pleased to note that by 18 months after purchase, at least 89% of the PDA triggered purchases had been used again, showing they were not just needed on one occasion. This model is a good way of showing that the Library is responsive to the needs of individual staff and students.

Survey results

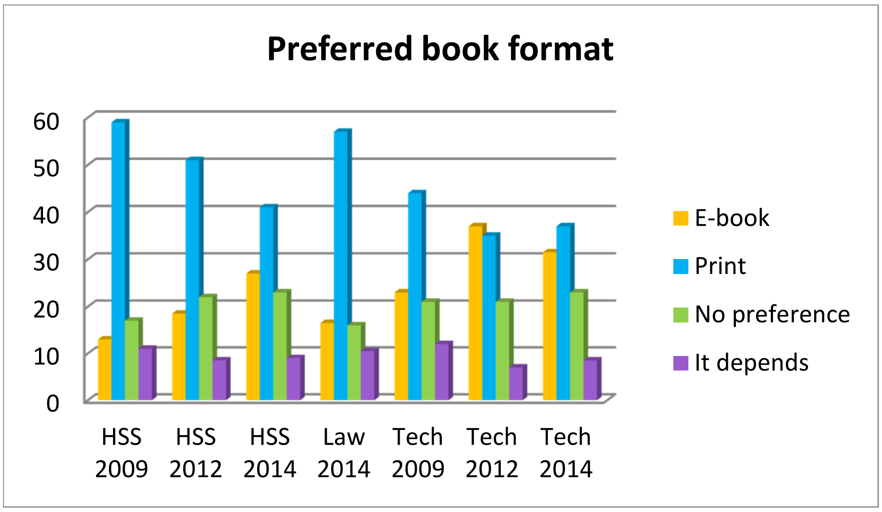
In order to help us understand student views about and use of e-books, we carried out surveys in 2009, 2012 and 2014. Each survey gathered over 1000 responses, with participants drawn from the Faculties of Humanities and Social Sciences (HSS) and Technology, plus Law and Creative and Cultural Industries (CCI) for the 2014 survey. Each time we carried out the survey, we found that HSS students were more enthusiastic users of e-books than students in Technology – which comprises Computing, Maths and all branches of Engineering.



The chart above shows how often students estimated that they used e-books; it indicates that male HSS students (344 responses) are the most frequent users, closely followed by female HSS students (711 responses), then CCI (not subdivided as there were only 47 responses), whilst Law students (115 responses), female Technology students (81 responses) and male Technology students (418 responses) were much less frequent users, with 20% of male Technology students never using an e-book. Because we recognise that HSS subjects are much more book-based than Technology, in the 2014 survey we also asked a question about frequency of e-journal use. This indicated even higher rates of non-use amongst Technology students than for e-books. One key preference we have tracked across our three surveys is which book format students prefer if they are given a choice. In

2009 there was still a strong preference (59%) for print books amongst HSS students but results of the 2014 survey show that this has come down to 41% of both male and female HSS students now preferring print books, with 31% of males and 25% of females preferring e-books (there is a greater proportion of female HSS students - 10.5% compared to 5.5% for males - who say that preference depends on circumstances e.g. a common comment is that students prefer a print book for extended reading and students have occasionally commented that it is easier to read foreign language texts in print format).

The overall results for HSS do hide considerable variation in preferred format across subject areas, with Criminology and Literature being the two groups who have the lowest preference for e-books. Amongst male HSS students, American Studies have the highest preference for e-books at 44%, whilst Modern Languages, English Language and Politics follow at 38% (there were no male American Studies students in the first or second year who said they preferred a print book). Amongst female HSS students, History have the highest preference for e-books at 38%, followed by English language at 31% and Modern Languages at 29% (only 10% of first year female History students said they would prefer a print book; the equivalent for female Languages students was 27%).
Individual student comments reveal some of the key reasons why e-books are so popular:



Convenience – “They’re great because you can access them from home”, “You don’t have to pay fines!!”

Time-saving features – “Copy and paste saves a lot of time when using quotes in any essay”, “The word search is very useful and often saves time reading irrelevant pages”, “Can highlight and add notes, can save to your computer”

Ensuring every student has access to the book at the time they need it – “So useful especially if it’s a book everyone on the course needs and there are not enough hard copies”

Factors which have led to extremely high use at Portsmouth

As mentioned earlier, the fact that we have always had a reasonably large number of e-books – 15,000 initially – has helped ensure their popularity. Right from the start we have also ensured that titles are available individually via the catalogue and this has ensured visibility (the catalogue is by far the most common way in which HSS students find e-books at 71% for males and 79% for females, although Google beats it for Technology students – 47% via Google compared to 40% via the catalogue).

Because we recognised that e-books could help solve the problem of not enough copies of key texts at the times when students needed them most, we promoted e-books to HSS lecturers via hands-on practice sessions from the first summer we had access. Lecturers on core units immediately recognised the potential of e-books to ensure that all students could access seminar reading and found that our selection contained titles which they could adopt as their key weekly reading. Over the last five years we have embedded this approach across all Portsmouth courses by pro-actively checking reading lists to see whether an e-book exists for titles on the lists. If we already have the e-book, we link it in and if it is possible to buy an e-book when we don't already have it, we buy it and link it. We also get a weekly list of books with two or more reservations and similarly, if we don't already have an e-book when one is available, we purchase it.

In order to ensure that students could obtain maximum benefit from the time-saving features of academic e-books, hands-on training was embedded in first year study skills units across HSS, with a top-up in second year dissertation sessions for groups who need it. We continue to find that students are delighted by features such as a choice of on-screen highlighter colours and post-it notes to record their thoughts whilst reading. The Faculty of Technology have been unable to adopt the hands-on approach, so their students receive e-book awareness as part of a 10 minute session, which also includes other library topics, that is embedded within a lecture. The fact that Technology students are much less likely to be aware of, or use e-books seems to indicate that hands-on training encourages awareness and use.

A further factor which has contributed to the high use of e-books at Portsmouth is the large number of distance learners on courses such as criminology, probation, TESOL and translation. Each year when we check the lists of e-books with the highest number of section requests, titles on those courses dominate the top of the list, although since reading lists for the Business School went live with links to e-books over the last two years, the number of business books at the top of the e-book "charts" has been growing.

Despite the popularity of e-books overall, our experiment with a collection of around 100 French e-books from Numérique Premium covering contemporary French history and society has not met with much success. The most popular title in English covering French history had 2740 section requests (the normal measurement of e-book use) in 2014-15, whilst the most popular title from the French language collection had low single figure use. The low use could be due to the fact that the company could not supply catalogue records in a format which could be easily imported into our catalogue. Since this is the main way in which HSS students discover e-books, not having titles there is a major problem.

Conclusion

Over the last 10 years e-books have become firmly embedded in the academic landscape at Portsmouth, with both students and lecturers viewing them as essential to the successful completion of taught units. Despite occasional difficulties for library staff around procurement of e-books, the emergence of e-books into the library mix has been viewed very positively, particularly as it allows us to offer a greatly enhanced selection of books with no requirement for extra shelf space.

Discovering, selecting and evaluating foreign language e-books: an overview (Presentation given at the FSLG conference in Cambridge, July 2014)

Joanne Edwards, *Subject Specialist Team Leader and Spanish, Portuguese and Latin American Subject Specialist, Taylor Institution Library, Oxford*

As the nature of academic publishing changes all around us, we as librarians are encouraged to keep up with myriad new developments. Whilst we are used to engaging with new trends in research, upcoming book series, conferences and other publications, many of us are still hovering on the edge when it comes to e-books. I believe there are a number of reasons for this. In some areas, faculty members are wary of e-books which can make it difficult for librarians to introduce them into the collection. They are accustomed to working with print monographs and fear that e-books are another way of downgrading the importance of the library and open-shelf collections. Browsability is a concern, too. If important titles are only acquired in electronic format, how does this affect the researcher browsing in the stacks? Are libraries properly equipped to cope with these digital formats, or is the onus on readers to have their own laptops or portable devices? In some ways, e-books are more accessible than print because they can be used at any time from anywhere. However, it is also important to consider other access issues relating to using and reading text on screen. There are also questions over budgets; will investing in e-books affect purchasing in other areas? In these times of fiscal austerity, the answer is probably yes. It is no surprise then that many academic librarians hesitate before diving into the world of e-books.

With so many options available and different aspects to consider, I think it is very important to share ideas and discuss the challenges surrounding e-books. As a member of the Bodleian's E-Books Steering Group, I am responsible for advising on provision of non-English language e-books. The remit of the group is to create e-books policy for Bodleian Libraries, focusing on commercially available books rather than digitisations. Our aim is to identify suppliers and collections, assessing the costs and seeking out sources of funding. We also try to establish standards for e-book selection criteria and related statistics, and organise staff and reader training in the use of e-books. On the technical side, we advise on and support the acquisitions process and e-books cataloguing. In summary, the group aims to promote and encourage easy access to e-books.

So how does one go about finding e-books? Essentially many of the same ways in which you find printed material; through suppliers, publishers, institutions and learned societies, and reader suggestions. Library catalogues such as WorldCat can also be good way of finding single copies and collections of e-books, as they often list books in electronic format as well as print, usually with a link to the relevant platform. There is the new area of Open Access monographs, with OA libraries such as the OAPEN library (http://www.oapen.org/home) and the Directory of Open Access Books (http://www.doabooks.org/). Discovering e-books is probably the easiest part of the process, although the provision across languages does vary. Suppliers of English-language texts are still in the majority. Librarians can play a part in widening the provision of e-books, by suggesting to publishers or institutions that they provide a certain series in e-format.

However, whilst discovering e-books is very similar to finding printed material, almost everything else about them is completely different. With print books the content is the main driver, albeit with a consideration of price. E-books (and e-book packages in particular) require a more thorough technical analysis that has nothing to do with the fact that they are non-English language. There are many more considerations to be taken into account when selecting e-books, and one of the practical steps taken by the steering group is the production of a selection criteria form to help assess and evaluate packages. There are a number key points to consider when thinking about buying e-books. These apply just as well to English language packages, but I will highlight some points that are particularly pertinent for foreign language collections.

First of all, let us consider availability and cost. It is very important to have details of the basic deals available when looking at an e-book package. For example, is the package available via an annual subscription or can it purchased outright? If so, be aware that there could be a yearly maintenance fee. If you wish to add titles to the package throughout the year, find out how much this will cost and whether there is any discount. Alternatively, are you required to add a certain number of titles each year or pay a minimum fee? There are many different charging models so make sure you are aware of the details before making an assessment.

Now on to the question of access. What do we really mean by access in this context? Essentially, we are concerned with how users are going to read the books. It is crucial to match access to your readership to ensure that the content you buy will be well-used. For example, some subjects such as healthcare have an external readership (NHS staff) that needs to be allowed walk-in access. Whether you choose access via IP range, Shibboleth, referring URL or username and password, the authentication method should be simple and not dissuade readers from using the books. If authentication is too complicated this can have a major impact on usage. Remember too that your readers will often want remote access to e-books, especially those working from home, carrying out fieldwork or on their year abroad. As well as the method used for readers to access the books, you must consider the kind of licence associated with the book. Will it allow reading by simultaneous users? This is particularly important for reading list items in busy academic libraries, as is the ability to download a book to another device or print chapters.

The content of e-book packages needs to be assessed in much the same way as printed material. If you are in an academic library, you have to decide whether the subject matter and scholarly level matches that of your readership in order to support teaching and/or research. In an e-book package, it is good to identify the number of relevant titles and consider this when looking at costs. You may also wish to check how far the package duplicates print material in your existing collection. There are many options available for e-book packages, with suppliers offering ready-made collections as well as the opportunity to make a custom collection. With a package, are titles ever withdrawn, updated or added? If you are not keen on a whole package or bundle, can you buy individual titles (sometimes known as “pick ‘n’ mix”)? If you choose to subscribe, make sure you are aware of the terms of access should you choose to end the agreement. This is very important to avoid losing valuable material or being surprised by extra charges at the end of a subscription.

In terms of value for money, try to work out an average cost per title and discover whether there are any special deals which could allow savings or a JISC/CHEST national deal. Bear in mind that as there are generally fewer foreign language packages available there is not as much competition between suppliers, so it can be harder to negotiate.

Another criterion which is essential when choosing e-books is the provision of useful, meaningful statistics. Preferably you should try to choose a supplier which can provide COUNTER-compliant statistics, although despite the fact that COUNTER is an international standard it seems to be dominated by Anglophone suppliers at present and may be problematic for foreign language publishers. A smaller non-English language cohort will usually give lower statistics too, so it can be harder to provide value-by-title for usage.

Effective resource discovery is crucial when promoting the use of e-books in your institution. There is no point having a fantastic e-books package if no one knows the books are there. Greater success is achieved when you can load records directly onto the library catalogue, and is one of the key factors in getting good e-book usage. To this end, it is important to find out whether MARC records are provided with your e-book package, and whether they are updated and maintained. Some countries have different standards for MARC records, so you need to make sure they are compatible. You may need to enlist the help of technical staff with language skills. For example, in Oxford we considered a package of Russian e-books but the Russian MARC records were not compatible with our system. Make sure that records can easily be integrated into your acquisitions module. Furthermore, check whether there is the possibility of deep-linking to separate titles or chapters, and whether these links are SFX compliant. This means that readers can link back to home resources when browsing databases or other external platforms.

When selecting any online resource, it is important to make sure the interface is easy to use. Ideally the platform would be SENDA-compliant (SENDA is the Special Educational Needs and Disability Act 2001 which is UK legislation) but this can be difficult with non-UK suppliers. Investigate what kind of searching is available, for example title/author, keyword, cross-title, full-text. Also, make sure you know which language the metadata is in so that you can advise readers on the most effective way of searching. Also, check whether the search functionality is effective. For example, Oxford was investigating a package of Arabic e-books, but the search box functionality was not in Arabic and the virtual keyboard did not work, which essentially made the platform unusable.

As well as searching, make sure it is easy to print and download from the platform if those functions are permitted. Find out whether abstracts are made available, and at what level, for example title or chapter level. Does the platform have any tools that add value, such as annotation or highlighting?

Some foreign language platforms also have built-in dictionaries. In order to be comparable to other digital platforms, make sure you can export citations to reference management software.

In terms of technical functionality, make sure the digital platform is easily accessible to users. Does it require plug-ins such as Adobe Flash Player which will need to be kept updated? You may need to liaise with local IT services to check technical details. It is also worth asking whether you can use institutional branding on the platform, as it helps users to orient themselves when searching online.

In summary, although the content of e-books is, of course, important, there are many other issues to consider – the fact that the books are in a foreign language is almost the least important one! However good the content of the book is, if readers can't find it via their usual resource discovery route, they won't read it, and this is why MARC records are so important. Bad interfaces put readers off, as do complicated downloading methods. Usability is a vital factor to get right when assessing an e-books package. Don't be afraid to negotiate with suppliers or publishers; if you don't like something, tell them! If a particular collection has very restrictive licensing, try and find out why and negotiate a better access arrangement. Don't be afraid to take advice from colleagues in other departments; you will need to refer to people with language skills, technical skills, budget information and experience with negotiating license agreements. And finally, remember that whilst good content is important, the best packages are those that combine excellent scholarly material with good discoverability, accessibility and usability.

Conference report and report on selected papers from the conference, ‘Translation, research and the production of knowledge’ 28 November 2014, Institut Français

Teresa Vernon, *Lead Curator, Romance Collections, British Library*

The conference entitled Translation, research and the production of knowledge (https://translating.hypotheses.org/528) was the third in a series of translation-related events on the reception of 21st century literature in French in the UK organised by the Society for French Studies and the French Studies Library Group, with the collaboration of the Institut français. It follows previous seminars on ‘Constructing 21st-Literature in French’ in December 2011 and ‘Translation and Reception: 21ist-century French fiction in the UK’ in April 2013.

The conference, initiated and organised by Charles Forsdick (Liverpool), focused on the place of translation in modern languages research. One of its objectives was to spark debate, in advance of REF 2020, about the perceived reluctance of academics/academic managers to submit translations as research outputs. The status of translation as a research activity, raised by translator Peter Bush at our second seminar in 2013, (see FSLG Annual Review issue 9 (2012-2013)), had been identified as one of the two principal outcomes to be addressed by the organisers, so it was timely to see the issue taken forward by senior academics.

A conference report follows. We also publish revised versions of the papers presented by British Library colleagues Helen Melody and Deborah Dawkin from the afternoon panel on *Collecting Translators’ Archives at the British Library.* Following the event, Nick Harrison published his *Translation as Research: A Manifesto* (http://www.modernlanguagesopen.org/index.php/mlo/article/view/80).

In the opening panel, Nick Harrison (Kings College London) focused on the current difficulties of submitting translations to the RAE/REF and argued that translation should be considered a form of research in its own right. Kate Briggs (American University in Paris), who has translated Foucault and Barthes, spoke about ‘translation as experiment’. Later in the day, in the afternoon round table, Nick and Kate, together with Duncan Large (British Centre for Literary Translation) and Karen Leeder (Oxford), further considered how best to promote the value of translation, and engaged in a lively debate with the audience.

The second panel featured examples of translation-focused research projects. Michael Syrotinski (Glasgow) talked about the *Dictionary of Untranslatables: a philosophical lexicon*, the freshly published (2014) Anglo-American version of the *Vocabulaire européen des philosophies:*

Dictionnaire des intraduisibles edited by Barbara Cassin in 2004. Michael, one of the translators, discussed specific examples of the different approaches and content of the two versions.
Nina Parish (Bath) and Emma Wagstaff (Birmingham) presented their AHRC-funded network 'Contemporary French Poetic Practice' (https://frenchpoetryand.wordpress.com/) which ran from 2012 to 2015 and aimed to raise the profile of poetry studies. They highlighted the second event organised by their network: a Poetry and Translation study day held at the Centre international de poésie (cipM) in Marseille in September 2013. The day included a practical translation workshop led by the poets and translators Stephen Romer and Jennie Feldman, and translations of a poem by Guy Goffette produced during the workshop may be found on the website (http://www.cipmarseille.com/). The cipM, housed in the Centre de la Vieille Charité, has experience of curating poetry events. The library, headed by Eric Giraud, holds a comprehensive collection of contemporary French poetry, as well as a collection of US poetry donated by the poet Jacques Roubaud.

One finding from the project was the paucity of contact between British and French poets as opposed to the strong links between French and American poets. Two examples of the strong France/US links were the 'Un Bureau sur l'Atlantique' workshops run by the cipM, and the website and eponymous online journal, *Double Change* (http://doublechange.org/).

