Number 75 **ISSN 0309 4170**

Summer 2017

CLIS Christians *in* Library *and* Information Services

CHRISTIAN LIBRARIAN

CONTENTS INCLUDE

EVENTS AT A GLANCE

●VISIT TO THE LAMBETH PALACE LIBRARY, LONDON: MONDAY 11 SEPTEMBER 2017. Details: p. 8

●CLIS ANNUAL PUBLIC LECTURE: SATURDAY 14 OCTOBER 2017

St. Albans, with the Rev. **Simon Carver. Details: pp. 8-9.**

●CHRISTIAN RESOURCES EXHIBITION: TUESDAY 17-THURSDAY 19 OCTOBER 2017

Sandown Park Exhibition Centre, Esher, Surrey. **Details: p. 13.**

●ANNUAL CONFERENCE: 14 APRIL 2018

Salvation Army's *Regent Hall*, Oxford Street, London, Speakers: **Mark Jones, Malcolm Martin. Details: p. 9.**

PRAYER NOTES FOR SUMMER 2018

PLEASE PRAY FOR

●Forthcoming CLIS activities including our visit to *Lambeth Palace,* annual lecture and 2018 annual conference.

●The work of the executive committee and especially the new committee members **Annabel Haycraft** and **Rachel Johnson** elected at our annual general meeting in April.

●*Scripture Union*'s ***Guardians of Ancora*** interactive game and its success in teaching Bible stories to technically aware young people.

●CLIS members and colleagues in various sectors of library and information work as highlighted at our recent conference.

●The *Christian Book Promotion Trust* in its fiftieth anniversary year and for a good response to its offers of funding and its anniversary book project.

●Various activities and publications arranged for this year's anniversary of **Martin Luther** and the Reformation.

CLIS Christians *in* Library *and* Information Services

FOUNDED IN 1976 AS THE LIBRARIANS' CHRISTIAN FELLOWSHIP

An organisation 'in liaison' with the Chartered Institute of Library and Information Professionals. Affiliated to: Christian Research Association; Christians at Work; Evangelical Alliance; Transform Work UK; Universities' & Colleges' Christian Fellowship. Web Site: www.christianlis.org.uk

CHRISTIAN LIBRARIAN: NEWSLETTER AND JOURNAL OF CHRISTIANS IN LIBRARY AND INFORMATION SERVICES (ISSN 0309-4170) No. 75, Summer 2017. .

Secretary and Publications Editor: Graham Hedges, *MCLIP, Hon. FCLIP, .* Address: 34 Thurlestone Avenue, Ilford, Essex, IG3 9DU, England. Tel +44. (0)20 8599 1310. E-mail secretary@christianlis.org.uk

Printing: Concisely Supplies 4 Business, Chelmsford, Essex. CLIS Logo Design: Megan Andersen. .

CLIS minimum subscription for 2017: £30.00 Reduced rate for student, retired and unemployed members/subscribers: £20.00.

SELECTED CONTENTS

Did you vote in the UK General Election on Thursday 8 June 2017? EDDIE OLLIFFE considers two contrasting approaches to political involvement by Christians

RENDER TO CAESAR

Mark 12:13-17 (ESV)

'*They sent to him some of the Pharisees and some of the Herodians, to trap him in his talk. And they came and said to him, "Teacher, we know that you are true and do not care about anyone's opinion. For you are not swayed by appearances, but truly teach the way of God. Is it lawful to pay taxes to Caesar, or not? Should we pay them, or should we not?"*

But, knowing their hypocrisy, he said to them, "Why put me to the test? Bring me a denarius and let me look at it." And they brought one. And he said to them, "Whose likeness and inscription is this?" They said to him, "Caesar's." Jesus said to them, "Render to Caesar the things that are Caesar's, and to God the things that are God's." And they marvelled at him'.

This year brought us UK election time – again. And plenty of things for us to fall out about along the way! This passage from the Bible is a useful passage to study. At first sight it seems quite logical, but over the years, the Church has taken it in different ways. I was brought up in a household

that was broadly non-political. Eventually, my parents did vote, but politics at home were quite half-hearted. Their view was that ultimately God was in control of history, and it was unlikely that we might do anything to change this. An interesting view, and one based wholeheartedly on this passage. These phrases of Jesus have become a widely quoted summary of the relationship between Christianity, secular government, and society.

What are the main thoughts in this passage?

'Justification for obeying authority and paying taxes'.

Some read the phrase, *'Render unto Caesar that which is Caesar's'* as unambiguous. It commands people to respect state authority and to pay due taxes to it. Paul in Romans 13 teaches that Christians are obliged to obey all earthly authorities, states that they are introduced by God, and the disobedience to them equates to disobedience to God. So do vote!

Or 'Separation of church and state'.

Jesus' response to Pontius Pilate in John 18 is exactly this: 'my kingdom is not of this world'. There is a separation between the Kingdom of God and those of mankind. This reflects this traditional division in Christianity by which state and church have separate spheres of influence. So do you really need to vote?

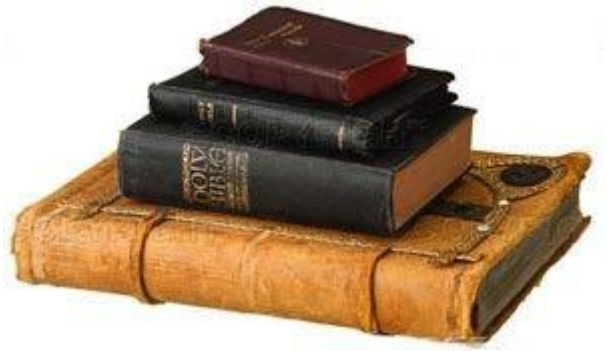
We are looking at this matter through the eyes of our Western democracies. This is a distinctly different matter to Jesus commanding his followers in a tough Roman culture. The Romans were not kind to the Jews. Jesus knew this, and yet he still took a particular line of thinking. It is relatively easy for us to have such things in our minds when or if we vote, but it was an entirely different matter in the culture of Judaism within the Roman environment.

It's probably a good thing for us to vote, but if we do this along party lines, then we may well fall into the trap (on either side), that the passage points out to us. To vote or not to vote? Both ideas may be in the passage. So it's entirely your choice! But - always remember that God's kingdom is higher than ours.

Eddie Olliffe is the President of *Christians in Library and Information Services* and a Trustee of the *Christian Book Promotion Trust.*

A recent visit to the biblical studies library at Tyndale House underlined the importance of research in many academic disciplines. ROBERT FOSTER draws some conclusions from an enjoyable afternoon in Cambridge

TYNDALE HOUSE REFLECTIONS



Most organisations at some point have to go through an internal audit, where the fundamental question is "*What are we doing and why are we doing it?"* - libraries are no exception. Funding will often play a part in moulding the answer, but the matter of research, and the amount of it, will usually be significant for libraries . Nobody seems to doubt that there is a need for research institutions and that somewhere along the line, a library - physical or electronic - is necessary for research.

Just recently, members and friends of CLIS enjoyed an afternoon visit to *Tyndale House*, a specialist biblical studies research library community in Cambridge. The usual report appears elsewhere in these pages, but I thought that a few reflections resulting from that afternoon would be suitable here. *Tyndale House* enjoys an international reputation, particularly in the area of Bible translation. During our visit it was explained to us that there is currently a dearth of evangelical scholarship in the area of Old Testament studies. There isn't the same issue with the New Testament. So the leadership of *Tyndale House* is looking to stimulate significantly more scholarship in this area over the next few years. This proactivity on the part of a library-based institution is something I have encountered elsewhere: rather than waiting for individuals to show interest , the invitation is essentially "*these are*

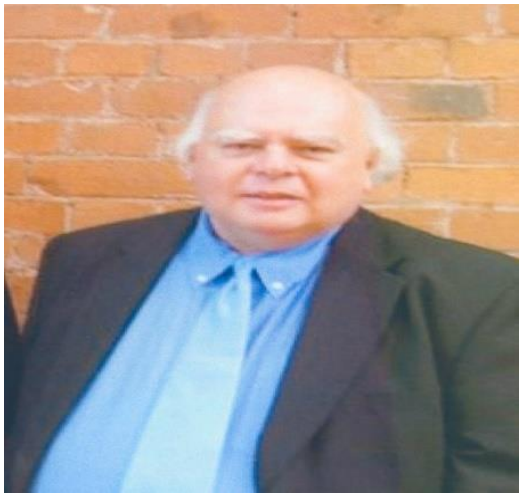
the areas we are strong in, and these are the PhDs we wish to support". *Tyndale House*'s approach is therefore very similar, and demonstrates a capacity for on-going research.

A model of research must be the ***Polyglot Bible*** of 1657, a copy of which *Tyndale House* has in its collection. This is Bishop Walton's six-volume nine-language translation, sometimes called the ***London Polyglot***, with the various languages (including Greek, Hebrew, Latin, Syriac etc.) all laid out on each page so that your chosen passage can be compared. Polyglot Bibles, by all accounts, were usually someone's magnum opus or lifetime achievement. One is reminded of Plantin's Antwerp edition (1567) which ran to eight volumes, finished by him at great personal cost. But how many people even in 1657 needed the Bible in multiple languages? These remarkable works serve as a reminder of why libraries are the place for such works; places where they are available for the benefit of a body of people, even if small in number. Research material by definition has a limited readership but without the major reference works and studies, impractical for most scholars to acquire personally, the research cannot go on. (I realise I am preaching to converted here.)

One last thought which came out of this enlightening visit was that it is not always necessary for a research library to house substantial primary source material. Excepting the Walton ***Polyglot***, *Tyndale House* has not collected much in the way of rare books or manuscripts. Such items are often essential for scholars, there is no doubt. But it does show that there are types of research and innovative work where these are not required.

Perhaps you have been doing some research of your own lately, or thinking about it, and needing access to a particular collection or archive. You may or may not be working towards a post-graduate degree, but if you think it could be of interest to other people in CLIS, you might like to share it with us at some point.

Robert Foster, *BA, DipIM, MCLIP*, is Chair of *Christians in Library and Information Services* and works as an Assistant Librarian at the *Royal College of Music*.



CLIS NEWSLETTER

From Graham Hedges, MCLIP, Hon. FCLIP, Secretary, 34 Thurlestone Avenue, Ilford, Essex, IG3 9DU. Tel. + 44 (0)20 8599 1310. Mobile 07465 429996. E mail secretary@christianlis.org.uk
Web site www.christianlis.org.uk

MONDAY 11 SEPTEMBER 2017: LAMBETH PALACE

On 11 September 2017 we will be visiting *Lambeth Palace Library*, the historic library of the Archbishops of Canterbury and the principal repository of the documentary history of the *Church of England*. Our Recruitment Secretary, Sarah Etheridge, currently works at the Library as Library Assistant and Acting Collections Librarian, and will be offering us a tour of the Library, Palace and (weather-permitting!) the beautiful gardens. There will be a chance to hear from different members of the library and archives staff, as well as to view a display containing a selection of highlights from the collections.

