

**German Studies  
Library Group**



# **Newsletter**

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(Winter 2023)**





**GERMAN STUDIES LIBRARY GROUP  
NEWSLETTER**

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German Studies Library Group

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GERMAN STUDIES LIBRARY GROUP  
NEWSLETTER

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## EDITORIAL



The German Studies Library Group has been busy since the publication of the last newsletter in Summer 2022. We have welcomed two new committee officers, enjoyed two Graham Nattrass Lectures at the British Library, and are currently finalising arrangements for our upcoming conference in Salzburg in April 2024. As you might have already gathered from the front cover of this publication, the *German Studies Library Group Newsletter* also has new editors—now appearing both in print and online for the first time.

In this 51st issue of the newsletter, you will be able to read more about our past and future events. Beginning with a welcome from the new editors, the newsletter includes an account of last year's well-attended Graham Nattrass Lecture at the British Library, before focusing on the most recent event supported by members of the GSLG—a workshop at UCL highlighting the breadth of Germanic collections at libraries across the country. We have then included what we hope are interesting articles highlighting a historic item from the collections of New College, Oxford, as well as a discussion regarding the transformation of special subject collections into Specialized Information Services (FID) in Germany. In subsequent issues, we hope to showcase special collections on a regular basis and to discuss the latest developments in German librarianship.

Sadly, this newsletter also includes two obituaries. The first is an obituary for the musician and librarian Peter Hellyer, whilst the second is for David Paisey—who was for many years curator of German collections at the British Library. The newsletter closes, though, with happier news regarding our future conference. Taking place in April 2024, the GSLG will welcome all readers to beautiful Salzburg for a range of visits to several fascinating libraries. See below for more information—we look forward to seeing many of you there!

If you would like to contribute an article for a future issue of the *GSLG Newsletter*, please contact one of the editors:

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## **WELCOME FROM THE NEW EDITORS**

### **ULRIKE BLUMENTHAL**

In May 2022, I had the great pleasure of spending one month in the library of the German Historical Institute London, a research library at Bloomsbury Square, specialised in German history, British-German relations, and wider European history. With the aim of exchanging and developing best practices between the libraries, I was sent by the Deutsches Historisches Institut Paris (DHIP), its sister institute, where I am employed as a reference librarian. Both institutes are part of the German Max Weber Foundation with eleven institutes around the world, covering disciplines including history, social sciences, and art history.

I studied art history, media studies, and German linguistics and literature at the University of Leipzig and the Université Libre de Bruxelles. Afterwards, a one-year scholarship at the German Centre for Art History (DFK Paris) brought me to the French capital in 2014. During my time in Paris, I pursued and defended my doctoral thesis on Brassai's photographic representations of École de Paris artists in their studios. After moving from the DFK Paris to the DHI Paris in 2017, I completed a Master's degree in Library and Information Science at the Humboldt-Universität zu Berlin.

During my stay in London last year, as well as getting to know my colleagues at the GHI, I also made contacts with the wider library network in London. It was thanks to Andrea Meyer Ludowisy that I heard about the German Studies Library Group. And it is also thanks to her that I now have the opportunity to introduce myself as one of the new editors of the *GSLG Newsletter*. Working between Germany, France and England, I find myself mediating and connecting between different library and archive landscapes—a mission that will equally guide me in my role as editor.

### **ANDREA MEYER LUDOWISY**

I joined the German Studies Library Group in 2011 even before I took up the post of academic research librarian for the Germanic and Romance language collections at Senate House Library at the University of London, a post that I combined with that of Librarian for the then Institute of Modern Languages Research which is now the Institute for Languages, Cultures, and Societies. The Institute supports research in the integrated study of languages, cultures, and societies.

I was introduced to the GSLG and the warmth and collegial atmosphere reduced the disorientation one invariably feels when one starts a new post. Over the years my collection remit grew and came to be shortened into European Art and Culture. My studies in art history, archaeology, and history in Germany had brought me to UCL's art history department in the 1990s and after completing a hugely enjoyable MA with a comparative study of the effects of the French Revolution on the printing of words and images, I somehow managed to avoid working and studying for longer periods outside Bloomsbury for the next decades.

After working as an archivist on the collection of Ernő Goldfinger at RIBA, I became an assistant curator at the Iconographic Collections of the Wellcome Library whilst also working as a picture researcher for Roy Porter. My PhD studies with Roy were cut short by his untimely death and after completing an MPhil thesis on the representation of physical pain in early modern imagery and discourse, I became a librarian at the Warburg Institute and then at the Arcadian Library, but returned to the University of London and became acquainted with the GSLG. As the focus of my own publications, exhibitions, and other projects often, but not always returns to the Germanic collections in my care, I found the collective memory of the German Studies Library Group an astonishingly rich font of knowledge which enriches my research and broadens my horizon.

The recent workshop Germanic Collections in Britain brought together practitioners from my early days in UCL with those that work on the future of Germanic Collections in the context of Bibliomigrancy, which I think is an example of the “mediating and connecting between different library and archive landscapes” that Ulrike refers to as one of the guiding principles of her editorial role. After taking over the editorial role from experienced colleagues, I was clever enough to team up with Will and Ulrike whose energy and drive is compelling and we will hopefully see the GSLG Newsletter flourish for at least another 51 issues.

## **WILL SHIRE**

Since the last German Studies Library Group Newsletter was published in Summer last year, I have joined the GSLG committee. I thought, therefore, that it would be useful to introduce myself to members in this latest edition. I attended my first GSLG committee meeting towards the end of 2022 and have enjoyed getting to know everybody and starting to contribute to the activities of the GSLG throughout 2023. Since joining, I have aided the committee by assisting Emma Huber with the management of the GSLG website, by producing promotional material for GSLG events, and by assisting with the editing of upcoming GSLG newsletters (including the one you are currently reading).



Currently, I am working as Deputy Librarian at New College, Oxford, and first heard about the activities of the GSLG from the Librarian at New College, Dr Christopher Skelton-Foord. As I have a degree in German and Spanish from Durham University and take an interest in the German collections we have at New College, I was very interested to join the committee when Christopher spoke to me about it. Before starting at New



*The Main Reading Room at New College Library*

College, I was a Graduate Trainee at the Taylor Institution Library, a Library Assistant at the Philosophy and Theology Faculties Library, and Assistant Librarian at Magdalen College – all in Oxford. I have, therefore, worked in several libraries in the city over my career so far!

At New College, I manage our reader services, our library induction programme, and all aspects of circulation for our modern collections. Additionally, I assist with our ever growing programme of public exhibitions, help to design our online exhibitions, and assist with our special collections invigilation. The team at New College is small, so we all get a chance to get involved in a wide range of activities. Although an Oxford college library naturally has collections that reflect a wide range of subjects, we do have antiquarian material in German and, of course, a range of texts for those students at New College who study German as part of their degrees. Since starting at New College, I have enjoyed using my German language skills to get to know the collections at New College and to catalogue a substantial donation of Germanic material from a former Fellow.