One outcome of the network will be a bilingual anthology of contemporary French poetry which Emma and Nina are editing for publication and will include poets not well known in the UK. Existing anthologies include *The new French poetry* , edited by David Kelley and Jean Khalfa (Newcastle: Bloodaxe, 1996), *20th-century French Poems* edited by Stephen Romer (London: Faber, 2002), and *Into the Deep Street: seven modern French poets, 1938-2008*, edited by Jennie Feldman and Stephen Romer (London: Anvill Press, 2009).

Tim Matthews (UCL) discussed *The Art of the Struggle* (Richmond: Herla, 2010), his translation, with Delphine Grass, of Michel Houellebecq's first collection of poems *Le sens du combat* (1996). Tim also referred us to his 'Between the Lines' project in which translators discuss their work (https://www.ucl.ac.uk/multidisciplinary-and-intercultural-inquiry/between-the-lines).

In the early afternoon, Helen Melody (Lead curator, Modern Literary Manuscripts, British Library) and Deborah Dawkin (herself a translator and currently UCL/British Library collaborative PhD student working on the Michael Meyer archive at the BL) discussed collecting translators' papers and their potential for research.

The event concluded with a presentation by the award-winning translator Sarah Ardizzone, the translator of Alain Mabanckou and Faïza Guène as well as children's books and graphic novels, who spoke eloquently of the ways she has engaged with a variety of audiences to promote public understanding of the importance of languages and translated literature. Sarah started by enumerating some of the organisations in the UK promoting translated literature: English PEN (and American PEN's' World Voices' programme led by Esther Allen), the Literary Translation Centre at the London Book Fair, the Free Word Centre, the Emerging Translators Network for early career literary translators, and the Emerging Translator Mentorship programme run by the British Centre for Literary Translation. Translated books may also be marketable for book festivals: Edinburgh, Hay, Bath festivals and the South Bank Centre all have translation strands.

Sarah used her translation of Barroux's graphic novel *On les aura!* based on an authentic French soldier's First World War diary rescued from a skip, as a case study. In 2013, she curated an innovative translation event at the South Bank Centre dubbed the 'Spectacular Translation Machine' in which members of the public were invited to translate individual frames from the story strung up on washing lines. Her subsequent professional translation, *Line of Fire*: *diary of an unknown soldier* (London: Phoenix Yard Books, 2014) was launched at the Hay Festival and was a bestseller at the Edinburgh Book festival. The book included a foreword by Michael Morpurgo, prominently mentioned on the cover, and this 'celebrity' endorsement undoubtedly helped to promote it.
Sarah concluded by describing her educational work promoting translation in schools through the Translation Nation programme (http://www.eastside.org.uk/programme_categories/translation_nation) and the Translators in Schools training programme http://translatorsinschools.org/).

Journey into a translator’s archive

Deborah Dawkin*, British Library*

Deborah Dawkin is currently working on a collaborative AHRC PhD project with UCL and the British Library focusing on the archive of Ibsen translator Michael Meyer

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‘Might this be of interest to you? Or are you bored of Ibsen?’ Two years ago this message was posted to me on Facebook. Attached was a call for applications for a Collaborative Doctoral Award researching the archive of Michael Meyer, best known for his translations in the 1950s and 60s of Ibsen and Strindberg. Meyer’s archive had recently been acquired by the British Library, and was to be made available for a research project, with a particular focus on his work as an Ibsen translator for the twentieth century British stage. At the time I was co-translating some of Ibsen’s major plays for Penguin’s new edition (doubtless the reason for my friend’s thinking of me).

My fascination for Ibsen’s work had only grown with this work; I was certainly not bored with him. But something else drew me to the project too: *Michael Meyer’s* Ibsen was, in a sense, *my* Ibsen. It was Meyer’s translations that had captivated my imagination when, as a stage struck teenager in the seventies, I curled up on the sofa projecting myself into those great female leads. It was Meyer’s texts which Janet Suzman spoke in her sizzling 1972 performance of *Hedda Gabler*, which remains engraved on my memory. And in the late 80s it, as a young director trying my hand on the London fringe, it was Meyer’s translation of Strindberg’s *A Dream Play* that we used. Meyer’s texts were regularly the translation of choice for theatre companies staging either Ibsen or Strindberg’s plays. Over twenty years later what strikes me again and again is the lucidity of his translations. Where other translations of the time may have been more accurate on a linguistic and semantic level, Meyer often succeeded in capturing the theatrical spirit of the text, the rhythm of the dialogue, the colour of a character’s idiolect, the dramatic tension of a scene.

It was this capacity to create workable play scripts rather than translations for the page that made Meyer popular among theatre practitioners – Braham Murray described him in his obituary as ‘the greatest translator of Ibsen and Strindberg there has ever been’. [1] It also made Meyer a household name among theatre-goers of the 1960s and 70s, a rare achievement for a translator. At the time Kenneth Tynan, critic and theatre commentator, described Meyer’s translations, as ‘crisp and cobweb free, purged of verbal Victoriana’.[2] George Steiner attributed Meyer’s translations as being ‘a major fact in one’s general sense of post-war drama’.[3]

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[1] Braham Murray, *The Guardian* Newspaper, 7th August 2000

[2] Kenneth Tynan quoted in *Encyclopedia of Literary Translation into English: A-L*, ed. by Olive Classe (Chicago and London: Fitzroy Dearborn, 2000) p. 691.

[3] George Steiner quoted ibid.

It is a reputation that has lasted. *The Oxford Dictionary of National Biography* states that with his 1959 translation of *Brand* 'Meyer converted Ibsen into a modern master', and suggests that his translations 'raised the standards of translators' in the UK and 'profoundly influenced directors about how the playwright's material should be approached'.[4] I was thrilled therefore to discover that the British Library had acquired Meyer's archive in 2012, and even more thrilled when my research proposal was accepted.

The Collaborative Doctoral Award scheme is unique, in that it offers the student researcher an opportunity to work within a public organisation; a museum, gallery or library. Each project is designed with the aim of creating a mutually beneficial exchange between the academic community and the organisation, either in terms of ideas and influences, developing projects that might otherwise not be possible, or bringing research to a wider audience. As a Translation Studies researcher, with a particular interest in translation history, working within the British Library informed the scope of my research into the work of Michael Meyer, and underlined for me the importance of dialogue between Translation Studies researchers and the British Library and other libraries.

What is in Meyer's archive?

A brief outline of the material in Michael Meyer's archive, may be useful to the reader here. Meyer's archive spans a literary career of sixty years (1939-2000) of which he was a translator for approximately 15 years (1955-1970). The archive includes:

1) Drafts and proofs of his translations, not only of Ibsen and Strindberg, but also of other Classical Danish playwrights including Ludvig Holberg, and of early translations including an Ingmar Bergman play (unpublished), and two novels, *The Long Ships,* by Frans Gunnar Bengtsson (Collins, 1954) and *The Road to Auschwitz: Fragments of a Life* by Hedi Fried (Robert Hale, 1990).

2) Scripts annotated and adapted for television and radio.

3) Publisher's proofs showing Meyer's amendments.

4) Extensive research notes on a wide variety of literary and historical subjects, as well as drafts for Meyer's biographies of Ibsen and Strindberg.

5) Drafts of Meyer's own creative writing, including unpublished works and the novel *The End of the Corridor* (Collins, 1951), and several plays for stage, television and radio including *The Ortolan* (Hart Davis, 1967).

6) Drafts and final scripts for documentary broadcasts for both the BBC and Radio Sverige on a diverse range of subjects from the history of English Literature to cricket.

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[4] http://www.oxforddnb.com/index/74/101074431/ [accessed 4 November 2014].

7) Articles and lectures on various subjects, including the translation of Ibsen and Strindberg and contemporary Swedish theatre.

8) Journalistic work including book and theatre reviews, travel writing and restaurant reviews for the *Good Food Guide*.

9) Theatre programmes.

10) Press cuttings, including reviews of his biographies as well as theatre productions.

11) Photographs of productions and other subjects.

12) Correspondence from 1939-2000, covering sixty years of various professional activities. The letters are mainly of a professional nature, although some personal letters are included. Correspondence can be roughly split into the following periods:

    a) The earliest letters, from the 1940s, cover the period when Meyer was a young man: first an Oxford undergraduate and editor of the magazine *Cherwell*; second, a wartime conscientious objector assigned to the offices of Bomber Command; third, a Lecturer in English Literature and Language at Uppsala University in Sweden (1947-1950).
    There is also correspondence relating to his editing of *Eight Oxford Poets* (1941) and *The Collected Poems of Sidney Keyes* (1945), both published by Routledge; to his role as curator of the ICA Twentieth Century British Poets exhibition for the Festival of Britain in 1951; and to his journalistic work.

    b) Correspondence from the late 1940s to the mid-1950s relates mainly to Meyer's attempts to break through as a creative writer of novels, stage plays and screen plays. It also includes correspondence related to his lectureship at Uppsala University, Sweden. In parallel with this comes evidence of Meyer's slow shift into translation; his first translation being of the novel *The Long Ships* by F.G. Bengstsson, commissioned by Collins.

       These two periods of correspondence include letters from an array of important literary and academic figures of the day, including Edward Sackville West, Julia Strachey, John Brophy, Hugh Trevor Roper, the Lehmanns (in particular Rosamond), Arthur Koestler, Vernon Watkins, Terrance Rattigan, Cecil Day Lewis, Mervyn Peake, Hugh Kingsmill, George Orwell and Graham Greene.

    c) Correspondence from the late 1950s focuses mainly on Meyer's career as an active translator, in particular of Ibsen and Strindberg. It largely consists of correspondence with his agent Peggy Ramsay, various publishers, and literary lawyers, but also with theatre practitioners including Peter Hall, Caspar Wrede and Michael Elliot the directors of Theatre 59 and The Manchester Royal Exchange, and other notable figures including Kenneth Tynan, critic and Literary Manager of the National Theatre, and Val Gielgud at the BBC.

d) There is a great deal of correspondence from the end of the 1950s to the end of his life in 2000, concerning the issue of rights over the translated texts, including plagiarism, the use of literal translation at the National theatre (which he opposed), and acknowledgement of the translator in publicity material.

e) Correspondence from the mid-1960s onwards covers Meyer's career as Ibsen and Strindberg expert, giving lectures all over the UK and teaching at theatre schools and university departments. It also covers his work in writing radio plays and charity poetry reviews starring celebrities.

Research uses of translators' archives

The use of translators' archives is relatively recent within Translation Studies research. There are two main areas that have been investigated by TS scholars to date: these are the translator's drafts, and translation-related correspondence. Translation drafts have been used to trace the translator's decision-making process, which is invisible in the final published version. Meyer's archive contains three or four typewritten drafts of each of Ibsen's and Strindberg's plays, each annotated by hand. These offer insight into the transition from his first drafts which offer closer word-for-word accuracy, through to the creation of dynamic play-scripts suitable for the stage. We see here the tightening of texts, shortening and splitting sentences, the changing of syntax to create dramatic effect, and the heightening of idiolects. One or two drafts also have annotated suggestions by theatre practitioners. The drafts also show Meyer's development as a translator over time; in particular that with experience he makes creative decisions earlier in the process. Interestingly too, we have evidence of the adaptations made for radio and television.

The second area that has received attention in Translation Studies is the correspondence between translators and their editors and publishers, the original author and even censors. Such written dialogue reveals that translation is rarely carried out in blissful solitude by a translator, but rather the product of many agents in collaboration (or dispute). Meyer's correspondence with theatre, television and radio practitioners and other cultural figures, during his period as a translator, gives us some evidence as to their influence on his translations: including letters in 1955 from Val Gielgud of the BBC insisting that 'wherever you find that the dialogue tends either to the artificial or the literary it should be rigorously broken down'; and another from the theatre director Michael Elliot in 1958 expressing his concerns about the translation of verse in Ibsen's *Brand*.

We also get glimpses in this correspondence of the market forces that impact the selection of foreign literature for translation and publication. Rather surprisingly, for example, we see here that Meyer's translations of Ibsen were only published by Rupert Hart Davis on the understanding he would also produce a biography of Ibsen. There were already a number of versions of Ibsen in print, and Meyer's translations required something to make them stand out from the crowd. In a letter dated 1956, Eric Glass, Meyer's then literary agent, suggests to him that it would be a good time to translate Ibsen, since he would soon be out of copyright. It is often on such slender practicalities, rather than any high ideals or literary aspirations, that translated literature reaches our bookshelves.

Such correspondence not only helps us to understand the processes behind the creation of a final text or its publication, it also throws light on the translator as a human being. Interest in the human aspect of the translation process has been relatively slow to take hold in Translation Studies. Anthony Pym suggests that this is partly due to Translation Studies' scientific agenda. As Pym points out, researchers invariably refer to 'the translator' in the abstract singular, rather than to translators' in the plural. This creates an illusion of a single stable subject that offers itself for scientific analysis. In our efforts to prove general hypotheses about 'the translator' and the process of translation, individual translators can be all too unique or idiosyncratic, and threaten to upset this construct of 'the translator' about whom we can make general assumptions. Yet if we are to look at translation in a historical context Pym suggests we must turn our attention to 'flesh-and-blood' translators who translate because they 'need to survive socially or economically, who necessarily interrelate within networks, who live in certain environments, and who engage in the world beyond their activity as translators'. For Pym, the purpose of studying translation history is to reveal the causes of translation at any one time and place in history, and to do this, he insists, we must look at human translators and their 'social entourage, (clients, patrons, readers)'[5] It is in this correspondence that these human beings come to life.

In Meyer's translation-related correspondence we see, among other things, his determination to ensure that his name is recognised in theatre programmes and on posters, that performance rights are applied for and royalties paid, and that his texts are not plagiarised, cut or altered by theatre companies. This emerges not only as a practical problem of copyright, but reveals complex tensions between theatre directors' desire to be free creatively, versus the translator's desire to control the text. Finally, although Meyer is best known for his translations of Ibsen and Strindberg, we get brief glimpses into his relationship with living original authors, including Frans Bengtsson the author of *The Long Ships*, and Ingmar Bergman whose early play *Rachel and the Cinema Usher* Meyer translated and tried to promote in 1950 (unsuccessfully) to various London producers. Equally interestingly, we see evidence of his influence on the casting of plays, including for West End productions, revealing the translator as an active cultural agent beyond the creation of the text.

At the early planning stages, before knowing exactly what I would find in the archive, I was certain that my research would be strictly limited to those areas which have been most used in Translation Studies to date, and which relate directly to Meyer's working life as a translator. However, my first task as a collaborative student at the British Library, was to work as an archivist and catalogue the archive. Thus for the first eight months I was immersed in the entire archive; it was an experience that would change the direction of my work fundamentally. If I had been in a position to *choose* which documents to look at, I would have been unlikely to investigate the earlier or later areas of his archive, or those obviously pertaining to his other activities, including his journalistic and creative writing or broadcasting work. Instead, working as a cataloguer meant I was obliged to set aside any preconceptions about what *might*, or *might not*, be significant, in the forty boxes of material spanning Meyer's sixty years of professional activities.

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[5] Anthony Pym, *Method in Translation History* (Manchester: St. Jerome Press, 2010), p. 160-161 & p. ix.

This process presented me with an unexpected intellectual challenge. No one can prepare you for the experience of having access to a whole archive "in the raw"; for the sense of emotional closeness you develop for your subject, a sense shared by all the archivists I have spoken to. It was not only Michael Meyer the translator who was emerging, but Meyer the man: a man who was ambitious, unafraid of controversy, well-read, generous, loyal, generally uncompromising to the point of being bloody minded, a bon viveur who loved food, sex and good company in equal measure. This was a far cry from the traditional image of a translator who is the quietly faithful servant to the greater genius who is the original author. On the face of it personality surely has no impact on the act of translation, and would therefore be of no academic interest. Yet increasingly it seemed to me that his personal qualities were central to his success – for one thing there was no doubt they contributed to his forming lasting and fruitful relationships with theatre practitioners. I soon saw that his background had also contributed to his career and development as a translator. His education and social status as an Oxford graduate, his membership of the Savile Club, his early struggle to establish himself as a playwright and novelist, the strong impression the experimental Swedish theatre made on him in the late 1940s, the experience of working with theatre himself, are central in understanding the realities of how Meyer built his success as a translator.

There are few precedents in Translation Studies research for the inclusion of such biographical material. However, there have been recent suggestions from Translation Studies scholars that we should zoom in even closer to translators as individuals, and include biographical material in our research. In 2001 Lieven D'hulst included the question of *'Quis?'*: 'Who is the translator?' among his list of those we need to interrogate in the creation of a history of translation that breaks 'loose from the positivistic and anecdotal tradition' and reflects its more complex realities. He suggests we enquire into the translator's 'intellectual biography', which includes not only his/her training background, but also family and socio-economic background, and ideological and cultural profile. D'Hulst suggests we look at the activity of translation in the light of Bourdieu's concept of the habitus':[6] that we investigate the translator's background to understand how s/he internalises the required habitus as a translator: that is, how s/he develops the necessary skills, both linguistic and social, to become a translator at any one time in history.

In 2014 Jeremy Munday and Outi Palaposki both suggest that we might go further in the research of translators' archives and aim at the creation of a microhistory of translators. Paloposki suggests the use of archival materials which reveal not only translators' 'working decisions and practices', but also the personal dimension of their lives including 'their friendships and hardships, family matters and joys'.[7] Likewise, Munday suggests that we use archival material including personal papers to reclaim the details of translators' everyday lives, not only to investigate their working conditions and processes but to 'construct a social and cultural history'. Such detailed analysis might, he suggests, 'shed light on the bigger picture of the history of translation in specific socio-historical and cultural contexts.'[8]

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[6] Lieven D'hulst 'Why and How to Write Translation Histories' *Crop 6* (2001) 21-32 (pp. 24-25).