We will be starting off with lunch before the tour, hopefully in the newly re-developed *Garden Museum* next door to *Lambeth Palace* (Lambeth Palace Road, SE1 7LB). We will aim to meet at the Garden Museum at 12:45pm, before our tour of the Library at 2.00 pm.

*If you would like to attend, please contact Sarah Etheridge, 5 Huntingdon Road, Crowborough, East Sussex, TN6 2LJ. (*recruitment@christianlis.org.uk*) by Monday 21st August. Please advise of any special requirements.*

FORTY YEARS MILESTONE

2017 marks the fortieth anniversary of our series of annual lectures and the Rev. **Simon Carver**, minister of the *Dagnall Street Baptist Church,* in

St. Albans, and the regular film reviewer on *Premier Christian Radio*, has agreed to be our speaker. He will be speaking on *God and the Movies*, or some such theme, and he has agreed that we can hold the lecture at his church building in St. Albans. This will be on **Saturday afternoon 14 October 2017**, which coincides with *Libraries Week* (9-14 October 2017) as announced by the *Chartered Institute of Library and Information Professionals.* Please book the date now and plan to attend if possible.

NEXT YEAR'S ANNUAL CONFERENCE

Next year's annual conference has been arranged for **Saturday 1**4 **April 2018** and will be held at the Salvation Army's *Regent Hall*, in Oxford Street, London.

Our morning speaker will be **Mark Jones**, chairman of the *Lawyers' Christian Fellowship*, who will speak on employment law and how this affects Christians in the workplace. This will be linked to the ***Speak Up*** booklet recently published by the *Evangelical Alliance* and the *Lawyers' Christian Fellowship*, which was written in part by Mark.

In the afternoon **Malcol**m **Martin,** of the *Christian Peoples Alliance*, will speak on *What is Truth?* with reference to current debates about post-truth, alternative facts, and fake news. Please book the date now and plan to attend.

ABSENT FRIENDS

We were sorry to be informed recently of the passing of several past and present members of the *Librarians' Christian Fellowship* and *Christians in Library and Information Services.*

Gillian Bakewell lived in Amersham, Buckinghamshire, and worked as the voluntary Librarian of the missionary organisation *WEC International*.

Edwin Fleming worked until his retirement as Team Leader, Business Information Library, *Liverpool Information Services*. He lived successively in Liverpool and Portstewart, County Londonderry, Northern Ireland. At one time he wrote a regular column on business information for ***New Library World.***

M. Rosalind Holmes lived in Ballymoney, Northern Ireland, and worked as a children's librarian before her retirement.

Nigel Tilly worked until his retirement as Branch Librarian at Cowes on the Isle of Wight and attended several of our meetings and visits along with his late wife Phyllis.

The Rev. **John Waddington-Feather** lived in Shewsbury and was a man of many talents: ordained minister, writer, publisher, former teacher, school librarian and prison chaplain. He was the proprietor of *Feather Books* and an occasional contributor to LCF/CLIS publications.

Members will wish to pray for the families and friends of these absent friends at this time of bereavement.

AUTHENTIC CHRISTIAN GENTLEMAN

We were also sorry to hear of the death in March 2017 of one of our past Conference speakers, **Gordon Landreth,** General Secretary of the *Evangelical Alliance* from 1969-1983.

Gordon gave a talk about the Alliance at our Birmingham Conference in 1981. It was Gordon who first invited me to become a member of the EA and Gordon who also suggested that the *Librarians' Christian Fellowship* should become a member society.

He is credited with working for the cause of evangelical unity at a time when there were obvious divisions in the evangelical community. He was also involved in the setting up of the *Arts Centre Group* which brings together Christians involved in the arts and media.

CLIS Life Vice-President Gordon Harris, who met Gordon Landreth in the 1970s, describes him as an "*authentic Christian gentleman".*

Let's pray for Gordon's family and give thanks for his life of Christian service.

PERSONAL AND PROFESSIONAL NEWS

- If you are visiting Oxford this summer you might consider signing up for one of the walking tours of the city led by our friend **Peter Berry.**

Peter's Literary Walking Tour on Tuesday and Thursday afternoons takes in locations associated with Graham Greene, T.S. Eliot, and Dorothy L. Sayers, among others.

The ever popular Inklings tour on Wednesday mornings follows in the footsteps of C.S. Lewis, J.R.R. Tolkien, and Charles Williams.

Friday afternoon's tour marks the two hundredth

anniversary of the death of Jane Austen and visits Oxford locations associated with Jane and the Austen family.

The tours continue until Friday 27 October 2017 and you can obtain more details from the Blackwell Bookshop on 01865 333602.

● Not many of us can expect to have a lecture series named after us during our lifetimes (or even after) but that distinction belongs to our Life Vice-President Dr. **Donald G. Davis, Jr**., Emeritus Professor at the University of Texas at Austin,

This year's Donald G. Davis, Jr., lecture was held at the University's Ransom Center on Thursday 2 March 2017. Guest speaker **Helen Shenton**, Librarian and College Archivist at Trinity College, Dublin, spoke on the theme The Library of the Future: The Future of the Library. The speaker described the social and technological shifts underway in education, research, teaching and learning that are transforming libraries.

● Shortly before his recent passing our member the Rev. **John Waddington-Feather** wrote and published the final novel in his *Quill Hedgehog* series of children's stories.

Like other stories in the series ***Quill's Adventures in Spaceland*** can be read by young and old alike. Older readers will pick up the gentle satire of modern life, and younger readers will enjoy the gripping space story.

In this final story Quill Hedgehog comes up against the villainous cat, Mungo Brown, who aims to become master of the universe and has set up his headquarters on the planet Malefaction.

The novel is available via *Amazon.co.uk* in Kindle format at the generous price of 97p.

● **Richard** and **Norma Waller** visited the Oxford offices of the *Universities' and Colleges' Christian Fellowship* in May 2017 to begin work on a book and archives cataloguing project.

Richard notes that it was thirty-eight years ago in April that he proposed to Norma during an earlier LCF library working party!

● Our past speaker the Very Rev. Dr. **Pete Wilcox** has recently been announced as the next Bishop of Sheffield and is expected to take up his new duties in the autumn.

Dr. Wilcox has served as the Dean of *Liverpool Cathedral* since 2012 and was previously the Canon Chancellor of *Lichfield Cathedral*. He spoke on the history of the English Bible at our Birmingham conference in 2011

CHRISTIANS AT WORK

We were sorry to be informed that the long established organisation *Christians at Work* is planning to dissolve itself at the end of 2017 due to serious financial difficulties. They have called a general meeting for later in the year to officially approve these plans.

Founded during World War II *Christians at Work* has played an important role in supporting Christian groups and individuals in the workplace. LCF/CLIS has been an affiliated society for some years and two of their past directors, Rod Badams and Brian Allenby, have spoken at our conferences.

CAW's last major event will be their seventy-fifth anniversary conference to be held at the *Rugby Evangelical Church* on **Saturday 30 September 2017**. Details are available from brianfitzsimons@caw.uk.net

The demise of CAW is sad but in many ways the organisation *Transform Work UK*, with whom we also have links, are the obvious successors. I hope that CAW will liaise with TWUK over the coming months and encourage their supporters to transfer their support to TWUK at the end of the year.

LITERARY FESTIVALS

● This year's *Books for Life Live* event takes place on **Tuesday 10 October 2017** at *Trinity Church,* 100-102 Winchcombe Road, Cheltenham, Gloucestershire, GL52 2NW.

The distinguished panel of Christian speakers includes Alister McGrath, Adrian Plass, Bob Hartman, Katherine Welby Roberts and Krish Kandiah.

The event has been arranged as part of the *Cheltenham Literary Festival* and also coincides with *Libraries Week*. You can find more information about *Books for Life* on the web site http://www.booksforlife.uk

● The *Bloxham Festival of Faith and Literature* , *"a literary festival with a theological slant*" returns to the *Bloxham School,* Bloxham, Banbury, Oxfordshire, OX15 4PE, between **Friday 16 – Sunday 18 February 2018.**

The festival aims to "*celebrate the best fiction and non-fiction with a faith perspective*" and the theme of the 2018 event is *Building a New Jerusalem.* You can find more information about speakers and booking arrangements, as they become available, from the web site https://bloxhamfaithandliterature.hymnsam.co.uk

CHRISTIAN RESOURCES EXHIBITION

For Christian librarians the annual *Christian Resources Exhibition* provides a unique opportunity to catch up with recent developments in Christian book and magazine publishing and other media.

Visitors to this year's exhibition, however, will also be able to take part in an "*immersive poverty experience*" developed in the United States and brought to this country by the relief agency *Compassion.*

A mobile trailer will house the stories of Sameson, a boy from Ethiopia, and Shamin, a girl from Uganda. Both children grew up experiencing the vulnerability, restrictions and dangers that poverty can bring in their respective cultures and contexts.

The Compassion Experience will enable CRE visitors to experience another world without leaving their own and will be one of the most ambitious features ever hosted at CRE.

Visitors will also be presented with major input from *Messy Church* and *Museum of the Bible,* an innovative educational institution due to open in Washington later this year.

Broadcaster the Rev. Cindy Kent will host *Cindy's Sofa*, a lunchtime chat show featuring music, drama and special guests.

CRE returns to the *Sandown Park Exhibition Centre,* Esher, Surrey, from **Tuesday 17 - Thursday 19 October 2017** and you can find more information at www.creonline.co.uk

LITERARY CENTURION

The ***Cumberland News*** (at www.cumberlandnews.co.uk) has published an account of the hundredth birthday celebrations of the theologian and novelist **Harry Blamires** who was born on 18 November 1916.

Blamires, who now lives in a care home in Cumbria, celebrated his centenary with a gathering of thirty members of his family. The newspaper article recalls that he was encouraged to start writing after striking up a friendship with C.S. Lewis while studying at Oxford. Like Lewis, Blamires went on to write novels and works of Christian theology. One of his books, ***The Christian Mind*** (SPCK, 1963**),** is still used in many Bible colleges and seminaries around the world today.

He also wrote books of literary criticism and history and believes that the best writers of the twentieth century were James Joyce and T.S. Eliot. Born and raised in Bradford, Harry Blamires

later served as head of the English department at *King Alfred's College,* which is now the *University of Winchester.*

SUNDAY WORSHIP, MONDAY LIFE

Have you ever felt that Sunday worship has little relevance to the way that we spend the rest of our lives from Monday to Saturday? Most of us spend our time in the workplace, or in retirement activities, but these areas of life are rarely mentioned in the worship songs that we sing or even in the prayers that we pray in church. Where, for example, are the songs or hymns that mention catching the 7.30 commuter train to King's Cross or which acknowledge the difficulties and pressures that are often experienced in working life?

