

**‘Whatever we Hereafter write, ’tis thy Posterity’:
Oxford library collections through the novels of Barbara Pym
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Henry Vaughan, a metaphysical poet well known to Barbara Pym, addressed a poem to the founder of the Bodleian Library, Thomas Bodley, in the seventeenth century:

Th’ hast made us all thine Heirs: whatever we
Hereafter write, ’tis thy Posterity.

This was certainly true of Barbara Pym – reading in the Bodleian played a big part in developing her love of English writers, whom she quotes a lot, and whose writings enrich her novels.

On the one hand, Pym quotes extensively from English writers; on the other, the Bodleian Libraries have a rich collection of English writings (despite Bodley’s lack of enthusiasm for collecting books written in English). This talk is a journey through the Bodleian’s and one other Oxford library’s collections from a Pym perspective.

The criteria used in choosing were: highlight items in the collections not so widely known (the Bible and Shakespeare were omitted as a result); focus on writers that mattered to Pym; and personal preferences. It should also be noted that Pym quotes from and is influenced by writers not widely represented in Bodleian collections.

1. Nineteenth-century novels in the tradition of social comedy

I’m starting with this, as I see it as an influence on Pym rather than something she liked quoting for fun. She is very familiar with them and the words are in her head as she writes. She’s writing in the tradition of English social comedy: she acknowledges that in the talk she gave for the BBC, ‘Finding A Voice’:

I’d also been reading the classics, especially Jane Austen and Trollope. Critics discussing my work sometimes tentatively mention these great names, mainly, I think, because I tend to write about the same kind of people and society as they did, although, of course, the ones I write about live in the twentieth century. But what novelist of today would dare to claim that she was influenced by such masters of our craft? Certainly all who read and love Jane Austen may try to write with the same economy of language, even try to look at their characters with her kind of detachment, but that is as far as any ‘influence’ could go.

In her diaries, when she visits Chawton, on 11 August 1969, she writes:

Visit to Jane Austen's house with Bob. I put my hand down on Jane's desk and bring it up covered with dust. Oh that some of her genius might rub off on me!

In the novels, there are several references to Austen: the phrase ‘excellent women’ which first appears in *Civil to Strangers*, then becomes the title for Pym’s second published novel – this comes from Austen’s *Sanditon* (I am indebted to Professor Kathryn Sutherland for pointing this out). In *Jane and Prudence*, Prudence is Miss Bates, though she doesn’t like to see herself as the Miss Bates of *Emma*; Jane

is more like Emma Woodhouse. In *Less Than Angels* Pym quotes Anne Elliot from *Persuasion* that women have nothing to occupy their time to help them get over a broken heart, and in *No Fond Return of Love* Aylwin justifies his turning to Dulcie with an analogy to *Mansfield Park*, in which Edmund turns to Fanny. The name of the heroine of *A Few Green Leaves* is Emma.

The Bodleian holds two Jane Austen manuscripts, *Volume the First* and *The Watsons*, as well as five first editions of her novels.

References to Anthony Trollope in the novels are both from *The Last Chronicle of Barset*: in *Excellent Women*, the women doing the flowers in the church were ‘as irreverent as if they were two curates’ and in *Jane and Prudence*, Jane laments that she is not a splendid wife as in Trollope or Charlotte M. Yonge, but her husband Nicolas, referring to *The Last Chronicle of Barset*, says he is sure she would stand by him if he were accused of stealing a cheque.

Thanks to donations from Bodley’s American Friends, the Bodleian bought a first edition of *The Last Chronicle of Barset* in 1966, a century after it had been published. The novel came out in serial numbers with the *Cornhill* magazine, published by Smith and Elder. The Bodleian also holds Trollope’s working papers: correspondence with publishers, schedules of work, money earned and plans outlining each number, listing which chapters will be included in each one.

2. Middle English

In Louisa May Alcott’s *Little Women* (quoted in *Civil to Strangers*), the mother of the ‘little women’ says, ‘It is not necessary to display [education, talent and accomplishments]’. Her daughter Jo, the one who goes on to become a successful writer, adds ‘Any more than its proper to wear all your bonnets and gowns and ribbons at once, that folks may know you've got them.’

