



THE UNIVERSITY of EDINBURGH
Information Services Group

Tuesday 28 March

Dear Sir

CENTRE FOR RESEARCH COLLECTIONS

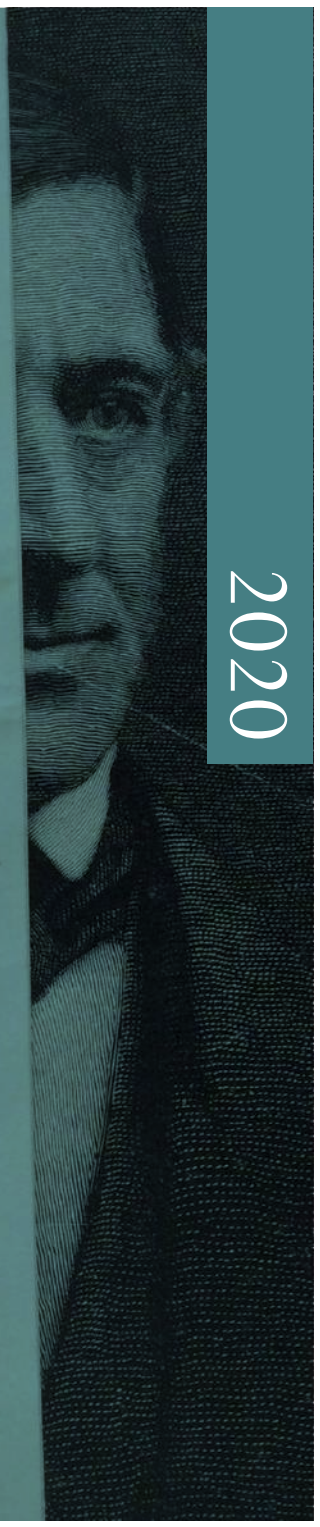
*It will give me great pleasure of mine with you & Mrs. Weston, on Mon-
day next.*

Annual Acquisitions Highlights

Yours respectfully,

R. W. Emerson.

2020



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Preface

“I am delighted to introduce this celebration of the University’s role as a collecting organisation. The Library & University Collections teams understand the value these new collections bring to the University in terms of enriching learning and awareness of our heritage. I am looking forward to hearing about how these new collections are being used by our own students and staff, and members of the wider community.”

Jeremy Upton

Director, Library & University Collections

Introduction

Why does a University build and retain cultural heritage collections? What value does having an actively developed collection of early and rare books, manuscripts and archives, art and musical instruments bring to an educational institution?

Our cultural heritage collections are the raw research elements that feed the research of our arts and humanities academics and students. They tell the story of the growth of the University's research interests and artistic outputs, they inform our understanding of the world around us. The Centre for Research Collections (CRC) is a lab for the humanities, a space in which individual artefacts can be interrogated in-depth, or entire data sets can be derived from large collections; it is a space where first-year undergraduates and seasoned academics can confront history in its material form and learn from the objects in front of them in class room environments, in the reading room, or in our digital spaces.

The University has actively collected books, objects, instruments and art since its foundation and continues to invest to this day in ensuring that our collections are actively and responsibly developed, reflecting the University's teaching and research needs, as well as our collections' strengths and weaknesses. By doing so, we are also adding to Scotland's collective cultural heritage, building a collection for the nation. In an average year, the librarians, archivists and curators of the CRC acquire hundreds of pieces of cultural heritage and are responsible for the development of the University's collections. In 2020, the CRC made 95 purchases and received 77 gifts or bequests of collection items produced between the 12th century and the present day.

In the following highlights you will see items that have been acquired in 2020 through purchase, commission, gift and bequest. Our collecting efforts are supported by the University's capital investment programme, by external foundations and individual philanthropy, by individual relationships with alumni and donors, and in partnerships with the University's schools and colleges.