[7] Paloposki, Outi, " Arki löytyy arkistosta: Arkistot ja niiden käyttö käännöstutkimuksessa" [Archives for exploring the everyday life of translators. Archives and their use in Translation Studies] Vol. 8 (2014) University

If the biographical past of a translator is of interest, what of those areas of a translator's archive that ante-date their involvement with translation? In the later part of Meyer's archive, which again I would have been unlikely to visit if I had not been tasked with cataloguing it, we see that his career as a translator far exceeded the fifteen or so years in which he actually sat at his typewriter to translate. The later part of Meyer's archive shows him forging a twenty-year career as an expert in the field of Scandinavian drama, which can only be seen as an extension of his career. Perhaps of even greater importance, this material throws light on how Meyer maintained the prominence and status of his translations by his continued interaction with theatre practitioners, and later with theatre schools, and universities. We see here a translator protecting and maintaining the status of his texts and continuing a career *beyond* their production. Pym suggests we have overlooked the simple fact that translators rarely only pursue one professional activity in their lives. He suggests too, that we view the translated product through Bourdieu's concept of the 'symbolic capital': that translation is in some cases an 'investment' made by the translator for the advancement of another related career.[9] Looking at translators in their wider professional capacities not only challenges our notions of translation as a wholly discrete activity, but allows us to explore the agency of translators beyond the text.

Translation Studies: engaging with Libraries

In an article in *In Other Words* in 2014, British Library curator Rachel Foss asks the translation community: 'What material within the archive of a translator would be of most use to researchers?' Foss goes on to outline the kinds of material that one might expect to find in an archive, including translation drafts, personal and professional correspondence, and 'papers documenting evidence of wider spheres of cultural interaction and of critical reception'. [10] This question demands an answer, not only because as researchers we might find that our understanding of the translation process is deepened by more thorough biographical research into translators, but also on a practical level. Translation Studies researchers need to enter the dialogue with archivists, curators and public institutions, since it is only by doing so that they can influence the future of public collection policy. It states in the AHRC contract for this collaborative award, that the British Library hopes that 'the creation of a community of interest around Michael Meyer's archive will contribute to broader discussions about collecting policies with regard to translators papers.' By engaging with this question wholly, and exploring the boundaries of Michael Meyer's archive, I hope, in a very real way

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of Turku Finland MikaEL. Electronic proceedings of the KäTu symposium on translation and interpreting studies. https://sktl-fi.directo.fi/@Bin/533397/Paloposki_MikaEL2014.pdf [accessed 23 January 2016]

[8] Jeremy Munday, 'Using primary sources to produce a microhistory of translation and translators: theoretical and methodological concerns' *The Translator*, 20:1, (2014), 64-80 (p64).

[9] Pym, Recorded lectures: 'Notes on the Sociology of Translators' Pts. 1 & 2 <https:// www.youtube.com/ watch?v=XIQvEh3ly> & <https://www.youtube.com/watch?v=DRSvUfxF60U> [accessed 14 June 2014].

[10] Rachel Foss 'Translators' Archive at the British Library' *In Other Words* 43 (2014) pp. 33-37

to expand our notion of the translator's archive and to contribute to this discussion in an informed way.

This article started on a personal note, and will end on one. Theo Hermans suggests that although we have recognised that the translated text does not exist without the human translator, translators are *still* essentially expected to remain 'hidden, out of view, transparent, incorporeal, disembodied and disenfranchised'.[11] And yet, without translators our literature would be far poorer, and without Meyer's bold, theatrical translations I might never have found such inspiration in Ibsen's texts. Thankfully our attitude to translators is changing in the UK: increasingly, for example, the translation is acknowledged in reviews of foreign literature, and recently the decision was made that the Man Booker International Prize, in future to be awarded to literature in translation, will be shared equally between the translator and original author. It seems to me that the British Library's recent decision to prioritize the collection of translators' archives is a part of this positive sea-change. These archives allow us to bring translators of the past out of hiding, to make them visible and corporeal, and to re-enfranchise them by recognizing them as active cultural agents.

Enquiries about the Michael Meyer archive at the British Library are welcomed, and can be sent to Deborah.dawkin@bl.uk.

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[11] Theo Hermans, 'Shall I Apologize Translation?' <http://discovery.ucl.ac.uk/516/1/ Ep_Apologizetrans.pdf> [accessed 19 September 2014]. This is in *Journal of Translation Studies*, 5 (2001), 1-17 (p.7)

Collecting translators′ archives at the British Library

Helen Melody, *Lead Curator, Contemporary Literature and Creative Archives, British Library*

The British Library has a diverse and fascinating collection of literary and creative archives which include the archives of poets, playwrights, novelists, actors, publishers and literary agents ranging in date from the Beowulf manuscript through to Wendy Cope's emails. The archives consist of a wide range of material from manuscript and typescript drafts and correspondence through to diaries, commonplace books, photographs, press cuttings and audio visual material. These collections provide researchers with rich primary source material relating to the life and work of their creators.

In recent years the British Library has identified translators' papers as a collecting priority and has made several new acquisitions of translators' archives including those of Michael Hamburger, Michael Meyer and Peter Dale. In addition the Library has been involved with research and development around translators' papers through its involvement in academic events such as the one-day conference, *Literary Translators: Creative, Cultural and Collecting Contexts,* which was held at the British Library in October 2011; and organised jointly by the British Centre for Literary Translation, the University of Birmingham and the Group for Literary Archives and Manuscripts.

Before exploring the significance of translators' papers and their collection by the British Library it is useful to say something about the history of collecting literary archives and manuscripts at the Library. The Library's acquisition's strategy has developed over the years in light of changing attitudes towards archive and manuscript collections and developments within academic research.

In the early 20th century literary collections acquired by the British Library (then part of the British Museum) tended to concentrate on literary drafts and single letters or small collections of correspondence by established writers, poets and playwrights. Examples include two volumes of poetry by Wilfred Owen, the juvenilia of the Brontë siblings and a volume of letters from Charles Dickens to his wife, Catherine.[12] The British Library was concerned to ensure that the reputations of the creators of the manuscripts and letters were well established and unlikely to change. For this reason they were not keen to acquire material from living individuals. Indeed in 1911 the Board of Trustees of the British Library was hesitant to accept a handwritten draft of *Tess of the D'Urbervilles* when it was offered to them by Thomas Hardy himself. Thankfully the Trustees eventually agreed to accept the volume although they stated that the 'manuscripts of living authors are not as a whole accepted by the Museum'.[13]

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[12] Wilfred Owen notebooks (Add MSS 43420-43421), Brontë juvenilia includes Ashley MS 157, Ashley MS 159 & Add MS 43483, Dickens letters to his wife (Add MS 43689), British Library

[13] British Library, British Library Archives, Minutes: Acquisitions 1901-1913 (13th October 1911), f.418

The collecting of literary archives and manuscripts changed significantly in the 1950s with the new and emboldened approach of a number of US institutions such as the Lockwood Memorial Library at the University of Buffalo and the Harry Ransom Center in Texas which actively sought to acquire material from living creators. This more pro-active approach led to the archives of a number of leading British literary figures being acquired by US institutions. Writing in the *Times Literary Supplement i*n 1958 the poet and librarian, Philip Larkin, called upon British institutions to be more proactive in approaching writers, playwrights and poets to ensure that their archives and manuscripts remained in Britain.[14] Larkin's call was further strengthened by the creation of the National Manuscript Collection of Contemporary Poets (later Contemporary Writers) by the British Museum and the Arts Council (with funding from the Pilgrim Trust) in 1963, which assisted British institutions wishing to acquire manuscripts created by living creators. Poetry manuscripts by Ted Hughes and Sylvia Plath and one of Larkin's own poetry notebooks were all acquired by the British Library under the scheme.[15] The landscape of collecting in the UK has evolved significantly since the 1960s and the British Library has adopted a more pro-active approach to acquiring literary and creative collections and in particular to developing relationships with living creators. In addition the British Library also seeks to acquire complete archives which through both their depth and breadth provide greater insight and more contextual information about their creators and their work.

So why have translators' archives not previously been collected by British institutions? Firstly, the criteria for collecting institutions such as the British Library may explain why such archives have not been on the radar of those collecting literary papers. Collecting strategies developed by the British Library and other institutions tend to concentrate on connections to geographical localities and/or academic affiliations alongside the research value of the material. Such a geographical focus is rather at odds with the way in which translators work. Secondly, institutions need to determine exactly what they wish to acquire from a wide range of potential material relating to translation. For example, would institutions seek to acquire the archives of foreign translators of British writers or those of British writers translating foreign works? Undoubtedly both types of archives would have research value and significance although they would be of interest to different audiences. Acquisition decisions are likely to be made on a case by case basis with consideration of existing collections however this additional degree of complexity may help to explain why translators' papers have not been more widely collected previously.

Although the British Library's focus on translators' papers is a relatively recent development there is already a considerable amount of material in our existing collections relating to translation, some of which was acquired for that reason whilst in other cases its relevance to translation studies has more recently been recognised. One of the most interesting aspects of translators' papers is the way in which they document the relationship between translators and living creators. Translators often ask writers and poets to explain their work, sometimes to the extent of discussing the words used. Being able to ask for such explanation and clarification is rather a privilege as writers and poets are not often so candid, indeed some are particularly reluctant to explain their work to others. As such the relationship can be an interesting one as they may gain a privileged insight into the work which they are translating. A good example of this is the correspondence between Ted Hughes and the German and Dutch translators of his poetry collection, *Birthday Letters*. These letters provide an insight into Hughes's creative process which cannot be found elsewhere, with explanation of some of the words and phrases which Hughes used.[16] Similarly the donation of a collection of letters by Harold Pinter's Japanese translator, Professor Tetsuo Kishi, in 2010, enables researchers to learn more about Pinter's work as they can now read both sides of the correspondence between the two men.[17]

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[14] Larkin, Philip. "Authors' Manuscripts." *Times Literary Supplement* [London, England] 10 Oct. 1958: 577. *Times Literary Supplement Historical Archive*. Web. 9 June 2015.

[15] Ted Hughes and Sylvia Plath literary drafts (Add MS 53784), Poetical notebook of Philip Larkin (Add MS 52619), British Library

Ted Hughes' archive also includes drafts of Hughes' translations of *Phèdre* and *The Oresteia* created from literal translations.[18] Interestingly in a smaller Hughes collection, the Olwyn Hughes correspondence, Hughes writes to his sister of the strong impression which was made on him by a French production of *Phèdre* with Marie Bell in the lead role, which Hughes saw in 1960.[19] The letter was sent 38 years before Hughes' translation of Racine's play was published and it is interesting to speculate how much Hughes may have been influenced by feelings for that particular production many years earlier. Hughes' archive also documents his involvement with the creation of *Modern Poetry in Translation* with Daniel Weissbort and his championing of the poetry of the Hungarian poet, Janos Pilinszky.[20] References to translation can also be found in a much earlier collection at the Library, the diaries of Charles Dodgson (better known by his pseudonym, Lewis Carroll). Dodgson was very closely involved in all aspects of the publication of his work including the selection of a number of the early translators of his work, and his diaries include references to correspondence and meetings with the German translator *Alice's Adventures in Wonderland,* a Miss Antoine Zimmerman.[21]

So what of the Library's new collections? Since translators' papers became one of the Library's priorities it has acquired a number of archives of which translation is a substantial part. Three examples in recent years are the archives of Peter Dale, Michael Hamburger and Michael Meyer. Peter Dale is a poet and former editor of *Agenda* who has translated the work of Jules Laforgue, Paul Valery, Tristan Corbière and others. The Library acquired Dale's archive in 2012 and it includes notebooks and successive drafts of Dale's translations, which will be of interest to researchers.[22] Michael Meyer was a translator, dramatist and biographer who is particularly remembered for his translations of Ibsen and Strindberg and his archive, which was acquired in 2012, contains literary drafts and correspondence with literary and theatrical figures including Michael Elliot, Tom Courtenay and John Gielgud.[23]

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[16] Add MS 88918/1/15, Ted Hughes archive, British Library

[17] Letters from Tetsuo Kishi in Add MS 88880/6/18, Add MS 88880/6/20, Add MS 88880/6/56, Add MS 88880/7/6, Harold Pinter archive; and letters from Harold Pinter in Add MS 88969, Tetsuo Kishi papers and correspondence, British Library

[18] *Phèdre* material in Add MS 88918/4/12-18, and *The Oresteia* in Add MS 88918/4/7-11, Ted Hughes archive, British Library

[19] Add MS 88948/1/2, Olwyn Hughes correspondence, British Library

[20] *Modern Poetry in Translation* material in Add MS 88918/17/1-3, and Pilinszky in Add MS 88918/21, Ted Hughes archive, British Library

[21] Add MS 54340-54348, 'Lewis Carroll diaries', British Library

[22] Add MS 89065, Peter Dale archive, British Library

Michael Hamburger's archive of nearly 100 large boxes was acquired by the Library in 2013.[24] Hamburger was a poet, writer, translator, critic and amateur horticulturalist who came to Britain from Germany in 1933 and went onto study at Oxford. He published his first translations of the German poet, Hölderlin in 1943 and continued to translate throughout his career mainly from German authors (including Günther Grass, Sebald and Rilke). Hamburger's archive includes successive manuscript and typescript drafts with his initial research ideas and notes on literary criticism. His archive also includes an interesting series of diaries from the 1940s to 1960s in which he writes about visiting Germany at the end of the war and meeting his surviving relatives; and a large volume of correspondence dating from post 1986 (earlier correspondence can be found at the University of Leeds). The correspondence includes sustained runs with eminent European literary and artistic figures such as Günther Grass, Hermann Hesse, Ted Hughes, Lucian Freud and Christopher Fry. Both the depth and breadth of Hamburger's archive make it a rich resource for those wishing to learn more about translation and European literary networks in the 20th century.

Translators' archives require archivists to think differently as the nature of a translator's work crosses geographical and language barriers. Decisions about exactly what should be collected also require identification of the types of material which would be of interest to researchers. Notwithstanding these challenges translators' archives are a new and exciting area of development for the British Library, which will continue to collect such archives alongside its other literary, performance and creative holdings as a means of documenting literary and cultural life in Britain and internationally. Translators' papers provide us with a different insight into the creative process and their inclusion in our collections provides a wonderful resource for researchers whether through the knowledge gained from literary drafts to the insights provided by correspondence between translators and literary creators and much more.

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[23] Deposit 10736, Michael Meyer archive, British Library

[24] Deposit 10746, Michael Hamburger archive, British Library

West African Literature and Thought in French: Translating Cultures

This one-day seminar, organized in partnership with the AHRC 'Translating Cultures' theme, the Society for French Studies, the Institut français and the French Studies Library Group and held at the British Library on 22 January 2016, focused on the important contemporary writing in French that has emerged from West Africa. The event, which accompanied the British Library exhibition 'West Africa: Word, Symbol, Song', followed on from the seminars *Constructing 21st-Century Literature in French* (FSLG Annual Review, issue 8 (2011-12), *Translation and Reception: 21st-Century French Fiction in the UK* (FSLG Annual Review, issue 9 (2012-2013), and *Translation, Research and the Production of Knowledge* (report and selected papers in this issue).

The event brought together authors (including leading writer from the Côte d'Ivoire, Véronique Tadjo), publishers, translators and other specialists to explore topics including the history of the Francophone West African book as well as the complex processes of translation between oral and literary cultures and across various other linguistic, historical and political contexts. The conference programme, speaker biographies and selected speaker presentations are available on the FSLG website (https://frenchstudieslibrarygroup.wordpress.com/).

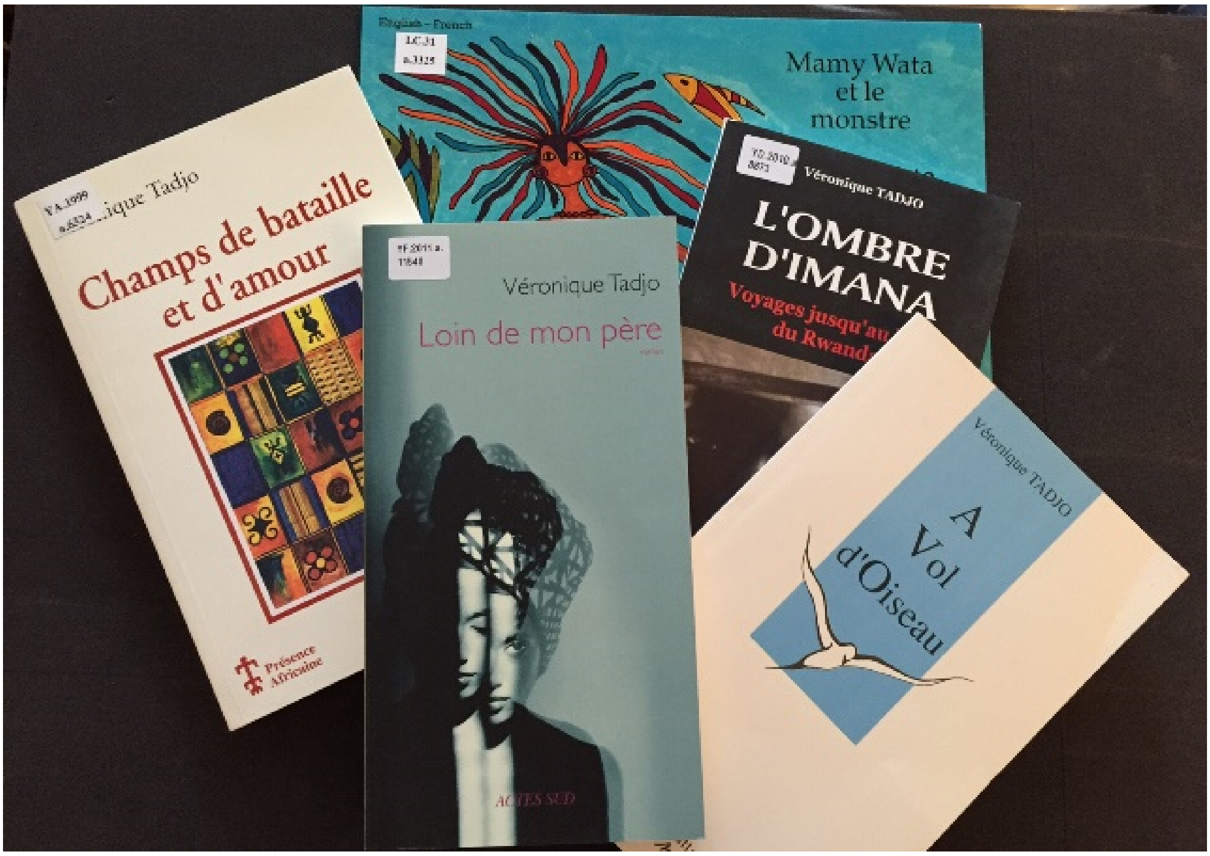
In addition, we publish Véronique Tadjo's write- up of her conversation with Nicki Hitchcott, Associate Professor and Reader in African Francophone Studies, Faculty of Arts, University of Nottingham. They collaborated on the final text.