This reminds me of Pym’s early works, particularly *Some Tame Gazelle* and *Crampton Hodnet*: she is wearing all her literary bonnets and gowns and ribbons at once, having lately finished studying English at Oxford and continuing to talk and correspond with friends about literature. And quotations from Middle English, with their importance in the Oxford curriculum, are a part of that.

In *Some Tame Gazelle* Middle English quotations are also associated with learned characters: Agatha Hoccleve, who spoke Old High German in Karlsbad; the Archdeacon, who gave sermons full of literary quotations; and Olivia Berridge, who was doing research at the University on *The Owl and the Nightingale* and had made a substantial contribution to Middle English studies, but couldn’t graft a toe on a sock.

At Olivia’s wedding to the curate, the University Professor of Middle English gives the bride away: he

...made an unintelligible but obviously clever little speech about *The Owl and the Nightingale*, embellished with quotations from that poem. Agatha and Olivia were smiling knowledgeably at each other ...

Jesus College, Oxford holds a manuscript of *The Owl and the Nightingale*.

Earlier in the novel, when the curate and Olivia Berridge get engaged and have a farewell party because the curate becomes a chaplain at the University, the curate says, ‘I expect Olivia will help me to

outdo even the Archdeacon with obscure quotations from the *Ormulum*. ‘Whatever is that?’ asked Harriet. ‘It sounds very learned’. ‘A kind of moral treatise, I believe’.

In fact the *Ormulum* is a series of homilies on the Gospel, one of the earliest examples of Middle English, written in the fifteenth century. The Bodleian holds the unique copy, which was part of the bequest from Francis Junius to the Bodleian in the seventeenth century.

Belinda when sick says to Agatha ‘*timor mortis conturbat me*’. The Bodleian holds a middle English poem of this name by John Audelay, within a manuscript, a major surviving collection of John Audelay’s poems, apparently compiled by if not actually written by the author, who was the chaplain of Knockin Castle, Shropshire (fl. 1417-26) and a contemporary of writers such as Thomas Hoccleve, John Lydgate and Margery Kempe in the generation after Chaucer.

Most items from Oxford collections that I will mention would not have been known to Pym – some were added after her time – but these are instances where she could well have known about Bodleian and other Oxford library holdings, maybe via Jock Liddell or from her tutors at Oxford.

3. Hymns, songs and ephemera

(a) Hymns

In compiling works quoted by Pym in the novels, hymns were by far the most frequently quoted. We know they were part of her upbringing, with her mother playing organ, and continued to be so throughout her life. She chose a carol as her favourite piece of music on the BBC radio programme ‘Desert Island Discs’.

In the novels, hymns are quoted by characters antipathetic to the heroine, for example, Bishop Grote in *Some Tame Gazelle* and Mervyn in *An Unsuitable Attachment*, and the heroine is indignant or disapproves. Hymns keep Pym’s characters going in difficult times and the poetry, written by Milton, Herbert and Addison, is beautiful.

A line from Isaac Watts’ hymn ‘O God our help in ages past’, ‘Time like an ever-rolling stream / bears all its sons away,’ is quoted in *Excellent Women* and *An Unsuitable Attachment*. The Bodleian is actively collecting eighteenth-century editions of Isaac Watts’ works including some unique survivals.

(b) Songs of the 19th and 20th centuries

There are lots of references to songs in the novels, but also in the diaries: it’s very clear that Pym liked popular songs. The Bodleian has a very rich score collection thanks to its legal deposit privilege, but also thanks to the Harding collection, a bequest from Walter Harding of Chicago in 1975, covering English secular music, English and foreign opera scores and American nineteenth- and twentieth-century song material.

Bodleian holdings quoted by Pym include *Aunt Judy’s Song Book* by Alfred Scott Gatty, in which ‘The poodle’ (*Some Tame Gazelle*) and ‘Going to school’ (*Less Than Angels*) appear; ‘Believe me if all those endearing young charms’, one of the songs sung by the curate at the village concert in *Some Tame Gazelle*; and C.H.H. Parry’s ‘Oh love they wrong thee much’, which Mildred in *Excellent Women* quotes with reference to Rocky after hearing from a Wren officer that he treated the Wrens like playthings and had an Italian girlfriend. Dora says sternly that she needs to go to the Ladies. The Bodleian also has

policy of encouraging the donation of British composers' manuscripts to complement the legal deposit collection of published scores, and so has a substantial collection of Parry manuscripts.