Daryl Green FSA FSAScot

Head of Special Collections, Deputy Head of the Centre for Research Collections

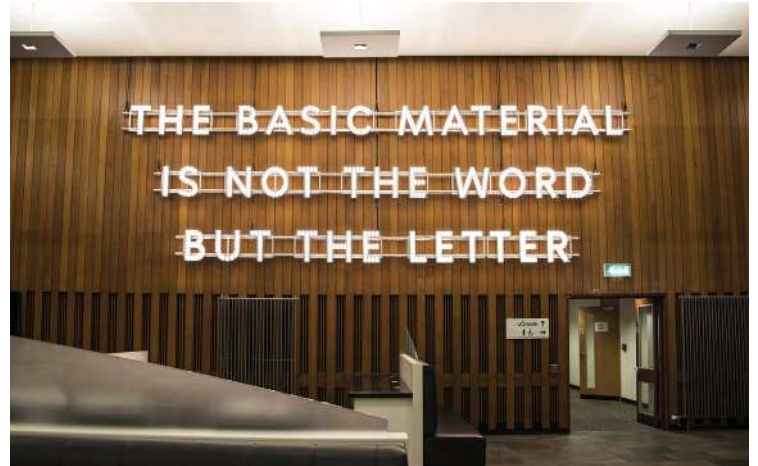
Jacky MacBeath

Head of Museums, Head of the Centre for Research Collections

For further information on how to access these and other collections, please visit:

www.ed.ac.uk/information-services/library-museum-gallery/cultural-heritage-collections/crc

or email: is-crc@ed.ac.uk



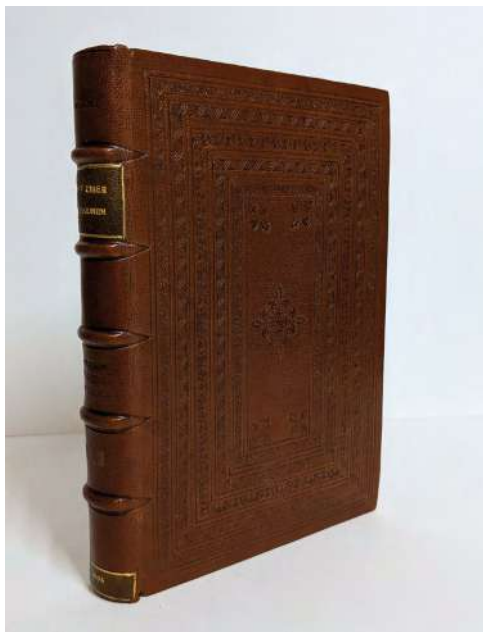
15th century liturgy for the New World

Liber Processionum Secundum Ordinem Fratrum Predicatorum
[Processional for the Order of Preachers, the Dominicans].
(Seville, 1494); CRC Inc.S.75

This was the most significant book purchase of 2020 – a strategic addition to our collection of incunabula which shows several interesting technical features of printing and the development of music notation, as well as telling a story connected with European activities in the New World.

The book was printed for the Dominicans, the Order of Preachers. They established missions in Spanish America very soon after the Spanish conquest, and it was not long before they were producing liturgical books specifically for use in the New World. While this copy clearly never travelled west, others from this edition probably did, and it is certainly this version of the liturgy which was in use in America by the beginning of the sixteenth century.

The volume is a superb technical piece of printing. Producing two colours required each sheet of paper to go through the press twice, with absolute precision to ensure the alignment between the colours was correct. Printing music was another technical achievement, requiring special type; this is the earliest example produced in Spain. Even the music notation is innovative, being the first appearance in print of vertical lines to delineate phrases of the music – a practice which developed into modern bar lines.



ECA Degree show acquisition: Reclamation of the Exposition

Tayo Adegunle, *Reclamation of the Exposition #03*, 2020,
Pearl inkjet print; EU5804

Tayo Adegunle's photographic works are active statements on the historical and recurring challenges for black women regarding the commodification, fetishization and sexualisation of their bodies. Combining self-portraiture and archival source material, the artist replaces and recreates historical figures and poses with her own image in a bid to illustrate how past treatment of the black body remains an issue in the present day.