In order to address this problem, and to make practical suggestions as to how Sunday worship can be made more relevant to everyday life Sam and Sara Hargreaves have co-authored ***Whole Life Worship: empowering disciples for the frontline*** (IVP, £9.99, ISBN 978-1783595112)) Their initiative is being supported by the *London Institute for Contemporary Christianity* who are offering a ***Whole Life Worship Journey Pack*** which includes ready to use resources, a printable small group study guide and five short animated films. Training days in various locations are also provided in various locations for worship leaders who want to relate their worship to the wider needs of their congregations. You can find more information at www.licc.org.uk/wholelifeworship

THE BOOK OF DUST

Religious controversy is likely to return to the field of children's literature this October when novelist **Philip Pullman** will be publishing ***The Book of Dust***, the first volume in his new fantasy trilogy for younger readers.

Seventeen years have passed since the completion of Pullman's first trilogy ***His Dark Materials.*** Pullman's works earned the author wide acclaim as a literary creator and storyteller, though Christian readers were only too aware of the anti-Christian themes implied in the narrative. Journalist Peter Hitchens dubbed Pullman as the "A*nti-Lewis*", suggesting that his works were an atheistic counterweight to the Christian themes of C.S. Lewis' ***Chronicles of Narnia***. A BBC TV dramatisation of the series is reported to be in preparation.

The new trilogy is likely to provide a further exploration of alternate universes, the scientific investigation of the strange matter known as *"dust",* the genesis of totalitarian regimes, and "*the answer to the question of what happens when God dies".*

CURRENT AWARENESS

● Up to one million people in Britain may have experienced harassment, discrimination or bullying at work because of their religious beliefs.

Despite this seventy-seven per cent of the population say they have never seen harassment or bullying of any kind in the workplace.

These were some of the findings of a new study by the *ComRes Faith Research Centre.*

The study also highlights the fact that many religious believers have serious reservations about mentioning their faith while at work.

Mark Barrell, of the *Lawyers' Christian Fellowship* acknowledges that it is sometimes difficult to share faith at work but points out that UK law provides substantial protection for our freedom to speak about our faith in Christ.

Steve Clifford, of the *Evangelical Alliance*, is keen for Christians to share their faith but admits that our approach sometimes needs to change.

Sam Hailes' article *Faith at Work* appears in ***Premier Christianity,*** May 2017, pp. 8-9.

● The Post-Truth Pantomime by Nigel Pimlott suggests that "truly outlandish statements and counter-claims" led the Oxford dictionaries to name "post-truth" as their 2016 International Word of the Year.

During the American Presidential election the **Washington Post** assessed the accuracy of the claims made by both main candidates and awarded a "Pinocchio rating" based on their truthfulness or otherwise.

In Britain campaigners on both sides of the Brexit referendum debate used questionable arguments, facts and figures to advance their claims.

Christians can sometimes be accused of peddling "post-truth" with exaggerated claims of miraculous healings and rumours of revival and spiritual renewal.

The remainder of the article suggests some implications for those working with young people. We should model authenticity and integrity, promote honesty, be vulnerable, challenge injustice and listen to marginalised voices.

The article appears in ***Premier Youth and Children's***

Work, February 2017, pp. 44-47.

● Sarah Lothian's *Would I Lie to You?* considers the "*unholy trinity of post-truth, alternative facts and fake news pervading our culture".*

Examples of a serious disregard for the truth can be found in recent political discourse. Donald Trump's description of Barack Obama's treatment of a heckler as a *"disgrace*" is not supported by the actual video footage of the encounter in question. UKIP MEP Jane Collins' recent claim that hundreds of migrants are entering the United Kingdom each week is called into question by figures released by the *Home Office.*

Christians have sometimes been guilty of peddling untruths and distortions, Many of the statements in ***Taming the Tiger***, the autobiography of the evangelist Tony Anthony, have been shown to be untrue leading to the book's withdrawal by its original publishers. However, some Christians are unconcerned believing that, since people have been converted by Anthony's testimony, "*the end justified the means".*

In John's gospel Jesus claims to be "*the truth*" and tells his listeners that the truth will set them free. Christians, of all people, should show a scrupulous regard for the truth and avoid spreading falsehoods.

The article appears in ***Premier Christianity***, April 2017, pp. 18-21, 23.

● Have printed books had their day in a world of vlogs and blogs, Kindles and podcasts? Is reading a bit passe? Should we even bother trying to get children and young people to read?

In *The Book is Dead, Long Live Reading* David Gatward describes his own experiences as an aspiring children's writer trying to encourage young readers to read his books. He chronicles many of the rival attractions and pressures that stand in the way of book reading but concludes that contemporary young people are probably exposed to more reading material than in earlier generations.

The article ends: "*Is the book dead? No. But it has evolved. As for reading? We're all doing it more than we ever did. And we need to recognise and celebrate that fact instead of getting hung up on how empty our libraries are".* Comments please!

The article appears in ***Premier Youth and Children's Work***, March 2017, pp. 50-52.

● Kathryn Wehr's *The Psalms Hidden in the Slang* recalls the controversy that surrounded Dorothy L. Sayer's radio plays on the life of Christ ***The Man Born to Be King*** seventy-five years ago.

Sensationalist reporting before the first broadcast led to complaints that Sayers' use of vernacular language was a "*spoliation of the beautiful language of Holy Scripture*", by which the critics meant the Authorised Version.

The *Lord's* Day *Observance Society* placed full page advertisements in national newspapers objecting to the "*radio impersonation of Christ".*

Defending her approach Sayers argued that the old fashioned language of the AV made it difficult for people to hear Christ speak as a real person.

Much of the criticism vanished when the plays were broadcast and the scripts published in book form. C.S. Lewis later revealed that he re-read the plays each year during Lent.

Sayers did, in fact, make some use of the Authorised Version in her narration and in quotations from the Old Testament.

The article appears in the ***Church Times*** for 24 March 2017, p. 20.

● The May/June 2017 edition of ***idea,*** magazine of the *Evangelical Alliance*, looks at the theme of *Creativity* including artistic creativity.

Articles include *Let's Get Creative in Words and Action* (Cath Butcher, p. 9), *Did God Create Us All Creative? (*Ann Clifford, p. 16), *The Artist's Faith* (Amaris Cole, pp. 20-21), *Creativity in the Church* (Alexandra Davis, pp. 24-25), *The Reverend, the Priest, the Arts and the Reformation* (David Smyth, p. 26), and *The Creator God* (John Coleby, p.28).

There is a profile of freelance journalist Hazel Southam (pp. 13-14) and CLIS member Kim Walker delves into the archives to write about *Christian Creatives* including the foundation of the *Arts Centre Group.* (p. 22).

On the letters page CLIS member Mary Wood writes about church unity and disagreements in the church (p. 33)

EBSCO PUBLISHING

Christians in Library and Information Services has an electronic licensing relationship with *EBSCO Publishing*, "*the world's most prolific aggregator of full text journals, magazines and other sources*". The full texts of our two main publications - the ***E-Newsletter*** and ***Christian Librarian*** - are available on *EBSCO Publishing*'s databases. Subscribers are able to retrieve articles from our publications and CLIS will receive a small commission for each article.

DIANA GUTHRIE reports on the CLIS Annual Conference held on Saturday 8 April 2017 at the *Carrs Lane Church Centre* in Birmingham

WHAT FUTURE FOR THE LIBRARY AND INFORMATION PROFESSIONS?

We gathered at Carrs Lane, a familiar venue in the heart of Birmingham, where Karen Hans led us in a brief time of worship.

The Annual General Meeting then followed, chaired by CLIS President, Eddie Olliffe .

Maggie Barfield, Product Developer for *Scripture Union*, led us through the gestation of SU's brand-new computer game, ***Guardians of Ancora*** *a Bible-engagement game app for children'*(http://guardiansofancora.com/).

The world of the Western child has changed dramatically since most of those present were children – very few modern children can be found in church on a Sunday, so how can we reach the millions who have very little contact with Christianity? They are '*digital inhabitants'*, at home with technology and using different ways of finding what they want quickly; by contrast, most UK adults are '*digital visitors'*.

SU wanted to develop something for smartphones and tablets that would attract and challenge children, give them Bible stories to think about, and be free at the point of use. They found a Leeds company which specialised in children's games, and worked to US rules on on-line safety (these are more stringent than UK guidelines). Players become '*Guardians'* trying to restore the stories of Ancora; they become immersed in this search, then respond to the stories and read Bible verses. The game is seeded with *'faith opportunities'*, and it is hoped that players will then encourage adults round them to explore some of the stories too.

The app was launched in July 2015, and so far there have been over 140,000 downloads in over one hundred and thirty countries. Research has been measuring the impact on children; most has been very encouraging, and what didn't seem popular could be tweaked. Initial research indicates that about one third of the players are in Christian families, one third in non-Christian ones, and one third in the not-sure-what-I-am category.

Where next? A Welsh-language version is about to be launched, thanks to the help of some Welsh organisations with translation. Asia and Southern Europe are possible areas of expansion, subject to the feasibility of translation. ***Ancora*** is the largest project the SU has ever attempted, and the costs are enormous, but they have been encouraged by the amount of money given towards the project, some of it in large donations, some of it in small amounts from children.

In answer to a question from the floor Maggie explained that *Scripture Union* had made the game available free to other nationa[Scripture Unions. At a time when the UK government seemed to be trying to tie the hands of faith communities in schools, OFSTED had been impressed by the game because the discovery model of learning works so well.

The project was initially funded with a very generous donation, which financed a feasibility study, and there have been further donations. In Wales charitable trusts have been supporting the development of the Welsh-language version. The app is aimed at children from eight and upwards, because the app requires a certain level of reading ability, but younger children can play with an older child or adult.

After lunch, four speakers representing different aspects of the world of libraries and information gave short talks. This session was chaired by Eddie Olliffe, who quoted from a recent ***Bookseller*** article which reported the *House of Lords* asking the Government what steps it will take to rescue arts institutions (libraries, museums, galleries) from dying of lack of investment.

Karen Hans is a school librarian with a lot of experience in other sectors, and she told us what is happening in both school and public libraries in the UK. Libraries receive more visits than football matches, the cinema and the ten most popular tourist attractions combined, but local

authorities spend less than 1% of their budgets on libraries. As a result libraries have been closing, and services to the disabled and disadvantaged in particular are threatened; using volunteer staff is not enough to prevent this happening. CILIP, the librarians' professional body, has been part of a recent Task Force lobbying for a change in government attitudes to public libraries, emphasising the very positive role they play in people's lives.

School libraries are non-statutory and unregulated, and too little is known about them, because of the paucity of statistics. There is one ray of hope: Nick Poole, CILIP's CEO, is engaging with the *Department for Education* and the teaching unions to try and reverse the decline.