Also in *Excellent Women*, Julian quotes 'Palm Sunday, Naples', referring to the church of Santa Chiara in Naples. Rocky said that the church had been destroyed by bombs and the poem had always depressed him. But then later Rocky and Julian have a drink and get on better, and Rocky quotes the song when remembering it. The Bodleian has the score of the song, as well as those of *Rose Marie* and *No, No, Nanette*, the shows that Deirdre's father had liked when he was taking her mother out and 'it was the men who formed the women's tastes' (*Less Than Angels*). The Bodleian's ephemera collection includes a programme for *The Yeomen of the Guard*, quoted in *The Sweet Dove Died*: 'Phoebe Sharpe's name evoked a memory of Gilbert and Sullivan and Thackeray's Becky Sharpe; a disturbing combination'.

(c) Ephemera

I've included some ephemera, though they're not literary allusions, because they complement the vivid image Pym gives of the time in which her novels are set and her ability to set the scene, culturally and socially. Examples of this are Tom and Deirdre looking at the television aerials silhouetted against the sky in the evening and a neighbour putting out the breakfast cereals in *Less Than Angels*, and Nicholas' admiring looks at Prudence's fashionably made up greasy, green and silver eyes in *Jane and Prudence*.

The Bodleian's John Johnson Collection of printed ephemera is one of the largest in the world: John Johnson was printer to the University from 1925 to 1946 and his collection came to the Bodleian in 1968. We have been adding to it as well as cataloguing and digitizing since then. One of the categories used by Johnson to organize the collection – advertisements – is rich in materials relevant to Pym's early novels in particular.

Elliston's shop in Oxford, where ladies in *Crampton Hodnet* hurry to buy spring fashions in bright colours and end up being persuaded by the assistants to buy the same drab colours as before, is illustrated in the Elliston and Cavell spring collection for 1938.

The Morris-Cowley high two-seater, which the curate in *Cramton Hodnet* buys himself to escape from north Oxford and go to Paris, is pictured in the Morris Motors' catalogue, also from the 1930s.

The Kardomah café, which is a location in *Less Than Angels*, is not mentioned by name but we know from Pym herself that she was describing a particular branch she knew and spent time in. The John Johnson collection includes copies of a Kardomah campaign between 1925 and 1935 to advertise their tea and coffee.

Jane, the vicar's wife in *Jane and Prudence*, says she'll go to Mowbray's and 'buy suitable books for confirmation presents and perhaps even...get some Christmas cards in really good time': an image of the branch of Mowbray's Church Publishers on the High Street in Oxford is included in a souvenir booklet issued by the Randolph Hotel, also held in the John Johnson Collection.

4. Antiquaries, diarists and anthropological works

Pym talks about the influence anthropology had on her and on the way she wrote in 'Finding a voice':

The concept of 'detachment' reminds me of the methods of the anthropologist, who studies societies in this way. The joke definition of anthropology as 'the study of man embracing woman' might therefore seem peculiarly applicable to the novelist. [...] I learned how it was possible and even essential to cultivate an attitude of detachment towards life and people, and how the novelist could even do 'field-work' as the anthropologist did.

I've counted antiquaries and diarists of earlier centuries with anthropologists as they have the same basis in detached observation and anthropologists quote them in Pym's books.

There are allusions to Anthony Wood, antiquary and historian, throughout her opus. In *Some Tame Gazelle* it's the Archdeacon showing off his knowledge and trying to intimidate Mr Donne and Miss Berridge: as in Anthony Wood's day, 'undergraduates are much given over to drinking and gaming and vain brutish pleasures'. In *Civil to Strangers* Adam meets a clergyman in the Bodleian writing a thesis on all who have died in Bodley's Library, or as a result of working there. The clergyman talks of Wood – 'I have often thought that he and I would have been friends' – and quotes him: 'In the beginning of this month I was told that Harry Marten died last summer, suddenly, with meat in his mouth, at Chepstow in Monmouthshire'. Miss Clovis quotes the same line in *Excellent Women* when the President of the learned society dies, and then reappears in *Less Than Angels*, still quoting Wood, along with Professor Mainwaring, who talks of Wood's *Athenae Oxoniensis*. Miss Clovis is more compassionate than the Professor: it's 'not a book for young people [...] Wood's obsession with mortality wouldn't be at all their cup of tea and one wouldn't wish it to be'.

