

## **centre for material texts**

### **annual report 2017-18**

#### **introduction**

The Cambridge Centre for Material Texts was established by the English Faculty Board in July 2009 to push forward critical, theoretical, editorial and bibliographical work in a lively field of humanities research. Addressing a huge range of textual phenomena and traversing disciplinary boundaries that are rarely breached by day-to-day teaching and research, the Centre fosters the development of new perspectives, practices and technologies that will transform our understanding of the way that texts of many kinds have been embodied and circulated. This report summarizes the activities of the Centre in its ninth year.

The Centre's activities in 2017-18 were curtailed to some extent by the strike action called by the University and College Union during the spring. Nonetheless, this was an exciting year full of memorable workshops and seminars, and culminating in a richly eclectic conference on the history of paper.

#### **I committee**

The Centre is run by a Director, **Jason Scott-Warren**, and a Steering Committee. In 2017-18 the committee comprised: **Anne Alexander** (Digital Humanities Network), **Nicolas Bell** (Trinity), **Abigail Brundin** (MML), **Sarah Cain** (English), **Stefano Castelvechi** (Music), **Orietta da Rold** (English), **Mina Gorji** (English), **Alison Knight** (CRASSH), **Hester Lees-Jeffries** (English), **Anne McLaughlin** (Parker Library), **Laura Moretti** (AMES), **Stella Panayotova** (Fitzwilliam Museum), **Suzanne Paul** (University Library), **Mark Purcell** (University Library), **Paul Russell** (ASNC), **Anne Toner** (English), **Andrew Webber** (MML), **Tessa Webber** (History), and **Andrew Zurcher** (English). At the end of the year we invited **Ruth Abbott** (English) and **Jessica Berenbeim** (English) to join the committee. The committee met twice during the academic year, in October and June.

An Advisory Committee oversees the Centre's activities. Current members are: **Mary Beard** (Classics), **Simon Franklin** (Slavonic Studies), **Robert Gordon** (Italian), **David McKitterick** (History), **Rosamond McKitterick** (History), **John Rink** (Music), **Jim Secord** (History and Philosophy of Science), **Nicholas Thomas** (Anthropology), **John Thompson** (Sociology), **David Trotter** (English), **Mark Turin** (Anthropology), and **Alexandra Walsham** (History).

#### **II website**

The website sets out the aims of the Centre, reports back on conferences and colloquia, advertises news and events, and publicizes the research interests and activities of its members.

The English Faculty CMT exhibition space hosted a number of displays, including 'Welcome to the Biotariat' and 'Creatures of Light: Ted Hughes at Pembroke'; see the reports below for further details.

The blog received 14 new contributions across the academic year, on subjects including 'transpapers', bookshop organisation, product placements in newspapers, magazine censorship in China, visual culture in North Korea, and the genesis of *Harry Potter*. Members of the CMT who wish to blog should contact Jason Scott-Warren (jes1003).

The CMT Facebook page, which provides broader publicity for the website, now has 1,131 'like's. The CMT's Twitterfeed has 524 followers. Twitter and Facebook feeds on the website continue to make these social media engagements visible to members and visitors.

### III events and activities

#### Seminars



The Seminar in the History of Material Texts, convened by **Dunstan Roberts**, **Jason Scott-Warren** and **Andrew Zurcher**, held the following meetings:  
**26 October** Orietta da Rold (Cambridge), 'A paper on (premodern) paper'

**16 November** John Gagné (Sydney), 'Paper, Time, and Oblivion in Premodern Europe'

**23 November** Dennis Duncan (Munby Fellow, CUL), 'Nitpickers vs Windbags: Weaponising the Book Index, 1698-1730'

**8 February** Stewart J. Brookes (Cambridge), 'Archetype: A Digital Humanities Approach to Medieval Script and Iconography'

**10 May** Ellis Tinios (Leeds), 'The Triumph of Calligraphy over Typography: commercial book production in early modern Japan'

**24 May** Tiffany Stern (Shakespeare Institute), 'Playing Songs and Singing Plays: Ballads and Plays in the Time of Shakespeare'

#### Work-in-Progress Seminar

**11 June** Michelle Taylor (Harvard), 'Coterie Culture, Modernist Materiality: Past Models and New Problems'

## Cambridge Medieval Palaeography Workshop

Convenors: **Teresa Webber, Orietta Da Rold, Suzanne Paul, Sean Curran and David Ganz**

The Cambridge Medieval Palaeography Workshop is a forum for the discussion of medieval script and scribal practices, and the presentation, circulation and reception of texts in their manuscript contexts. Each workshop focuses upon a particular issue, usually explored through one or more informal presentations and general discussion. All are welcome.

### **Friday 4 May 2018 'Translating Bernhard Bischoff'**

Professor Dáibhí Ó Cróinín (National University of Ireland, Galway)

Bernhard Bischoff's *Latin Palaeography: Antiquity and the Middle Ages*, first published in 1979 and translated into English by Dáibhí Ó Cróinín and David Ganz in 1990, remains the principal introduction to the history of script and the cultural history of book production, especially for the period before 1200. Dáibhí Ó Cróinín's reflections upon the challenges involved in making the translation provided an opportunity for discussion of the continued importance of this book in the teaching and study of 'Latin' manuscripts (i.e. those written in the Roman alphabet).

### **Friday 11 May 2018 'The Early Manuscript Catalogues of Cambridge University Library'**

Dr James Freeman (Cambridge University Library)

This workshop provided an introduction to the catalogues of the University Library that survive from between the fourteenth and eighteenth centuries, and their evidence for the acquisition and organization of the Library's medieval manuscripts.

### **Friday 18 May 2018 'On paper and its use in Medieval England'**

Dr Orietta da Rold (Faculty of English)

### **Friday 25 May 2018 Round-table on the collation formula**

Including the variety of ways that it has been applied and the issues they raise, and other diagrammatic visualizations of manuscript structure including those made possible by digital media. With contributions from Professor **Richard Beadle** (St John's College, Cambridge), Professor **Rodney Thomson** (University of Hobart), Dr **James Freeman** (CUL) and Dr **Anna Dorofeeva** (post-doctoral research fellow, University College Dublin)

All meetings took place 2-4pm in the Milstein Seminar Room, Cambridge University Library.