Trends in education come and go, and school libraries have to keep up with them. Karen emphasised the vital part that a school library can play, as a safe space where everyone is welcome, where students can study but also read for pleasure, developing their abilities in a supportive environment. Finally she asked CLIS members to pray for those working in school libraries.

Michael Gale, of the *Queen's Foundation for Ecumenical Theological Education*, in Birmingham, spoke on the theme, '*E-books and the theological library sector'.*

After describing the work of the Foundation, he spoke more generally about theological institutions, which are having to adapt to changes in both churches and in learning. The student profile has changed enormously, so colleges have to deliver education in a more diverse way. There are more distant and occasional students, so on-line learning has become a vital part of the mode of delivery.

E-books are now much more user-friendly, and although many people still prefer to use the printed version, e-versions are much more practical for circulation. Six years ago the *Queen's Foundation* had no e-books, but after experimenting with three core e-books, they find that e-books are moderately well-used. Journals have long been available on-line.

There is the possibility of theological libraries jointly negotiating access to e-materials at a favourable rate.

Susan Bates, a patent specialist, spoke of the work done by patent

searchers, and the plans to introduce new qualifications. The patent scene has changed enormously, with well over 50% of patents now being filed in Asia; India has benefited from this, having taken over a lot of this work. Because of variations in patent regulations, there is now a call for greater global standardisation.

Paula Renouf, Director of *Speaking Volumes*, explained how its parent body, the *Christian Book Promotion Trust*, had been set up in 1967 with one of its major objectives to address the lack of Christian books in libraries. The details of the scheme have been amended over the years to fit changing social conditions, but the core remains: offering grants to encourage people to buy books (suitable for both Christian and non-Christian) to present to a library; local bookshops are used where appropriate – a win-win situation. Nowadays, institutions such as schools are able to apply for grants directly.

Karen Hans commented that Michael Gale's description of e-books in his library could well describe the situation in school libraries.

Philip Hayworth spoke about the decline in reference works to be found on library shelves, although the local history sections seemed to be flourishing.

In a question from Paula Renouf about community access to school libraries, Karen Hans replied that it does happen but is uncommon.

In a question about radicalisation affecting prison libraries, Paula Renouf replied that prison chaplain

ns often have a small library, which *Speaking Volumes* can work with.

Robert Foster, CLIS Chair, gave a final vote of thanks to all involved in the Conference, including all the speakers, CLIS Secretary Graham Hedges, and the staff of *Carrs Lane.*

Diana Guthrie, *MA*, serves on the executive committee of *Christians in Library and Information Services* as Treasurer.

GRAHAM HEDGES reports on a recent visit to one of the world's most eminent libraries of biblical studies

"KEEP LOOKING UP" AT TYNDALE HOUSE

An encouraging number of members and friends of *Christians in Library and Information Services* spent an enjoyable afternoon in Cambridge on Wednesday 10 May 2017 visiting the *Tyndale House* residential library and study centre.

Our main hostess for the afternoon was our long standing member Dr. Rachel Johnson, who works at TH as an Assistant Librarian but we were welcomed to Tyndale House by the Principal, Dr. Peter Williams, and Simon Sykes, Vice-Principal (Operations) and Librarian, who told us something of the history and objectives of the building.

Tyndale House was founded in 1944, during the dark days of World War II, as a library and study centre for evangelical biblical scholarship. Some of the inspiration came from *St. Deiniol's Library* (now the *Gladstone Library)* in North Wales which also offers accommodation for visiting scholars. The work of TH has continued for over seventy years despite occasional fears that the centre would have to close, and/or re-locate due to financial pressures.

Tyndale House has played a significant role in encouraging evangelical scholarship and it is estimated that every university offering courses in religious studies now has at least one member of the academic staff who is an evangelical Christian. This would certainly not have been the case seventy years ago in the heyday of liberal scholarship.

Tyndale House offers eleven single rooms for visiting scholars and ten family units. Many of the rooms have been re-furbished recently and there are plans for a possible extension to accommodate a new conference centre. Discussions are underway with a possible donor.

Scholars writing and carrying out research at TH have a real sense that they "*own"* the library and the building also functions as a worshipping community as well as an academic institution.

The *Tyndale House* library provides sixty study desks for biblical scholars. The annual cost of providing these facilities costs some four and a half thousand pounds per desk though the scholars who use the library are charged a much smaller amount. Space is at a premium and there is a problem of book storage and there is also some concern that limited provision is made for disabled users.

The *Tyndale Library* ranks as one of the world's most outstanding collections of academic biblical studies at post-graduate level. TH is one of twenty-one libraries affiliated to the *University of Cambridge Library* and an on-line link to the university library catalogue provides access to other materials available in Cambridge.

Alison Stacey is the volunteer Archivist at *Tyndale House* and is currently studying by distance learning for a Master's degree in archives management. She had previously worked in libraries but became interested in archives work as a result of her work at *Tyndale House.*

Much of the archive collection consists of the personal papers of past scholars who have had associations with *Tyndale House.* Foremost among these is the late Donald Wiseman (1918-2010), the eminent biblical scholar, archaeologist and Assyriologist who served for an impressive fifty years on the Council of TH. He was Professor of Assyriology at the *University of London* from 1961 to 1982 having previously spent four years on the staff of the *British Museum* deciphering cuneiform tablets excavated at Alalakh in Syria.

During the second World War Donald Wiseman served in the RAF, initially in Bomber Command and later in intelligence work in which role he often found himself on the other end of a telephone conversation with Sir Winston Churchill.

Wiseman's interest in archaeology led him to visit several archaeological "*digs*" in the Near East and he met the eminent archaeologist Sir Max Mallowan and his novelist wife Agatha Christie.

Alison arranged a display of items from the Wiseman archive for our interest with materials relating both to his wartime service and his

scholarly career. Donald Wiseman was a convinced evangelical Christian who believed that no fact of Scripture was called into question by the results of archaeology. As a dedicated Christian one of his key phrases was "*Keep Looking Up".*

After inspecting the archive material we adjourned to a downstairs room for coffee and cakes kindly provided by Kate Arhel, who job-shares Rachel Johnson's role as Assistant Librarian.

Finally, there was an all-too-brief opportunity to tour the TH Library itself. I mentioned in an earlier ***Christian Librarian*** that the only libraries in which I had seen "*Silence"* notices in recent years were theological collections: *Spurgeon's College* and the *London School of Theology* libraries. I did not spot a "*Silence"* notice at *Tyndale House* but Rachel assured us that this is very much a "*silent library*" in order to assist the concentration of the scholars working there.

Our late President Dr. John S. Andrews left a legacy to *Tyndale House* in his will and we were pleased to be shown a memorial plaque to John, mentioning his service as President of the *Librarians' Christian Fellowship,* 1982-1997, on one of the study desks We were glad that John's wife, Penelope Andrews, was able to join us for the afternoon visit.

Our thanks are due to Rachel Johnson, Peter Williams, Simon Sykes, Alison Stacey and Kate Arhel for their contributions to the afternoon. We were also pleased to meet Alice Jackson, TH's Communications Officer, who took many photographs as a record of our visit. Thanks are also due to Sarah Etheridge who handled many of the arrangements from the CLIS end.

You can obtain more information about TH from *Tyndale House*, 36 Selwyn Gardens, Cambridge, CB3 9BA. Web site www.tyndalehouse.com

Graham Hedges, *MCLIP, Hon. FCLIP*, is Secretary of *Christians in Library and Information Services .*

REVIEWS

SHEARS AND SHAKESPEARE

WHATEVER HAPPENED TO BILLY SHEARS?
Steve Goddard
Marylebone House, 2017, £8.99, Pbk., 314p., ISBN 978-1910674420

The central characters in this second novel from Steve Goddard are Canon William Shearwater, who works as a public relations consultant to the *Church of England*, and Sophie Daggert, an English teacher who sets out to trace her birth parents. The two narratives run in parallel for the first chapters of the book but when the two protagonists discover each other the meeting spells potential disaster for both of them.

The novel highlights the "*dark arts*" of diocesan PR, and Canon William can be quite unscrupulous in his attempts to save the Anglican church from scandal and reputational damage. The Christian faith seems to play a limited role in his life: he never seems to pray, read the Bible, or even attend church services. His main passion appears to be football, on which subject he has written several books. As someone who has no interest in sport I found the action replays of matches from the 1966 World Cup rather tedious, but I imagine these will add to the book's appeal for those with different interests.

Canon Shearwater admits that he chose ordination to the Anglican ministry out of a sense of guilt arising from a teenage sexual indiscretion. The novel as a whole charts the process of self-discovery of both of the leading characters.

The action of the novel alternates between the present day and the so-called "*Swinging Sixties*". Those interested in sixties pop culture will detect a literary sub-text. The clues appear in the title and in the prelude in which we meet a cyclist well aware of the (pot) holes in Blackburn, Lancashire, and who dreams of retiring to a cottage on the Isle of Wight.

Yes, many of the characters and situations in the book are drawn from the Beatles' classic 1967 album ***Sgt. Pepper's Lonely Hearts Club Band***, and William Shearwater is, of course, the Billy Shears of the title song. I will resist the temptation to spell out the remaining Pepper references, and the novel can still be enjoyed by readers with no interest in sixties pop music.

The references to the Beatles' album will add another dimension to many readers' enjoyment of the book in this, Sgt. Pepper's fiftieth anniversary year. Not all the characters are Pepper-related, however, and the story also includes a senior librarian referred to, rather unflatteringly, as a "*shelf stacker".*

The novel ends, appropriately enough, on the Isle of Wight but the last word goes not to the Beatles but to another sixties icon, Bob Dylan, and his song *Every Grain of Sand*.

I read this novel during a recent stay in hospital and would recommend it as a fascinating and entertaining read. I have known Steve Goddard for many years as musician, magazine editor, and PR consultant. This book displays another side to his talents and deserves a wide readership.

Graham Hedges, *MCLIP, Hon. FCLIP*, is Secretary of *Christians in Library and Information Services*

THE FAITH OF WILLIAM SHAKESPEARE
Graham Holderness
Lion, 2016, £9.99, Pbk., 338p., ISBN 978-0745968919

I hadn't really thought about Shakespeare being very religious but this book is certainly convincing that he was indeed religious. However, how deep his faith was is difficult to determine. Graham Holderness shows us that the ***Bible***, ***The Book of Common Prayer*** and Calvin's ***Institutes of the Christian Religion*** feature in many of his plays and indeed influence them. There are numerous quotes from these and the plays mentioned below to illustrate this.