The Art Collection acquired two of Adegunle's works from her final year Degree show presentation at Edinburgh College of Art. They take their inspiration and compositional form from colonial era anthropometric photography (a method of systematic measurement of the physical properties of the human body) as well as imagery from ethnographic expositions and world's fairs.

Now understood to be deeply racist, ethnographic expositions were 19th and 20th-century public exhibitions of humans – sometimes referred to as human zoos – where individuals were placed on display in a bid to emphasise the cultural and physical differences between (usually) Europeans of Western civilization and non-European peoples.

Adegunle is one of five graduates whose work was acquired by the Art Collection from the 2020 Degree Show.

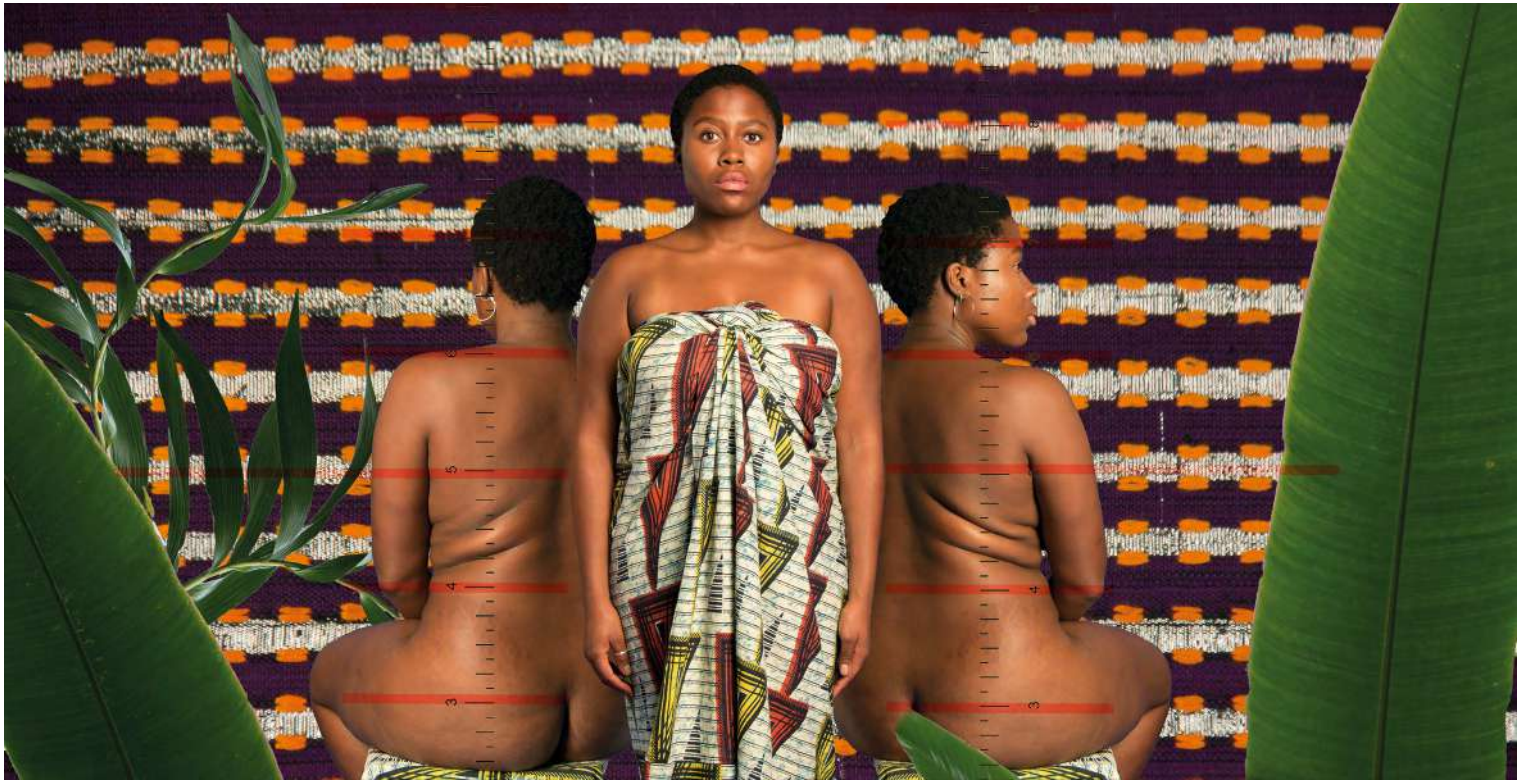


Image © Tayo Adekunle

Houstoun family album

Houstoun Family Album, sketchbook of **Caroline Elizabeth Houstoun** and **Alice Caroline Anne Gemmell**, 1850s-1930s; Coll-2013

This beautiful album offers a vibrant window into the daily life and creative world of two generations of Scottish women, from the mid-19th century to the 1930s. The first contributor is Caroline Elizabeth Houstoun (1840-1926), who filled the volume with well-spaced studies of landscapes and buildings in coloured pencil, pastel, and some watercolour. Some noteworthy sites include Inverness from the Castle, Edinburgh Castle, Euston Station in London, and Saint-Germain in Paris. The identity of the second artist is less certain, but it probably is Caroline's daughter Alice Caroline Anne Gemmell (1879-1951), who had an interest in socialites and cultural celebrity. This shows in her portrait studies of historical personages, literary personalities and royalty. She also enjoyed collage, and glued in newspaper and other print cuttings.

This remarkable album will join our small collection of commonplace books; these invaluable documents give us a glimpse into the emotional and social life of private individuals who were sometimes overlooked in traditional archives.



17th century Edinburgh student notebook

Student notes taken by **George Dalglish** on natural philosophy lectures given by Thomas Craufurd, 1660-1662; Coll-2012