I'd like to thank everybody at GSLG for being so welcoming since I joined and am definitely looking forward to meeting more members at our future events.

**4TH GRAHAM NATTRASS LECTURE  
WITTENBERG 1522: PRINT CULTURE AND SOUNDSCAPE OF THE  
GERMAN REFORMATION  
PROFESSOR HENRIKE LÄHNEMANN**

**20 September 2022**

A large group of about 50 librarians, researchers, and members of the British Library and British Museum Singers gathered in September 2022 for the 4th Graham Natrass Lecture, which had been due to be held in 2020 and had been twice postponed due to Covid.

The event got off to a musical start, with a lively performance by the British Library and British Museum Singers. Conducted by Peter Hellyer, they performed German music, including a hymn from 1522 by the former nun Elisabeth Cruciger which was to be part of the following lecture, as well as pieces by Bach, Brahms, and Mendelssohn, in the main entrance hall of the British Library.

This got everyone into the Reformation spirit, ready for the long-awaited lecture by Professor Lähnemann, who has a long relationship with GSLG as well as a distinguished academic career. Her recent projects include work on the Lüne Letters and the Nun's Network.<sup>1</sup>

Professor Lähnemann had been going to marry the interests of Graham Natrass with the holdings of the British Library by discussing items held by the British Library which were published in Wittenberg in 1520. This had now to be items from 1522, thanks to the postponed date of the lecture, but there are good reasons to consider 1522 as a date to commemorate. It is the year when the Reformation movement comes into its own, where communication is paired with printing technology to great effect. The Reformation is an evolving movement from 1517 onwards, and its impact comes not from hammering 95 theses to a door (even if this were to have actually happened) but through pressing inked type to paper and distributing the resulting publication effectively.

Other means of communication were also important to the movement, such as singing. When Martin Luther returned to Wittenberg in 1522, after translating the New Testament, he not only supervised its printing, but also commissioned hymn

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<sup>1</sup> To find out more, visit <http://diglib.hab.de/wdb.php?dir=edoc/ed000248&lang=en>

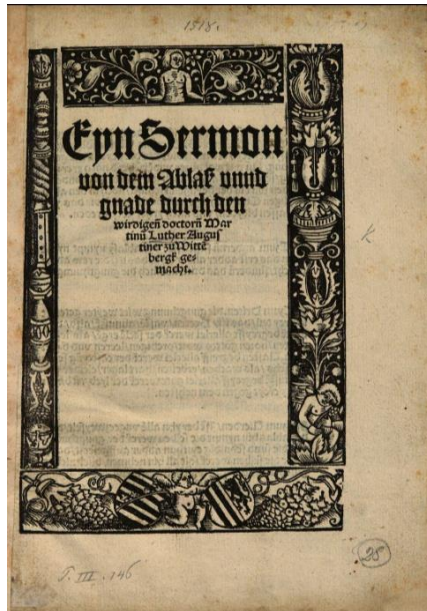
writers to communicate the central messages of the New Testament to those who could not read themselves.



Rhaw, Georg. *Enchiridion utriusque Musicæ Practicæ a G. Rhaw congestum*. (Lipsiae: apud V. Schumannū, 1520). Shelf mark Music Collections K.8.c.2. <http://explore.bl.uk/BLVU1:LSCOP-ALL:BLL01003084610>

Some of the development of the evolving movement can be seen in texts held by the British Library. The German summary of the 95 theses was printed in 1518.<sup>2</sup> The format was economical for printing – a single sheet of paper, folded into four. A reconstruction, to print yourself at home, can be downloaded from Taylor Editions: <https://editions.mml.ox.ac.uk/editions/ablassgnade6/>. A skilled printer could typeset a pamphlet like this in an afternoon. It was a best seller, distributed far and wide. The British Library has four copies.

<sup>2</sup> Luther, Martin. *Ein Sermon oder Predig von dem ablass vnd gnade, durch den wirdigen doctorem Martinum Luther zu wittenbergk gemacht und geprediget*. (Basel : Pamphilus Gengenbach, 1518). Shelf mark: 3905.ccc.88. <http://explore.bl.uk/BLVU1:LSCOP-ALL:BLL01017876514>



Luther, Martin. Ein Sermon oder Predig von dem ablaß vnd gnade, durch den würidigen doctorem Martinum Luther zu wittenberg gemacht und geprediget. (Basel : Pamphilus Gengenbach), 1518.  
Shelf mark: 3905.ccc.88. <http://explore.bl.uk/BLVU1:LSCOP-ALL:BLLO>

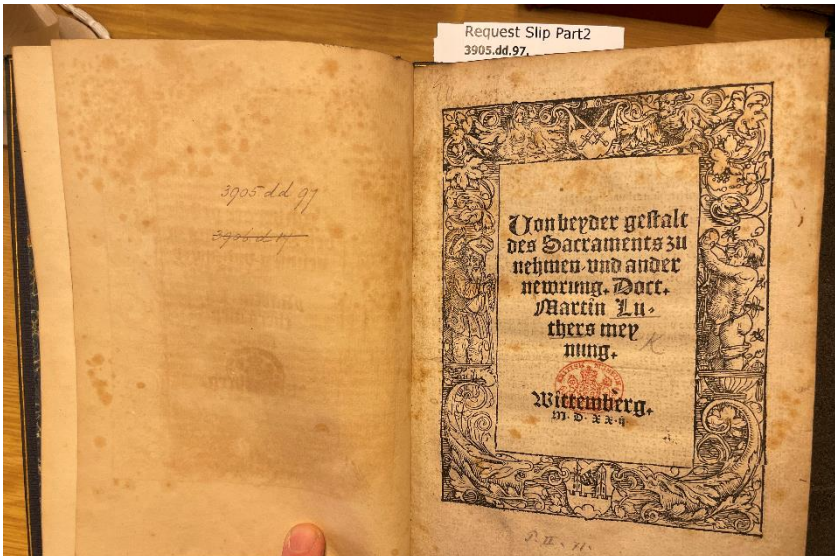
The format, language and marketability of Reformation texts had already changed from 1517 to 1518. It continues to develop thereafter. Martin Luther prints first German versions and then Latin versions of key texts (Ulrich Bubenheimer has shown<sup>3</sup> that the works were drafted in Latin first, but the German translations were prioritised for publication because of the wider readership).

In 1521, visual elements are added to the communication mix, with the highly effective *Passional of Christ and Antichrist*.<sup>4</sup> In 1522 we have the New Testament, the first reformation text in the vernacular drafted from the original languages, rather than from a Latin draft by one of the reformers.