Chapters are devoted to ***Richard II, Henry V, Henry VIII, Measure for Measure, Hamlet, Othello, The Tempest, The Winter's Tale, King Lear*** and ***The Merchant of Venice.***

Holderness shows us how the ideas of Catholicism come up against those of Luther and Calvin. Shakespeare was writing a relatively short time after the Reformation and there is little doubt that Christianity was woven deep in his psyche and he brought it into his plays and other works on numerous occasions. Shakespeare must also have had a good knowledge and understanding of the Jewish faith when he wrote ***The Merchant of Venice.***

Shakespeare's Anglican Christianity was largely taken for granted at first but from the 1780's scholars began to make observations on his use of religious language and reference to religious doctrine's without awareness of the doctrinal conflict which did influence Shakespeare. Early editors saw nothing controversial about his religious opinions. Shakespeare's were of an orthodox Protestant complexion as he was a product of the Protestant "*Golden Age".* Simultaneously other scholars claim Shakespeare grew up in a still largely Catholic context. He was certainly aware of the conflicts between the Catholic and Protestant traditions.

This is an invaluable book for anyone seriously studying Shakespeare and concerned to understand his work.

Anne MacRitchie, *BSc,* serves on the executive committee of *Christians in Library and Information Services* as Scottish Secretary.

ARTICLES

LORNA COLLINS provides a belated response to Karen Hans' article "*The Carnegie Award Does it Again This Year"* in the Summer/Autumn 2015 edition of *Christian Librarian*

SHADOWING GREENAWAY

I read with interest Karen Hans' article on the Carnegie Award and her experience of shadowing the award process in a high school. For the past eleven years I have shadowed the Greenaway Award with a group of children mainly in years Five and Six, in a large church primary school in West London. Although judged alongside the Carnegie, the Greenaway is awarded to an illustrator, therefore normally includes several classic picture books. My initial intention was to shadow the Carnegie, but it soon became clear that not many of the Carnegie shortlisted books would be suitable for primary school children to read, whether because of the language used, the subject matter, or just the length of some of the books. Here there is a dilemma – a "*children's*" book award from which *children* seem to be excluded. Is this because the books are nominated and shortlisted by adults? Should the likes and dislikes of children not be taken into account? Why have popular authors such as Roald Dahl and Jacqueline Wilson never won the Carnegie award, yet their books are clearly adored by children? Or maybe the inclusion of what is termed Young Adult literature and the wide age range involved (0-18) makes it not really a *children's* book award. Young Adult books would seem to me to have more in common with adult books than with children's books.

After much deliberation (and an MA thesis on the subject!), I now view the Carnegie Award as a purely *'literary'* award, there being no reference in the judging criteria to a child's view of a book. (For a list of the criteria given to guide the judges, see http://www.carnegiegreenaway.org.uk/awards-process.php#criteria). There are, however, book awards which are less literary and more child-orientated. The Children's Book Award, run by the *Federation of Children's Book Groups* prides itself on being "*the only national award voted for solely by children from start to finish*" (http://www.fcbg.org.uk/childrens-book-award/), so perhaps this is a better guide to the books which children themselves enjoy.

Another reason for choosing to shadow the Greenaway Award, rather than the Carnegie was that even those Carnegie shortlisted books which might be suitable for primary school children are often linguistically quite challenging for young readers, as might be expected from an award with a literary focus. I wanted to include in the group children who were still not wholly convinced that reading could be enjoyable; children who would struggle to read even one of the Carnegie books in the six weeks that the shadowing scheme runs for, never mind the one a week which would have been necessary to take part in the shadowing. There was also, as always, the small matter of budget constraints to be taken into account. I would not have been able to supply the children with enough copies of the books for them all to have read all the titles in six weeks.

In 2016, my Shadowing group consisted of children from year Six only, all of whom were reading at very different levels. One advantage of shadowing the Greenaway shortlist is that because most of them are quite short, each book can be read together as a group, and then discussed whilst taking part in an art or craft activity related to the book. The shadowing web site, as well as allowing children to write reviews and read those of other children, also makes provision for them to upload their art work onto the Greenaway Gallery, so in my group, the more

literary minded children were able to express themselves through their book reviews, whilst those with a less literary focus were just as involved by drawing or making something connected to the books. Also, several of the books on the Greenaway shortlist were not straight picture books and were aimed at older children, for example, Neil Gaiman's ***The Sleeper* and the Spindle** (which won in 2016) was very popular in my group – they loved Chris Riddell's wonderful illustrations.

I would recommend shadowing the Greenaway shortlist with older children because even the picture books aimed at younger children can contain many discussion possibilities. Another very popular book in our group was ***Sam and Dave Dig a Hole,*** by Mac Barnett and illustrated by Jon Klassen. Although the book can be read as a classic picture book, the illustrations do tell a different story from the text meaning it can be read on many different levels. The children had a lot of fun discussing what they thought the ending meant; indeed The School Library Journal even came up with a list of six possible meanings of the ending, including Jesus as the dog showing the children the way!! (For the other five possible meanings, see http://100scopenotes.com/2014/10/02/6-theories-on-the-ending-of-sam-dave-dig-a-hole/).

Shadowing the Greenaway titles does not preclude children from reading and reviewing some of the Carnegie shortlisted books should they be considered suitable. Although all the children in my shadowing group last year were all in year Six, it was a very mixed group in terms of ability and there were several very able readers in the group, so I did buy a few of the Carnegie shortlisted books for them to read and review should they wish to. Several of them really enjoyed ***The Lie Tree***, by Frances Hardinge.

Alongside shadowing the Greenaway shortlists with children, I have been returning to Roehampton, where I did an MA in Children's Literature a few years ago, to take part in

shadowing the Carnegie shortlist with a group of adults, consisting of past and present students and University staff. We take it in turns to do a presentation on one of the shortlisted books to facilitate discussion and subsequently put a review on the shadowing web site and the university blog (See https://ncrcl.wordpress.com/?s=reviews#). Taking part in this group has helped me to assess whether the books are appropriate for a primary school group, as well as encouraging me to read books that I might not otherwise have chosen.

As Karen suggested, shadowing groups are a great way of discussing with children the merits or otherwise of the books they are reading, and teaching them that just because something is in a book does not make it right. They are also a good way of encouraging children to read outside their comfort zone and maybe read something they would not otherwise have read. Having started a job in a new school in September, I am now looking forward to introducing shadowing the Greenaway shortlist (and hopefully some of the Carnegie books) in my new school.

BOOKS MENTIONED

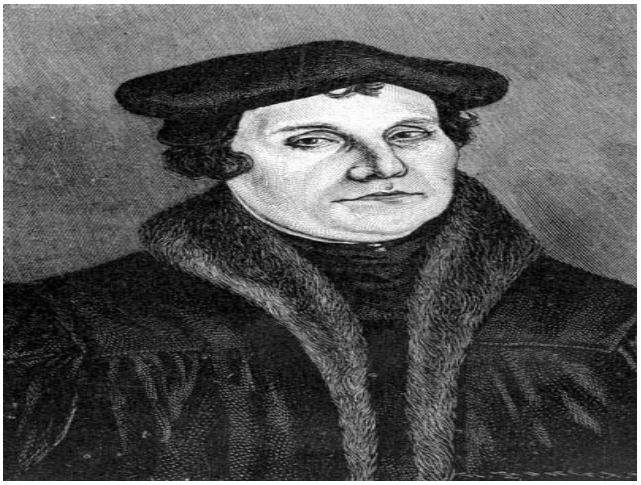
The Sleeper and the Spindle*,* by Neil Gaiman, illustrated by Chris Riddell. Bloomsbury Childrens, 2015.
Sam and Dave Dig a Hole*,* by Mac Barnett, illustrated by Jon Klassen. Walker Books, 2015.
The Lie Tree, by Frances Hardinge. Macmillan, 2015.

Lorna Collins, *BA (Hons), MA,* works as Librarian at the *Roche School* in Wandsworth having previously worked for twelve years as Librarian at *St. Mary's and St. Peter's Church of England Primary School* in Teddington.

NICK PAGE marks the five hundredth anniversary of the Protestant Reformation by drawing a parallel between the invention of the printing press and the communications revolution of our own time

MARTIN LUTHER AND MASS MEDIA

The Reformation in Books, Pamphlets, Prints, Sermons and the Social Media of the Day



The Christians in Library and Information Services Annual Public Lecture held on Saturday 15 October 2016 at the Methodist Central Hall, Warwick Lane, Coventry, CV1 2HA.

2017 sees the five hundredth anniversary of the Reformation. Or, more specifically, of when Martin Luther nailed his theses to the door of the church in Wittenberg. It's a moot point as to whether that moment in October 1517 was really the start of the Reformation (or, indeed, whether

the nailing of the theses actually took place at all). But then there are many questions about the Reformation, not least of which is the biggest question of all: why did it succeed? After all, Luther was by no means the first person to call for reform, even if he did take it a bit further than most of the others.

So how was it that this time the reforms stuck? Part of the answer is that the time was right. We see throughout the fifteenth century the rise of new kinds of political power including independent city states, and a wealthy middle-class.

But if we want to find one factor above all others which made Martin Luther more effective than his predecessors, then I think a very good candidate is the emergence of an entirely new kind of media.

Mr. Gooseflesh's Invention

In 1454 a man called Mr. Gooseflesh changed the world. His full name – his *very* full name is Johannes Gensfleisch zur Laden zum Gutenberg.

Genfleisch means Gooseflesh. So it's hardly surprising that he preferred the name Johannes Gutenberg. And he invented a device called a printing press.

Previously, books had all been hand-written, making book production a laborious and expensive affair.

We are familiar with the medieval illuminated manuscript, alive with intricate designs and glowing with rich colour. But even less ornate books could occupy monks for years. And books were eye-wateringly pricey. In 1309 the Nuns of Wasserler in the diocese of Halberstadt sold a complete Bible they had for sixteen pieces of silver. Three years later they used the money to buy one hundred and eighty acres of land, two farmhouses and a farm with two acres of woodland and another wood. Well, I say '*used the money*'. Used *some* of the money. They still had eleven pieces of silver left over. In 1388 the Abbey of Johannisberg purchased a complete Bible for seventy florentines and arranged permission to pay the amount over four years. Seventy florentines would have bought thirty-five fat oxen.

The usual production method for a book in the middle ages was a

monk, working in a scriptorium. One monk dictated the text to ten or twenty others, who wrote it down. Some marginal comments show that not all monks approached their task of disseminating knowledge with unabashed zeal. In a manuscript from Ireland there are some rather plaintive comments in the margins: '*God be praised, it's growing dark'*, '*St Patrick of Armagh, pre*serve *me from this everlasting writing*,' and '*Oh if I only had a nice glass of old wine in front of me!'*

All writers know the lure of alcohol. (At least, so I have heard). Richard of Bury complained that the monks cared *'more about drinking beer than writing books*.' But then again, don't we all.