This remarkably well-preserved notebook contains lectures on the works of Aristotle, dictated by Thomas Craufurd, and taken down by University of Edinburgh student George Dalglish. Best-known as the author of the first published history of Edinburgh University, Craufurd was Regent of Philosophy at the University from 1641 until his death in 1662. At this time, a single 'regent' (i.e., tutor) took the same class through all four years of their degree course, teaching all subjects himself.

These notes, which cover the third and fourth years of Dalglish's degree, provide major insight into the mid-17th-century philosophy curriculum, which, besides logic and metaphysics, also incorporated scientific topics such as physics, astronomy, and anatomy. Craufurd, in fact, was teaching at a pivotal moment in the history of philosophy, as the old Aristotelian traditions were challenged by the new thinking of Descartes, Boyle, and the Cambridge Platonists.

Few lectures notes have survived from the regenting period (which extended until 1708) so this purchase provides unmatched potential for research into a crucial but little-known period of the university's history. There are also opportunities for investigating the unknown figure of Dalglish who enlivens his notes with humorous doodles.



Secreting Myths

Alberta Whittle, *Secreting Myths (jade)*, *Secreting Myths (golden yellow)*, *Secreting Myths (magenta)*, 2019, Laser-engraved woodblock prints; EU5755, EU5756, EU5757

Alberta Whittle's *Secreting Myths* series overlays interconnecting narratives to create a story in print. The central imagery, drawn from a series of engravings by artist Theodore de Bry, depicts Columbus's first arrival and subsequent violent suppression of indigenous peoples in the Americas.

The sourced imagery, inverted by Whittle to render it more challenging to read, is embossed with a shimmering gold snail trail; a reference to the invasive giant African snails present in the artist's hometown. The trails recall the concepts of 'slippage' and transience present in Whittle's wider work, alongside the more literal wetness and saltiness of the sea; evocative of migration and voyaging sailors. The gold ink serves as a potent reminder of the ever present role of trade, wealth and power in such histories.

Whittle's work was commissioned by Dundee Contemporary Arts as part of the exhibition *How Flexible Can We Make the Mouth* in 2019. After acquisition by the University, the works featured within a student organised exhibition held in the Travelling Gallery in February 2020, and have subsequently been used in undergraduate teaching in 2020/1, alongside the further four digital collages by Whittle already held in the Art Collection.