Véronique Tadjo in conversation with Nicki Hitchcott

Véronique Tadjo grew up in Abidjan and is one of the most important contemporary writers from Côte d'Ivoire. She is a poet, a writer of fiction, a children's author and an artist. She is also a distinguished academic, having recently returned to London after 14 years as Professor of French at the University of Witwatersrand in South Africa. Having initially worked as an English teacher at a secondary school in Korhogo in the North of Côte d'Ivoire, Véronique went to Howard University in Washington D.C. on a Fulbright research scholarship in 1983. On her return to Côte d'Ivoire, she became a lecturer in the English department of the University of Abidjan until 1993 when she took up writing full time until 2001 when she took up the post at Wits.

While she was working as a lecturer, Véronique wrote and illustrated several books for children in both English and French and recently published a children's biography of Nelson Mandela. Her second book for children, *Mamy Wata and the Monster* won the UNICEF Prize in 1993 and has been republished in eight dual language editions. *Mamy Wata and the Monster* was selected as one of Africa's 100 Best Books of the Twentieth Century and formed part of the exhibition, 'West Africa: Word, Symbol, Song' at the British Library.

For adults, Véronique has published three collections of poetry and five works of prose fiction, all of them written in French, but most of them now translated into English. In 2005, *La reine Pokou: concerto pour un sacrifice, (Queen Pokou: Concerto for a sacrifice)*, was awarded the Grand prix littéraire de l'Afrique noire, one of the most prestigious prizes for fiction on the African continent.


Mamy Wata et le monstre
Champs de bataille et d'amour
Présence Africaine
Véronique Tadjo
Loin de mon père
ACTES SUD
Véronique TADJO
L'OMBRE D'IMANA
Voyages jusqu'au du Rwanda
Véronique TADJO
A Vol d'Oiseau

Books by Veronique Tadjo in the British Library's collections. Photograph taken by Susan Reed

Today, Véronique is going to read from four of her published texts translated into English, *The Blind Kingdom*, *The Shadow of Imana: Travels in the Heart of Rwanda*, *Queen Pokou* and *Far From My Father*.

Reading: Extract from Queen Pokou, concerto for a sacrifice:

> *(Prelude)*
>
> *The legend of Abraha Pokou, Queen of the Baoule people,*
> *was told to me for the first time when I was about ten years*
> *old. I remember how the story of this woman, who sacrificed*

> *her only son to save her people, caught my imagination – the imagination of a young girl living in Abidjan. I saw Pokou as a sort of Black Madonna.*
>
> *Later, when I was in high school, I came upon the story of the sacrifice again, this time in my history book. In the chapter on the Ashanti Kingdom of the eighteenth century, a little aside explained that the exodus of the queen and her followers, after a battle over succession, had led to the founding of the Baoule Kingdom. Abraha Pokou took on the stature of an historic figure; an Amazon leading her people to freedom.*
>
> *Pokou grew in me. I gave her a face, a life, feelings.*
>
> *Several decades later, violence and war engulfed our lives, making the future seem uncertain. Then Pokou appeared to me in a more sinister light: as a queen thirsting for power; listening to the whispers of secret voices; ready to do anything to ascend to the throne.*
>
> *Pokou appeared again, in other guises, at other times, as if the legend could be told an infinite number of ways. I revisited it again and again in an effort to resolve the enigma of this woman; this mother who threw her infant into the Comoé river.*

NH: The theme of today's colloquium has been translating cultures. Your texts have been translated into many languages and you have worked closely with many different translators. What has been your experience of the translation process? Have there been any particular areas of linguistic/cultural difficulty/untranslatability?

VT: My experience of the translation process, mainly in English, has been enriching. Concerning the other languages, I can answer specific questions or give some clarifications but nothing more. In English, it is a different story and it is a very enjoyable one because it can trigger passionate debates. I am amazed at the great difference that exists between French and English, two Latin languages which seem to be so close to one another on the outside. But the cultural divide is bigger than I expected. And yes, I think that there are areas of untranslatability. At times, however much you work with the words, it just doesn't make sense. In such a case, it is the cohesion of the translated text that will be the deciding factor. As an author, at some point, I need to "let go" of the text in order to allow the translator to find his or her own voice. A good translator is a good writer who is able to carry the text to the other side of the language barrier. In a writer's worst nightmare, there is an inadequate translator.

NH: *The Shadow of Imana* is a very beautiful poetic text, generated by your experience of the aftermath of the 1994 Rwanda genocide. Could you talk about the challenge of translating horrific events like genocide and civil war into works of fiction?

VT: Writing *The Shadow of Imana* wasn't really about translating horrific events although I see what you mean. It was not what I was trying to do because not having been in Rwanda when the genocide took place, I could not be a witness. Moreover, I had no real link with the country prior to going there for the "Rwanda, Writing as a Duty to Memory" project. What I was interested in was the aftermath of the genocide. Trying to understand and convey to the readers what it was like living in Rwanda after such traumatic events. It is therefore an indirect way of proceeding. By observing the present you can understand the past.
This is also how I worked in *Far from my Father*. This time the book is centred on Côte d'Ivoire. In a similar way, I was interested in looking at the impact that the 2002 military crisis had left on Ivorian society. With the father figure, I was able to show the contradictions and tensions that ultimately tore the fabric of society and prepared the ground for a bigger crisis ten years later that resulted in a civil war (2010-2011). I am very aware of the complexity of conflicts and I am looking for some kind of truth that will expand questioning rather than tell a straight and reassuring narrative.

NH: The exhibition illustrates the many ways in which traditional African stories are remembered and retold. *Queen Pokou* is a particularly striking example in which you present the reader with multiple versions of the legend of the Baoulé queen. Could you talk about how you negotiate the translation from oral legend to written text?

VT: In *Queen Pokou*, it is indeed a matter of translation. However, I worked from the already existing French translation of this legend originally told in Baoulé, an Akan language from Côte d'Ivoire. What struck me in the story was the fact that it was obviously told from a male point of view. Abraha Pokou is a woman and a queen but you never hear her voice. She is just a conduit for the people's will. I wanted to give her voice back to her. It also made me realize that the story left out so many unanswered pieces of information that this, too, could be a good reason to imagine other possibilities for the story. But making this 18th century legend relevant to contemporary readers was perhaps the biggest challenge. Nevertheless, I was attracted to it because I found that its message inadvertently contained a modern dimension. Indeed, it reasserted that the Baoulé people who are considered as "true Ivorians", originated in reality from outside the borders of present day Côte d'Ivoire. It is therefore a story of migration that reminds us that our identities are not fixed.

NH: In *Queen Pokou*, you ask the reader to question whether the legend is true. This interrogation of the nature of truth is an important thread in all your writings and appears quite explicitly in the first epigraph to *Far From My Father*. Could you perhaps read us your epigraph and then say more about the relationship between fiction and truth?

VT: Yes, here is the epigraph:

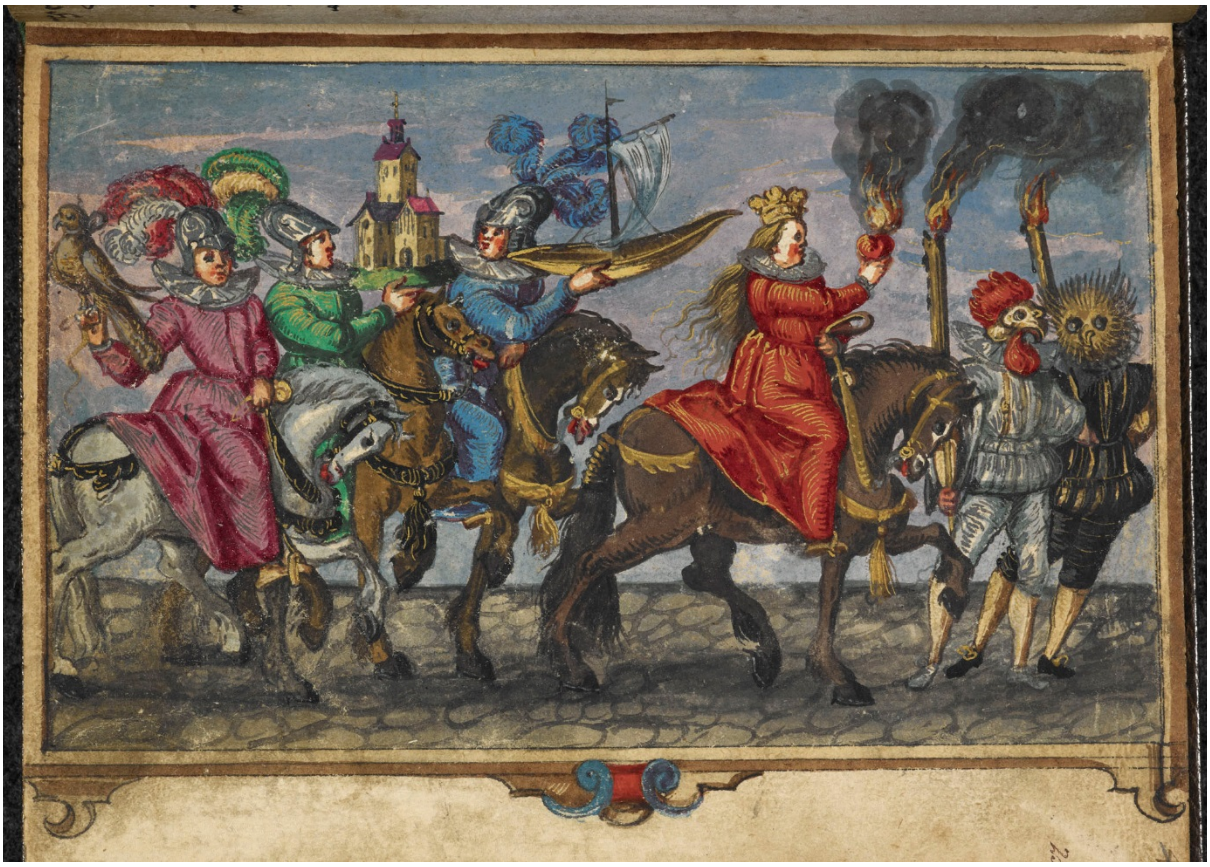
> *This story is true, because it is anchored in reality, sunk deep into real life. But it is false as well, because it is the product of a literary endeavor where what really matters is not so much the accuracy of the facts, but the intention behind the writing. Everything has been revised, reworked, reorganized. Some details have been muted, others, in contrast,*

> *emphasized. In short, what remains is a lie, or a little joke [twist?] on memory's part, a trick of the spoken word.*
>
> Lost references.
> Is this taken from someone else or entirely my own?

I have chosen this epigraph because it tells us about fictional truth and opposed to the truth of a testimony, for example.

The interrogation of the nature of truth is very important to me because I think that we are often told what to believe in, what to see as the official truth. And once this is done, we become vulnerable to manipulations of all sorts. There are usually several "truths" depending on how you position yourself. Too often, our life is invaded by political speeches and religious "truths". If we are able to retain our capacity to question dominant discourses we might be more able to resist social compliance – a key to avoiding mass violence.

‘All the world’s a stage’: Shakespeare in Europe and the Americas



A troupe of travelling players in 17th-century Germany. From the Album Amicorum of Franz Hartmann, British Library MS Egerton 1222. From the British Library’s Discovering Literature Shakespeare site Image: travelling players.

We publish below the written versions of two talks delivered at the ‘All the World’s a Stage’: Shakespeare in Europe and the Americas’ study day held at the British Library on Friday 10 June 2016. The event, which accompanied the British Library exhibition Shakespeare in Ten Acts, was organised by the European and Americas Collections department of the British Library in partnership with the AHRC ‘Translating Cultures’ Theme, the Polish Cultural Institute and the Eccles Centre for American Studies at the British Library.

This study day brought together leading specialists to explore Shakespeare’s global cultural presence from Europe to the Americas via the Indian Ocean. Themes included Shakespeare's source material; postcolonial adaptations; performance on stage and film; and the cultural politics of European Shakespeare. A report of the event is available at http://blogs.bl.uk/european/2016/06/all-the-worlds-a-stage-shakespeare-in-europe-and-the-americas.html.

Dr Stuart Gillespie's talk, 'Shakespeare's European Sources: Epics, Essays, Romances, Novellas' was presented at the morning panel on Shakespeare's 'European Sources and Settings'. Michael's Walling's paper, 'Storm-tossed in the Indian Ocean - from Indian Tempest to Mauritian Toufann' was delivered at the afternoon panel on 'Translating *The Tempest*: Postcolonial Adaptations'. Philip Crispin's accompanying presentation on Aimé Césaire's *Une tempête* was published in Jane Avner (ed.), *Modernités Shakespeariennes* (Paris: L'Harmattan, 2010) and is available online at https://itineraires.revues.org/1746.

Shakespeare’s European sources: epics, essays, romances, novellas

Stuart Gillespie
Reader in English Literature, School of Critical Studies, University of Glasgow

Stuart Gillespie is a member of the English Literature Department at Glasgow University. He has also worked at the Folger Shakespeare Library in Washington, DC. His research and publications have always been on the ways in which English literature responds to non-English writings both ancient and modern, and on English translations of those writings. He was General Editor of the *Oxford History of Literary Translation in English* (Oxford UP, 2005-10). His large-scale reference text *Shakespeare’s Books: A Dictionary of Shakespeare’s Sources* was first published in 2001, with a revised edition appearing earlier in 2016 (Bloomsbury).

This is a lightly edited version of an introductory talk on Shakespeare’s European sources given at the ‘All the World’s a Stage: Shakespeare in Europe and the Americas’ study day held at the British Library on 10 June 2016. No notes or bibliographical details have been added in order to retain the feel of the talk as presented on the day.

When Shakespeare set out on his career, the landscape of European writing looked very different from what we might imagine. Indeed, the phrase ‘European writing’ wouldn’t have conveyed very much; the word ‘European’ itself was little used. What looks most different today? For one thing, the major languages of the Continent were far more important than English. French and Italian were international languages, English was not. Even Dutch and Spanish were far more international than English. Those were the languages of trade and commerce; French and Italian especially were the languages of polite culture. For us, English is, of course, a lingua franca, but if Shakespeare had ever travelled across the Channel and reached Calais, he’d have found English was very little use to him, because it was understood by so few people. Meanwhile the language of learning and of the Church was, of course, Latin, and if you visited any library, public or private, in Shakespeare’s time, anywhere in Britain or Western Europe, you’d find it dominated by books in Latin. I shall come back to languages shortly.

Some of the great things we now see in European literature were practically invisible in Shakespeare’s time. Dante, for example, was barely read – the *Divine Comedy* would be rediscovered in a later era. Conversely, some of the greatest European hits of Shakespeare’s time are now almost unknown. One example is the sensational bestseller of European pastoral by the Italian poet Guarini, a play called *Il Pastor Fido* (‘The Faithful Shepherd’, 1589). Guarini’s drama became the most influential work of stage pastoral in the Renaissance world, and an important example of the new Italian mixture of tragedy and comedy which was behind the rise of tragicomedy. Shakespeare would certainly have come across it - in fact there are arguments for its influence on him - but it's a safe bet that Guarini and his *Pastor fido* is on very few people's reading lists today.

All this means that we have to make plenty of allowances when we think about how the poetry, prose, and drama of Europe appeared to Shakespeare and his contemporaries. We need to adopt a different perspective, to refocus from how this earlier European writing presents itself to us today. Let's return to languages and language-learning, before moving towards some specific cases of European writings that had an effect on Shakespeare.

In Shakespeare's *Henry V* there is a scene (Act 3 scene 4) in which the French Princess Katherine, in anticipation of her marriage to the English king, gets her maid to teach her a few words of English. The scene is conducted in French, but it's made easy to follow. The basic idea is 'What's the English for this?', so the princess asks 'Comment appelez-vous le col?', and the maid replies 'De neck, madame.' And so on, with some longer comments thrown in about the difficulty and disagreeableness of the English language. This lightly comical exchange constitutes the scene in Shakespeare containing the most lines in a foreign language, easily the most (about sixty). What does it tell us?

Unless we suppose Shakespeare got some help with it, which we have no reason to suppose, it tells us that Shakespeare knew some French. But only some: the nature of the scene allows him to keep it very simple. It also tells us that the audience was expected to be able to follow a little French. On the stage, it's easy to help any monoglots by having the actors point to the objects (neck, etc), but there's also a joke, a sort of pun which depends on the audience's knowledge of French if they are to understand it. The maid teaches the Princess the words 'foot' and 'gown', and Katherine is suddenly shocked. Why? Because she hears them as the French words 'foutre' and 'con', impolite and naughty words both. This isn't spelled out in English (there's no way it can be), and so, if you don't know what those two words mean in French, you must know less French than Shakespeare expected his audience to know. Still, this remains basic, schoolboy French. We can't infer that Shakespeare knew French to a level that would have allowed him to read some of the French source texts that we know he knew. That may logically mean that he read them in translation in another language – if so, presumably in English, where available.

Now to zoom out again to the general culture of Shakespeare's time. Language learning is another thing that looks very different from what one might expect. It may come as a surprise that in Shakespeare's era modern languages were never taught in schools or universities, which were so strongly focused on Latin. Instead, French and Italian were taught to that class of young women who received an education at home from a private tutor, because these were the languages of the polite world: for example Italian was the language of the very important art of music, and French the main foreign language of the court. Hence well brought-up young ladies learned some Italian and French. Anyone else who wanted to learn these languages might find a native-language teacher, for example among the Huguenots now living in London, but could also turn to a teach-yourself manual. You'd think that if Shakespeare wanted to learn a bit of French as an adult, using a textbook or manual seems plausible: there seems no reason for him to fork out for one-to-one lessons. We know what manuals were available for language learning; two of the French ones were by John Florio, who we'll come across again in a moment.

My subtitle names four genres: epics, essays, romances, novellas. I'd now like to devote a few words to Shakespeare's European sources in each case. Epics first: and what might come to mind here are Homer and Virgil, the ancient, the classical European epics. Any knowledge Shakespeare had of Homer remains unproven, but Virgil had enormous prestige in the Renaissance and crops up in a lot of contexts in Shakespeare. I was going to say something instead, however, about modern epic, especially Italian. The writer everyone read was the witty Ariosto (1474-1533): his epic poem *Orlando furioso* (1516-32), the title sometimes translated as 'Roland Furious', was usually seen as an entertaining collection of good stories. There's also a story, which we think is a true one, about the Renaissance English translation, which was made by a young man called Sir John Harington.