Books, then, were scarce and expensive. People simply didn't encounter books in any great quantities. Even scholars: in 1424 the library at the *University of Cambridge* had just one hundred and twenty two books in it. The *Vatican library* – at that time the largest library in the world – had about eleven hundred books in it.

What Gutenberg did was replace old technology (i.e. a grumpy monk with a pen) with three innovations which were to survive pretty much unchanged for the next six centuries: metal type, an oil-based ink (which was needed to ensure the ink adhered to the metal type) and a top-down press based on the olive and wine-press.

When a whole page of type had been '*set*', it was inked up and a piece of paper put on top. The paper would then be pressed down onto the type and a printed page would emerge. Repeat the process and you have a number of identical pages. And when the whole thing was done, you could then simply re-distribute the type and reuse it to make another page of another book.

Books became cheaper and more widely available. Writing in 1470, an Italian bishop observed that three men working at a single press for three months could produce three hundred copies of a book. It would take three scribes a lifetime to achieve the same number. Assuming they didn't die of severe writer's cramp.

Gutenberg's revolution changed the world. For the first time books could be mass produced in huge quantities. Not that Gutenberg realised this. Like many inventors, he never actually grasped the true potential of his invention. He focused on producing the same kind of books as the monks did, only in more quantities. His famous edition of the Bible took its design from the hand-written manuscript. He used expensive parchment,

he based his typeface on contemporary handwriting, he printed in two columns on the page, as the monks did, and even left a space so that the first letter of each chapter and the headings could be added by an illuminator.

The process took him two years, only produced one hundred and fifty copies and virtually bankrupted him. What he was trying to do was to show that printing could produce the same high-quality work as before. But he failed to realise that the world didn't want that kind of work. They wanted cheap. They wanted available. They wanted to read.

It was others who really grasped the revolutionary power of print. Instead of expensive parchment they used paper – an ancient Chinese invention, which the Europeans had only discovered relatively recently (the first paper-mill in Europe was founded in Germany in the thirteenth century). They produced smaller books, cheaper editions.

Printing presses spread quickly: in 1465 to Italy, 1470 to France, 1472 to Spain, 1475 England and Holland, 1489 Denmark. 1533 Mexico City; 1638 Cambridge, Massachusetts. By 1500 around one thousand presses were in operation in two hundred and fifty European towns and cities.

And the output was prodigious. It has been estimated that in the fifty years following Gutenberg, some twenty-seven thousand titles, three-quarters of them in Latin, appeared from presses across Europe. By the mid-sixteenth century, a reader would have been able to choose from some an estimated eight million books or pamphlets. More, probably, than had been produced in all of history before that.

Books or pamphlets. Although we talk about the spread of the Bible, it was the pamphlet which was king. The most widely circulated printed works were pamphlets – in German *Flugschrift* from which we get our word fly-sheet or flier. Flying-writing: the name implies the speed with which these little booklets would fly about to a wide audience. These small booklets of anything up to thirty-two pages were cheap to produce, costing about the cost of a chicken. While a book might take weeks or months to typeset, a pamphlet could be printed in a few days.

Thomas A Kempis told his students to take '*a book into thine hands as Simeon the Just took the Child Jesus into his arms to carry him and kiss him*.'

And by the mid sixteenth century there was an awful lot of book-kissing going on.

Democratising Knowledge

What the printing press did was to democratise knowledge. Printing spread knowledge further and faster than ever before.

The relative abundance of books meant that scholars could now pursue their ideas with greater resources and with less hassle. They could study in larger libraries, they did not have to travel to consult a book chained somewhere else, and with the invention of other apparatus – indexes, bibliographies and variant editions – they could find out much more and much more quickly.

Printing changed the relationship between the reader and the writer or the creator. It spread knowledge and ideas in a way which cut out the middle man – the gatekeepers – such as the church, or the university lecturer.

A bright, well-read student, might reach beyond their teacher's knowledge. It was no longer necessary to sit at the feet of the master and listen to the pearls of wisdom drop from his lips. '*Why should old men be preferred to their juniors now that it is possible for the young by diligent study to acquire the same knowledge*?' asked a fifteenth century author with the lovely name of Giacomo Fillipo Foresti di Bergamo in 1483. He was an Augustinian monk and the author of an outline of history.

With a book, anyone could become an expert. Books previously had been a conspicuous sign of wealth, but now they were a sign of a different kind of wealth: an intellectual richness. There was a new class of person in the world: an intellectual aristocrat, someone who understood things better than anyone else. Or, perhaps people who *thought* they understood better than anyone else.

(We can see exactly the same effect in the growth of the Internet. What is the first thing you do when you are ill these days? Google your symptoms. Everyone is an expert.)

And with the spread of books, learning moved out of the church or

the monastery. Publishing houses themselves became centres of ideas and learning. For example, in Venice, Aldus Manutius set up a major publishing house which produced some of the most important, not to mention well-designed books in history. He produced editions of the classics: Sophocles, Plato, Aristotle, Thucydides, Virgil, Horace, Ovid.

His printing house was a kind of mini-university, a place of discussion and scholarly debate which attracted scholars from around the world. His household in Venice has been described as an '*almost incredible mixture of the sweatshop, the boarding house and the research institute'.*

Because it was not unusual for people from ten different nationalities to dine with the printer Estienne in Geneva, even his servants found it helpful to master some Latin.

Printers were liberal scholars, their fingers on the pulse of the latest trends. They got used to spotting trends and understanding the market.

They worked with the leading thinkers and intellectuals and scholars of their day. They met aliens and emigrés who had seen the world. They supplied books to Italian communities in England, and English communities in Switzerland. Books, were the first world wide web.

New Media, New Consumers

The change of relationship is crucial. For the first time an author could have some kind of direct relationship with the reader. Or the consumer.

The commercial side of printing also led to new advertising techniques. Printers started to put their firm's name, their logo, their address on the title page. The title page itself was a new idea: previously the names of the scribes had come at the back of the book. But now it was all upfront: who wrote it, who published it, where you could get more.

We can see this commercial imperative in one of the greatest artists of the age. As the year 1500 arrived there was a lot of speculation about the end of the world. (There was always a lot of speculation about the end of the world, but there was more this time, mainly because humans seem to like round numbers.)

Printers, with their newly acquired nose for trends spotted an opportunity to shift some product i.e. the book of Revelation. And one particular version of this sold in the cartload. It featured not only the text of the book, but fifteen powerful, detailed, and entrancingly bizarre woodcuts by the great German artist, Albrecht Dürer (1471–c.1528).

Dürer was a man who understood not only the artistic powers of images, but their commercial power as well. And what made his work different was that he operated '*direct to the public'* as it were.

Previously art had mainly relied on patronage. A wealthy Duke or King or Pope commissioned the work of art from the painter and hung it in his private chambers. Perhaps an altarpiece or sculpture might be donated to the church and available for the public to see, but generally art was collected and owned by the privileged and the wealthy. Artists like Dürer changed all that. Dürer's *'patron'* was the public.

He produced his own prints, and made them affordable and widely available. He self-published, investing in his own printing press, had his own shop, and franchised agents in major cities. Sometimes he gave away advance copies of prints to stimulate demand. He even created his own logo. He was an entrepreneur. The result was that by 1500, Dürer was the most famous artist in the world.

It helped, of course, that he was a genius. Dürer's woodcuts are masterpieces of energy and invention. But he also understood the public: what they wanted.

The medieval church had recognised the power and potency of art. They filled their churches with images. Great medieval wall paintings showing a choice of destination: heaven or hell, or telling stories of the saints. But they were in church. They were in a controlled environment. But the difference now was that people could have these pictures in their homes.

The printing press meant that people could have pictures up in their homes, and the pictures they chose were religious images, and, indeed portraits of the reformers. This is a significant move. Tens of thousands of people could have a much closer connection with the artist or the writer.

All new media creates a new kind of consumer. And it is this direct connection with ordinary people which is a key part of the success of the Reformation.

One of the most popular types of prints of the Reformation were portraits of the reformers. Popular prints of the heroes of the Reformation: Erasmus, Luther, Calvin were widely distributed. People felt they knew what their heroes looked like: they had a connection. They were *fans*.

Suspicious Behaviour

The escape of knowledge, its freedom, proved a mixed blessing. Printing had initially been heralded as a peaceful art which would bring enlightenment and harmony to the world. What it did, of course, was pretty much the exact opposite.

The Catholic church had initially been keen on printing. It embraced it as a gift from God. It called on printers to print works supporting the crusade against the Turks – the first real religious movement to make use of print. But later on it rather changed its stance. Suddenly you couldn't tell what people were reading. Or what was being read to them.

When books were chained up in a library, or on the lectern in the church, you had some kind of control. But a pamphlet could be anywhere.

And the fact that most people couldn't read didn't help, either. As the early church discovered so brilliantly, you didn't need a lot of people who could read: you only needed one person who could read it to others. Having said that, literacy and learning did certainly increase. It is estimated that by the end of the sixteenth century literacy rates were above fifty per cent in towns, below fifty percent in rural areas.

The pamphlet was not only read by ordinary people, it was written by them as well. This is what makes it a truly social media: the major clerics and reformers produced thousands of the things, but they were also written by furriers, bakers, weavers, gunsmiths – even, heaven forbid, women.

This is, indeed, why the authorities were never very keen on the rise of literacy, or on putting the Bible into peoples' hands. In Venice, in the late sixteenth century, a silk worker was denounced to the Inquisition on the grounds that '*he reads all the time*.' A swordsmith who *'stays up all night* r*eading*' was similarly arrested. In the mid-1500s, there were riots in the west of England inspired, it was said by heretics known as *'two-*

penny book men'.

Women were especially into shocking new ideas. It was thought that, for their own protection, it was best that they should not learn to read at all. This message was reinforced in various ways. In the middle ages it was common to see pictures of the Virgin Mary reading, but they largely disappear after 1520. Even the mother of Jesus should know her place and not get any ideas.

We can see why they were so threatened if we jump back to Dürer for a moment. Dürer's engravings made highly political points. Those worshipping the beast wear crowns and coronets; the rulers of the world fleeing from judgement wear bishops' mitres and monks' tonsures.

In one engraving in the series we see that an angel is about to decapitate a man wearing a three-tiered tiara. Who wore such a crown? The Pope. Yes, the Pope – at this point Alexander VI – is about to get shortened by an angel. And cowering behind him, his mitre just visible, is a bishop. It gets more radical. Lying on the ground behind the Pope, looking slightly resigned to the whole thing, is another crowned figure, his right hand trying to keep his crown in place. This is the Holy Roman Emperor. The crown identifies him as Maximilian I.

Similarly, in his famous print of the four horsemen of the Apocalypse it is not only the ordinary peasants, but also royalty and clergy being trampled underfoot and the third rider – traditionally thought to represent famine – is dressed, in Dürer's version, in luxury and opulence: a rich merchant dressed in his finery. This is not just famine, this is exploitation.