For further details, email [mtjw2@cam.ac.uk](mailto:mtjw2@cam.ac.uk)

## Masterclass

Monday 27 & Tuesday 28 November 2017, 11.30-1

**David Pearson** (London), 'Telling the sheep from the goat: a brief guide to historic bookbindings (1450-1800) for humanities researchers'



In November 2017, **David Pearson** very generously offered to treat us to two masterclasses on early modern bookbindings, held in the Milstein Seminar Room of the Cambridge University Library. The classes were a reminder that a rare books library is an extraordinary collection of dead animal skins, a mausoleum for the thousands of pigs, sheep, cows and goats that gave their lives in part to make words on paper more durable. The sessions were also an encounter with the mystery of design, as they traced the changing decorative fashions that allow a trained eye to date a binding quite precisely to a particular period.

Deep inside, some of us still have a logocentric self that thinks bindings don't matter—they are just there to serve the words. Perhaps that inner voice draws some of its strength from the fact that the vast majority of bindings were distinctly plain and functional, and aimed to turn the book into something sturdy and everyday. Still, to face up to the scale of the premodern binding trade, and of the extraordinary price-differentiation of the products that it produced, is to realise that books were once choice objects, things to flash around as evidence of wealth, taste and social status. Our thanks to David for making this sometimes arcane world accessible once more.



## Exhibitions in the English Faculty's CMT display cases, 2017-18

### 'Welcome to the Biotariat'

The English Faculty Library's Benson Gallery and the Faculty's exhibition space on the first floor landing hosted an exhibition curated by Dr Drew Milne entitled 'Welcome to the Biotariat'. The display looked at lichen symbiosis and representation and contained photographs, poems, scientific data and specimens. Lichen and lichenology has been a major influence in Drew's poetic practice for the past few years, and the display coincided with the publication of his Collected Poems, *In Darkest Capital*, by Carcanet.

In the Faculty Library there were examples of Drew's chapbooks and poetry pamphlets; on the first floor, in addition to collected items in the display cases, visitors could watch a video about '[Lichen Beacons](#)', a related art installation at Corpus Christi college.



### 'Creatures of Light: Ted Hughes at Pembroke'

Ted Hughes came to Cambridge in 1951, to read English at Pembroke. In 1953 he dreamed a burned fox entered his room one night as he struggled with an essay. It told him: 'Stop this — you are destroying us.' In February 1956 he met Sylvia Plath at a party to launch *St Botolph's Review*. That magazine, and his student calendar, complete with fox, featured in an exciting exhibition of Hughes's work, from his Cambridge days to his years as Poet Laureate.

The items displayed were on loan from Pembroke's extraordinary collection of Hughes's work—fine press and trade editions, manuscripts, art work and photographs—acquired since 2001, when the College Library unveiled a stained glass window devoted to Hughes's poetry. Highlights in the Benson Gallery and on the first floor landing included some of the verse dedications Hughes inscribed in copies of his work for his close friend Roy Davids, who oversaw the sale of Sylvia Plath's papers to Smith College; Hughes's work as fisherman poet, including manuscript additions to the poem he wrote to raise money for salmon conservation in 1985, 'The Best Worker in Europe'; his illustrations for broadsides and pamphlets of his poems printed at home by his son Nicholas on his Morrigu Press; and examples of Hughes's long collaboration with the American artist Leonard Baskin.

## CMT Conference: Paper-Stuff: Materiality, Technology and Invention

On 10-11 September 2018, around 65 scholars from around the world converged on the Faculty of English for a CMT conference entitled *Paper-Stuff: Materiality, Technology and Invention*. Premised on the suspicion that paper as a substance is so ubiquitous that we can no longer bring it fully into view, the conference ranged widely across time and space, seeking to unmask the often hidden work of paper-stuff in sustaining human cultures.



The conference opened with a plenary panel on the diplomatic and bureaucratic uses of paper in the early modern period, emphasising the global reach of the medium. **Megan Williams** initiated proceedings by exploring the burgeoning place of paper in Renaissance diplomacy, paying particular attention to the way that ambassadors expanded their reports in order to solidify their reputations for diligence and their claims for payment, and also noting how paper allowed for multiple additions and annotations to be made to a document as it crossed various desks on its journey to the archive. **Frank Birkenholz** followed this up by exploring the role of paper in the global trade networks of the Dutch East India Company (VOC). The Company's chief anxiety seems to have been the preservation of information, which it achieved partly by creating multiple copies (turning transcription into a full-time job) and partly by seeking solutions to the spoliation of archives, whether at sea or in its warehouses, where infestations of white ants were commonplace. **Alison Wiggins** rounded off the session by looking at the occurrences of paper in the seventeenth-century accounts of the Cavendish family. Paying attention to the variety of different grades of paper that were deployed for writing, wrapping and coverage, Wiggins concluded with a visit to the 'evidence room' that formed the heart of the information management system at Hardwick Hall. This working archive took on an increasingly global reach as the Cavendishes began to invest in the VOC and other colonial ventures.

Our first plenary paper was given by **Pádraig Ó Macháin**, and focused on the transition from vellum to paper in Gaelic manuscripts. This was also a transition in the mode of production, shifting away from a world in which manuscripts were produced in monastic scriptoria and towards a more commercialised world with a starker division of labour between authors, scribes, booksellers and readers. The transition occurred around 1600, but Ó Macháin posited a 100-year crossover period in which manuscripts combined vellum and paper in unpredictable ways. Comparing the points of transition in surviving civic records and in private manuscripts, he pointed to the significance of professional bureaucrats in promoting the spread of paper; and he emphasised the value of Gaelic sources,

with their highly informative colophons, in allowing us to track the process of transition to paper.