Just as clergyman in *Civil to Strangers* then ducks into Lyons corner house for fried egg, sausage, chips and baked beans, so Professor Mainwaring takes up the allusion to tea to request some, a pattern of learned allusion followed by a more day-to-day preoccupation. Finally, Tom Dagnall in *A Few Green Leaves* is obsessed by the act for burying in woollen quoted by Wood.

In 1695 Wood's manuscripts, including the diaries quoted above, and all the printed books and pamphlets he hadn't already deposited, were added to the library of the Ashmolean Museum and then transferred to the Bodleian in 1860.

Tom also reads diarists of eighteenth and nineteenth century, including James Woodforde (1740-1803), curate in Somerset and then rector in Norfolk:

He had sometimes attempted to keep a diary himself, the kind of record of his daily life that could rival famous clerical diarists of the past, a nineteen-seventies Woodforde or Kilvert. [...] 'My sister Daphne made a gooseberry tart and told me that she was going to live on the outskirts of Birmingham'. Could that possibly be of interest to readers of the next century?

Then again, writing by candle light during a power cut:

He was not consciously setting out to emulate Woodforde or Kilvert, but it would be a pity if the clergy of today were too taken up with social work to record the daily trivia that might be of interest to the historian of the twenty-first century.

The Bodleian holds all Woodforde's papers including his sermons and diaries.

Moving to nineteenth- and twentieth-century works of anthropology, two of Pym's characters are nostalgic for the early days of anthropology and illustrate this with titles of earlier works, maybe echoing Pym's own feelings: in *Excellent Women* Rocky prefers old titles like *Wild Beasts and Their Ways*, *Five*

Years with the Congo Cannibals, and *Sunshine and Storm in Rhodesia*, and Mark echoes him in *Less Than Angels: First Footsteps in East Africa* will be replaced by titles like *Through Yorubaland in a Cadillac*. Also in *Less Than Angels*, Deirdre is supposed to be reading African political systems but instead turns to Dante Gabriel Rossetti.

All those books are held in Oxford libraries, some in the Radcliffe Science Library but many in the Bodleian Library of Commonwealth and African Studies, now housed in the Weston Library. Holdings also include early editions of works such as Mungo Park's *Travels in the Interior of Africa* and Livingstone's *Narrative of an Expedition to the Zambezi*; government documents for the colonial period from former British territories; Cecil Rhodes' papers; the archives of the Anti-Slavery and Aborigines Protection Society; the Oxford Colonial Archives Project: collected private papers of colonial administrators (like Alaric Lydgate?) and those involved in economic development; the Archive of the Society for the Propagation of the Gospel; the Archive of the British Anti-Apartheid Movement; and others.

In *An Unsuitable Attachment*, Mervyn the librarian criticizes Ianthe's cataloguing of *Government in Zazzau*: it was published in London, not Oxford, by Oxford University Press for the International African Institute. This is part of the Bodleian's collections and correctly catalogued on our online catalogue SOLO.

5. Sixteenth- and seventeenth-century poetry

Quotations from sixteenth- and seventeenth-century poetry mainly appear in *Some Tame Gazelle*, but the Metaphysicals, especially John Donne, continue to be quoted throughout Pym's writings, providing useful observations on love and death.

In *Some Tame Gazelle* the curate is called Mr Donne, and the Archdeacon uses this to make a joke in the parish newsletter about the pronunciation of his name.

Donne's line 'that makes one room an everywhere' ('The good morrow') is quoted throughout the novels: to describe Barbara Bird's tutorial with Francis Cleveland in *Crampton Hodnet*; when Ned in *The Sweet Dove Died* realizes that his lover James won't know the line; and juxtaposed with a line of Larkin in *Quartet in Autumn* when Marcia rides in the ambulance:

'Unreachable inside a room' she might have been, yet there was no sense of that little room becoming an everywhere, in the fantasy of an earlier poet.

'Difference of sex no more we know than our guardian angels do' (from 'The Relic') also appears throughout: in *Jane and Prudence*, Jane thinks it to herself when she realizes that plain women can attract handsome men and that it's better not to have too much beauty in a couple – very often there isn't any at all. The Donne line is the last entry in Pym's notebooks before she died.