And here's the thing: these prints were published in 1498, some twenty years before Luther's challenge. For Dürer's public, the Pope and the emperor are already on their way to hell, along with false monks and other clergy and all those who exploit the poor.

There were other examples in the literary world as well. There was a very famous satirical pamphlet called ***Julius Exclusus*** – 'Julius Barred'. It depicts the late Pope Julius arriving at the gates of heaven, decked out in his papal tiara and accompanied by twenty thousand soldiers who died during his campaigns. He walks up to St Peter, who, as usual, is acting as some kind of heavenly bouncer, but the great Saint is not impressed and gives him the whole '*You're not coming in here dressed like that'* treatment. Not only are all the men with him '*the worst dregs of humanity, all stinking of brothels, booze and gunpowder'* but the Pope himself is not

obeying the dress code:

'*The more closely I look at yourself, the less I can see any trace of an apostle… what monstrous new fashion is this, to wear the dress of a priest on top, while underneath it you're all bristling and clanking with blood-stained armour.'*

In response, the blustering and foolish Julius threatens to excommunicate Peter with a papal bull. It's a remarkable piece of satire for the time, utterly skewering the pretensions of the Papacy and the behaviour of Julius in particular. Who wrote it? Well, the pamphlet was published anonymously – for obvious reasons. But there is a very strong suspicion that it was the work of Erasmus. Not least because we have a copy in his own handwriting.

Follow the Money

How did this get published? Why were printers prepared to take the risk? Well why do printers and publishers ever take a risk? Money.

The heroes of all this heresy spreading were the printers. Printers were commercial entrepreneurs. Printers, of course, had a completely different perspective. They were commercial entrepreneurs and they were far less interested in orthodoxy than they were in profit. Printing houses were places of learning and discussion and debate, but the bottom line was always, well, the bottom line. Heresy and notoriety were good for business.

The printing industry was often on the side of ambiguity, ideas, free speech, toleration, libertarian and heterodox thought. It might have been partly a point of principle, but it was undoubtedly because there was always money to be made in such things.

Perhaps no-one exemplifies this more than the printer Christopher Plantin in Antwerp. Plantin created a publishing empire. He won the contract from Philip II of Spain for printing Catholic prayer books and he was also appointed *'Proto-Typographer'*, a post which put him in oversight of the printing industry in the Low Countries, and which involved checking the orthodoxy of everyone involved. Yet at the same time, he was also printing Calvinist publications and, secretly, the works of a little known sect

called *'the Family of Love'*. Familists, as they are called, were encouraged to keep up the appearance of orthodoxy, whether that was Protestant or Catholic. But secretly they remained true believers in the mystical tenets of the Family.

Printers and publishers (up until the nineteenth century they were largely the same people) were, as they always have been, greedy for profit and keen to wallow around in baths of cash. (Note: my publisher is, of course, a complete exception to this.) They wanted to sell books.

In this way, the late fifteenth and early sixteenth century saw the rise of the worlds first bestsellers. Erasmus was probably the first internationally renowned author. But his sales were nothing compared with the big man himself: Martin Luther.

The Missing Hammer

It's been called 'the hammer blow that launched the Reformation.' Here's the story. Luther, outraged by the sale of indulgences, writes down his Ninety Five Theses. Then, on 31 November – All Saints' Eve – 1517, he strides to the door of the Wittenberg church and nails his theses to the door for everyone to see. A crowd gathers. '*Mein Gott!' 'Achtung Spitfire!' 'Vorsprung Durch Technik*' they exclaim. '*Das ist der Reformation*!' The scales fall from their eyes. There are cheers and tears and everyone goes home to be Protestant and be righteously happy ever after.

Only it didn't really happen that way. In fact it may not have happened at all. The account of Luther nailing his theses to the Wittenberg door only occurs after Luther's death in a story written by Philipp Melanchthon. Melanchthon cannot have witnessed it, since he didn't arrive in Wittenberg until a year after it was supposed to have happened. It's never mentioned before then.

And, significantly, Luther never referred to it. And he was a man who *loved* a dramatic story. In all his accounts of the beginnings, of his picking a fight with the indulgence salesmen, he never mentions the story. It is possible that the door of the church was where university announcements were nailed, but it these would more likely have been announcements of events, not an enormous list of ninety-five theological points.

Talking of which, the theses were written in Latin, not German. So you could hardly have launched a popular protest with that.

So what did happen? Well, it's certainly possible that Luther announced some kind of discussion or debate to take place on this issue. And of course, he did write the theses out. But instead of pinning them to a door, he sent them along with a letter which he wrote to the Archbishop on 31 October. The letter denounced the sale of indulgences and asking that the money be repaid to those he felt had been conned. The Archbishop did not reply to Luther, but simply forwarded the letter to Rome.

And while that was happening, somehow, German printers got hold of this material. By December 1517 printed editions of the theses in a pamphlet form had appeared simultaneously in Leipzig, Nuremberg and Basle. Then a printer produced a German translation… and Luther went viral.

Luther proclaimed himself baffled by the whole thing: '*It is a mystery to me how my theses, more so than my other writings, indeed, those of other professors were spread to so many places. They were meant exclusively for our academic circle here… They were written in such a language that the common people could hardly understand them. They… use academic categories.'*

But if he was baffled at what had happened, he was also keen to make the most of it. His letters show that he encouraged his friends to spread the word. Although he claimed he '*had no wish nor plan to publicise these Theses,*' he was certainly happy to see others do it. He left it to them to decide whether the theses were to be '*suppressed or spread outside.*'

Who passed this stuff to the printer? We don't know. It could have been one of his students. Or it could have been Luther himself. I mean, it might have been the case that he invited a public disputation and none of the other side turned up. So take the battle to them, then.

In the end, maybe the Wittenberg door doesn't matter anyway. Whether or not Luther nailed anything to it is almost immaterial. What mattered is that the theses were printed. It was printing which secured the debate, and printing which spread the word.

And it spread rapidly. Luther's friend Friedrich Myconius claimed

after that '*hardly fourteen days had passed when these propositions were known throughout Germany and within four weeks almost all of Christendom was familiar with them. It is almost as if the angels themselves had been their messengers and brought them before the eyes of the people. One can hardly believe how much they were talked about.'*

It does sound unbelievable. Especially the bit about the angels. They certainly achieved notoriety with remarkable speed. And by March 1518 when Luther admitted to a friend that '*As for the Theses, I have certain doubts about them myself*,' it was too late. The theses were everywhere.

What's interesting, though, is how Luther learnt from this experience. He learnt fast. When he saw the success of the Ninety Five Theses, he had written to a German publisher that he would '*have spoken far differently and more distinctly had I known what was going to happen'*. He immediately got to work on a '*follow up'* and in March 1518 produced his ***Sermon on Indulgences and Grace***. This time it was written in German – and not just any German. At that time Germany was a patchwork of states and Electorates and Duchys, with a wide range of dialects and localised words. Luther took care to write in the simplest German he could, so that it would be understandable from the Rhineland to Saxony. He took the same approach later, when he was translating the New Testament.

There was no standard German language at the time – Germany being a collection of mini-states – and the many regional dialects caused problems. So Luther decided to write in a kind of lowest common-denominator language. Reportedly, he would go out in disguise, into the marketplaces and the streets, listening to the way in which ordinary German people spoke. And in doing so he more or less invented modern German. (Other translations did this as well: think of the debt we owe to Tyndale's English New Testament. Or the way in which the Welsh translation made in 1588 played a major role in preserving that language.) Luther later described this process in his ***Letter of Translating***:

"We do not have to ask the literal Latin how we are to speak German, as these donkeys do. Rather we must ask the mother in the home, the children on the street, the common man in the marketplace. We must be guided by their language, by the way they speak, and do our translating accordingly. Then they will understand it and recognise that we are speaking German to them.

I think we can trace these ideas, back to the ***Sermon on Indulgences***

and Grace*.** Because Luther's use of the vernacular brought enormous success: the ***Sermon had to be reprinted eighteen times in 1518 alone – each time in an edition of a thousand copies.

Luther Presses 'Send'

But he not only learnt about writing. He learnt about distribution as well. What he did was to create a kind of sharing network. Luther would write the pamphlet and hand it to a friendly printer – the equivalent of pressing '*send'.* The printer would print it and start distributing it.

And they could be duplicated. If a pamphlet arrived in a city and started causing a stir, it would not be long before a local printer got hold of a copy and started printing his own edition. Johann Fröben, a printer-publisher from Basle wrote to Luther to tell him that he'd been given some of Luther's pamphlets by a printer from Leipzig. And since '*they were approved by all the learned, I immediately reprinted. We have sent another six hundred copies to France and Spain.'*

These ideas were carried by salesmen, taking around their cartloads of pamphlets and broadsheets and prints and books. Merchants would also carry them across the seas. Rose Hickman recalled how, in the 1540s, her mother '*came to some light of the gospel by means of some English books sent privately to her by my father's factors* [i.e. commercial agents*] beyond sea*'. Rose's father was Sir William Lok, a wealthy mercer who traded in cloth. He was also responsible for providing translations of the New Testament for Anne Boleyn.

In all some six million pamphlets were printed during the first ten years of the Reformation, and a third of them were by Luther. Tracts, pamphlets, books, poured from his pen. From 1517 until his death in 1546 he published an average of one work every two weeks. He also learned how to write commercially. He wrote blockbusters – packed with deliberately sensational material. If we take 1520 as an example, when he published three of his most influential books.

An den Christlichen Adel deutscher Nation (To the Christian Nobility of the German Nation) was addressed to the German princes and called on them to abolish tributes to Rome, the celibacy of the clergy, masses

for the dead, indulgences, obligatory fasts, canonisation of saints, pilgrimages and religious orders among other things. It sold out of its initial print-run of four thousand copies in five days and rapidly went into sixteen further editions.

Then there was the catchily titled ***Von der babylonischen Gefangenschaft der Kirche*** ('The Babylonian Captivity of the Church'), which was nothing less than a full scale assault on the sacraments. Luther described the sacramental system as nothing more than '*miserable servitude'*. The only real sacraments were baptism and the Eucharist. Out went confirmation, penance, ordination, marriage and extreme unction. Apart from that the book was entirely uncontroversial…

(And as an example of how international printing now was, it's significant that the major rejoinder to this came from England. It was written – or attributed to – King Henry VIII, and was called ***Assertion of the Seven Sacraments***. It was mainly ghost-written by Sir Thomas More. The Pope was so pleased with the book he gave Henry the title of Defender of the Faith. Given what happened later this has to go down as a bit of an own goal.)