<sup>3</sup> Bubenheimer, Ulrich. "Content – Sources – Auther – Reception" in Wareham, Edmund, Ulrich Bubenheimer and Henrike Lähnemann. *Passional Christi und Antichristi ; Antithesis figurata vite Christi et Antichristi = Passional of Christ and Antichrist*. (Oxford : Taylor Institution Library, 2021). <https://editions.mml.ox.ac.uk/images/ebooks/POD-Passional-doublespread.pdf>

<sup>4</sup> For more information, see <https://editions.mml.ox.ac.uk/editions/passional/>

Developments in hymn books were also made. They circulated widely. Miles Coverdale published English translations of German Reformation hymns in 1533. Texts from the British Library that were printed in 1522 include the *Septembertestament*<sup>5</sup> and the *Dezembertestament*.<sup>6</sup> When Luther arrived in Wittenberg there was only one printer. By 1522 there was a street full of printers. The *Septembertestament* is very professionally and expertly typeset and produced. The printing of the New Testament is followed up by a number of tie-in publications explaining doctrine. One example is a sermon on the biblical basis for taking the Eucharist under both forms.<sup>7</sup> It presents key messages from the expensive Bible publication and presents them to a wider audience in a cheap and speedily-printed format.



Luther, Martin. Von beyder gestalt des Sacraments zu nehmen und ander newrung. Doct. Martin Luther meynung. (Wittenberg : [Johann Rhau], 1522). Shelf mark: 3905.dd.97.  
<http://explore.bl.uk/BLVU1:LSCOP-ALL:BLL01017876595>

<sup>5</sup> Luther, Martin. *Das Neue Testament Deutsch*. (Wittenberg: M. Lotter, September 1522). Shelf mark: C.36.g.7. <http://explore.bl.uk/BLVU1:LSCOP-ALL:BLL01000332084>

<sup>6</sup> Luther, Martin. *Das Neue Testament Deutsch*. (Wittenberg : Durch M. Lotther, [December] 1522). Shelf mark: 1562/285. <http://explore.bl.uk/BLVU1:LSCOP-ALL:BLL01000332085>

<sup>7</sup> Luther, Martin. *Von beyder gestalt des Sacraments zu nehmen und ander newrung. Doct. Martin Luther meynung*. (Wittenberg: [Johann Rhau], 1522). Shelf mark: 3905.dd.97. <http://explore.bl.uk/BLVU1:LSCOP-ALL:BLL01017876595>

From bite-size sermons Martin Luther develops new, more programmatic pamphlets. He uses them to disseminate the Reformation changes that had been developed by 1522, such as permission to eat meat on Fridays, and hymn singing in the vernacular. Another 1522 topic was the proper use of images—they should be didactic, and should not be worshipped.

The soundscape of the time was made up of Meistersinger, who turned Biblical and Classical topics into song; short secular and spiritual songs which could be found bound together; and formal four-part music. Some of the new Reformation hymns took familiar secular dance tunes and love songs and set religious lyrics to them. At this stage of the lecture we had a sing-a-long to one example of this—a love song, a hymn to the same tune, and the English translation of the song, translated by Miles Coverdale. We may not have been perfectly tuneful, but we successfully sang the song, showing that the Reformation was made for singing!

Professor Lähnemann concluded by emphasising that paper and printing on its own couldn't make the Reformation. It takes communication and contextualisation, as well as partners (such as librarians!) who bring texts to new audiences.

Emma Huber  
Subject Librarian for German  
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*An account of the Fifth Graham Natrass Lecture will be included in the next issue of the GSLG Newsletter. This lecture was entitled 'Writing Resistance: The White Rose Circle' and was delivered by Dr Alexandra Lloyd in the Foyle Suite at the British Library.*

## GERMANIC COLLECTIONS IN BRITAIN WORKSHOP

10 November 2023

*In the article below, GSLG committee member Ruth Darton describes her day at the Germanic Collections in Britain Workshop, held at UCL to highlight collections in libraries in the UK.*

Workshop:  
Germanic  
Collections in  
Britain, 10  
November 2023



Screenshot taken from the webpage for the workshop:

<https://bibliomigrancy.wordpress.com/workshop-germanic-collections-in-britain-10-november-2023/>

The **Workshop: Germanic Collections in Britain**, well planned and organised by Andrea Meyer Ludowisy, Richard Espley, and Ulrich Tiedau, took place in the Haldane Room of University College London on 10 November 2023. After introductions by the three organisers, the day comprised a keynote address by David Bindman (UCL), six Panels, each with two speakers, and finally a round table discussion entitled *Policies and Agendas of Collections, Collectors, and the Collected*. I was unfortunately not able to stay for the whole day, so I missed the last panel and the concluding roundtable. In this report I have tried to give an impression of the varied nature of the collections and issues discussed by the speakers I heard.

The day began with a welcome and introduction from the three organisers. Andrea Meyer Ludowisy (Senate House Library) described how German and Germanic collections in the UK have often been subsumed into wider disciplines and concerns; the workshop sought to highlight their wealth and variety and to consider how their history relates to and reflects the history of Anglo-German academic,

political, and cultural relations. Richard Espley (National Art Library, Victoria & Albert Museum), told how in 1997 Elfriede Fischer, widow of the art dealer Harry Fischer (1903-1977; he fled from Vienna to London in 1939), offered Fischer's collection of books to the National Art Library. At first the Library refused to take the whole as a named collection, rejecting half as duplicates. When it was discovered that among the books was the only known complete copy of the typescript inventory of the works of art removed from German museums and art galleries by the Nazi government, the Library decided to accept the whole collection. Hiding a difficult item within the whole collection would protect the Library from accusations of having deliberately selected it. Ulrich Tiedau (University College London) spoke briefly about UCL, which was the first institution in the UK to offer German studies. Its departments of Dutch studies and Scandinavian studies were also the first in the UK in their respective fields.

In his keynote talk David Bindman (UCL) discussed why donors might wish to make donations to universities and their libraries. They might want to reward universities who might be sympathetic to their cause. They might want to influence youth. In 1937 the German government offered a gift of 2400 books to the University of London. The books were meant to embody German culture. The gift is known as the Ribbentrop gift, after Joachim von Ribbentrop, who was Germany's ambassador to the UK at the time; he made the presentation at the handover ceremony. Ribbentrop was a committed Nazi and was working to establish an alliance between Britain and Germany against communism. The University appears to have accepted the donation uncritically. It was anxious to increase the size of its collections in order to compete with institutions such as Oxford and Cambridge, and may have felt that it was not in a position to turn the donation down; but it is impossible now to know what the thinking was. It is likely that the gift was offered to other universities, who refused it.

Another reason for making the donation to the University of London was that University College was seen as the home of the science of eugenics. Professor Karl Pearson, first holder of the Galton Chair of Eugenics, referred in a speech in 1934 to the Germans putting eugenics into practice. In addition there was a prominent Italian fascist intellectual at UCL from 1920 to 1939, and fascist propaganda was seen to be more widespread there than elsewhere.

### **Panel 1:** *Scholarly Collectors and Research Collections*

Timothy Bourns (UCL) discussed the work of Hinrich Johannes Rink, who in the nineteenth century recorded five Inuit Greenlandic tales about settlers in medieval Greenland. These reveal a different view of the earliest encounters between Norse explorers from Scandinavia and the indigenous peoples of Greenland from those



found in the Vinland sagas, which are one-sided, eurocentric, and racialised. Rink published examples of legends and poetic works between 1859 and 1863 in West Greenlandic and Danish, in Danish again in 1866, and in English in 1875. UCL Special Collections holds original editions of all three.