In *An Unsuitable Attachment* Penelope is thinking about Rupert and reading Donne; later, Mark turns to Donne's sermons on Penelope's bookshelf to look for ideas for a sermon 'suitable for rich people' but the book opens more naturally at the love poems.

Rocky in *Excellent Women* contemplates carving a Donne quotation from 'The Relic' – 'When my grave is broke up again / some second guest to entertain' when he and Helena are moving out of their flat, but instead chooses Dante and misquotes him.

Again in *Jane and Prudence*, when she introduces Fabian and Prudence, Jane thinks of Donne ‘By our first strange and fatal interview’ (‘Elegy on His Mistress’). Prudence asks whether Paul, a geography student, will quote ‘O my America! My new-found-land’ from Donne’s ‘To His Mistress Going to Bed’ to Flora, his girlfriend and Jane’s daughter. Jane replies that geographers don’t read poetry, but later on we find that he does, unbeknownst to her.

The Bodleian holds the only surviving complete autograph of Donne, purchased in 1971, the verse epistle to Lettice, Lady Carey and Essex Rich.

George Herbert’s poem ‘The Elixir’ is quoted by the Archdeacon in *Some Tame Gazelle*; he tells Belinda not to worry that she doesn’t do academic research, that there is nobility in simple work:

A servant with this clause
Makes drudgery divine:
Who sweeps a room as for Thy laws
Makes that and th’ action fine.

A poem by Herbert puzzles and disturbs Prudence, but also comforts her when mourning Fabian:

I gave to Hope a watch of mine; but he
 An anchor gave to me.
Then an old prayer-book I did present;
 And he an optic sent.
With that I gave a vial full of tears;
 But he, a few green ears.
Ah, Loiterer! I’ll no more, no more I’ll bring;
 I did expect a ring.

And Herbert’s poem ‘The Pulley’ is the inspiration for the title *A Glass of Blessings*.

When God at first made man,
Having a glasse of blessings standing by;
Let us (said he) poure on him all we can:
Let the world’s riches, which dispersed lie,
 Contract into a span.

The Bodleian has a copy of a manuscript which includes ‘The Pulley’, written out by members of religious community at Little Gidding under the supervision of one of Herbert’s executors, not too long after his death. It’s part of the collection donated by Thomas Tanner (1674-1735), Bishop of St Asaph.

Marvell’s ‘To his coy mistress’ is quoted in *Jane and Prudence*: ‘Had we but World enough, and Time / this Coyness Lady were no crime’ The Oxford tutor, Miss Birkinshaw, is writing a work on the metaphysical poets which remains unfinished.

Marvell is also quoted on the flyleaf of a book given by Constance to Fabian, then later to Prudence from Fabian, this time ‘A definition of love’: ‘My love is of a birth as rare / As ‘tis for object strange and high ...’ Later on it’s used as summary of Prudence’s relationship with Geoffrey –

Therefore the Love which us doth join
But Fate so enviously debars,
Is the Conjunction of the Mind,
And Opposition of the Stars.

An in *A Glass of Blessings*, when Wilmet is exploring the garden of the retreat house, looking at the compost heap, she quotes 'To his coy mistress': 'My vegetable love should grow / Vaster than empires and more slow ...'

The Bodleian has a 1978 edition of 'To his coy mistress', published by the Kit-Kat Press. We continue to collect modern editions of writers from earlier centuries, as examples of contemporary book art.

I will mention two more writers, Michael Drayton and Henry King. Drayton is split between the sixteenth and seventeenth century. His 'Muse's Elysium' is quoted by the Archdeacon to explain the history of the rare word 'dingle': 'In dingles deep and mountains hoar / They combated the tusky boar'. Father Plowman, sitting in the audience, is jealous: he didn't approve of literary sermons though no doubt he could do them as well.

Drayton's 'Love's farewell' is also quoted in *Excellent Women* by Helena, remembering Everard, and Mildred, Bernard Hatherley and maybe also Rocky: 'Be it not seen in either of our brows, / That we one jot of former love retain'.

The Juel-Jensen Drayton Collection, presented by Dr B. E. Juel-Jensen to the Bodleian in 1977, contains around 340 editions of works by and about Michael Drayton.

The other writer, Henry King, lived in the seventeenth century and was friend of Donne. In *Jane and Prudence*, when Fabian finally gets around to putting up a gravestone for his dead wife Constance, Jane thinks of King's lines:

Stay for me there; I will not fail
To meet thee in that hollow vale.
And think not much of my delay;
I am already on the way ...'