After lunch there were two sets of parallel sessions. A session on 'the coming of paper' was opened by **Jesse Lynch**, who investigated the early evidence for paper in Britain through the early paper documents in the Exeter diocesan archives, cross-comparing documents in the National Archives coming from the Angevin territories and elsewhere. He argued for a 'punctuated equilibrium' according to which writing practices changed at different rates in different places, due to largely adventitious circumstances. **Paul Schweitzer-Martin** followed this up by considering changes in the consumption and usage of paper in the transition to print. Addressing questions of standardization and differentiation, and working through the sources and statistical approaches that might tell us about degrees of increase in the need for paper, he admitted that the transition to print may have been evolutionary rather than revolutionary. **Hannah Ryley's** paper focused on late-medieval manuscripts that mix paper with parchment, often in discernible patterns that would have required considerable labour to engineer. What does paper do to parchment and parchment to paper in these unexpected material combinations? Such mixings of different substrates were partly aimed at protecting and strengthening the book, but further work will be needed to fully unravel the motives at work.

A session on 'paper bodies' began with a lecture performance by **Sophie Seita**. Dressing up in paper clothes, Seita channelled the spirits of Margaret Cavendish, Denis Diderot, Bernard le Bovier de Fontenelle and the it-narrative in order to challenge what Sara Ahmed has called 'the fantasy of a paperless philosophy'. Along the way, Seita brought paper forcefully back into view in its role as a legitimating device—not least in the academic world, where the production of 'papers' serves an alarmingly similar purpose to the production of papers at a customs office. **Karen Sandhu**, a book artist, offered a meditation on the irritating or irritated book, drawing on Gertrude Stein's dictum that 'one of the definitions of modern art is that it be irritating'. Accordingly, she described her own project to incorporate a number of allergens into the paper of a book that might genuinely get under its reader's skin. **Anna Reynolds** considered interactions between books and bodies in the early modern period, when the deterioration of paper over time was read as a mirror to the wasting of skin. In her account, early modern paper would have been characterised above all by its greasiness, whether that grease came from the flax that made the clothes that made the rags that made the paper, or whether it came from the fingers of users. Taken together the three papers offered a compelling insight into just how visceral the experience of paper might be.

After a coffee break, the programme continued with a session on 'transmediations'. **Tom White** initiated proceedings by considering the question of surface in manuscripts, taking as an example a single folio of the Glastonbury Miscellany, Trinity College, Cambridge, MS O.9.38. Thinking about the fate of the folio across the whole of the manuscript's history, from its initial creation to its modern restoration and digitisation, White revealed it as a resolutely polychronic artefact, in which medieval and early modern paper ecologies are entangled with modern archival technologies. At the same time he argued for the heuristic value of attending to the seemingly blank page. Thinking about an entirely different set of paper transformation, **Geoffrey Day** transported us to the underworld of

eighteenth-century London. Drawing on a variety of legal and business records, he reconstructed the period's sizeable black-market in stolen paper. The growth of retail industries created a massive demand for wrapping paper which was satisfied through complex and highly risky criminal operations, some of them involving the theft of printed sheets intended for works such as Johnson's *Dictionary* and *Lives of the Poets*.



The parallel session, on 'the end of paper', opened with **Joseph Elkanah Rosenberg's** 'Paper Bombs', focused on the Second World War. Prefacing his talk with Mallarmé's dictum that 'there is no explosion but a book', Rosenberg began by unpicking the celebrated photograph of Holland House library after a bombing—in his account, a highly staged image that aimed to send out the clear message

that barbaric fascists bomb books while democratic Britons read them. But Rosenberg then pointed out that the various genteel readers in the image could equally well be read as scavengers, gathering paper for recycling in to cartridge and shell cases or mortar carriers as part of the war effort. Saving and salvaging, memorialising and forgetting, turn out to be closely intertwined. **Chris Wrycraft** carried forward the military theme, looking at the way that writers were forced to move away from printed publications and towards radio broadcasts thanks to the paper shortages of World War II. At the heart of his account were the radio scripts of George Orwell, their every word monitored in advance by overseers at the BBC. As in the East India Company, so in the BBC, paper allowed changes to be plentifully tracked in the margins and facilitated multiple copying (everything that went out over the airwaves had to be cross-copied between six and fifteen times). Finally in this session **Louisa Shen** pulled our gaze towards the future and the ever-receding prospect of paperlessness. Locating paper's superiority to the screen partly in its tolerance of unprescribed, idiosyncratic inputs and partly in its openness to palimpsestic imprinting, Shen examined some of our current sci-fi fantasies about future improvements on the screen. Might we become screenless before we become paperless?

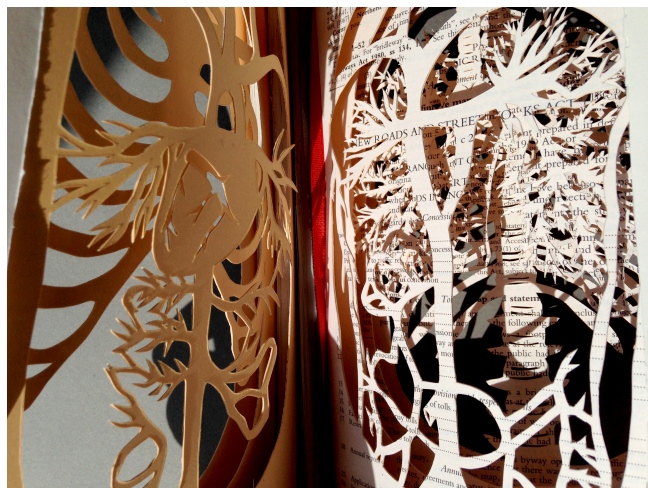
Day 2 kicked off with parallel sessions pitting 'Engineering with Paper' against 'Paper Technology'. In the former, **Agnieszka Helman-Waśny** reviewed the earliest history of paper, emphasising the impossibility of disentangling truth from myth. Origin stories tend to give precise dates for paper's creation and its transmission to the West, but such stories probably paper over a much complex and multiple reality. Despite a longstanding ban on the archaeological investigation of much early paper (the Chinese state has decreed that the question of its origins is settled), fibre analysis of available samples is complicating the standard picture, suggesting that rag and bark may have cohabited from the very beginning, as did laid (strained through a frame) and woven (strained through fabric). **Bruce Huett** kept our gaze on the Himalayas but moved to the modern world, looking at the efforts to revive traditional papermaking in the twentieth and twenty-first century. Swamped by the advent of industrial paper by the 1950s, craft skills were revived from the 1970s as