Elettra Carbone (UCL). The Department of Scandinavian Studies at UCL was the first of its kind in the UK, founded in 1917-1918. UCL has always seen itself as pioneering; Scandinavian studies fitted in well with this rhetoric. The Scandinavian Studies Library has become a unique national and international resource. The Rare Books collection includes history books, grammars, dictionaries, illustrated travel books, and literary texts from the seventeenth century onwards. UCL is home to the library of the Viking Society for Northern Research.

**Panel 2:** *Holding together collections of individuals*

Catherine Hilliard (Oxford) spoke about the dispersal of the papers of Carl Brinitzer (1907–1974), an emigré broadcaster, journalist, and cultural commentator, which were in the Taylor Institution Library in Oxford for fifteen years, but had never been officially donated to or received by the Taylorian. It was decided that the papers should be disposed of. Brinitzer was significant enough for his papers to be of value to many archives, but not significant enough for any one archive to accept the whole collection. In 2020 Catherine Hilliard and Jill Hughes began seeking homes for the different categories of papers. The recipients included the BBC Written Archives, the Leo Baeck Institute, the Gedenkstätte Deutscher Widerstand in Berlin, and the Centre for German and Austrian Exile Studies.

Judith Beniston (UCL) spoke about the Arthur Schnitzler papers in Cambridge University Library. In 1938, a few weeks after Austria was annexed by Nazi Germany, Schnitzler's widow, Olga, afraid that her husband's archive would be seized by the regime, sought the help of Eric Blackall, a former Cambridge undergraduate then studying in Vienna. He persuaded Cambridge University Library to accept the papers as a gift from Olga. For many decades this was presented as a feel-good story of the rescue of the archive from almost certain destruction. However, under the terms of Arthur Schnitzler's will the papers belonged not to Olga but to Heinrich Schnitzler (the son of Arthur and Olga). This created a legally awkward situation. Heinrich was not happy that the archive was in Cambridge, having been given away. In 1938 he wrote to the Library asking for it to be shipped to New York, but the Library refused. Negotiations started again in 1948. Heinrich gradually obtained microfilms of most of the collection and worked on his father's archive. Heinrich died in 1982. The situation remained unresolved until an unambiguous legal agreement between the Schnitzler family and the Library was signed in 2015.

In the past decade, academic interest in the Schnitzler archive has increased and it has gained a higher public profile. A cooperative research project has been set up, *Arthur Schnitzler digital*, (<https://www.arthur-schnitzler.org>), the aim of which is to produce a new critical edition in digital form of the works from 1905 to 1931, to be published on an open access online platform hosted by Cambridge University Library. The project's partners and sponsors include ten institutions in the UK and Germany, among them the University of Cambridge, University College London, the Deutsches Literaturarchiv Marbach, and the Arthur-Schnitzler-Archiv Freiburg.

**Panel 3: Migrating collections of individuals**

Eve Lacey (Cambridge) gave an account of a collection of material relating to Clemens Brentano (1778-1842), donated to Newnham College by Edith Renouf, who matriculated at Newnham in 1881. It is an inherited family collection, rather than the personal collection of the donor. Renouf's maternal grandfather was Christian Brentano, Clemens's brother. The collection contains 310 books from the seventeenth to the nineteenth centuries and two important manuscripts. These are a collection of poems by Luise Hensel (1798-1876), written in the hands of Clemens Brentano and Luise Hensel; and a manuscript of Clemens Brentano's poetic work *Romanzen vom Rosenkranz*. Among the books are early editions of the works of Brentano and his circle including Achim von Arnim, Bettina von Arnim (née Brentano), and Ludwig Tieck, and several books by the writer Sophie von La Roche (1730–1807), the grandmother of Clemens, Christian, and Bettina Brentano. The Library aims to preserve the family provenance while opening the collection up to a wider audience.

Stefanie Hundehege (Deutsches Literaturarchiv Marbach) discussed the history of three collections of the Austrian writer and collector Stefan Zweig which are held in the UK today or were held there temporarily in the past: manuscripts, printed books, and antiquarian catalogues. In 1934 Zweig emigrated from Salzburg to the UK, first to London and later to Bath, where he lived until 1940. He brought with him some of his collection of autograph manuscripts and some of his private library of books. The manuscripts, including fifteen Mozart autographs, were later donated by his family to the British Library. Ninety books were donated to the London Library where they were added to existing stock; only twenty-six of them can now be positively identified as part of the Zweig gift. The over 2,900 antiquarian catalogues were at first left behind in Salzburg, but were eventually sold to a London-based antiquarian book seller, and in 1962 were sold to the Deutsches Literaturarchiv Marbach.

**Panel 4:** *Collection Building and Cultural Relations*

Marja Kingma (British Library) explained that there are four languages comprising “Dutch”: official Dutch, taught in schools, the language of most literature; Flemish, harder to define, spoken in Flanders; (West) Frisian, the second official language in the Netherlands; and Afrikaans, spoken in South Africa and Namibia. The British Library holds one of the most extensive Dutch Language collections in the world. Antonio Panizzi (Principal Librarian of the British Museum from 1856 to 1866) believed that the Library should collect systematically in European languages and build up collections to rival those in the countries of origin; that tradition has been built on ever since. Current collecting covers material published in the Low Countries; it does not have to be in Dutch or about the Low Countries. There is also a good selection of material from other countries and of antiquarian materials. But the question is raised: do we need foreign languages and their curators? The future is unclear.

Jana Riedel (Centre for Anglo-German Cultural Relations at Queen Mary University of London), outlined the history of the Centre and described some of the collections it holds. It was inaugurated on 1 December 2005 by the then German Ambassador, Thomas Matussek. Its aim was to foster cultural relations between Britain and German-speaking lands, to facilitate research, and to provide postgraduate teaching and an outreach programme to academics and the public. Through the Centre, the QMUL Library became the home of the Theodor Fontane-Collection and the Swiss Collection for Anglo-German Cultural Relations. The University’s archive holds the Archive of Wolfgang Held, a German author, translator, and artist who moved to the UK in 1971; and the “Vorlass” of Nicholas Jacobs, who contributed to Anglo-German cultural relations through his publishing house Libris, specialising in German literature in translation and the work of German-speaking exiles in Britain. There is a need to promote these collections and make them better known.

**Panel 5:** *Collection Building and Teaching*

Emma Huber and Henrike Lähnemann (Oxford) focussed on three aspects of the German collections in the Taylor Institution Library. First, under the influence of Friedrich Max Müller in the 1880s, the acquisition of early printed material such as Reformation pamphlets. Second, the contribution of Professor H.G. Fiedler, who believed in the power of the study of language and culture to promote understanding and prevent war; he left his archive and book collection to the Library. Third, the Cold War acquisition of as much material published in East

Germany as possible, creating the largest collection of East German literature in the UK. Teaching and research continue to build on these collections.