Jane also reflects that it's a good thing there's no marriage or giving away in marriage in the after-life.

King was Canon of Christ Church and seems to have allowed copies to be made of his collected poems for use by a group of his circle at Christ Church, and the Bodleian holds one of these copies.

John Milton's 'Samson Agonistes' is quoted in *Some Tame Gazelle*: 'calm of mind, all passion spent', then in *Jane and Prudence* – Fabian is carried away by women like Samson. 'Paradise Lost' is quoted briefly in *Less Than Angels*: Tom towers over Catherine like Adam over Eve. The name of the selfish hero in *Civil to Strangers* is Adam.

The Bodleian held an exhibition in 2007-2008, 'Citizen Milton', and the text of the exhibition is still available on the web. The text below is quoted from the website. Milton wrote an ode to the University Librarian, John Rouse, '*Ad Ioannem Rousium Oxoniensis Academiae Bibliothecarium*', in 1647, when Rouse wrote to him to ask for replacements of Milton editions that had been lost.

Milton had strong ideas about the place of a 'Public Library' (*Bibliotheca Publica*) in the cultivation of virtue, with the librarian as a 'faithful guardian of works eternal'. Even though Milton had good words for the Bodleian Library in his 'Ode to Rouse', he lamented that the students were making poor use of it. In a cautionary letter to his former pupil who had come up to Oxford to study, Milton wrote 'The

library there is rich in books, but unless the minds of the students be improved by a more rational mode of education, it may better deserve the name of a book-repository than of a library.'

In his 'Ode to Rouse' Milton reveals the dangers facing books, hoping that his own works will, in future times, attain an appreciation they deserve: 'But perhaps our remote descendants and an age of greater wisdom and purer heart will render fairer judgment on all things; then, thanks to Rouse, with envy in the tomb, a sane posterity will know if any merit is mine.' The hand is possibly that of Milton's nephew and amanuensis, John Phillips, though the correction 'Graiaie' in the centre of the second page, is his own.

6. Eighteenth-century literature

Edward Young's 'Night thoughts' and Robert Blair's 'The grave' are quoted in Pym's early works, *Some Tame Gazelle* and *Civil to Strangers*. In the former, the Archdeacon is fond of quoting Young, in his Judgement Day sermon and when he sits reflecting in the graveyard. Mr Paladin, trying to fend off Miss Gay's attentions in the latter, also quotes Young, slightly desperately.

The Bodleian holds editions of both poets with striking illustrations by William Blake.

Alexander Pope is quoted by William, talking about wine, in *Excellent Women*: 'A little learning is a dangerous thing' ('An essay on criticism'); he also laments that Popesgrove is now a telephone exchange. Pope's 'An essay on man' is the inspiration for the title *Less than Angels*: 'and little less than angel, would be more'. This is quoted by Professor Mainwaring in the body of the novel.

The Bodleian holds a manuscript of 'An essay on criticism' in Pope's own hand, and a portrait of Pope by the artist Jervas.

I said at the beginning that I would not be including Shakespeare, but I would like to mention Johnson's take on Shakespeare. In *Some Tame Gazelle*, the University Librarian is fond of quoting to Mr Mould the line 'Love is only one of many passions and it has no great influence on the sum of life'. This comes from the preface of Johnson's edition of the works of Shakespeare. The Bodleian has first editions of Johnson's Shakespeare. Johnson revised the text, feeling that he'd been too hard on an earlier editor of Shakespeare, and cancelling some parts. One of the copies held by the Bodleian shows the cancellations so is a useful record of the development of Johnson's thoughts.

7. Conclusion

Using Pym's novels as the starting point, I've explored the collections of the Bodleian and one other Oxford library. Following up on the writers she quotes has given me a deeper understanding of her work, and I've got to know parts of the Bodleian collections I hadn't previously seen. I'd like to thank my colleagues Bruce Barker-Benfield, Lisa Hulbert, Sarah Wheale, Martin Holmes, Julie Anne Lambert, Andrew Honey and Sallyanne Gilchrist for their help. I hope that my talk has given context to the writers Pym quotes, given you a feel for the wealth of the collections and introduced you to things you didn't know we had.

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