Whittle received her MFA from Glasgow School of Art in 2011 and she is a current PhD candidate at Edinburgh College of Art. In 2020 she was a recipient of a Turner Prize Bursary.



A musical bequest

Bass trombone in G, Millereau, Paris, early 20th century, MIMEd 5764;

Bombardon, Hawkes & Son, London, c1921, MIMEd 5942;

Helicon in E flat, Anonymous, 1860s, MIMEd 5943

In 2020, the Musical Instrument Collection accepted the generous bequest of 52 objects, including brass instruments and mouthpieces, by Christopher R. Baines. Partly through his involvement with The Galpin Society (the UK's learned society for musical instruments), Christopher had a long association with the Musical Instrument Collection in Edinburgh, contributing to the Galpin Society's Edinburgh International Festival exhibition held at the Reid Museum in 1968.

Although the instruments represent a range of periods and pitches, the strengths lie at the bass end with examples showing how makers developed instrument designs to make it easier for players to both play and carry such large instruments. The wooden handle on the trombone slide helps the player to reach the lowest slide position needed for the lowest notes. The Bombardon is a type of tuba particularly used in bands, while the Helicon's circular shape makes it easier for players to carry – or wear – whilst marching. As well as enabling us better to understand the music played on them, these instruments can be considered within their musical, cultural and technological contexts, offering the potential for interdisciplinary research and teaching.



The Delineator

The Delineator: Journal of Fashion, Culture and Fine Arts,
(London: Butterick Pattern Company, 1884 – 1908); RB.P.2730

Home dressmaking was a big part of women's culture in the later nineteenth and twentieth centuries, partly due to the availability of commercial paper patterns. The Butterick Pattern Company intended this magazine to publicise and popularise their products, but it was a genuine magazine with a range of properly-edited content, including reviews of fashions, serialised fiction, self-help columns, lots of good-quality illustrations, and much more, giving a fascinating insight into life at the time. The magazine was published in different versions in the U.S.A., Canada and Britain. The British edition is very scarce in libraries, understandably not having been thought of as research material at the time it was published.

Historically our collections have not been strong in material to support the study of women's culture, which there is now real demand for, while the merger of Edinburgh College of Art with the University has brought to the CRC an audience enthusiastic for material on art and design.

Edinburgh College of Art were delighted when a member of staff at the Vet School, who had inherited a number of issues of the British edition of *The Delineator*, dating from the 1880s into the early 1900s, offered them as a donation. We were equally delighted, when, being too old and fragile for the open shelves they were passed on to us.



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No. 6

A MAGAZINE FOR WOMEN

Rs. P. 2730/245
No. 6

THE DELINEATOR

SEPTEMBER 1908



PUBLISHED MONTHLY BY THE BUTTERICK PUBLISHING CO. (LTD.),
SINGLE COPY, SIXPENCE

ENTRÉD AT STATIONERS' HALL

PARIS - LONDON - NEW YORK - TORONTO
BY POST, NINEPENCE

PUBLISHED
SINGLE COPY

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Lockdown Commission: Five Tongues

Daisy Lafarge, *Five Tongues*, 2020, Text; EU5774

Five Tongues is a text created by Daisy Lafarge in response to her experience researching and engaging with her immediate surrounds during the first UK lockdown in 2020, and particularly green alkanet (or *Pentaglottis Sempervirens*), a plant growing in her garden.

The genus name for the plant – *Pentaglottis* – is Greek, meaning "five tongues" and accordingly Lafarge divides the text into five parts or 'tongues' each exploring a different aspect of her journey of discovery. The text thoughtfully traverses botanical history, etymology, and the plants hosting of aphids and micro-organisms, to consider ideas of reciprocity, love, hearsay, and classification.

The Art Collection acquired the rights to the text, which was immediately embedded into undergraduate teaching in 2020/1. In addition Lafarge designed a limited print run, which was sold by the artist to raise funds for two charities. The text has also been featured in Daunt Book's 2021 anthology *In the Garden*.