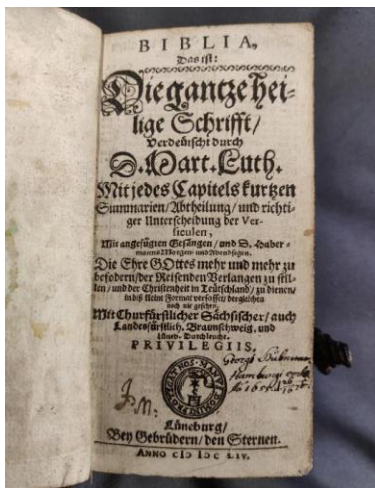
Ute Wölfel (Reading) described the East German Studies Archive in the Department of Languages and Cultures at the University of Reading. It forms part of the University's special collections. It consists mainly of published materials: over 6,000 books, journals, pamphlets, and dossiers from the GDR covering the whole range of topics within the field of East German Studies, among them politics, cultural studies, and literature. It includes educational material, children's literature, film-related publications, English language publications from East Germany, and material published after the Wende. It is searchable via the Reading University website (<https://www.reading.ac.uk/east-german-studies-archive/archive>). The archive is open to academic researchers and others who may wish to use it, and particularly welcomes approaches from schools.

In all this was an informative, interesting, and stimulating day. I learnt a great deal about all the collections and libraries represented. The Centre for Anglo-German Cultural Relations at QMUL and the East German Studies Archive at Reading were quite new to me; and although I worked in the University of London Library (as it was then called) for some thirty years I had not heard of the Ribbentrop Gift. There has been much debate in recent years about the decline of the study and teaching of languages in UK schools and universities. It was heartening to hear from speakers who are so engaged and committed to their subjects and collections and to making them known and accessible.

Ruth Darton  
GSLG Committee Member

## THE OLDEST GERMAN BIBLE IN THE COLLECTIONS AT NEW COLLEGE, OXFORD

The Antiquarian collections at New College, Oxford, reflect both the history and research interests of the college over the centuries. Since it was founded by William of Wykeham, Bishop of Winchester, in 1379, the Library has continuously grown. Today, there are around 400 medieval manuscripts and around 30,000 early printed books in the Library,<sup>1</sup> with a number of them relating to the history and culture of German speaking countries.<sup>2</sup> This short article discusses one such book with the shelf mark BT3.189.15<sup>3</sup>—the oldest German Bible in New College’s collections and one of only two copies of this book present in academic libraries in the entire United Kingdom.<sup>4</sup>



The title-page of BT3.189.15

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<sup>1</sup> For more information, see <https://new.ox.ac.uk/rare-books-and-manuscripts>

<sup>2</sup> For information about further German language items in New College’s special collections, see the following articles:

Christopher Skelton-Foord, ‘A German Royal Escapee to New College, Oxford’, *German Studies Library Group Newsletter* 50 (2022), pp. 28-32.

Will Shire, ‘A Changing World: Sebastian Münsters *Cosmographia* from 1544—BT3.187.1(2), *New College Notes* 16 (2021), no. 11.

<sup>3</sup> For more information, see the catalogue record:

[https://solo.bodleian.ox.ac.uk/permalink/44OXF\\_INST/35n82s/alma990167179510107026](https://solo.bodleian.ox.ac.uk/permalink/44OXF_INST/35n82s/alma990167179510107026)

<sup>4</sup> The other copy is kept at the University Library in Cambridge (Shelf mark BSS.228.C54).

The title-page (pictured above) reveals that the book was published in 1654 in Lüneburg. It is a copy of the entire Bible, including both the Old Testament, the prophets and the apocrypha, and finally the New Testament. Each section has its own dedicated title-page and individual sequence of pagination. At the start of the book, there is also a foreword by the prominent theologian Johann Valentin Andreaë and a dedication by the printers, Johann and Heinrich Stern. The Stern family was one of the earliest printing families in Lüneburg, with the family name first associated with the book trade in around 1580. Over subsequent decades, the family business expanded, first into book binding and selling, before Johann and Heinrich Stern set up a printing press and publishing business in 1602.<sup>5</sup>

This work is interesting as it was published in the seventeenth century—an important time for book production across Europe. Although the printing press had been invented much earlier in 1440 and Martin Luther had first produced his famed Bible in 1522, the subsequent decades had seen a surge of interest in book production, particularly of theological texts. Whilst Gutenberg had only printed a couple of hundred copies of his Bible, the technology had expanded greatly over the subsequent century. By 1640—shortly before this work was printed—in England there were over 300 editions of the Bible in print, and around 150 of the New Testament.<sup>6</sup> The printing of theological texts had, therefore, become a



The binding of the book, showing its small size.

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<sup>5</sup> Rudolf Schmidt: *Deutsche Buchhändler. Deutsche Buchdrucker*. Band 5. (Berlin/Eberswalde: Verlag von Rudolf Schmidt, 1908), pp. 934-935.

<sup>6</sup> John Williams Rogerson, *The Oxford Illustrated History of the Bible* (Oxford: Oxford Reference, 2022): Chapter entitled: The Reformation to 1700.

<https://www.oxfordreference.com/view/10.1093/acref/9780198601180.001.0001/acref-9780198601180-chapter-10>

lucrative business across Europe, which the Stern brothers discovered to their advantage in Lüneburg.

Upon looking at this book for the first time, its most distinguishing feature has to be its size. Indeed, on the titlepage this size is even mentioned, with the book described as being in a 'kleine Format verfasst / dergleichen noch nie gesehen'. The text is also printed in double columns, presumably to save space and to ensure that the text could be carried around. As each page is quite narrow, though, this compact size has created a wide binding. The book is only 13cm tall, but 6cm wide! Due to this width, the binding of seventeenth-century leather is sewn onto a total of three supports, with raised bands. To further support the binding and to keep the book closed, decorative metal and leather clasps have been attached to the fore edges of the board in a hook and pin design. Only one of these remains today and can be seen in the picture above.



The engraved title-page for the volume.

© Courtesy of the Warden and Scholars of New College, Oxford

Despite the small size of this Bible, it still contains some particularly eye-catching and detailed illustrations. Above, you can see an impressive, engraved title-page

for the entire volume, which depicts scenes from both the Old Testament and the New Testament. A work of exquisite detail for such a small page, it includes text in Hebrew and Latin, as well as the German of the title itself. The fact that this illustration was hand-coloured makes it more interesting. In this period, hand colouring was a professional occupation, either using stencils or the naked eye, and was normally reserved for large volumes, such as atlases, herbals, and maps.<sup>7</sup> The decision to hand colour this engraving, therefore, would have made the printing of the book much more expensive.