part of the effort to preserve local cultural heritage and to alleviate poverty. Such programmes have enjoyed very mixed success, but they have helped to propagate papers that are distinctively durable, good for calligraphy and naturally resistant to insects. **Yasmin Faghihi** took us ‘From China to Italy’, exploring how the dissemination of paper went alongside the development of Islamic scripts, and how Islamic paper, finely burnished to facilitate the gliding of the reed pen, served as a vital stage in the transition to modern European papers. She concluded with images of Italian papers made for the Islamic market, as found in fourteenth-century Arabic manuscripts.

In ‘Paper Technology’, **Orietta Da Rold** and **Ed Potten** discussed the early steps in watermark studies in Britain, remarking on W.Y. Ottley’s precocious finding in the field. Anticipating many other nineteenth century filigranologists, Ottley collected four albums of watermarks with indexes in the 1830s, now Cambridge University Library, Add. MS 2878, which are now very little known by scholars. **Richard Beadle** followed up by presenting another CUL gem, Add. MS 4124, an unusual blank book that was bound in Winchester at the end of the fifteenth century. This manuscript has eluded the attention of scholars because of later, sixteenth-century jottings on some of the pages, but it was actually put together in or around the 1480s. Pointing out that very few such books survive from the period, Beadle pondered the question of its function: was it intended for monastic, legal, or administrative use? The jury is still out! **Neil Harris** concluded this session by presenting a fascinating new project that will follow the footsteps of the Charles-Moïse Briquet, the author of the magisterial index of watermarks entitled *Les filigranes* (1907), across the archives of Europe. Reconstructing the daily research routines that Briquet adopted during a visit to the medieval archive of the city of Udine, Harris impressed on the audience just how quickly Briquet could work, looking at hundreds of sheets in a day. The project aims to digitise all of the documents that he consulted during his heroic travels—a process which will also enable the patterns of twinning in the watermarks he recorded to be documented for the first time. This is a resource that anyone who has worked with Briquet’s magisterial volumes will look forward to using.

Our second plenary paper was less a talk than a practical workshop, in which paper-artist **Linda Toigo** offered to teach us ‘how to rip a book and not feel guilty’. Toigo began by talking us through some of her own dazzling bibliographical creations, in which she uses a surgical scalpel and sharp wit to give a new lease of life to previously unloved volumes. Having shown us one of her magnificent pop-up books, Toigo



then invited delegates to make their own pop-up pages, using leaves torn unceremoniously from some mouldering hardbacks. The air of quiet concentration that filled the room as brain-work made way for physical cutting-and-pasting was palpable. The session provided a reminder of the physical resilience of paper,

which has innumerable ways of surviving in destruction, and of seeming to draw energy from efforts to destroy it.

The conference concluded with two last parallel sessions. In the first, on 'paper analysis', **Goran Proot** initiated his audience into the little-known history of the thickness of paper as it evolved over time. On the basis of his quantitative research, he was able to show that octavos were usually made with a thinner paper stock than larger books such as folios. This discovery constitutes a valuable contribution to the ongoing discussion of the significance of book formats, since it suggests that the format of a book was already foreseen when paper was acquired. Next **Maria Stieglecker** introduced the Wasserzeichen Project (<https://www.wasserzeichen-online.de>) to catalogue German medieval watermarks, showing how mapping the paper manuscripts of Johannes von Speyr could give important clues as to where and when he did his copying. This was a talk that showed how much could be achieved by the painstaking collection of information about paper stocks; it was fascinating to see how the 'distant reading' of watermarks could be used to map the movements of people and texts. **Anne Mailloux** reported back on fifteen years of comparably fine-grained work on paper used in thirteenth century Provence. Her research, taking the 1331-4 registers of Leopardo da Foligno as its central focus, enabled her to document the dissemination of different paper types across the Mediterranean. **Emanuela di Stefano** argued that claims for the primacy of Fabriano as a centre of medieval paper production might be overstated, and suggesting that another town in the Marche, Pioraco, was worthy of equal consideration. Drawing on the mercantile records of the Datini family of Prato, she stressed the technological innovation of 'bombazine paper', which was much more flexible and resistant than its Arabic rivals, and explored the extraordinary diffusion of Italian paper across late medieval and early modern Europe.

Parallel with this was a session on 'paper inventions', initiated with **Elizabeth Deane Romariz's** analysis of the neglected phenomenon of the architect's notebook. Focusing on two examples, one kept by John Webb in the middle of the seventeenth-century, the other by Nicholas Hawksmoor from the 1680s to the 1710s, Romariz called attention to the intimacy and functionality of these pocket-sized volumes, which allowed their owners to exercise control over the complex process of planning and creating a building. **Boris Jardine** took us into another sphere of early modern technical know-how, describing his pursuit of a peculiar subset of prints that were created by putting a mathematical/astronomical instrument through a rolling press. In 1997 only two examples of the genre were known, but many new examples have recently come to light. As well as setting up an intriguing kind of relationship between image and archetype, they testify to the fascination of virtuosi with the seemingly impossible precision of the new astrolabes, quadrants and sundials.