The third major book in Luther's year of writing dangerously was ***Von der Freiheit eines Christenmenschen*** ('The Freedom of a Christian Man'). Luther actually dedicated it to the Pope '*as a token of peace and good hope'* which has to go down as one of the most optimistic dedications ever, not least because in the book he described the Pope as a '*man of sin and the son of perdition who sits in the Church like God and by his doctrines and statutes increases the sin of the Church and the destruction of souls'.*

But it's a declaration of independence. The Christian has been liberated by faith, freeing him from the obligation to do good works. He called on the rulers of Europe to cleanse the church of corruption, to strip the papacy of its riches and its lands. Oh, and clergy should be able to marry.

Luther understood that the only thing which would silence a book was if nobody read it. So he made his books and pamphlets saleable – they were outrageous, urgent, polemical, readable, compelling, a must-have.

There were peddlers who went from door to door selling nothing but Luther's writings and his books were described as being '*not so much sold*

as seized'. Imagine what it was like to read these books at that time. This is medieval punk theology, agitprop protest writing four hundred years ahead of its time. Luther dipped his pen in pure outrage and let rip. And he really did let rip. He was famously abusive. To be fair, he gave as good as he got. But he certainly gave a lot. And he kept on giving.

The Power of Pictures

We live today in an era of the image: on social media text is accompanied by pictures, videos, graphics. But the Reformation got there first. The propagandists of the Reformation really invented the political cartoon and most of them are, what the Internet calls '*Not Safe For Work'.*

A Protestant cartoon called the '*Origins of the Monks'* shows the devil excreting monks into the world. Anti-Lutheran cartoons show his head as a set of bagpipes being played by the devil, or as the seven-headed beast out of Revelation. Or we have Luther depicted as the German Hercules, a lion-skin rather incongruously strapped across his chest while he beats up his opponents.

Many of these illustrations appeared in books. Unlike some of the other reformers, Luther understood the potency of pictures. (He even had a picture of Mary in his study.) His friend Cranach created heavily politicised prints. One pamphlet – the Passion of Christ and the Antichrist – contrasts scenes from the Bible with scenes from modern life. In one scene Christ is shown fleeing from the Jews because they are trying to make him king, while the Pope is shown wielding a sword to protect his earthly domain. Get the message?

Luther understood the reading public, but he also understood the non-reading public. He wrote hymns so that people who could not read could still learn scriptures and participate in the church service. He put new words to well-known melodies. And probably even composed hymn tunes himself. Luther was also turned into a folk hero in song: Hans Sachs, a shoemaker from Nuremberg wrote a series of ballads about him.

The Streisand Effect

All this, of course, made Luther a problem to be dealt with. But the issue that the Catholic and the Imperial authorities had was that they didn't know how to stop this.

Previously, if the church or the monarchy had wanted to keep dangerous ideas from spreading they adopted a threefold approach:

1. Kill the man who had the idea (or if he was already dead, dig him up again and burn the ashes. Just to be on the safe side.)
2. Find any copies of his books and burn them. Since they were all hand-written there can't be too many of them.
3. Kill all the people who had the copies found during the number two phase.

This approach had worked tolerably well – or intolerably well depending on your point of view. But the mass-produced book and the cheaply produced pamphlet changed the ground rules.

The printed book could not effectively be silenced. Books were small, so they could be smuggled; they were mass produced by the hundreds and thousands. The hand-written books of the Lollards had been suppressed by burning, and because they were arduous to produce, their influence could be minimised. But that wasn't really an option any more: burn an edition of a book and someone would print another edition elsewhere; close down a printing press in one place and another would spring up somewhere else.

Like so many authoritarian regimes since, it was caught in what has been called the conservative dilemma. If we don't reply to Luther then people might think he is right. But if we do reply to him they'll compare the two arguments and make their own minds up. Most of all, it didn't know how to use this new technology of the book, which Luther had mastered so thoroughly.

Most of the writers who defended the Pope and the traditional teaching did so in Latin. One critic, Thomas Murner, actually translated one of Luther's pamphlets from German, into Latin, so that he could write about it! This was their problem: they spoke theology, but Luther spoke German.

So it tried to do things the old way. Bonfires were made of Luther's writings. Erasmus wrote '*The burning of his books will perhaps banish Luther from our libraries; whether he can be plucked out of men's hearts I am not so sure.'*

Book burning – or biblioclasm to give it its proper name – is one of the most characteristic activities of the Reformation. All sides did it at every opportunity. It was the Reformation's major contribution to global warming. But they were able to indulge in this futile pastime because books were everywhere. Burning became more symbolic than anything else.

But they did eventually try a different tack. In 1557 Pope Paul IV – one of the most brutal Popes of the time – started one of the Catholic church's most notorious practices – the ***Index of Forbidden Books***. It listed some five hundred and fifty authors whose works were not to be read, including theologians like Luther and Calvin and works of botany and geography.

Its last major update was in 1948, but it was officially abolished in 1966 by Pope Paul VI who, like everyone in the sixties, was probably keen to read some Jean Paul Sartre.

It included books which had been condemned in advance of publication. Printers found this very useful. As it helped them to identify what they wanted to read next. It's called the Streisand effect and it is defined as *'the phenomenon whereby an attempt to hide, remove, or censor a piece of information has the unintended consequence of publicising the information more widely'.*

It is named after the American singer Barbra Streisand, who, in 2003 attempted to suppress photographs on the internet of her residence in Malibu, California. The consequence was that everyone wanted to have a look at Barbra's house.

By placing these titles on the Index that automatically granted the enormous free publicity. The detailed lists of passages to be expurgated helped Protestant propagandists by sparing them the need to trawl through the works to find the passages to cite. The censors had done their work for them! In fact, early copies of the Index made their way very quickly to the enterprising printers in Leiden, Amsterdam and Utrecht, who used them as guides as to what to print next. Then, as now, nothing did more for sales and publicity than a ban.

Heresy Becomes Domesticated

The Streisand Effect is an example of what psychologists call '*psychological reactance*' – the idea that when people know something is being kept from them, their motivation to get hold of it increases massively.

Nothing shows that more than the Bible. In 1519 the Catholic theologian Silvester Prierias argued that scripture should remain a mystery, only able to be interpreted through the authority, insight and power of the Pope, while Erasmus' friend Thomas More argued that if you were to put the Bible into English it would be treated '*presumptuously and unreverently at meat and at meal'.*

Once people began to read the Bible for themselves, they could verify or even rebuke how the Bible was being read to them. They could think for themselves. And they did.

In 1538 a young man called William Maldon bought a copy of the New Testament. *'I and my father's apprentice Thomas Jeffrey laid our money together and bought the New Testament in English, and hid it in our bedstraw, and so exercised it at convenient times. Then shortly after my father set me to the keeping of a shop of haberdashery and grocery wares, being a bow shot from his house, and there I plied my book.'*

The Bible was a gateway drug: soon William was on the hard stuff, reading heretical ideas by Protestant writers. He read a book on the sacraments, and decided he could no longer kneel in front of the crucifix, much to his mother's dismay. '*'You thief! If thy father knew this, he would hang thee! Wilt not thou worship the cross? And it was about thee when thou were christened, and must be laid on thee when thou art dead*.' His father took a more direct approach, and dragged William out by his hair and gave him a good beating. But too late. William was gone.

There are many such stories: Rawlins White was a fisherman who became a Protestant. He lived in Cardiff, near where the Millennium Stadium now stands. Foxe describes him as '*a good man ... altogether unlearned and very simple'*, but also as *'a great searcher-out of truth'*. He sent his son to school so that he could read, and each night the boy came home and read the Bible to his father. White learned the passages by heart and became a powerful preacher and Protestant agitator. He was burned for his activities at Cardiff in 1555.

In Mary's reign, Archbishop of Canterbury Reginald Pole tried to row back the advance of personal scripture reading: '*You should not be your own masters*,' he told people, adding that '*household religion was a seed-bed of subversion.'* But he was too late. Heresy had become domesticated.

A marginal note in the Geneva Bible said: '*Masters in their houses ought to be as preachers to their families that from the highest to the lowest they may obey the will of God*.' It became the duty of the head of the household to catechise, to lead family devotions, to see that people went to church, to act as a kind of chaplain. And printers and authors, who were never slow to see the commercial possibilities of piety, helped them in this task by supplying useful books such as ***A Werke for Householders*** (1530) or ***Godly private prayers for householders to meditate upon and say in their families*** (1576). God was invited to sit around the table.

The First Mass Media

The printing press was the first mass media – and the first, true social media. It was the greatest change for the world of learning since the paginated codex replaced the scroll. The rise of the broadsheet challenged the sermon, which previously had not only been full of all that tedious religion stuff, but also contained official announcements, local and foreign news, property announcements, health advice and a whole lot more.

Luther described printing as *'God's highest and extremist act of grace*, *whereby the business of the gospel is driven forward*.' Printing was seen as a gift from God, a miracle without which the Reformation would never have happened.

What Luther didn't realise was that he was no more in control of it than anyone else was. And when people started to take his ideas and push them to their logical limits, or even beyond, he became quite bitter and disillusioned. His later writings are quite horrible and sad to read. He was a man who wanted to free everyone up to think for themselves, as long as they thought exactly like him.

The point is this was a deeply disruptive technology. In terms of media, there has been nothing to match the scale of this disruption: until

the Internet came along in our own time. Those of us who have lived through the internet revolution, we understand something of what the arrival of printing was like.

But what the Reformation shows is that the most dangerous thing in the world is not a gun or a missile but an idea. That is why, even today power tries to ban books. It tries to bomb libraries. That is why I believe that to be a writer, a bookseller, a librarian is to be involved in a grand conspiracy.

Luther understood that a book is much more than a collection of words. He understood that a book is a container for ideas. And ideas are the most dangerous substance in the world.

The historian Johann Sleidan wrote in 1542: '*As if to offer proof that God has chosen us to accomplish a special mission, there was invented in our land a marvellous, new and subtle art, the art of printing. This opened German eyes even as it is now bringing enlightenment to other countries. Each man became eager for knowledge, not without feeling a sense of amazement at his former blindness.'*

We all have to make the choice in our lives, of course, as to what ideas to espouse, and how best to shine a light into peoples' lives. But the fact that we can do it, the fact that we have the freedom to speak and to discuss and to share ideas – well for that we have to thank many heroes who not only fought for individual right to belief, but who shaped the tools with which those beliefs were expressed.
And, for all his faults, right up there among those heroes, I would put Martin Luther.

Nick Page is prized for his skills as a writer, speaker, unlicensed historian and general information-monger. Nick has written over seventy books, including ***A Nearly Infallible History of Christianity*** (Hodder and Stoughton, 2014, ISBN 978-1444750133) and ***God's Dangerous Book*** (Authentic, 2011, ISBN 978-1850789017. He is not now, nor has he ever been, a theologian!

Nick's latest book is ***A Nearly Infallible History of the Reformation*** (Hodder and Stoughton, 29 June 2017, ISBN 978-1444749692)..