Similarly to many early printed books in New College's collections, its provenance is not completely clear. Pieces of marginalia throughout, though, provide a tantalising glimpse of the book's past. On the title-page (see above), the following text is partially legible 'Georgi Hüb . . . Hamburgi 1655', which reveals that the text definitely stayed in northern Germany in the decades immediately after its publication. To the left of this marginalia, the initials "J M" have also been written in slightly different ink by, presumably, a different owner. Unfortunately, it is not possible to determine an exact individual from these initials. As there is also no information about this text in the Library Benefactors' Book, we may unfortunately never know exactly when the text made its way to New College and when it entered the Library. The fact that the book has a total of two previous shelfmarks, though, suggests that it has been in New College's collections for at least a reasonable amount of time.

Although a relatively inconspicuous volume at first glance, due to its size, further investigation reveals BT3.189.15 to be worthy of study. The fact that it is one of the oldest works in the German language in New College's collections makes it interesting for the development of the collections at New College, particularly as it is written in a vernacular language and hence marks the start of a move away from collecting books and manuscripts mostly in Latin and Greek. Further investigation of the physical properties of the book, as well as its printing history, only add to its interest—as it represents a period of book history when the printing press greatly expanded throughout Europe.

Will Shire  
Deputy Librarian  
New College, Oxford

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<sup>7</sup> Sarah Wener, *Studying Early Printed Books 1450-1800: A Practical Guide* (Hoboken: Wiley, 2019), p. 68.



## FACHINFORMATIONSDIENSTE FÜR DIE WISSENSCHAFT (FID) – A PROMISING START FOR GERMAN RESEARCH LIBRARIES?

My first intention for this article was to present the Specialized Information Service – FID Germanistik, installed in 2018 at the University Library Frankfurt. <sup>1</sup> By offering a wide range of services in the fields of “search, publishing, information and research” via its website, it was supposed to be the first address on the web for researchers of German Languages and Literatures. <sup>2</sup> Up until recently, the service had provided and referenced specialist information, as well as services in electronic publishing and Open Access, digitisation, and research data management. On the portal ‘Germanistik im Netz (GiN)’, established in 2018, researchers found contact persons as well as infrastructures for their projects, data and all related questions. However, recently one can read on their blog that the service will no longer be developed: ‚Leider waren alle Bemühungen um Fortsetzung, Ausbau, Amelioration des Portals "Germanistik im Netz (GiN)" und seiner Services nicht von Erfolg gekrönt und so endet 2022 die DFG-Förderung des FID Germanistik‘. <sup>3</sup> So what happened?



Online-Portal of the FID Germanistik

<sup>1</sup> Volker Michel gave an insight into the changing nature of literature supply in German university libraries in the GSLG Newsletter 49: Michel Volker, 'Vom Wandel der Literaturversorgung im deutschen Hochschulbibliothekswesen', in: *GSLG-Newsletter* 49 (2019), pp. 10–20.

<sup>2</sup> Volker Michel, 'Arbeit am Nächstmöglichen – Anreizsysteme für den künftigen FID Germanistik', in: *Bibliothek Forschung und Praxis* 38/1 (De Gruyter, 2014) pp. 93–103. <https://doi.org/10.1515/bfp-2014-0006>

<sup>3</sup> 'GiN und weg!', #GermanistikimNetz, 05.09.2022. <https://www.germanistik-im-netz.de/informieren/blog/details/blogbeitrag/>

Over the past ten years, the German research library system has been experiencing a significant transformation. The first “Specialized Information Service for Research” (*Fachinformationsdienst für die Wissenschaft*, or *FID*) was launched in 2013. Up to this date, the German Research Foundation (*Deutsche Forschungsgemeinschaft*, or *DFG*) had had in place a funding program for distributed special subject collections which had lasted and functioned for more than 60 years. This former distributed system (*Sondersammelgebiete*, or *SSG*) had a focus on acquisition of research materials published outside of the country. With its responsibilities divided by subject between different libraries, it was established in 1949 to reconstruct the West-German library system after the Second World War.<sup>4</sup> At the time, the Bavarian State Library was badly damaged and the Berlin State Library was now on GDR territory, which meant that two key players in the supply of literature were eliminated. Also, the German National Library does not offer interlibrary loans and still today is limited to collecting, archiving, documenting and recording bibliographically German and German language publications, unlike other leading libraries such as the Library of Congress or the Bibliothèque Nationale de France.

The SSG-System was, therefore, based on the principle of a distributed national library with the aim of providing a comprehensive, nationwide supply of literature and information for researchers. In 1950/51, the German Research Foundation (DFG) assigned two special subject collections “Allgemeine Germanistik” and “Deutsche Sprache und Literatur” to the University Library Frankfurt, whose traditional collection focus had been up to then based around German language and literature.<sup>5</sup> For almost 60 years, the system of cooperated acquisitions assured a comprehensive collection of unique and scientifically relevant foreign print publications in Germany.

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<sup>4</sup> Sandra Simon und Timo Steyer, 'Specialized information programs as a service for researchers at German academic libraries', in: Mary McAleer Balkun und Marta Mestrovic Deyrup (Eds.), *Transformative Digital Humanities*, (New York: Taylor and Francis, 2020, pp. 66–67. <https://www.taylorfrancis.com/chapters/edit/10.4324/9780429399923-8/specialized-information-programs-service-researchers-german-academic-libraries-sandra-simon-timo-steyer>

<sup>5</sup> Since 2004, both areas have been combined under the name ‘Germanistik, Deutsche Sprache und Literatur’ [https://wikis.sub.uni-hamburg.de/webis/index.php/Germanistik\\_Deutsche\\_Sprache\\_und\\_Literatur\\_\(7.20\)](https://wikis.sub.uni-hamburg.de/webis/index.php/Germanistik_Deutsche_Sprache_und_Literatur_(7.20)). Winfried Giesen presented the SSG Germanistik at the annual conference of the German Studies Library Group in 2007 in Göttingen: Winfried Giesen, *Das Sondersammelgebiet und Fachreferat Germanistik an der Universitätsbibliothek Frankfurt am Main*. Annual conference of the German Studies Library Group (GSLG), Niedersächsische Staats- und Universitätsbibliothek Göttingen 04.09.2007.

Online: <https://publikationen.ub.uni-frankfurt.de/frontdoor/index/index/year/2008/docId/5668>



Bibliothek im IG-Hochhaus auf dem Campus Westend der Goethe-Universität Frankfurt,  
[https://en.m.wikipedia.org/wiki/File:Bibliothek-westend-2005-10-27\\_1\\_\(1\).jpg](https://en.m.wikipedia.org/wiki/File:Bibliothek-westend-2005-10-27_1_(1).jpg)

However, with the rise of electronic resources in particular and the digital transformation of research processes in general, the SSG-system was considered to be no longer sufficient by the DFG in 2010/11. Instead, the new funding programme “Specialized Information Services for Research” was aimed at prioritising digital material on the one hand and the close contact between libraries and research on the other. It aimed to improve the availability of specialized research information and to address the specific needs of researchers across various Disciplines.<sup>6</sup>

In doing so, FID services are supposed to distinguish themselves from the basic tasks of libraries and to present a form of added value for research. Thus, as Sandra Simon and Timo Steyer put it, with the new FID-programme, ‘the focus shifted from assuring the completeness of collections to connecting collections as well as developing (digital) services addressed to specific research interests.’<sup>7</sup> On top of

<sup>6</sup> Kizer Walker, ‘Re-Envisioning Distributed Collections in German Research Libraries – A View from the U.S.A.’, in: *Bibliothek Forschung und Praxis* 39/1, (Berlin: De Gruyter, 2015) pp. 3–4, <https://doi.org/10.1515/bfp-2015-0008>

<sup>7</sup> Specialized information programs as a service for researchers at German academic libraries (s. Anm. 4), p. 68.

this, before, the funding of the SSG was almost unquestioned, with a yearly report to hand in and more or less constant financial support. Now, however, applications from libraries wishing to set up an FID are far from straightforward and have to be well prepared and justified. Moreover, the first cycle of FIDs was designed for three-year projects, with a maximum funding period of twelve years, marking a significant shift from infrastructure funding to pure project funding in German librarianship.