The young Harington had made his way to court, where he became one of the many godsons of Queen Elizabeth, who liked his lively and sometimes racy poetry. But he overstepped the mark when he translated a first section from Ariosto's epic which included some rather risqué content, and the Queen banished him from court, telling him not to come back … until he'd translated the rest. He did translate the rest, the whole epic in fact, and his translation is still quite readable today. We presume Shakespeare read Harington's translation after it was printed in 1591, and he certainly used Ariosto either directly or indirectly for the plot in *Much Ado about Nothing* in which the deceitful substitution of Hero by her maid deceives her lover Claudio, with almost disastrous consequences.

My second genre is essays: a very different kettle of fish. The term 'essay', and the generic idea of an essay, very similar to what we still have today, were invented by perhaps one of Shakespeare's favourite authors, Michel de Montaigne. Montaigne's essays, a collection of just over 100 pieces on assorted subjects, is a very different type of source for Shakespeare from the others I've mentioned so far, because it's a source not of plot material or characters, but of ideas. Montaigne is an original thinker, but not a heavyweight philosopher: his essays have personal charm rather than scholarly rigour. He 'puts himself out there', as we might say, revealing his intimate thoughts. Because Montaigne's French prose would have been taxing for many English readers, if only by reason of its quantity, it was fortunate that his work found a good translator. This was the linguist already mentioned, John Florio, an accomplished writer whose version of the *Essays* appeared in 1603 and was widely read: we know that among others Ben Jonson, John Marston, and John Webster were fans. Here in the British Library there is a copy of Florio's translation with Shakespeare's signature inside – or is it Shakespeare's signature? It's almost certainly forged. But that in itself tells us something about the link between the two writers: whoever did it could have picked a book by another author, but they didn't – they picked Montaigne.

Montaigne is the great creator of an intensely sceptical self-consciousness. He thinks and writes about himself: What do I know, he asks himself, and how do I know I know it? Or: how do my bodily sensations affect my thoughts? For this reason, the Shakespeare works sometimes called the Problem Plays have often seemed to reflect Montaigne most strongly. A play like *Hamlet* plainly has a sceptical, questioning, self-reflexive quality (*Hamlet* used to be called a 'Problem Play'). There are also one or two cast-iron echoes in Shakespeare's plays of phrasing from Florio's translation of Montaigne, the best-known example being in *The Tempest*.

I'll be very brief with my third and fourth genres. Romances are a different case again. When I say 'romance' I don't mean 'boy loves girl', although that will very often come into it. In the Renaissance context, 'romance' is the name for a long story of love and adventure, normally in prose, with marvellously improbable action. The main common elements of these stories are the unflinching fidelity and chastity of two lovers through temptation and trial; an extremely involved plot with many sub-plots; travel to distant lands; mistaken identity and disguise.

What does all that make us think of in Shakespeare? First of all some of the Late Plays, of course, at one time also called the 'late romances'. Here, it's usually very hard to point to *specific* works lying behind the Shakespeare plays, because of all the retelling and recycling that went on all the time with stories of the romance kind. Some of these stories had come all the way from ancient Greece, and been adopted and adapted, retold and reworked, in many languages and in cross-fertilizing ways, for over a millennium. In this mackerel-crowded sea of tales, what's often interesting is not simple and direct relationships between one story and one play, but the way individual elements of stories keep cropping up. We can easily imagine how a playwright or team of playwrights, having decided to adopt a plot of, say, a father and a daughter who are separated and then reunited, might next reflect that there is no need to start from scratch, because a certain existing story could be used as the basis. But (they might then feel) this character in the story isn't quite right for any of the actors we've got, so let's combine this tale with … and so on. Over time, playgoers come to recognize these elements – they come to know the standard stories and to be able to spot variations on them. There are studies of how this works. But these are ramifications; the initial point is how such romance stories are sloshing around the shores of Europe, available for reworking, for cannibalization, by any writer who chooses to pick them up.

Finally my fourth genre: the novella. We all know some examples of this lively Italian genre, most likely from Boccaccio's *Decameron*. Novellas are a big source of material for the Jacobethan stage, and with novellas we're in the everyday world, not the marvellous world of romance. Many novellas, but not all, were comic. To take an example from beyond Boccaccio's œuvre, and beyond Shakespeare's too: the story of the Duchess of Malfi, which is in part a 'true story', was written by another Italian, Matteo Bandello, then translated into French, then English. From this English source we get Webster's play (*The Duchess of Malfi*). The same collection of tales by Bandello (just called *Novelle*) also provided plot elements in plays by Beaumont, Fletcher, and Massinger, as well as *Much Ado about Nothing*.

I've aimed here to provide only a taster of some of the European literature Shakespeare knew and used. There are many studies of this big subject, most of them in-depth discussions of one individual source or source-author. My own reference work *Shakespeare's Books: A Dictionary of Shakespeare Sources* (second edition, Bloomsbury, 2016) has entries on some 200 sources which there is evidence Shakespeare knew and used, with fuller information on all of those I've touched on.

Storm-tossed in the Indian Ocean – from Indian Tempest to Mauritian Toufann

Michael Walling
Artistic Director, Border Crossings

Michael Walling is Artistic Director of Border Crossings (www.bordercrossings.org.uk), for whom productions include: *This Flesh is Mine, Consumed, The Orientations Trilogy, The Dilemma of a Ghost, Bullie's House, Double Tongue, Bravely Fought the Queen*, and Dev Virahsawmy's *Toufann* (which he also co-translated from Mauritian Creole with Nisha Walling). Other directing: *A Midsummer Night's Dream* (USA), *Die Zauberflöte* (Spain), *Macbeth* (Mauritius), *The Tempest* (India), *Romeo and Juliet* (USA), *The Ring* at the Coliseum and the Barbican (ENO). He won awards for *Two Gentlemen of Verona* (USA) and *Paul & Virginie* (Mauritius). Michael has published extensively on theatre and interculturalism, and has edited Border Crossings' books *Theatre and Slavery: Ghosts at the Crossroads* and *The Orientations Trilogy: Theatre and Gender – Asia and Europe*. Michael is also director of the *Origins* Festival of First Nations, and Visiting Professor at Rose Bruford College.

Charles Forsdick introducing Philip Crispin and Michael Walling (photograph by Ben Schofield)

My first encounter with India was through the medium of Shakespeare's play *The Tempest*, which the Anglophone playwright Mahesh Dattani invited me to direct with his company Playpen in Bangalore. It was as an indirect result of this project that I first worked with the Indian diasporic community in Mauritius, where I directed another Shakespeare play of great relevance to post-colonial societies, *Macbeth*. The wheel came full circle when, in 1999, I found myself back in London directing *Toufann*: a play by a Mauritian writer of the Indian diaspora, loosely and fantastically adapted from *The Tempest*. That Dev Virahsawmy had written *Toufann* in Mauritian Creole made the project even more of an adventure in the jungle of diasporic literatures: the production required a translation into English of a Creole play based on a classic English text. Moreover, like its Shakespearean ancestor, *Toufann* is a play obsessed with issues of reproduction, including (crucially) the reproduction of language. Having made a personal journey through this sequence of theatrical and linguistic dialogues, I find myself in an Einsteinean Universe; one in which there is no absolute centre, but only the relative centre of where a particular subject stands at a particular moment. Having stood beside material associated with Shakespeare and colonialism or post-colonialism in both India, Mauritius and London, I find myself experiencing an artistic fluidity, responding continuously to the provocative sparks let fly by the ongoing clash between text and context. As Ariel sings in another post-colonial adaptation of *The Tempest*, Aimé Césaire's *Une Tempête*: "Nothing is, all becomes….."

Approaching the Shakespearean text in the context of contemporary Bangalore instantly threw into sharp relief the issues of interculturalism, language and reproduction with which the play is so deeply concerned. As early as the casting stage, Mahesh and I found ourselves dealing with the complex political aspects of the language question. A production of an English text by an English director was, perhaps inevitably, perceived as being Other to the experience of the actors presenting themselves for audition: there was a sense of the exotic, of a world and a text over which they could claim no ownership. Part of Mahesh's point in working with me on a classic English text was to question that sense of English text and language as foreign, or indeed colonial. In the context of the contemporary Indian experience, English is emphatically an Indian language of public discourse and indeed of private thought. Mahesh tells me that almost all his thought is in English, because his education was in English. At a similar conference to this one, at Bangalore University, Mahesh was asked why he didn't write in his own language, and replied with his disarming smile: "I do". He thinks in English, and so finds himself writing in English, even when he writes characters who would not realistically speak that language. Paradoxically, when we produced his play *Bravely Fought the Queen* for a British audience, we found it necessary to translate some of the naturalistic lines spoken by the elderly Baa and her favourite son Nitin from English into Gujerati: so enabling an audience less well acquainted with Indian multi-lingualism to understand what to an Indian audience is clearly a theatrical convention.

While Indian English is accepted as a language for plays by contemporary Indian writers, the thought that classic English might also be in some sense Indian proved more problematic. It was only slowly, through a dialogue among the actors, that we all began to understand the extent to which the language of the play represented a common legacy. The key figure, as in most post-colonial revisitations of *The Tempest* since the seminal reading of George Lamming in 1960, was Caliban, who was played by Prakash Belawadi. Prakash has quite a strong Kannada accent, and had initially felt himself to be unsuitable to appear in the play. It was only when it became clear that we were not dealing with what another of the actors called "the Queen's English" that he agreed to play this pivotal role, using his own accent. The relationship between the actor and his text has never seemed more dynamic to me than it was in Prakash's performance. On one level, it was simply a question of sound: "Sometime am I all vound vith addors" will live with me for ever. But the sound of Prakash's Indian English also underlined and localised the politics of the play:

"You taught me language, and my profit on't Is, I know how to curse. The red plague rid you
For learning me your language!”

It was Prakash who took us deeper into the Indian-ness of Caliban, and so into the play's meaning for the audience we were approaching. I already knew that Shakespeare had probably drawn the character's name from Romany, in which it means "the black man". It was Prakash who pointed out that Romany in turn derives from Sanskrit, and the etymology of Kali-baan's name makes him clearly a dark-skinned Indian man, associated (and here's a model for Sycorax) with the black goddess Kali. To set this dark-skinned Kali-baan opposite a much lighter-skinned Prospero who draws his knowledge from books was deeply suggestive in an Indian context. It would have been too simplistic, and too schematic to give this Prospero the characteristics of the British coloniser: and it would also have avoided our work reflecting contemporary realities. While the people from the ship were clearly Westernised (and included the only white actor, playing Antonio), they were not portrayed as anything other than Indian. In their business suits, they were a familiar sight on the streets of Bangalore. Trinculo and Stephano, in their loud Hawaiian shorts and baseball caps, were similarly a part of contemporary Indian reality, representative, if you like, of the populist strand in global capitalism: the brash Coca-colonisation which wins Caliban to his new masters through the false god of the bottle consumerism.

In this context, the model which emerged most clearly for Prospero was that of the Brahminic magus: a figure who could control the illiterate Caliban, but found himself in deep enmity with his former allies on the ship. This approach to the character also made sense of his control over spirits, and led us towards our most dangerous decision of all: the parallel between Ariel and Krishna. I have to confess that I still feel a certain fear in acknowledging that we did this: I was certain that I would be hounded out of India for daring to tamper with the sacred aspects of the culture. Yet, astonishingly for me, there were far more objections to the perceived sacrilege of Shakespeare than that of Krishna. Only Laxmi Chandrashekar, who was after all writing in *The Hindu*, criticised us on the grounds that Krishna is a more complex and multifaceted figure than Ariel. This is undoubtedly true - but it doesn't stop the comparison being deeply suggestive. There is the androgyny present in both figures, the shape-changing and elusiveness, the transformative flute-playing: the fact that both are spirit-servants who end up educating their human masters. The moment when Ariel teaches Prospero about sorrow and forgiveness was a Bhagavad-Gita in miniature: the master was suddenly humbled by the spiritual power of the figure who had hitherto served him. In giving freedom to this Ariel, Prospero is made aware of how very unfree he is himself. He is left with the knowledge that his true link is to Caliban: "This thing of darkness I acknowledge mine”.

The questions of language and performance had to be faced in one other area of the play, which was the masque. This performance, presented by Ariel as Prospero's betrothal gift to Ferdinand and Miranda, is full, in Shakespeare's text, of classical allusions: it is through Greek myth that Prospero asserts what to him is most crucial about the engagement - that Ferdinand and Miranda should not have sex until they are married. Once again, we felt that we were touching on an issue of particular relevance in contemporary India, but one which the allusions in the text obscured rather than illuminated. We searched for an Indian parallel with the Stuart court masque, and found it in the presentation of myth through the traditional dance theatre form Bharatanatyam. We discovered a translation of *The Tempest* into Kannada by the poet Kuvempu, in which Indian goddesses, rather than Greek ones, performed the masque. And so this one section of the text was presented in the indigenous language of Karnathaka, through a traditional theatre form. The comments of the on-stage audience (Ferdinand, Miranda and Prospero), remained in English, lending an instant colonial resonance to Ferdinand's comparing the island to Paradise.

The most exciting aspect of Kuvempu's adaptation was that the last spirit to appear was the nymph Urvashi; the embodiment of sensual pleasure. In evoking the potential for Paradise in India, this Krishna-Ariel rediscovers the eroticism of Indian culture, so curtailed in the colonial period. So it made sense for us to bring Caliban into this vision of Paradise, suddenly not the outsider but the natural man, his sexual energy a parallel to that which Prospero so desires to suppress in Ferdinand (the two characters are constantly compared throughout the play). And so it made sense for Prospero to stop the masque in a sudden rage against Caliban and his conspiracy: Caliban, the dark man, the impoverished man, the figure who stalks our post-colonial imagination, demanding that his language become voice, that his knowledge become the curse.

Such at least was the interpretation we found for Caliban in Bangalore; an interpretation quite close to that of Césaire, though his Caliban, unlike Prakash's, is not defeated. I was initially surprised therefore to discover that in his "translation-adaptation" of *The Tempest*, *Toufann*, the Mauritian writer Dev Virahsawmy presents a Kalibann who is "a young man, around 25, of mixed race. He is good-looking, intelligent and hard-working." This Kalibann is far from being Prospero's adversary: he is his capable, if denigrated, assistant, the only person capable of understanding and continuing his master's work. As long ago as 1984, Wole Soyinka declared that "The Prospero-Caliban syndrome is dead"; and in 1999 (the year I translated and directed *Toufann* in London) David Dabydeen announced that:

"The Tempest belongs to the past. It needs to be drowned, really drowned. We can't go into the next millennium taking that wreck along with us for inspiration. What we are doing now is returning to what The Tempest and all this excessive attention to The Tempest - Prospero, Caliban, learning to speak and learning to curse - has occulted." (Wilkinson 1999 p. 123-4)

While Virahsawmy has not drowned *The Tempest* in his *Toufann*, he has certainly gone beyond the bipartisan confrontational model beloved of post-colonial readings, and created a new play in which both Kalibann and Prospero, as well as the other characters, demand to be understood in the context of a shared intercultural space: in which the very ideas of culture, language and inheritance are interrogated and challenged.

While the self-assertive Calibans of Lamming, Césaire and Edward Braithwaite "write back", Virahsawmy seems instead to "write with" or alongside the Shakespearean text, playfully reinventing characters to subvert an entire history of misrepresentation. Many of the characters are renamed so that they appear to have been shipwrecked in the play from the storms of earlier texts: so Alonso becomes Lerwa Lir (or King Lear), Sebastian becomes Edmon, Gonzalo is Poloniouss and Miranda is Kordelia. In the case of Trinculo and Stephano, Virahsawmy uses the names of clowns from Mauritian tradition - Kaspalto, whose name implies a drunkard of African origin, and is also the name of a very cheap branded wine; and Dammarro, an Indian junkie whose name means "take a breath" or "get a kick". This naming which is also a renaming is hugely important - a process which at once appears to accept a literary and linguistic heritage, at the same time as subverting it very deeply, through what the critic Françoise Lionnet (to whom the play is dedicated) has called a "stunning act of signifying". Illustrating the point most clearly is Virahsawmy's reworking of the character of Antonio under the name Yago: a self-aware post-modern malcontent who complains: "Ever since that little runt Shakespeare used me to stir things up between Othello and his wife, everyone thinks I'm to blame for everything that goes wrong anywhere in the whole world!", and, in the final scene, "If only you literary critics would realise that I'm not all bad!" It's Yago's reinvention of the self which cues similar processes in the other characters, allowing Ferdjinan to subvert Prospero's apparent control over the lives of the rest, and over the entire construct of *Toufann* itself, a plot which Prospero has explicitly compared to "a modern play" in three acts.

"It's like a play. I've written it, and now I'm directing it scene by scene. All the actors have to do is perform the way I want them to."

This playful re-appropriation of literary material is not simply a post-modern game: it is also characteristic of the cultural hybridity represented by Mauritius and other diasporic cultures. Mauritius is a particularly useful model for understanding processes of migration and cultural change, since, unlike other post-colonial spaces, it has no pre-colonial history to revisit or culture to rediscover. There is no indigenous population: the African or Creole group are the descendants of slaves from Madagascar and Mozambique, the Indians of indentured labourers imported after the abolition of slavery (which will be the subject of a future Border Crossings production). More recent arrivals include Chinese traders and Filipino migrant workers. There is also a numerically small but economically and politically powerful group of Franco-Mauritians, the white descendants of the original colonisers. The island is very small - about 1,860 square kilometres - but has a population close to 1.4 million. This makes it one of the most densely crowded and culturally diverse spaces on the planet. In such an environment, the emergence of a national identity is fraught with problems. People tend to define themselves in opposition to other Mauritians (and hence through communal politics), rather than through identification with them. The one unifying factor is the common Creole language.

Writing literary works in Creole, which he (rightly) prefers to call "Morisien", Virahsawmy is making a clear case for the recognition of the language as a language of value and as a barometer of national identity. It is a measure of the inferiority complex in Mauritian culture, the legacy of slavery, that the lingua franca of the island is not officially recognised as being a language at all, let alone the national language. English and French occupy far more privileged positions in education, the legislature, the law and the media; a situation which can, for example, lead Mauritian schoolchildren to underachieve quite badly (imagine being examined in physics through the medium of a foreign language), or to people accused of crimes not understanding the process of the law. The 21st century has at least seen the introduction of news in Creole on Mauritian television, and of Creole liturgy in the Catholic churches. Virahsawmy himself was consulted on the orthography of this liturgy.