**Gill Partington** explored a very different kind of knowledge transaction, discussing the artist John Latham's unusual dealings with a library copy of Clement Greenberg's *Art and Culture* (these involved masticating the pages of the book and creating a distillation—later duly labelled and returned to the library—from the remnants. Linking Latham's with other bibliographical and biblioclastic artworks, Partington suggested that they raise important questions about where the essence of the book lies. **Heather Wolfe** rounded things off by discussing the activities of John Spilman, a High German who received a patent to make paper at a mill near

Dartford in 1589. Tracing Spilman's activities through the published literature, Wolfe initially encountered much assertion but little solid evidence. When she headed into the archives, however, she discovered that in the period following the Armada victory, many of the great officers of state were to be found scribbling missives on home-grown paper, watermarked with the royal arms, that was undercutting the familiar 'pot-paper' imported from Normandy. Here, perhaps, are the beginnings of a paper history for the Brexit age.

The conference was organised by **Orietta Da Rold** and **Jason Scott-Warren**, with **Carlotta Barranu** as administrator and **Marica Lopez Diaz** providing invaluable assistance behind the scenes. It was funded by the British Academy as part of Dr Da Rold's project 'Paper in Late Medieval English Manuscript Culture from 1300 to 1475', with graduate bursaries generously sponsored by AMARC, and further funding from the Faculty of English and the Centre for Material Texts.



## ***An Account of Italy: Audley End and the Grand Tour***

PI: **Abigail Brundin** (Modern and Medieval Languages)

Research Associate: **Dunstan Roberts** (English)

### **Project partners: English Heritage; Cambridge University Library**

This project began in Spring 2018 thanks to an impact grant from the School of Arts and Humanities. The focus of research and other activities is Audley End House in Essex, managed by English Heritage, where the historic library has never been properly catalogued or explored. Following on from a successful collaboration with the National Trust at Belton House in 2013, the aim is to use the same theme of travel and the Grand Tour as a way into the library holdings at Audley End, which also allows connections to be made with artworks and other objects in the house.

Cambridge University Library is supporting the project and a number of members of their rare books team have visited the house to advise on the collections and assist with visitor interaction. Research is being conducted during house opening hours so that the public can talk to researchers and learn about the library and the project.

The focus of the project is Richard Aldworth Neville (1750-1825), who took the name Richard Griffin when he became the second Baron Braybrooke from 1797 and owner of Audley End. The second Baron is not well documented in the current information available to staff and visitors at the house, but his Grand Tour of Switzerland and Italy in the early 1770s left a number of visible traces in the house and in its library. By matching items in the library and elsewhere in the house with the documents available at Essex and Berkshire Records Offices, we are able to tell a story about foreign travel and its impact on the English country house and its inhabitants that will have relevance and interest for a wide audience.

The outcomes of this project will include an exhibition at Audley End during 2019, focussing on the second Baron and his Grand Tour, as well as a digital exhibition hosted by CUL that will showcase some of the items of particular scholarly interest in the library. English Heritage is committed to continuing the collaboration in future and to engaging more directly with the library in the visitor experience at Audley End.

The CMT's two display cases, currently in use in the English Faculty Building, will travel to Audley End in 2019 on loan for the exhibition. The PI and RA will also undertake a series of public engagement activities at the house and further afield. Another CMT Grand Day Out to view the library and the exhibition will be advertised in 2019.





The library at Audley End House.



Local school children visiting Audley End take a look at a Grand Tour diary with Amelia Papworth (PhD student, MML).



## A Chance Discovery

One of the newest arrivals in the University Library's Rare Books department was a chance find on Ebay. *The History of Our B. Lady of Loreto* (6000.e.154) is a translation by Thomas Price of a Latin work by the Italian Jesuit Orazio Torsellino, and was printed at the English College at St Omer in 1608. It told the miraculous tale of how the Virgin Mary's house—a site of pilgrimage that had become increasingly inaccessible since the Holy Land had been overrun by 'barbarians'—was transported by angels first to Dalmatia, and then to Loreto in central Italy. Much of the book is taken up with detailing the numerous miracles that have been procured by the aid of the Madonna of Loreto, 'in so much that there is none (though desperat & wicked) but if he visit the house of Loreto may not easily perceive almightie God to be present with his B[lessed] Mother, in his Mothers litle House'. Torsellino's work was thus a counter-strike against the Protestants who had poured scorn on Catholic shrines, offering plentiful documentary evidence for their efficacy.

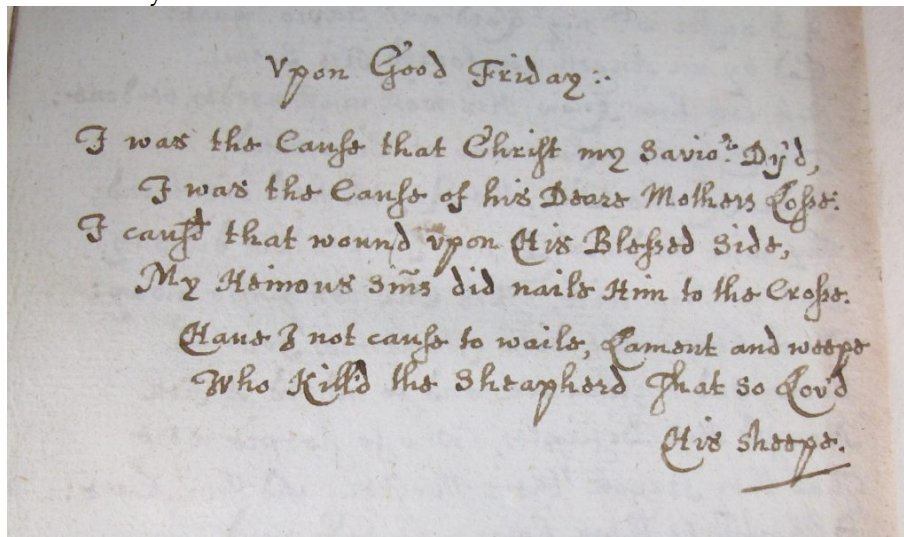


The author's promise to go on pilgrimage to Loreto, facing an image of the Blessed Virgin with the Holy House where she was born, miraculously flying to Loreto.