This is the second work by Lafarge to enter the collection, after the moving image work, *Not for Gain*, was acquired from her 2016 ECA Degree show.

Lafarge's work was part of a series of three 'Lockdown' commissions funded by the Art Collection, inviting artists to critically reflect on the enforced period of limited movement, and their personal experience of the pandemic.

FIVE TONGUES

DAISY LAFARGE

First Tongue



The first tongue is a legend, a hearsay, a heresy.

We moved to the house with the garden of five tongues in early April. The garden was my first and had, for some years, been left to its own devices. These devices seemed to favour – almost exclusively – a plant I did not recognise, but which grew wherever I looked: in full sun, teetering over the paving stones, or clumped beneath the shade of the eucalyptus tree, which shed its reddening leaves indiscriminately. These plants had tall, confident stems with fractal green leaves, small lilac buds that bloomed into blue. The garden had its devices and so did I; among them, an English affliction of nouns, intensified by enforced domesticity. These plants would be my contemporaries for the foreseeable – I wanted us to become acquainted.

taproot, the posts warned, and even then you'll be lucky to stop the plant reseeding next year.

Some were calling it alkanet, but 'alkanet' also seemed to refer to a variety of plants, many of them in the *Boraginaceae* family, particularly the dye plant, *Alkanna tinctoria*, which the plants in my garden were not. Nor was it another alkanet, common bugloss or *Anchusa officinalis*, although the flowers bore some blue, familial resemblance. Perhaps it was this other word, bugloss, that led me to the name – names, nouns – of my plants. Searches for 'evergreen bugloss', 'alkanet' and 'green alkanet' all turned up the small bright flowers I could see through the window: *Pentaglottis sempervirens*.

Its five tongues are Greek (*penta* + *glottis*) and its evergreen, 'always-living' is Latin (*semper* + *virens*). Its leaves are borage

Censoring Hugh MacDiarmid

Collection of c. 30 items of correspondence from and relating to
Hugh MacDiarmid and the publication of *Stony Limits*
(London: Gollancz. 1934), 1934-1986; Coll-2005

In the 1920s, Hugh MacDiarmid spearheaded the Scottish Literary Revival by writing in a ‘synthetic Scots’ that combined regional and historical forms of the language. With *Stony Limits and Other Poems* (1934), however, MacDiarmid reverted to English, hoping to reach a wider audience for his political message.

This correspondence between MacDiarmid and the Leftist publishing house Gollancz charts the volume’s rocky path to publication. It includes letters from Gollancz’s solicitor Victor Rubinstein arguing that some poems might lead to prosecution under libel, obscenity, and (less probably) blasphemy laws. These prompt a 5-page response from MacDiarmid, rebutting Rubinstein’s arguments and defending his work. It was nonetheless a battle that MacDiarmid lost. The two riskiest pieces were excluded and replaced with poems of MacDiarmid’s own choice.

This collection complements our extensive Grieve Archive of incoming MacDiarmid correspondence (Coll-18), which contains letters from Castle Wynd publishers who brought out an unexpurgated *Stony Limits* in 1956. The correspondence is now being used as part of a course on literary censorship illustrated by CRC materials. Its importance for MacDiarmid scholarship is evidenced by the presence of letters to Gollancz by MacDiarmid specialists Alan Bold and W. N. Herbert asking why the offending poems were omitted.

Statement for
STONY LIMITES & OTHER POEMS
by
Hugh Mc Diarmid

DEPT. BOKA B. G. (PRIVATE BRANCH EXCHANGE)
MABLES RUBINSTEIN LONDON.
MR. HENRIE MASON, WESTERN UNION RUBINSTEIN OFFICE
& G. RAYMOND BUILDINGS,
GRAYS INN,
LONDON, W.C.1. 18th April, 1934.

H.F. Rubinstein Esq.,
Messrs. Rubinstein Nash and Co.,
6 Raymond Buildings,
Grays Inn, W.C.1.