In one way then, Virahsawmy's use of Creole to approach Shakespeare is analogous to the translations of plays like *Julius Caesar* into ki-Swahili by Julius Nyerere, or into Xhosa by the PAC leader Robert Sobukwe: it measures the language of the de-colonised against that of the former coloniser, proving its worth against the perceived colossus, emphasising its ability to express "great thought". But Creole is something other than an indigenous language of a former colony: it is a comparatively new language, dating back to the 18th century, and emerging from the particular cultural mix of the Mauritian experience. As such, it includes words derived from French, English, Malagasy, Hindi, Urdu, Tamil, Telegu, Bhojpuri and Hakka Chinese, to name but a few. I've detected traces of Italian and Portuguese, though I've no idea how they got there! This does not, as its detractors claim, make Creole a bastard language, but a particularly creative and dynamic medium for the expression of emerging cultural hybridity. It reminds me of nothing so much as the extraordinary re-creation of the English language in the Renaissance period, when the opening of London to a broad variety of foreign influences led to the hybrid tongue which gave voice to Shakespeare. Lots of Shakespeare is French: a fact which comes in very useful when directing his plays in Mauritius! When directing my future wife, Nisha Dassyne, as Lady Macbeth, we realised that the Shakespearean "parley" is a Creolisation of the French “parler".

Virahsawmy's *Toufann* is a (highly successful) attempt to bring this dynamic language and its concomitant cultural identity into the realm of public discourse through the medium of theatre. As a public space of playful debate, the Mauritian theatre represents a potential alternative to the official theatres of judiciary and legislature, from which Creole is so firmly banished. It's all the more significant, then, that there are clear analogies between the play and the politics of the country since independence.

When I approached the play for its London production, I was concerned that we should cast it in a way which accurately reflected the ethnic mix of contemporary Mauritius, since the play's concern with interculturalism was one of its most powerful parallels with our own situation in modern London. I asked the author how he would ideally see the cast being made up in ethnic terms, and received a very clear fax (those were the days!), in which he stated that his Prospero was Indian, King Lir was white, and Kalibann a mixed race man of black African and white parentage. The rest of the cast's ethnic make-up could easily be construed from this, since the characters are largely related to one another. This was not, incidentally, a casting mix which the original Mauritian production had been able to achieve. Perhaps it didn't even seek to do so. In London, however, the various diasporas of the last fifty years have brought us a wealth of diverse acting talent. We were able to portray the interculturalism Virahsawmy had in mind, and in the process to learn something about our own situation, as well as that of Mauritius.

As we found in Bangalore, that Prospero himself should be a character of Indian ethnicity pushes *Toufann* well and truly into post-colonial rather than colonial discourse. It also makes sense of Virahsawmy's choice of the Hindi word for "storm" as his title. "Toufann" is not the usual Creole word for "tempest" - that would be "sikklon" - and its usage in the play suggests a deliberate attempt to manipulate language and thought. The word resonates through the play: when asked about the state of the prisoners, Aryel says: "Prince Ferdjinan is biting his nails in prison. And his father is in an even worse toufann." When Yago calls the storm "toufann", Ferdjinan points out "Now Prospero can even make you think the way he wants". When he's finally beaten, Prospero's response is "Toufann swallow me up! Just do what you want!" For obvious reasons, this was one term we didn't translate for the London production.

In constantly employing this Hindi word, Prospero uses language to emphasise his Indian identity, and to preserve his control over the island. At the start of the play, he reminds Kordelia that she was not born on the island but "in a palace". In our production, he showed her images of an Indian palace, of his younger self and his deceased wife in traditional Indian clothes, and of his Hindu wedding. Prospero defines himself and his family by reference to an Indian past, making sense of himself purely in ethnic terms. There's a clear resonance here with what Virahsawmy calls the "Hindu hegemony" in Mauritius: the fact that this one ethnic group (to which, it should be emphasised, Virahsawmy himself belongs) has been politically and economically dominant since independence in 1968. Prospero's plan is clear: he will draw the former white colonial power, represented by Lerwa Lir, to the island, where he will be revenged on them by marrying Kordelia to Ferdjinan and taking control of their domains. Given that the play was written in 1991, at the start of the so-called "economic miracle" in Mauritius, a time when offshore banking and tourism were starting to allow the monied classes of the island to integrate with the West, we can see clear political comments in the play. What Virahsawmy appears to criticise is not pride in an Indian inheritance or the relationship with former colonial powers per se (indeed his use of a Shakespearean model would appear to condone this), but the resulting exclusion of non-Indian elements within Mauritian society from the potential benefits.

Virahsawmy's Kalibann is not only a character of mixed race, reflecting the reality of many Mauritians, he is also the worker on whose industry and skill Prospero's power rests, the secret lover of Kordelia and (it emerges in the final scene) the father of her (as yet unborn) child. While accepting his abilities in a condescending way, Prospero despises Kalibann as a "batar" (another word we chose to leave untranslated, although it clearly relates to the English "bastard"). The Creole word can refer either to children born out of wedlock, or children of mixed race. There is a clear political standpoint in Prospero's language here. The mixture of races is condemned by implication, and the children of such marriages bastardized by the culture. In so multicultural a space as Mauritius, the existence of this word with its double meaning suggests a political rejection of that very miscegenation which gives the island and its language their particular identity. In having Prospero apply the word to Kalibann (and Kordelia condemn its usage), Virahsawmy demonstrates the tendency of many Mauritians to seek an identity in their distant racial origins, rather than in the mixed reality of contemporary island life, culture and language. Kordelia's choice of Kalibann, and (even more provocatively perhaps), Ferdjinan's of the sexless robot Aryel, suggests a rejection of the politics of communalism and ethnic identity in favour of a new politics of cultural miscegenation.

That these issues are of deep significance in contemporary Mauritius was demonstrated during February 1999 (the year of our production), when the normally placid island erupted into several days of mass violence, rioting and pillaging, in which a number of lives were lost. The spark which led to this explosion was the death of the Creole singer Kaya in the custody of the predominantly Hindu police, after his arrest for smoking gandja at a rally for the legalisation of the drug. The Creole community interpreted this as the murder of one of their leaders for expressing his own cultural identity, and much of the anger shown in the subsequent riots can be put down to their ongoing exclusion from the "economic miracle". It was on shops selling electronic consumer goods that most of the rioting focussed: people were determined to acquire the technological products which have become the symbol of prestige in the contemporary world. It's no coincidence that Virahsawmy's Prospero is no magician but a computer genius, imposing his will on the people around him through the creation of technologically generated virtual realities - fictional spaces derived from his own imagination via the medium of the computer. Kordelia calls this "playing at god": a provocation which Prospero rather enjoys.

At the end of *Toufann*, there is a sense of continuing exclusion. Kaspalto and Dammarro, the butt of everyone's humour, remain outside the affable circle of reconciled characters in the happy ending. In our London production, we found ourselves evoking an image of Mauritius which an English audience would understand: a tropical island Paradise of cocktails and sun-loungers. That the underprivileged are excluded from this luxury is not to do with ethnic difference but economic structures. The myths of heritage are simply ways of maintaining those injustices. In response to Prospero's attempt to assert his racial and class prejudice as a "reality", Virahsawmy's Kordelia says:

"What reality is left? Since this morning no-one has had any idea of what was real and what was a dream. Dreams have become realities, and realities dreams. Fiction has taken the place of fact, and art is battling with life. There's a new form of reality struggling to be born."

An earlier version of this article was published in Martina Ghosh-Schellhorn (with Vera Alexandra) (eds), *Peripheral Centres, Central Peripheries: India and its Diaspora(s),* Münster Piscataway, NJ, 2006

Research trends in French Studies: perspectives from REF – a talk given by Professor Adrian Armstrong (Queen Mary, University of London)

***Anne Worden**, Faculty Librarian at the University of Portsmouth*

At the FSLG Study Day in November 2015 we were privileged to hear a presentation by Prof. Armstrong who is currently Chair of AUPHF. In REF 2014 French Studies outputs were mainly submitted to Unit of Assessment (UoA) 28 – Modern Languages and Linguistics - which was a sub-panel of Main Panel D covering arts and humanities subject areas (UoA 27 – Area Studies – also received some entries related to French). The large proportion of traditional output types (46% journal articles, 27% book chapters and 19% authored books) indicates that, on the whole, UoA 28 had a risk-averse submission.

Because UoA 28 covered all languages, it is difficult to identify specifically French patterns within the results but Prof. Armstrong had had discussions with the sub-panel Chair to try to gather more detail based on information already in the public domain (such as the sub-panel overview report http://www.ref.ac.uk/panels/paneloverviewreports/). The following developing fields were identified by Prof. Armstrong:

- **Disability studies** e.g. the history of emotions, chronic pain in medieval studies. This field is in the early stages of development and methodologies still need to be fully developed. Examples of academics working in this field are Hannah Thompson (RHUL), Samantha Haigh (Warwick) and Ruth Kitchen (Cardiff)
- **Humanities/science interface** – this is most likely to be collaborative work since academics in French don't have all the skills required
- **Human/animal studies** e.g. Judith Still (Nottingham) and Lucile Desblache (Roehampton)
- **"Visual turn"** – new approaches are being introduced
- **French and Francophone** – there has been an incremental move towards transnational/ global perspectives at the expense of metropolitan France and in the longer term metropolitan specialists are likely to engage more with the world. However, the metropole has not been eclipsed since there only tends to be one member of staff per university covering Francophone areas.

In contrast to the developing fields highlighted above, it was also possible to identify areas which were under-represented:

- **16th-/17th-century studies** – this area is top-heavy nationally with many academics in this field being near retirement. Fewer submissions in this field partly reflects shifting teaching canons as a result of strategic re-orientation within French teaching i.e. if cinema and Francophone studies are introduced, something else must be dropped. In the submissions which were entered, there was a move towards less canonical forms e.g. 17th-century novels rather than theatre

- **Poetry and theatre**, regardless of period – but some research on French theatre was submitted to other sub-panels (as was also the case for French cinema)
- **Growth areas showing little activity** – despite growth in visual studies overall, bande dessinée was under-represented in the REF submission (there is more activity in this field in the US) and cross-cultural fields covering Creole and French/Arabic were also under-represented.

Prof. Armstrong also highlighted some implications of the changes from the RAE to the REF. The most significant change for languages was the move away from language specific sub-panels. This introduced the possibility of working in fields extending beyond French and encouraged confidence in doing this. It might also recast some long-standing practices such as the cross-linguistic work typical of medieval or 18th-century specialists. However, there has been little methodological interaction between languages so far, such as scholarly editions of French texts using methods common in German or Italian – the environment has changed much quicker than outputs in this regard. The change to REF also encouraged greater attention to creative and practice-based outputs, although there have been very few creative writing submissions so far. The case for translation as a form of research is building momentum with the MLA in the US supporting this view and many key academic organisations in the UK being signatory to Nick Harrison's 2015 manifesto "Translation as Research" published on *Modern Languages Open* (http://www.modernlanguagesopen.org/index.php/mlo/issue/view/19). One of the greatest challenges is that institutions often prefer known quantities and, if traditional publication routes prove difficult for translations and apparatus, digital outputs will need to be considered.

The presentation finished by highlighting some lessons for libraries:

Acquisitions policies

With the developments in translation as research, it may become important to acquire translations as well as the original text. The increasing volume of cross-language, cross-medium and cross-disciplinary work may mean that librarians need to reconsider how budgets are divided.

The challenge of open access for REF 2020 (or later)

Librarians have a significant role to play in the area of open access such as ensuring the correct metadata fields are present in institutional repository entries, possibly negotiating with external providers on behalf of academics and very importantly, providing help in meeting the requirements of open access entries for those academics who are too busy, forgetful or unable to cope with the requirements themselves.

Changes in publishing behaviour

There is a move towards edited collections rather than individual monographs. Academics also need to consider whether to publish in journals and conference proceedings with an ISSN which have an open access requirement or whether to publish in monographs and conference proceedings with an ISBN which don’t.

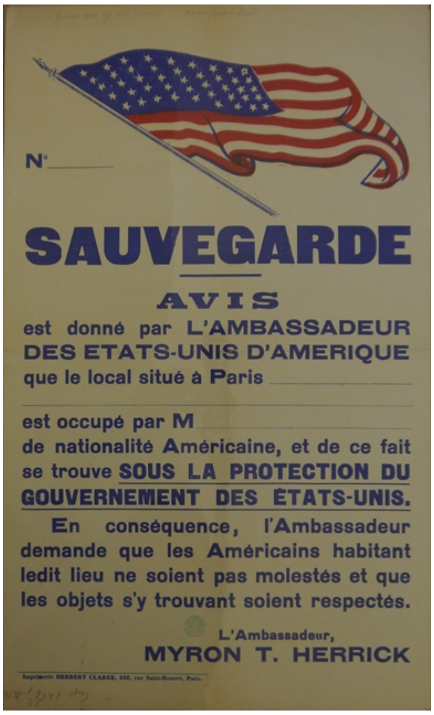
In answers to questions, Prof. Armstrong highlighted the changing nature of expectations regarding journals where e-journals were now the common way of accessing articles since academics did not visit the physical library as often as they used to.

Before the ‘Miracle of the Marne’ – what if the Germans had reached Paris in September 1914?

***Teresa Vernon**, Lead Curator, Romance Collections, British Library*

In August 1914 the German army broke through Belgium into France and advanced towards the French capital. French troops under General Joffre, backed by the British Expeditionary Force, met the German army on the river Marne (6-12 September 1914) and successfully halted the German advance: Paris was saved! Popular memory in France now recalls how General Galliéni, the military commander of Paris, requisitioned a fleet of Paris taxis, the so-called ‘taxis of the Marne’, to ferry reinforcements to the front.

The widespread belief and fear that Paris would be taken and that the city would be destroyed has been forgotten. On 2 September, the French government had relocated to Bordeaux in South West France. The US Ambassador, Myron T. Herrick (1854-1929), however, decided that ‘as the representative of the greatest neutral power I should remain in Paris and exercise all my power to save the art treasures of Paris from the fate of Louvain’. On 3 September, he had a ‘large number’ of posters printed in both French and German that he intended to be pasted on the houses of American citizens to safeguard their property..



N°______

SAUVEGARDE

AVIS

est donné par L'AMBASSADEUR DES ETATS-UNIS D'AMERIQUE que le local situé à Paris ______

______

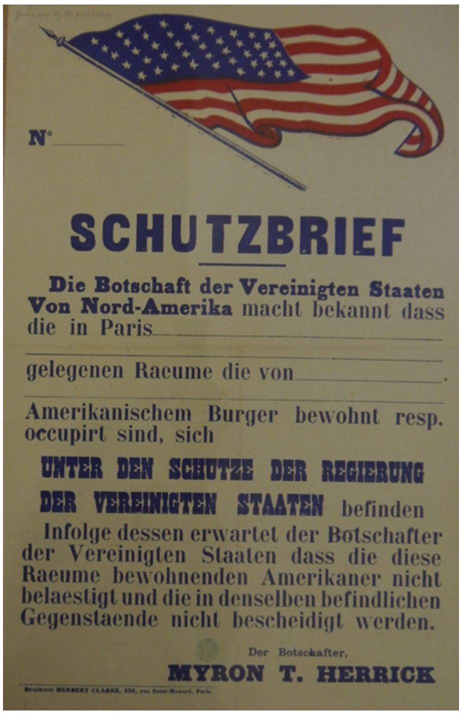
est occupé par M ______ de nationalité Américaine, et de ce fait se trouve SOUS LA PROTECTION DU GOUVERNEMENT DES ÉTATS-UNIS.

En conséquence, l'Ambassadeur demande que les Américains habitant ledit lieu ne soient pas molestés et que les objets s'y trouvant soient respectés.

L'Ambassadeur,
MYRON T. HERRICK

Imprimerie HERBERT CLARKE, 338, rue Saint-Honoré, Paris.

Sauvegarde. Avis est donné par l’ambassadeur des Etats-Unis d’Amérique que le local situé a Paris… (Paris, Imprimerie Herbert Clarke, [1914]). 63 x 40.5cm. British Library WW1.P/3 (1-22).



N°______

SCHUTZBRIEF

Die Botschaft der Vereinigten Staaten Von Nord-Amerika macht bekannt dass die in Paris ______

______

gelegenen Raeume die von ______.

______

Amerikanischem Burger bewohnt resp. occupirt sind, sich UNTER DEN SCHUTZE DER REGIERUNG DER VEREINIGTEN STAATEN befinden

Infolge dessen erwartet der Botschafter der Vereinigten Staaten dass die diese Raeume bewohnenden Amerikaner nicht belaestigt und die in denselben befindlichen Gegenstaende nicht bescheidigt werden.

Der Botschafter,
MYRON T. HERRICK

Druckerei HERBERT CLARKE, 338, rue Saint-Honoré, Paris.

Schutzbrief. Die Botschaft der Vereinigten Staaten Von Nord-Amerika macht bekannt dass die in Paris… (Paris, Druckerei Herbert Clarke, [1914]) 63 x 40.5cm. WW1.P/3 (1-22).

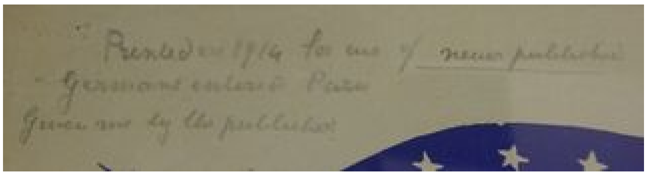
He then had a notice posted ‘in the *Herald*’ [presumably the *New York Herald* (European Edition), published in Paris] requesting American citizens to come to the Embassy between 4 and 7 September to collect them.

SAFEGUARD The United States Ambassador gives notice that the building in Paris situated at – is occupied by Mr. – an American citizen and hence is UNDER THE PROTECTION OF THE UNITED STATES GOVERNMENT. The Ambassador therefore asks that the Americans living in said building be not molested and that its contents be respected. Myron T. Herrick. Ambassador. (Translation by Myron T. Herrick).

The British Library’s copies of these two posters come from a collection of posters, postcards and ephemera formed by Mrs Albinia Wherry (1857-1929) when she worked at the Women’s Emergency Canteen for Soldiers (‘Cantine Anglaise’) below the Gare du Nord in Paris from 1915-1918. Staffed predominantly by British women, it provided food, hot drinks, cigarettes, washing facilities and later sleeping accommodation for Allied troops. The collection was donated by Albinia Wherry’s daughter in 1962 and is kept the Library’s French and Philatelic collections. A photograph of Albinia Wherry and a postcard of the Canteen are now on display in a recent exhibition in the Folio Society Gallery Enduring War: Grief, Grit and Humour.