The remarkable feature of this copy is a set of five unrecorded poems, penned in a tiny but very clear hand on two sets of leaves that have been bound into the book just before the Preface at the front and the Index at the back. We begin with 'My vow of Pilgrimage to Loreto and Rome', in which the speaker asks to be 'be freed from mine imprisonment' so that he or she might undertake a pilgrimage to Italy to see the Virgin's house and St Peter's chair. Then follows 'My Presents in prison / On The Epiphanie', which offers Jesus charity, prayer, and mortification, the spiritual equivalents of gold, frankincense and myrrh. The final poem at the front of the book is 'My Vowe to St Winifride's / perform'd & obtain'd', which celebrates the holy site of St Winifred's Well, in Flintshire, where 'Thousands of Lame, deafe,

dumbe, & blinde' have been cured. The author shivers at the memory of a visit to the waters: 'A wonder 'tis to me it kills not many, / Soe peircing cold it is'. And yet the well has cured old people, sick babies and barren women: 'O Blessed place! where Faith is still encreas'd / In such as thought that Miracles were ceas'd'.

At the other end of the book there are two more poems. The first is an intense meditation 'On that part of our Saviours passion / in the Garden'. Contemplating the sufferings of Christ, the poet urges himself to weep: 'salt teares in showres then from thine eyes lett Fall, / Mourne ev'ry day a part'. The second is a short coda, 'Upon Good Friday':

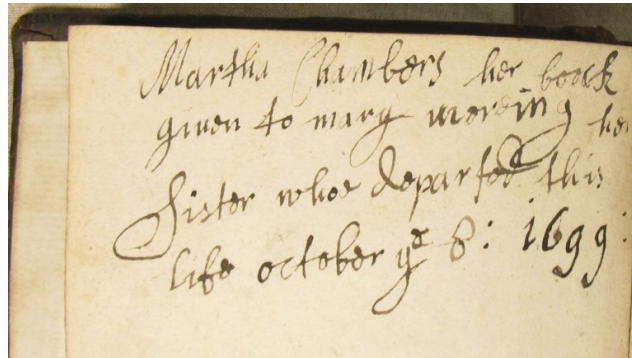


#### Vpon Good Friday

I was the Cause that Christ my Saviour Dy'd,  
I was the Cause of his Deare Mothers Losse.  
I caus'd that wound upon His Blessed side,  
My Heinous sinns did naile Him to the Crosse.  
Have I not cause to waile, Lament and weepe  
Who Kill'd the Sheapherd That so Lov'd His sheepe?

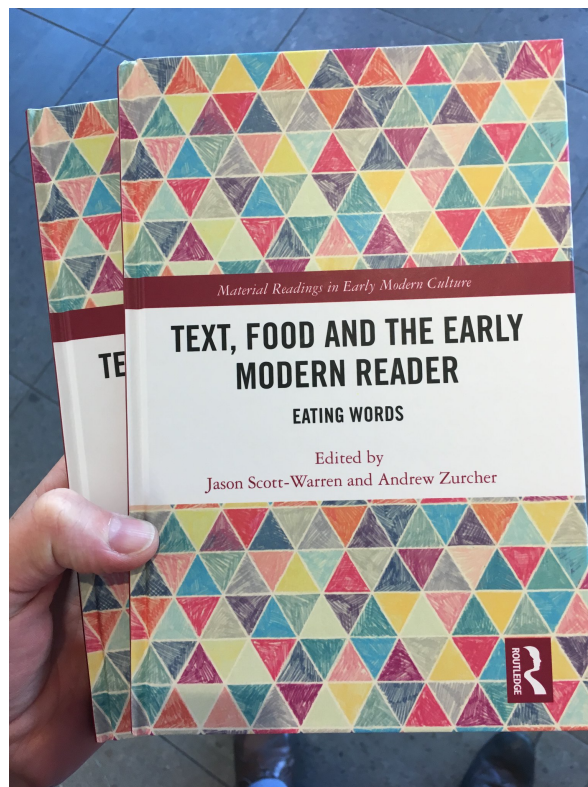
The poem lays the blame for the crucifixion firmly at the door of the individual sinner, and again the result is tears—wailing, lamenting, weeping.

For all the first-person directness of these poems, though, we have no idea who wrote them. The book has a mark of ownership on a front flyleaf: 'Martha Chambers her boock / giuen to mary mereing her / Sister whoe departed this / life October the 8: 1699:' But the scruffy hand that pens this inscription is not the same as the hand that transcribes the poems. The poems do drop one clue as to the date of their composition, when the poet yearns to visit Rome to 'see St Peters chaire / And Honour God in Alexander there'. The reference here is presumably to Alexander VII, who was Pope from 1655 to 1667. Beyond that, we have the fact of the writer's imprisonment, and the evidence of their handwriting, but the question of their identity is likely to remain a puzzle. In the meantime, the book is a fascinating testimony to English Catholic devotion, and another example of how creative early modern readers could be in combining manuscript and print for their own ends.



Martha Chambers's inscription on the front flyleaf of this fascinating volume

### The first CMT publication?



Emerging from our conference on 'Eating Words' in 2011, and a little longer than anticipated in the gestation, *Text, Food and the Early Modern Reader* has now arrived in the world. Edited by Jason Scott-Warren and Andrew Zurcher, and boasting essays by Juliet Fleming, Deborah Krohn, Raphael Lyne, Randall McLeod (aka random cloud-chambers), Helen Smith, Peter Stallybrass, Lizzie Swann, and Andrew Zurcher, it represents a pioneering contribution to our understanding of the material metaphorscape of early modern literary culture.