Overall, libraries have responded to the new requirements with a lot of verve, energy, and creativity. After 12 years, most of the former SSG have so far evolved into the required services that aim to support research in all its dimensions, operating at the interface between infrastructure and research communities. This is all the more commendable given that the old SSG-system never had to meet these specific requirements, especially an exchange with the humanities and sciences and a response to articulated needs for advanced, excellent research. Also, an optimal supra-regional literature supply, especially with regards to electronic resources, might no longer be possible in the homogeneous SSG-system, but only in a specialised, differentiated structure with specific roles and business models.<sup>8</sup> So is the new FID-programme a success?



The information system webis provides an overview of the various FID and their predecessors, the special subject collections (SSG), at [webis.sub.uni-hamburg.de](http://webis.sub.uni-hamburg.de).

One still remains sceptical, because important questions for the future of German research libraries are still open. While the effective provision of electronic media has been, and continues to be, a key concern of the revised funding programme, the required licences of the FID programme are still difficult to enforce in the market.<sup>9</sup> Furthermore, synergies for providing infrastructure need to be developed, cooperation within FIDs and with other partners strengthened and integration into national structures facilitated. The most pressing question, however, is probably that of sustainable funding. Even after a positive evaluation of the general FID-programme in 2019, the DFG funding criteria still requires that only innovative projects can be supported. This makes it difficult to continuously fund established

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<sup>8</sup> Joachim Kreische, 'Bibliothekssystem reloaded. Die Neuausrichtung des Förderprogramms Fachinformationsdienste für die Wissenschaft', in: *Zeitschrift für Bibliothekswesen und Bibliographie* 66/4 (Frankfurt am Main: V. Klostermann, 2019), pp. 165–166.  
<http://dx.doi.org/10.3196/186429501966427>

<sup>9</sup> Ibid.

FID-services and to plan ahead. The challenge in upcoming years will thus be to maintain the momentum of transition while at the same time providing continuity and funding as well as balancing heterogeneous services.



Förderprogramm der DFG „Fachinformationsdienste für die Wissenschaft“,

[https://www.dfg.de/foerderung/programme/infrastruktur/lis/lis\\_foerderangebote/fachinfodienste\\_wissenschaft/](https://www.dfg.de/foerderung/programme/infrastruktur/lis/lis_foerderangebote/fachinfodienste_wissenschaft/)

Unfortunately, these efforts seem to have come too late for the FID Germanistik: The service is no longer funded by the DFG. Sadly, the reasons for this are uncertain; besides the small statement in the blog article, no other comment about the closure can be found so far. It is also unclear what will happen to the developed structures

around the service, how specialized interests and needs of researchers of German Languages and Literatures can still be served and where quick and direct access to research-specific literature and information relating to German studies can be found from now on. It was always feared that the funding policy of the FID-programme would entail considerable risks. Nevertheless, the fact that this policy is now affecting German Studies is not only painful but incomprehensible—especially in the case of one of the largest and most traditional disciplines in the country. It's frustrating that innovation and transformation have ultimately led to elimination.

Ulrike Blumenthal  
Reference Librarian  
German Historical Institute Paris

**PETER HELLYER (1950–2023): A FINAL BOW**

Readers of this Newsletter who knew musician and librarian Peter Hellyer—or who listened to one of the many concerts and performances he gave over the years at the British Library, British Museum, and elsewhere in London—will be much saddened to learn of his death. Peter William Hellyer (8 December 1950–2 November 2023) worked at the British Library for around forty years, primarily as a curator of Russian collections. He was also well-known as a musician of considerable distinction who was the long-standing musical director and conductor of the British Library and British Museum Singers. He conducted the Singers when they performed selections from Handel’s *Alexander’s Feast* at the Library to accompany the GSLG’s third Graham Nattrass memorial lecture, on Handel, in September 2019. And memorably he conducted the Singers at the British Library once again for a final time at the fourth Nattrass lecture, on the German Reformation, in September 2022 where they performed more music by German composers—Bach, Brahms, and Mendelssohn. This, it transpired, would be their last performance under his direction. Peter was a kind, gentle, but highly effective driving force behind the Singers for many years, and a great pleasure to work alongside. He had the particular skill of bringing out the best in the musicians he led and performed with. Peter was himself an extremely fine countertenor, and gave many excellent performances as a singer—though far fewer performances, in fact, than many of us would have wished. But he always demonstrated an appreciation that the sum of the parts was much more important than any individual effort, which helped enable all those he worked with to shine. At Peter’s funeral service of 27 November 2023 in London, the Singers performed movingly and beautifully in tribute to him. They sang (in English this time) ‘How Lovely are Thy Dwellings’ from Brahms’s *A German Requiem*, the same movement from *Ein deutsches Requiem* that they had sung (in German) the year before, at the GSLG’s 2022 Graham Nattrass lecture, under Peter’s own direction.

Christopher Skelton-Foord  
(Sometime accompanist to the British Library and British Museum Singers)  
New College, Oxford

### DAVID PAISEY, 1933-2023

David Paisey, for many years curator of German collections at the British Library, died on 5 March 2023 at the age of 89 following a three-year battle with Alzheimer's. As older members will recall, David was instrumental in organising the 1985 colloquium on British resources for German Studies <sup>1</sup> that led to the foundation of the GSLG, making him in one respect our founding father. He was also, of course, a major figure in German studies, especially German bibliography.

David was born in 1933 in Cardiff where he went to school, but moved to London to study and spent most of his life there. After graduating from UCL he continued his studies with an MA, writing his thesis on Gottfried Benn. In 1959, following National Service where he learned Russian, he joined the then British Museum Library as an Assistant Keeper (the equivalent to a curator in today's British Library). Early in his career he served as Assistant Secretary to the British Museum, but after three years returned to the Department of Printed Books, and was soon given special responsibility for German antiquarian material, continuing to build and enrich the collections as well as researching the existing holdings. Apart from a few years in the late 1970s as Superintendent of the North Library, the Museum's reading room for rare printed material, he continued to work with the German collections throughout his long career, experiencing the transformation of the British Museum Library into part of the new British Library in 1973. He retired in 1993, before the much-delayed move to the Library's new St Pancras building, but was a regular user of the St Pancras reading rooms until the late 2010s.