The collection of posters and ephemera at BL shelfmark WW1.P/1 (1-51) to WW1.P/5 (1-15) in French Collections has recently been beautifully and expertly conserved by the British Library’s Collection Care team. Bernard Wilkin, our collaborative British Library/Sheffield University PhD student, spotted these two posters and their significance when working on a project describing this collection in 2013.

A pencil inscription on the French poster, ‘Given me by the publisher. Never published’ indicates that Albinia Wherry obtained these posters directly from the printer, Herbert Clarke. Herbert Clarke was an English printer and publisher based in the rue Saint Honoré, and a long-standing member of the British colony in Paris, so this is probably how Mrs Wherry got to know him. The pencil inscription on the German-language poster adds ‘printed in 1914 for use if [the] Germans entered Paris’ (*below*).



"Printed in 1914 for use if / never published
Germans entered Paris
Given me by the publisher

The Hoover Institution also holds copies of these posters which they date ‘1940-1944?’ It would be interesting to find out whether any other copies are held elsewhere. Of course the posters were never actually used since the Germans did not reach the capital, but they provide vivid testimony to the widespread belief at the time that the Germans would occupy Paris.

References:

Lindsay Krasnoff . The Lives of Diplomats: Americans in Paris, 1914 http://blogs.state.gov/stories/2014/02/10/lives-diplomats-americans-paris-1914

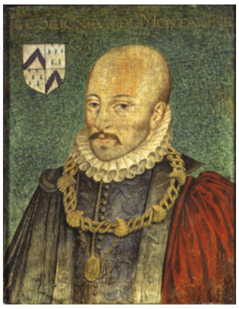
Thomas Bentley Mott, *Myron T. Herrick, Friend of France. An autobiographical biography*. (Garden City, N.Y, 1929). 10885.cc.8.

Réception de M. Myron T. Herrick… à l’Hôtel de Ville de Paris le 26 juillet 1920. (Paris, 1920) 10170.l.16.

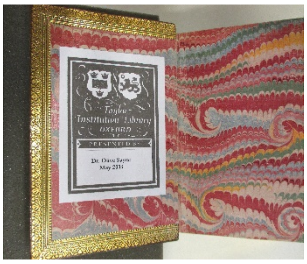
An earlier version of this article was published as a the British Library European Studies blog (http://blogs.bl.uk/european/2014/09/before-the-miracle-of-the-marne.html)

The Sayce Bequest: Michel de Montaigne - a new special collection at the Taylor Institution Library, Oxford

Nick Hearn, French Subject Specialist, Taylor Institution Library



Michel de Montaigne (Presumed portrait by an anonymous 16th/17thC artist) (Chantilly, Musée Condé, inv. PE 253. Image source: LibraryThing)



Decorated end-paper. Michel de Montaigne. *Les essais de Michel Seigneur de Montaigne* (1619. SAYCE 93)

Gilded edges. Michel de Montaigne. *Les essais de Michel Seigneur de Montaigne* (1619. SAYCE 93)

Back in the summer of 2013 the Taylor Institution Library received a collection of 285 rare books (mainly French but some in other languages) from the personal collection of the scholar and Oxford don, Dr Richard Sayce, after the death of his wife, Olive Sayce, in March 2013.

Richard Sayce (1917-1977) taught at Oxford since 1947. He became a Fellow of Worcester College in 1950 and Fellow Librarian of Worcester College in 1958. He would hold these posts right up to his death at the young age of 60. He is mostly remembered as a Montaigne scholar and this academic focus is reflected in this collection of books. He compiled a comprehensive bibliography of early editions of Montaigne, completed after his death by David Maskell: *A descriptive bibliography of Montaigne's Essais, 1580-1700* (Oxford, 1983).

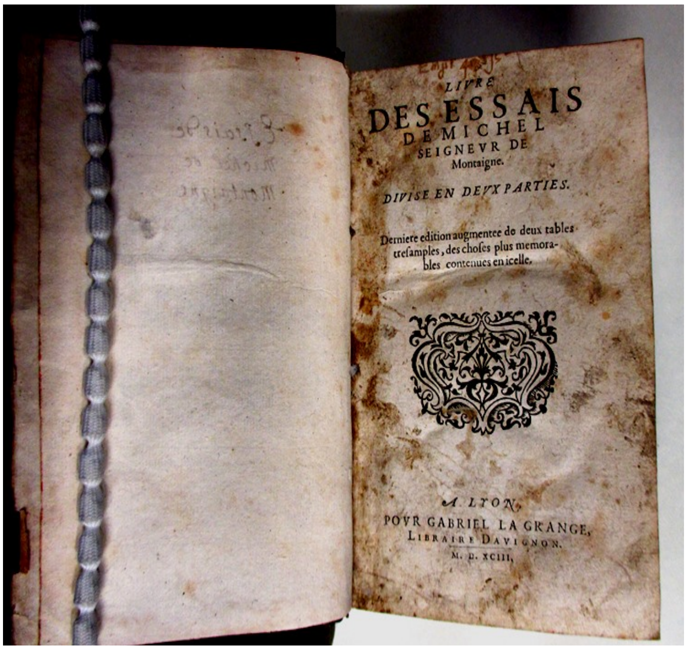
His wife, Olive Sayce, another Oxford scholar but who specialised in German medieval poetry, wrote a touching memorial of her husband's life. *R.A. Sayce, 1917-1977: a memoir* (Oxford, 1983) recounts his early life on the Welsh Borders (the name Sayce derives from 'Sassanach'), his travels during the Second World War (in the course of which he found India 'too hot' but found Persia more congenial even to the extent of learning Persian), how they met – in the Senior Staff Room of the Taylor Institution ('not one of the most romantic places!').

There are about 285 books in Richard Sayce's antiquarian collection. Fourteen of them were published in the 16th century, 128 in the 17th century, 123 in the 18th century and the rest in the 19th and 20th centuries. Like many of the scholars' collections which have come to the Taylor Institution Library it is very much an intentional collection. Each book purchase was a deliberate act and the collection as a whole not only reflects the personality and interests of the man who collected it but also those of Montaigne.

Selection of early editions of Montaigne's *Essais*

There are about 285 books in Richard Sayce's antiquarian collection. Fourteen of them were published in the 16th century, 128 in the 17th century, 123 in the 18th century and the rest in the 19th and 20th centuries. Each book purchase was a deliberate act and the collection as a whole not only reflects the personality and interests of the man who collected it but also those of Montaigne.

An expert on Montaigne, Richard Sayce was a man who loved and valued books. Olive Sayce records that he made one of his last book purchases shortly before his death. At the centre of the collection are works by and relating to Montaigne. There is an early edition of Montaigne's *Essais* published in Lyons in 1593 (SAYCE.8).



LIVRE
DES ESSAIS
DE MICHEL
SEIGNEVR DE
Montaigne.

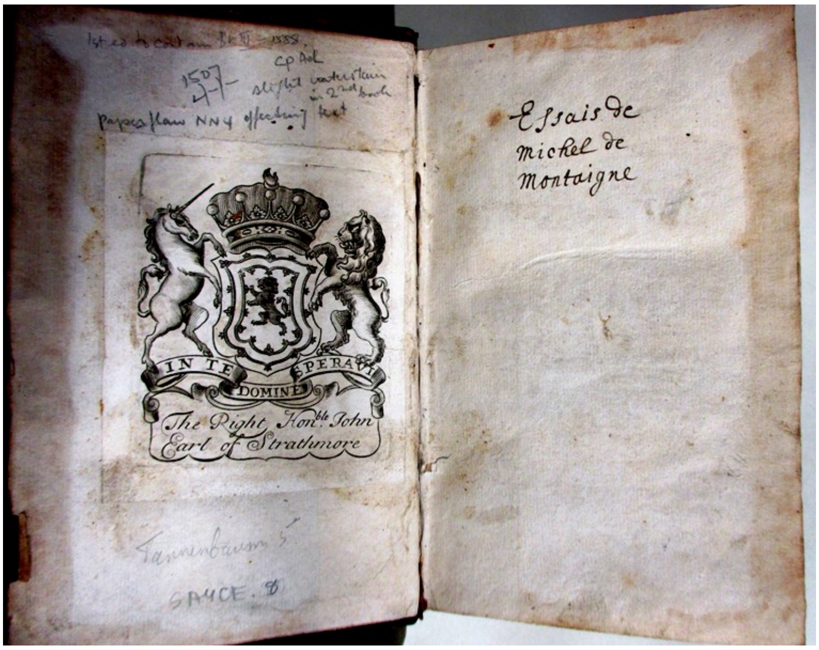
DIVISE EN DEVX PARTIES.

Derniere edition augmentee de deux tables
treſamples, des choſes plus memora-
bles contenues en icelle.

A LYON,
POVR GABRIEL LA GRANGE,
LIBRAIRE DAVIGNON.
M. D. XCIII.

Michel de Montaigne. *Livre des essais de Michel Seigneur de Montaigne* (1593. SAYCE.8)

This was the next edition to be published after the edition of 1588 – one of the copies of which was personally annotated by Montaigne himself and is known as the 'Bordeaux edition'. The Taylorian already had the second volume of this 1593 edition in our Special Collections (containing Book III of the *Essais*) so it is good that we now have the first volume making a complete set!



1st ed to contain Bk III – 1588.
cp Adl
1507
4-7-
slight waterstain in 2nd book
Paper flaw NN4 affecting text

IN TE DOMINE SPERA
The Right Honble John
Earl of Strathmore

Tannenbaum's
SAYCE. 8

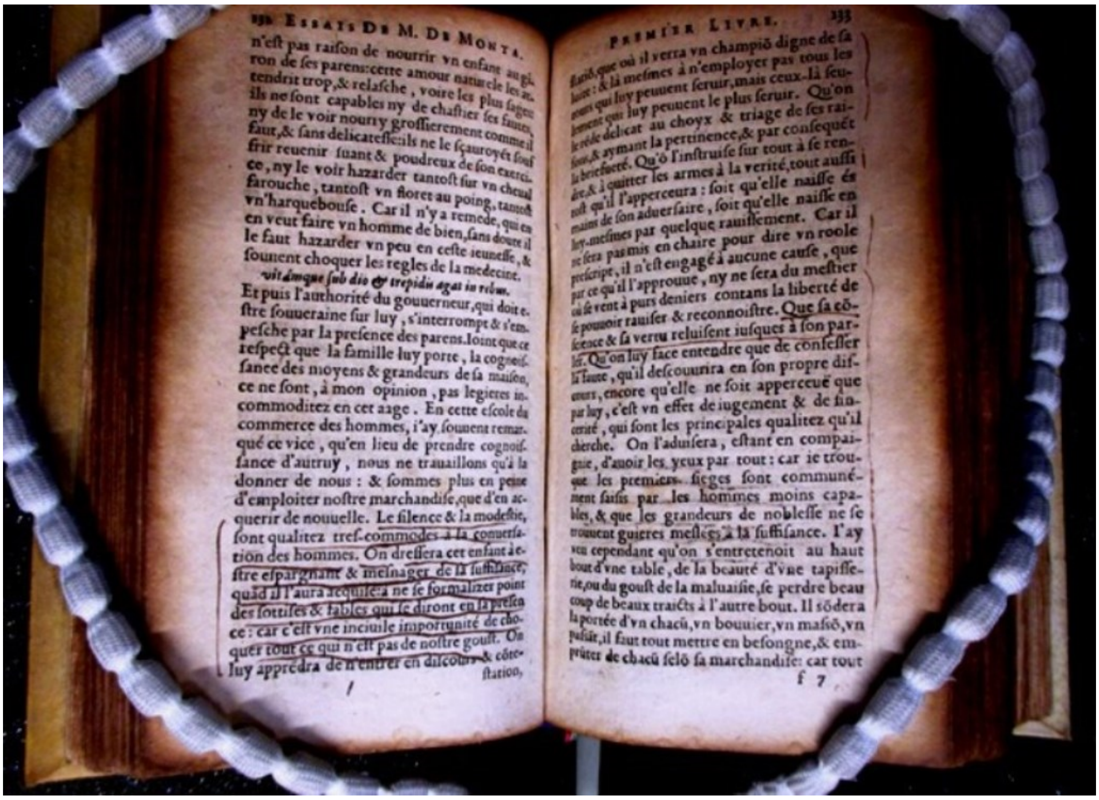
Essais de
michel de
montaigne

Bookplate. Michel de Montaigne *Livre des essais de Michel Seigneur de Montaigne* (1593. SAYCE.8)

After that edition the Sayce Collection contains editions published in 1600, 1602, 1604, 1608, 1617, 1619, 1640, 1649, 1652, 1669, 1677, 1695, 1724, 1725, 1754 and 1776 – many of them recorded among other editions in *A descriptive bibliography of Montaigne's Essais, 1580-1700.*

Richard Sayce's own copies are recorded in the card-indexes in the archive in Worcester College with his initials RAS. It is interesting that the 1695 edition of the *Essais* in the Sayce collection does not appear to be recorded in the bibliography. It is also perhaps unfortunate that the bibliography ends with the year 1700 as there are a number of 18th century editions of Montaigne that also deserve to be recorded in a bibliography. Scope for a sequel, perhaps?

Montaigne's *Essais* are his personal reflections on different aspects of human life. They are based on his own experience and thinking. They are down-to-earth and full of common-sense, making use of many quotations and a vigorous and vivid style. Whatever the subject they always come back to one man's personal experience – that of Montaigne himself. Montaigne discusses himself with an objectivity and honesty which is surprising and revealing. The *Essais* contain many allusions and quotations from the classics, some of them from books contained in the Sayce collection such as those of Plutarch, Seneca, Cicero, Tacitus etc. Latin authors are quoted in the original Latin. Some of these works are to be found in the Sayce Collection in early editions. The ideas contained within the quotations are then refracted through Montaigne's own mind and experience to reveal much that is new and original. As we read the *Essais* we get to know Montaigne as a wise friend.



132 ESSAIS DE M. DE MONTA.

n'eſt pas raiſon de nourrir vn enfant au giron de ſes parens: cette amour naturele les attendrit trop, & relaſche, voire les plus ſages: ils ne ſont capables ny de chaſtier ſes fautes, ny de le voir nourry groſſierement comme il faut, & ſans delicateſſe: ils ne le ſçauroyēt ſouffrir reuenir ſuant & poudreux de ſon exercice, ny le voir hazarder tantoſt ſur vn cheual farouche, tantoſt vn floret au poing, tantoſt vn'harquebouſe. Car il n'y a remede, qui en veut faire vn homme de bien, ſans doute il le faut hazarder vn peu en ceſte ieuneſſe, & ſouuent choquer les regles de la medecine.

vitámque ſub dio & trepidis agat in rebus.

Et puis l'authorité du gouuerneur, qui doit eſtre ſouueraine ſur luy, s'interrompt & s'empeſche par la preſence des parens. Ioint que ce reſpect que la famille luy porte, la cognoiſſance des moyens & grandeurs de ſa maiſon, ce ne ſont, à mon opinion, pas legieres incommoditez en cet aage. En cette eſcole du commerce des hommes, i'ay ſouuent remarqué ce vice, qu'en lieu de prendre cognoiſſance d'autruy, nous ne trauaillons qu'à la donner de nous: & ſommes plus en peine d'emploiter noſtre marchandiſe, que d'en acquerir de nouuelle. Le ſilence & la modeſtie, ſont qualitez treſ-commodes à la conuerſation des hommes. On dreſſera cet enfant à eſtre eſpargnant & meſnager de ſa ſuffiſance, quād il l'aura acquiſe: à ne ſe formalizer point des ſottiſes & fables qui ſe diront en ſa preſence: car c'eſt vne inciuile importunité de choquer tout ce qui n'eſt pas de noſtre gouſt. On luy apprēdra de n'entrer en diſcours & cōte-