#### **IV selected publications by members of the Centre, 2017-18**

Gavin Alexander, 'The Problems with Old-Spelling Editions', in *A Handbook of Editing Early Modern Texts*, ed. Claire Loffman and Harriet Phillips (2017), 97-102

--- 'Martin Peerson and Greville's *Caelica*: From Lyric Sequence to Songbook', *Sidney Journal*, 35 (2017), 1-20

Richard Beadle, *Henry Bradshaw and the Foundations of Codicology: The Sandars Lectures 2015* (2017)

Jessica Berenbeim et al., eds, *Seals and Status: The Power of Objects* (London: British Museum, 2018)

Patricia Boulhosa, 'Narratives and Documents', in *The Routledge Research Companion to the Medieval Icelandic Sagas*, ed. by Ármann Jakobsson and Sverrir Jakobsson (2017), 164-74

Abigail Brundin, with Deborah Howard and Mary Laven, *The Sacred Home in Renaissance Italy* (Oxford: Oxford University Press, 2018)

--- multiple entries on books and manuscripts in *Madonnas and Miracles: The Holy Home in Renaissance Italy*, ed. Maya Corry, Deborah Howard, and Mary Laven (2017), 56-7; 91; 98-103; 172-4

--- 'La lettura domestica della Bibbia nell'Italia rinascimentale', in *Gli Italiani e la Bibbia nella prima età moderna: Leggere, interpretare, riscrivere*, ed. Erminia Ardissino and Elise Boillet (Turnhout: Brepols, 2018)

Christopher Burlinson, "'Finest Gossamore": Cavalier Materials and Fragile Metaphors', *The Seventeenth Century* 32 (2017), 455-71

David Ganz, 'Early Medieval Display Scripts and the Problems of How We See Them', *Graphic Signs of Identity, Faith and Power in the Early Middle Ages*, ed. I. H. Garipzanov, C. Goodson, and H. Maguire (2017), 93-107

--- 'A Carolingian Confessional Prayer in Bibliotheca Apostolica Vaticana Reginensis 991', in *Felici curiositate: Studies in Latin Literature and Textual Criticism from Antiquity to the Twentieth Century in Honour of Rita Beyers* (2017), 421-435

--- 'Character and the Power of the Letter', in *Graphic Devices and the Early Decorated Book*, ed M. P. Brown, I Garipzanov, and B. Tilghman (2017)

Giacomo Giudici, 'The Writing of Renaissance Politics: Sharing, Appropriating, and Asserting Authorship in the Letters of Francesco II Sforza, Duke of Milan (1522-1535)', *Renaissance Studies* 32 (2018), 253-81

Boris Jardine, 'State of the Field: Paper Tools', *Studies in History and Philosophy of*



- Lauren Kassell, with Natalie Kaoukji and Michael Mazière, *Casebooks: Work towards an Exhibition at Ambika P3* (London: University of Westminster, 2017)
- Raphael Lyne, 'Skelton and the Macaronic Book', in Jason Scott-Warren and Andrew Zurcher, eds, *Text, Food and the Early Modern Reader: Eating Words* (Abingdon: Routledge, 2018), 89-106
- and Cathy Shrank, eds, *The Complete Poems of Shakespeare* (London: Routledge, 2017)
- Scott Mandelbrote, "'A Two-Edged Sword': Biblical Criticism and the New Testament Canon in Early Modern England", in Ariel Hessayon and Nicholas Keene, eds, *Scripture and Scholarship in Early Modern England* (London: Routledge, 2017), 94-115
- Dániel Margócsy, Mark Somos, and Stephen N. Joffe, eds, *The Fabrica of Andreas Vesalius: A Worldwide Descriptive Census, Ownership and Annotations of the 1543 and 1555 editions* (Leiden: Brill, 2018)
- David McKitterick, *The Invention of Rare Books: Private Interest and Public Memory, 1600-1840* (Cambridge: Cambridge University Press, 2018)
- Drew Milne, *In Darkest Capital: Collected Poems* (Manchester: Carcanet, 2017)
- Nicolò Morelli, ed., *I sonetti di Lorenzo Moschi*, in *Studi e problemi di critica testuale* 95 (2017), 271-315
- John Morrill, 'Afterword', in Ariel Hessayon and Nicholas Keene, eds, *Scripture and Scholarship in Early Modern England* (London: Routledge, 2017), 248-52
- Subha Mukherji, "'O she's warm": the sensory numinous in Shakespeare's drama', in R. McDonald Murphy and E. Swann, eds, *Sensing the Sacred: Religion and the Senses in the Late Medieval and Early Modern World* (London: Routledge, 2018), 227-252
- "'A kind of conquest": the Erotics and Aesthetics of Italy in Shakespeare's *Cymbeline*', in Enza De Francisci and Chris Stamatakis, eds, *Shakespeare, Italy, and Transnational Exchange: Early Modern to Present* (London: Routledge, 2017), 96-110
- and Tim Stuart-Buttle, eds, *Literature, Belief and Knowledge in Early Modern England: Knowing Faith* (Cham, Switzerland: Palgrave Macmillan, 2018)
- Máire Ní Mhaonaigh et al., eds, *Transforming Landscapes of Belief in the Early Medieval Insular World and Beyond* (Turnhout: Brepols, 2017)
- Richard J. Oosterhoff, "'Secrets of Industry" for 'Common Men': Charles de Bovelles and Early French Readerships of Technical Print', in Sietske