As well as his work with antiquarian collections, David was interested in more modern material and among other things greatly enhanced the Library's holdings of early 20th century illustrated books. In 1984 some of these were shown as part of an exhibition on German prints in the age of expressionism organised by the British Museum's Department of Prints and Drawings. David's detailed descriptions of these in the exhibition catalogue <sup>2</sup> were an invaluable source for his successors in the German Section when they were researching for a major British Library exhibition on the European Avant-Garde in 2008. More modern art books were also a focus of interest, and David curated a display of some 1960s illustrated books in 1989 with his colleague Ros Eden.

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<sup>1</sup> The proceedings were published as *German studies: British resources: papers presented at a colloquium at the British Library 25-27 September 1985: organised in conjunction with the Institute of Germanic Studies of the University of London*, edited by David Paisey (London: British Library, 1986).

<sup>2</sup> 'Illustrated Books', in Frances Carey and Antony Griffiths, *The Print in Germany 1880-1933: The Age of Expressionism* (London: British Museum, 1984).

A look at the bibliography in the Festschrift published to mark David's retirement<sup>3</sup> gives a view of the scope of his research and interests. While bibliography, book history and the literature of the German Baroque stand out as themes, David published on topics as wide-ranging as 'British Germanists and the Computer' (as early as 1968!)<sup>4</sup>, the literature of Alsace,<sup>5</sup> cataloguing rules,<sup>6</sup> and music.<sup>7</sup> He also published several translations; his last published book, a selection of poetry and prose by Gottfried Benn, brought him back full circle to his MA thesis topic.<sup>8</sup> A translation of *Kabale und Liebe*, although never published, was performed at the Lyric Theatre in Hammersmith, London, in 1992, and is preserved in the British Library's collection of playscripts.<sup>9</sup>

However, David's most important piece of work is without doubt the five-volume Short-Title Catalogue of the British Library's seventeenth-century German holdings,<sup>10</sup> to which he dedicated the last years of his career. As well as recording over 26,000 items, David compiled a series of comprehensive indexes (authors, subjects, printers, printing towns, dates, genres and titles) to the catalogue. Although officially cited by its title, it is sometimes referred to simply as 'Paisey' – a just tribute to its creator. This magnum opus followed a supplement to the 1962 sixteenth-century STC with additions and amendments that David had published in 1990.<sup>11</sup> Nor was it the last of his great services to the recording of German books in London collections: after retiring from the British Library, David became a volunteer in the British Museum's Department of Prints and Drawings, which has rich holdings of German illustrated books. David's catalogue of these was published in 2001.<sup>12</sup>

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<sup>3</sup> *The German Book: Studies presented to David Paisey in his Retirement*, edited by John L. Flood and William A. Kelly (London: British Library, 1995). The bibliography is currently being brought up to date with a view to future publication in the Electronic British Library Journal.

<sup>4</sup> 'British Germanists and the Computer', *German Life and Letters*, n.s., 22 (1968-9), pp. 155-61.

<sup>5</sup> 'Alsatian Literature', in Cassell's Encyclopaedia of World Literature (London, 1973), p. 23.

<sup>6</sup> *The Arrangement of Entries for Complex Material under Headings for Personal Authors* (International Federation of Library Associations, 1975).

<sup>7</sup> Who was Mozart's Laura? Abendempfindung and the Editors', *Electronic British Library Journal*, 2006 <http://www.bl.uk/eblj/2006articles/article9.html>

<sup>8</sup> Benn, Gottfried, *Selected poems and prose* (Manchester: Carcanet, 2013.)

<sup>9</sup> BL Department of Manuscripts. Playscript no. 5248.

<sup>10</sup> *Catalogue of Books Printed in the German-Speaking Countries and of German Books Printed in Other Countries from 1601 to 1700 now in the British Library*, 5 vols (London: British Library, 1994).

<sup>11</sup> *Short-Title Catalogue of Books Printed in the German-Speaking Countries and of German Books Printed in Other Countries from 1455 to 1657 now in the British Library. Supplement*. (London: British Library, 1990).

<sup>12</sup> British Museum, Department of Prints and Drawings, *Catalogue of German Printed Books to 1900* (London: British Museum, 2001).



David was a man of strong opinions who not afraid to swim against the tide or stand up for what he believed to be right. While by the time of David's retirement his 'famed habitual non-wearing of a tie' may not have been the 'kind of sartorial manifesto' that the editors of his Festschrift called it,<sup>13</sup> it would have been unusual earlier in his career, especially while on public duty in a reading room. During his time as North Library Superintendent, a period of noisy building works in an adjacent part of the building infuriated David, and he campaigned for some form of amelioration for the sake of both readers and staff, eventually protesting by refusing to sit at his usual post for a day. In the last years of his BL career, he was determined to devote himself to the work on his 17th century STC sometimes in the face of opposition from senior management. This stubbornness came in part from a sense of social justice and principle, and David could also be helpful and supportive to colleagues and readers, and good company over a coffee break.

Outside the library David also had many interests, particularly musical ones. He played the organ and was a keen operagoer—although if the performance or production failed to meet his standards he had no qualms about leaving at the interval. He did not restrict his interests to 'high' culture: he claimed to have an interest in football, and when a colleague enthusiastically recommended the TV drama *Footballers' Wives* to him, David watched it. Asked for his opinion, he gave the nicely ambiguous single-word reply, 'Extraordinary'.

David will be missed for his wide-ranging knowledge and prolific output of articles, reviews and translations, but remembered also for these things, and for the catalogues that are indispensable reference tools for German studies librarians in particular. And as one of the outcomes of that 1985 colloquium, the GSLG carries on a part of his legacy.

Susan Reed  
Lead Curator, German Studies  
The British Library

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<sup>13</sup> John L. Flood and William A. Kelly, 'Editors' introduction', in *The German Book: Studies presented to David Paisey in his Retirement*, pp. 1-8, p.3.

## GERMAN STUDIES LIBRARY GROUP CONFERENCE

17-20 April 2024 in Salzburg, Austria



*Panorama of Salzburg.*

[https://commons.wikimedia.org/wiki/File:Salzburg\\_\(48489551981\).jpg](https://commons.wikimedia.org/wiki/File:Salzburg_(48489551981).jpg)

The German Studies Library Group has organised a conference in April 2024 in Salzburg, Austria. The conference programme is scheduled to include visits to the University Library Salzburg, the Bibliothek Erzabtei St Peter, and the Bibliothek Mozarteum. Accommodation for conference attendees has been reserved for three nights at the Gästehaus im Priesterseminar Salzburg.

All of our members will have received an email with further information about the conference and instructions on how to book attendance. If you would like a booking form, please email [william.shire@new.ox.ac.uk](mailto:william.shire@new.ox.ac.uk).

We look forward to seeing many of our members in beautiful Salzburg!