ſtation,

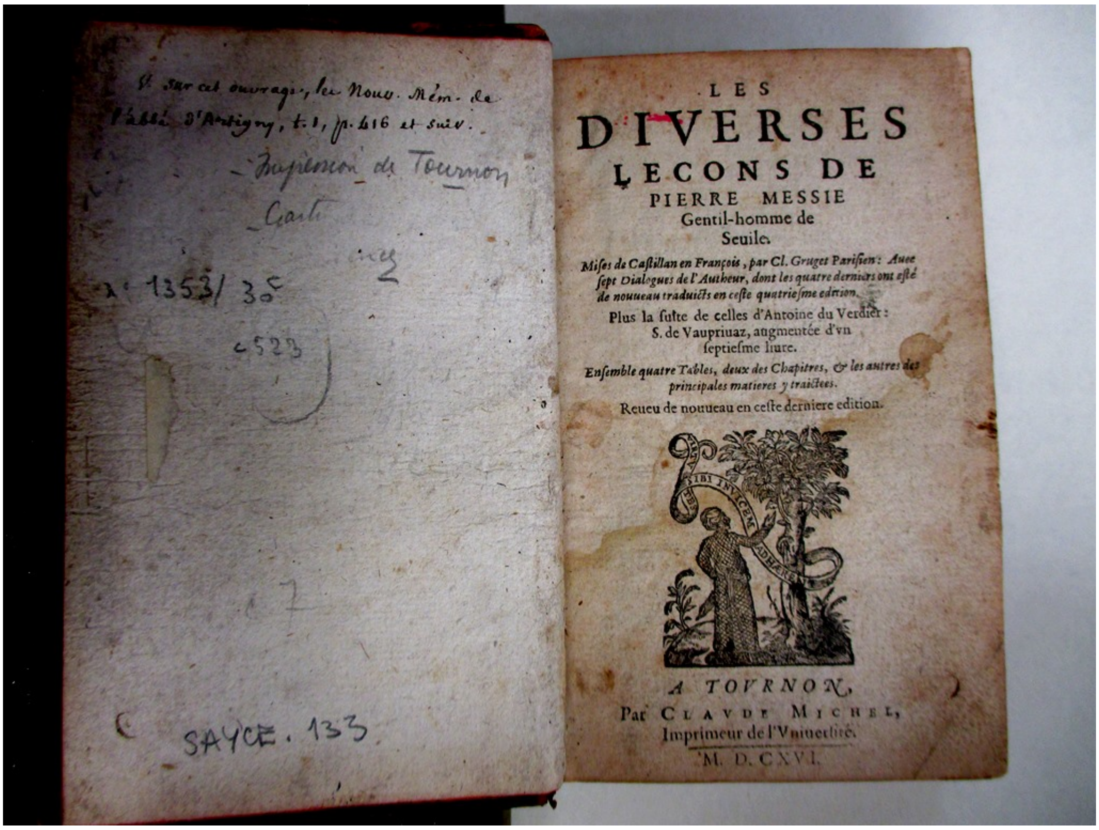
PREMIER LIVRE. 133

ſtatiō, que où il verra vn champiō digne de ſa luicte: & là meſmes à n'employer pas tous les tours qui luy peuuent ſeruir, mais ceux-là ſeulement qui luy peuuent le plus ſeruir. Qu'on le rende delicat au choyx & triage de ſes raiſons, & aymant la pertinence, & par conſequēt la briefueté. Qu'ō l'inſtruiſe ſur tout à ſe rendre, & à quitter les armes à la verité, tout auſſi toſt qu'il l'apperceura: ſoit qu'elle naiſſe és mains de ſon aduerſaire, ſoit qu'elle naiſſe en luy-meſmes par quelque rauiſſement. Car il ne ſera pas mis en chaire pour dire vn roole preſcript, il n'eſt engagé à aucune cauſe, que par ce qu'il l'approuue, ny ne ſera du meſtier où ſe vent à purs deniers contans la liberté de ſe pouuoir rauiſer & reconnoiſtre. Que ſa cōſcience & ſa vertu reluiſent iuſques à ſon parler. Qu'on luy face entendre que de confeſſer la faute, qu'il deſcouurira en ſon propre diſcours, encore qu'elle ne ſoit apperceuë que par luy, c'eſt vn effet de iugement & de ſincerité, qui ſont les principales qualitez qu'il cherche. On l'aduiſera, eſtant en compaignie, d'auoir les yeux par tout: car ie trouue que les premiers ſieges ſont communément ſaiſis par les hommes moins capables, & que les grandeurs de nobleſſe ne ſe trouuent guieres meſlées à la ſuffiſance. I'ay veu cependant qu'on s'entretenoit au haut bout d'vne table, de la beauté d'vne tapiſſerie, ou du gouſt de la maluaiſie, ſe perdre beaucoup de beaux traicts à l'autre bout. Il ſōdera la portée d'vn chacū, vn bouuier, vn maſſō, vn paſſāt, il faut tout mettre en beſongne, & emprūter de chacū ſelō ſa marchandiſe: car tout

f 7

"De l'Institution des Enfants" in *Les Essais de Michel Seigneur de Montaigne* (1695. SAYCE.106)

Montaigne himself had a library of some 1000 books and this would have been considered a large collection at the time. Only about 101 books of Montaigne's personal library survive. Pierre Villey, in his *Les sources et l'évolution des essais de Montaigne,* listed 271 books which are known to have belonged to Montaigne. How many of those 271 books are represented in the Sayce Collection? Certain of the major works are there (although not the actual copies and probably not the actual editions which Montaigne owned). The Sayce collection boasts early editions of Plutarch's *Vie des hommes illustres* t.1-2 (1565) (SAYCE.9-10) and *Les morales de Plutarque* (1575 and 1594) (SAYCE 11-12) both of which were in Montaigne's library, according to Villey. Montaigne mentions having Plutarch in the French in one of his essays and this would have been the Amyot translation which we also have in the Sayce Collection. Some of these could have been the actual editions which Montaigne owned but we do not know this. Montaigne owned a copy of Gellis's *Circe* and an early edition of this can be found in the Sayce Collection (1600) (SAYCE.61). *Les diverses leçons de Pierre Mexia,* owned by Montaigne, is also present in the Sayce Collection (1616) (SAYCE.87).



V. sur cet ouvrage, les Nouv. Mém. de l'abbé d'Artigny, t. 1, p. 416 et suiv.

– Impression de Tournon

– Gast

x: 1353/ 30c

c523

SAYCE. 133

LES
DIVERSES
LEÇONS DE
PIERRE MESSIE
Gentil-homme de
Seuile.

Miſes de Caſtillan en François, par Cl. Gruget Pariſien: Auec ſept Dialogues de l'Autheur, dont les quatre derniers ont eſté de nouueau traduicts en ceſte quatrieſme edition.

Plus la ſuite de celles d'Antoine du Verdier:
S. de Vaupriuaz, augmentée d'vn
ſeptieſme liure.

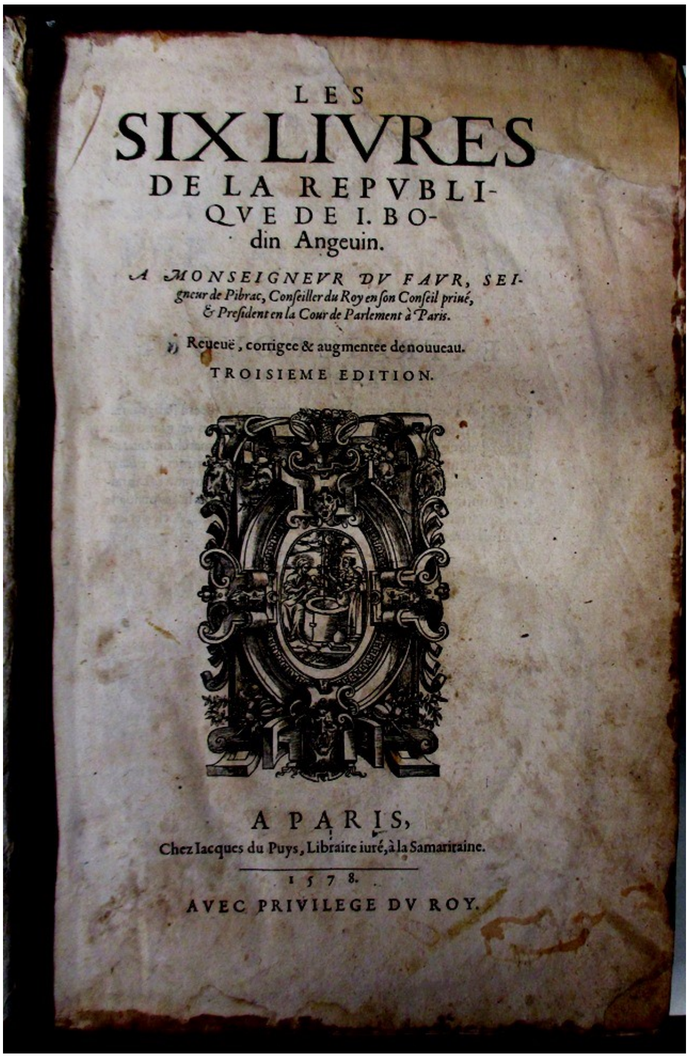
Enſemble quatre Tables, deux des Chapitres, & les autres des principales matieres y traictees.

Reueu de nouueau en ceſte derniere edition.

A TOVRNON,
Par Clavde Michel,
Imprimeur de l'Vniuerſité.
M. D. CXVI.

Pedro Mexia. *Les diverses leçons de Pierre Messie Gentil-homme de Sevile*: Mise de castillian en françois, par Cl. Gruget parisien (1616. SAYCE.87)

The historian Jean Bodin is represented in Montaigne's library by J. *Bodini methodus ad facilem historiarum cognitionem* while in Sayce's collection there is a translation *Les livres de la république de I. Bodin* (1578 (3rd ed.) (SAYCE.3(OS)).



LES
SIX LIVRES
DE LA REPVBLIQVE
DE I. BOdin Angeuin.

A MONSEIGNEVR DV FAVR, SEIgneur de Pibrac, Conſeiller du Roy en ſon Conſeil priué,
& Preſident en la Cour de Parlement à Paris.

Reueuë, corrigee & augmentee de nouueau.

TROISIEME EDITION.

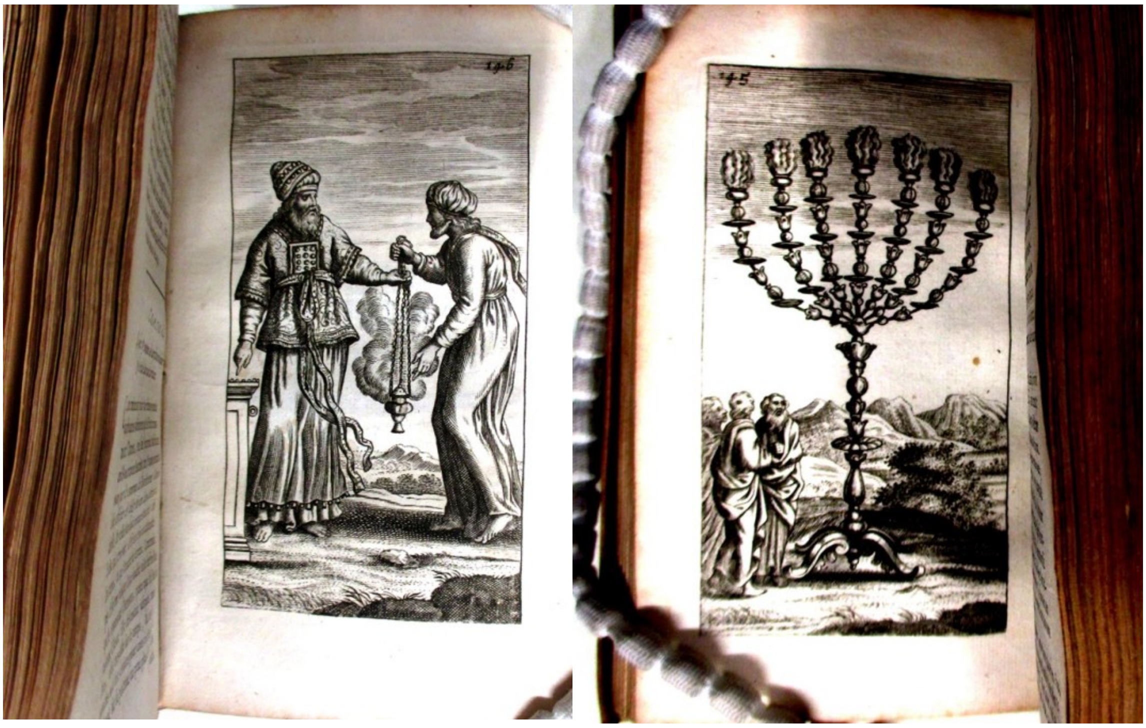
A PARIS,
Chez Iacques du Puys, Libraire iuré, à la Samaritaine.

1578.

AVEC PRIVILEGE DV ROY.

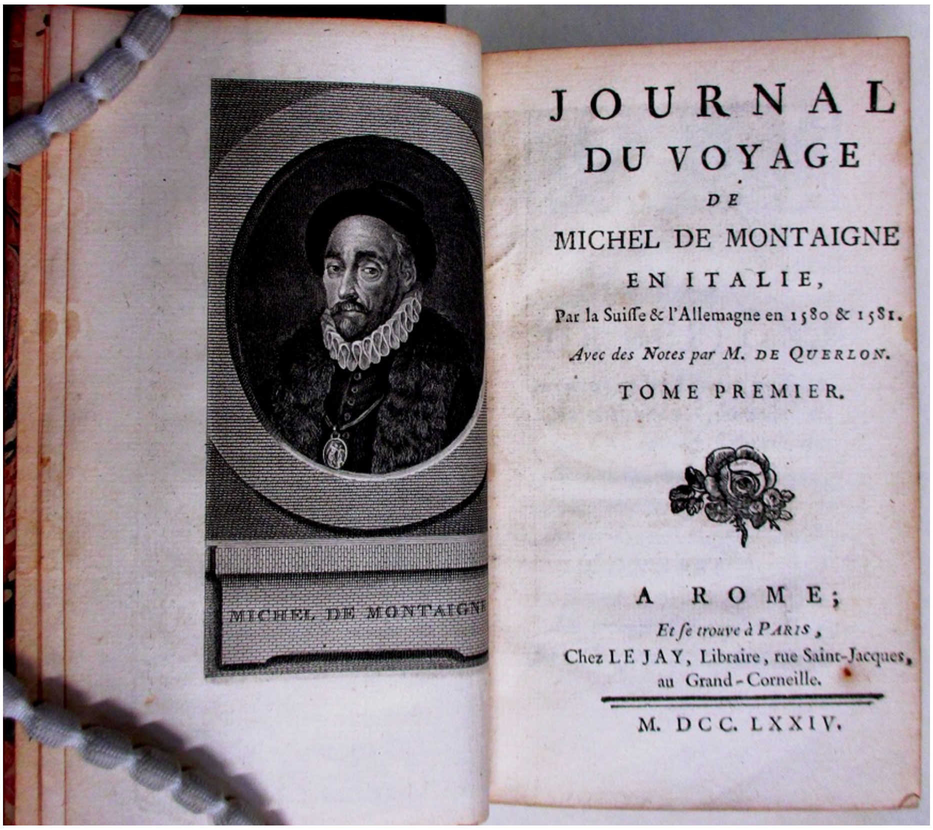
Jean Bodin. *Les six livres de la république* de I. Bodin Angevin (3rd ed., 1578. SAYCE.3(OS))

The History of the Jews by Flavius Josephus was present in Montaigne’s library and a later edition (1676) is in the Sayce Collection (SAYCE.64-69b).



Flavius Josephus. *Histoire des Juifs*, v. 1 (1676. SAYCE.66)

However, to see a library which actually contains 10 volumes from Montaigne’s original personal library and many more books which would have been likely to have been in his library you will need to go to Cambridge to the Montaigne Library assembled by the scholar and financier Gilbert de Botton. Recreating Montaigne’s library was not the main aim of the Sayce collection which aims above all at placing Montaigne in context as well as following up Sayce’s own interests.


MICHEL DE MONTAIGN

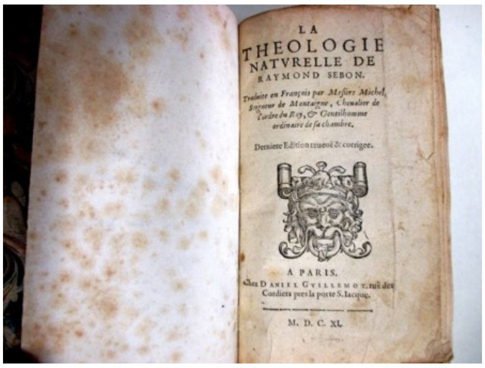
JOURNAL
DU VOYAGE
DE
MICHEL DE MONTAIGNE
EN ITALIE,
Par la Suiſſe & l'Allemagne en 1580 & 1581.
Avec des Notes par M. DE QUERLON.
TOME PREMIER.

A ROME;
Et ſe trouve à PARIS,
Chez LE JAY, Libraire, rue Saint-Jacques,
au Grand-Corneille.

M. DCC. LXXIV.

One of the travel books in the collection (and travel books are a feature of the Sayce collection) is the one describing a journey which Montaigne undertook to Italy: *Journal du voyage de Michel de Montaigne en Italie : par la Suisse & l'Allemagne en 1580 & 1581*. The manuscript of this travel journal was only discovered in 1770 in the Château de Montaigne 178 years after his death. The main purpose of the journey was for Montaigne to cure the pain of his kidney stone at thermal resorts. One of Richard Sayce's final projects had been to undertake Montaigne's journey afresh (in a car rather than a carriage), visiting all the places which Montaigne had visited. The photographs that he took of this recreated journey are in the Worcester College archive. Sayce's two 1774 editions of this work in the collection must be among the earliest editions of this travel journal.

The items in the collection closely related to Montaigne include his translation of *Theologia Naturalis* by Raymond Sebond (1385-1436). We have two editions of Montaigne's translation: (1611) (SAYCE.120) and (1640) (SAYCE.121). Montaigne's father asked Montaigne to translate this work and the first edition of the translation was published in 1568, one year after his father's death. One of Montaigne's essays is entitled 'Apologie de Raymond Sebond'. The work argues for the possibility of the revelation of divine truth through nature as well as the Bible. It is above all the natural and the spontaneous which come through in the *Essais* with their characteristic digressions.

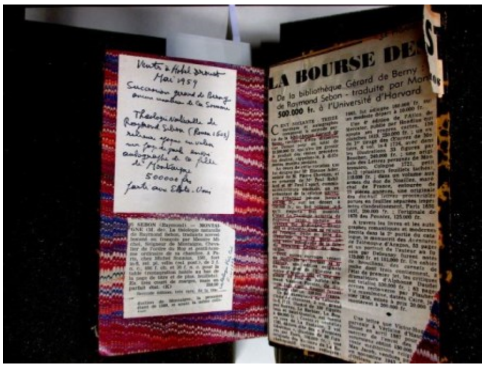


LA
THEOLOGIE
NATVRELLE DE
RAYMOND SEBON.
Traduite en François par Messire Michel, Seigneur de Montaigne, Chevalier de l'ordre du Roy, & Gentilhomme ordinaire de sa chambre.
Derniere Edition reueuë & corrigee.

A PARIS,
Chez DANIEL GVILLEMOT, ruë des Cordiers pres la porte S. Iacques.

M. D. C. XL.

Raymond Sebond*. La théologie naturelle de Raymond Sebon* (1611. SAYCE.120)



Vente à Hotel Drouot
Mai 1959
Succession Gérard de Berny
ancien membre de la Sorbonne

Théologie Naturelle de
Raymond Sebon (Rouen 1603)
reliure époque en velin
[illegible]
autographe de la fille
de Montaigne
500000 fr
[illegible] aux Etats-Unis

LA BOURSE DE
• De la bibliothèque Gérard de Berny
de Raymond Sebon - traduite par Mon
500.000 fr. à l'Université d'Harvard

Raymond Sebond*. La théologie naturelle de Raymond Sebo*n (1640. SAYCE.121)

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Montaigne, Michel de *Journal du voyage en Italie* (1774) (SAYCE.237-239)
Montaigne, Michel de *Journal du voyage en Italie* (1774) (SAYCE.240-242)
Plutarch *Vie des hommes illustres* t.1-2 (1565) (SAYCE.9(OS))
Plutarch *Les morales* (1575) (SAYCE.11) (OS)
Plutarch *Les morales* (1594) (SAYCE.12)
Sebond, Raymond *Theologia Naturalis (*1611) (SAYCE.120)
Sebond, Raymond *Theologia Naturalis (*1640) (SAYCE.121)
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An earlier version of this article was published at the Taylor Institution Library
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