- Fransen and Niall Hodson, eds, *Translating Early Modern Science* (2017), 207–29
- *Making Mathematical Culture: University and Print in the Circle of Lefèvre d'Étaples* (Oxford: Oxford University Press, 2018)
- Stella Panayotova and Paola Ricciardi, eds, *Manuscripts in the Making: Art & Science*, 2 vols (London: Harvey Miller, 2017)
- Kate Peters et al., eds, *Archives and Information in the Early Modern World* (Oxford: Oxford University Press, 2018)
- Adrian Poole and Angela Leighton, eds, *Trinity Poets: An Anthology of Poems by Members of Trinity College, Cambridge, from the Sixteenth to Twenty-First Century* (Manchester: Carcanet, 2017)
- Ed Potten, “The library whereof the librarian is deceit”: Decoration and Double Meaning at Mount Stewart House’, in *Mount Stewart: National Trust Historic Houses & Collections Annual* (2017), 48-55
- Mark Purcell, *The Country House Library* (New Haven: Yale University Press, 2017)
- James Raven, *What is the History of the Book?* (Cambridge: Polity, 2018)
- Lucy Razzall, ‘Small chests and jointed boxes: Material Texts and the Play of Resemblance in Early Modern Print’, *Book 2.0* 7 (2017), 21-32
- ““Curious statues so cunningly contrived”: Plato’s Silenus, Inwardness, and Inbetweenness’, in Paul Basu, ed., *The Inbetweenness of Things: Materializing Mediation and Movement Between Worlds* (2017), 232-49
- ““Like to a title leafe”: Face, Surface, and Material Text in Early Modern England’, *Journal of the Northern Renaissance* 8 (2017) [online]
- John Rink, ‘Chopin and Improvisation’, in Halina Goldberg and Jonathan D. Bellman, eds, *Chopin and his World* (Princeton: Princeton University Press, 2017)
- Dunstan Roberts and Jason Scott-Warren, library catalogue of Armagill Waad, in R. J. Fehrenbach and Joseph L. Black, eds, *Private Libraries in Renaissance England* 9 (2017)
- Jason Scott-Warren, ‘Commonplacing and Originality: Reading Francis Meres’, *Review of English Studies* 68 (2017), 902-23
- ‘Ligatures of the Early Modern Book’, in Matthew Day and Caroline Archer, eds, *Resurrecting the Book*, in *Book 2.0* 7 (2017), 33-44
- and Andrew Zurcher, eds, *Text, Food and the Early Modern Reader: Eating Words* (London: Routledge, 2018)

Sophie Seita, 'Thinking the Unprintable in Contemporary Post-Digital Publishing', *Chicago Review*, 60 (2017), 175-194

--- ed., Centenary Facsimile Edition of *The Blind Man* (Ugly Duckling Press/Beinecke Library, 2017). [The boxed set includes my introductory essay as a separate booklet, a letterpress poster of *The Ridgfield Gazook*, an offset printed poster for The Blind Man's Ball, designed by Beatrice Wood, and a pamphlet of translations of the French texts by Elizabeth Zuba. Named one of the Best Art Books of 2017 by [The New York Times](#).

--- [curated exhibition on 'The Little Magazine': <https://poetshouse.org/event/the-little-magazine/>]

Richard Serjeantson, 'The Division of a Paper Kingdom: The tragic afterlives of Francis Bacon's manuscripts', in Vera Keller, Anna Marie Roos, and Elizabeth Yale, eds, *Archival Afterlives: Life, Death, and Knowledge-Making in Early Modern British Scientific and Medical Archives*, (Leiden: Brill, 2018), 28–71.

Catherine Sutherland, 'Samuel Pepys and John Evelyn: A "Collecting Friendship" as Told through a Re-evaluation of Manuscript PL 2237 and Print Album PL 2062 in the Pepys Library, Magdalene College Cambridge', in A. Bautz and J. Gregory, eds, *Libraries, Books, and Collectors of Texts, 1600-1900* (Abingdon: Routledge, 2018)

Anne Toner and Susan Allen Ford, eds, special issue of *Persuasions: The Jane Austen Journal On-Line* 38, 2 (Spring 2018) on *Sanditon* [within this issue, Anne has contributed an introduction, 'Jane Austen in Cambridge. An Introduction to Sanditon at 200 Years'; an essay, 'Jane Austen Jotting: The Manuscript of Sanditon and the Question of Style'; and an illustrated report, 'Jane Austen: Letters and Readers. An Exhibition at the Cambridge University Library']

--- 'Free speech: Jane Austen, Robert Bage, and the subversive shapes of dialogue', in *Textus* (Associazione Italiana di Anglistica), special issue: 'Subversive Austen', ed. by Serena Baiesi, Carlotta Farese, and Katie Halsey (2017)

Andrew Webber, ed., *The Cambridge Companion to the Literature of Berlin* (Cambridge: Cambridge University Press, 2017)

Teresa Webber, 'Cantor, Sacrist or Prior? The Provision of Books in Anglo-Norman England', in *Medieval Cantors and their Craft: Liturgy and the Shaping of History*, ed. K. A-M Bugyis, A. B. Kraebel and M. Fassler (2017), 172-189

--- 'The Libraries of Religious Houses', in *The European Book in the Twelfth Century*, ed. Erik Kwakkel and Rodney Thomson (Cambridge: Cambridge University Press, 2018), 103-121.

Hazel Wilkinson, *Edmund Spenser and the Eighteenth-Century Book* (Cambridge: Cambridge University Press, 2017)



Edward Wilson-Lee, *The Catalogue of Shipwrecked Books: Young Columbus and the Quest for a Universal Library* (London: William Collins, 2018)

Andrew Zurcher, 'Parting with 'Much We Know': Digital Editing and the Early Modern Text', in Claire Loffman and Harriet Phillips, eds, *A Handbook of Editing Early Modern Texts* (2017), 171-5

--- 'Spenser's Vomit: Imitation, Language, Materiality', in Jason Scott-Warren and Andrew Zurcher, eds, *Text, Food and the Early Modern Reader: Eating Words* (Abingdon: Routledge, 2018), 107-25



Edward Wilson-Lee launches *The Catalogue of Shipwrecked Books: Young Columbus and the Quest for a Universal Library* at the Wren Library, Trinity College,  
17 May 2018

#### **IV the future**

Hard though it may be to believe, 2019-20 marks the 10<sup>th</sup> year of the Centre's existence, and we will doubtless want to celebrate it with some big events, hoping that these will dovetail seamlessly with the centenary of the Cambridge English Faculty. We will also be continuing to develop our collaboration with English Heritage libraries (see above), and will pioneer a new series of low carbon seminars skyping in 'visiting' speakers from the US. As ever, though, the vitality of the Centre comes from its members, and we hope that material text mavens across Cambridge will continue to pitch their ideas for projects, seminars, conferences and more—with thanks to everyone who has contributed in the past year.

; )