20th March 1934

HFR

Rubinstein,

STONY LIMITES

Enclose herewith the author's answer to your letter
Do you think that he has safely "covered" all

Yours sincerely,

H.F. Rubinstein

I have read the substituted poems with the
view of the long one, and there does not
appear to be anything objectionable in them.
I also note the substituted names for the
page 99 which removes any danger from that
point of view.
In view of what you mentioned to me over the
telephone, I think it might be desirable to omit the
second poem on page 82, which might, if, say, the book
was sent to a judge, provoke proceedings for contempt
of Court.
I return the correspondence, manuscript and
page proof herewith.

Miss Horwman,
Messrs. Victor Gollancz Ltd.,
14, Henrietta Street,
Covent Garden, W. C. 2.

Dear Miss Horwman,
Just as I was about
to return covered
call with it personally
discuss the matter in
16th inst which I
know you had propo-
sition to publication, I
was careful with this book.
The legal advice is
extremely careful but
frequently this leads to
the possibility of action.
on in Scotland, and

Carrington's earliest publication

**Leonora Carrington, *La Maison de la Peur*,
Préface et Illustrations de Max Ernst, (Paris, 1938); RB.P.2729**

The David Laing Book Collecting Prize is awarded annually to recognise the enthusiasm and endeavour of a student book collector. The winner receives money to spend on their own collection, and a further sum to choose something for the Library, in co-operation with CRC staff. The purchase for the Library is generously supported with an additional contribution from the Friends of Edinburgh University Library.

The winning collection for 2019-20 was of books by and about the British-Mexican Surrealist author and artist Leonora Carrington (1917-2011). The student identified Carrington's earliest publications, illustrated by the Expressionist artist Max Ernst, as not widely held in libraries in the UK and a distinct gap in our collections. Her choice was this copy of Carrington's first book, *La Maison de la Peur*, a surreal tale of anthropomorphic talking horses and the castle of Fear, written in French and printed as a pamphlet in a small number of copies in a series of similar artistic and authorial collaborations.



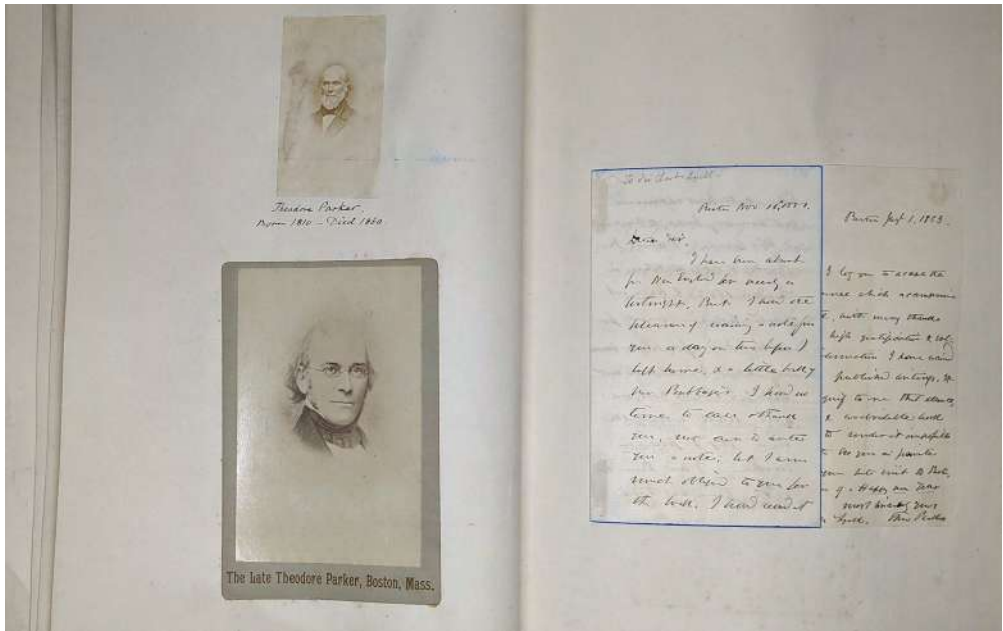
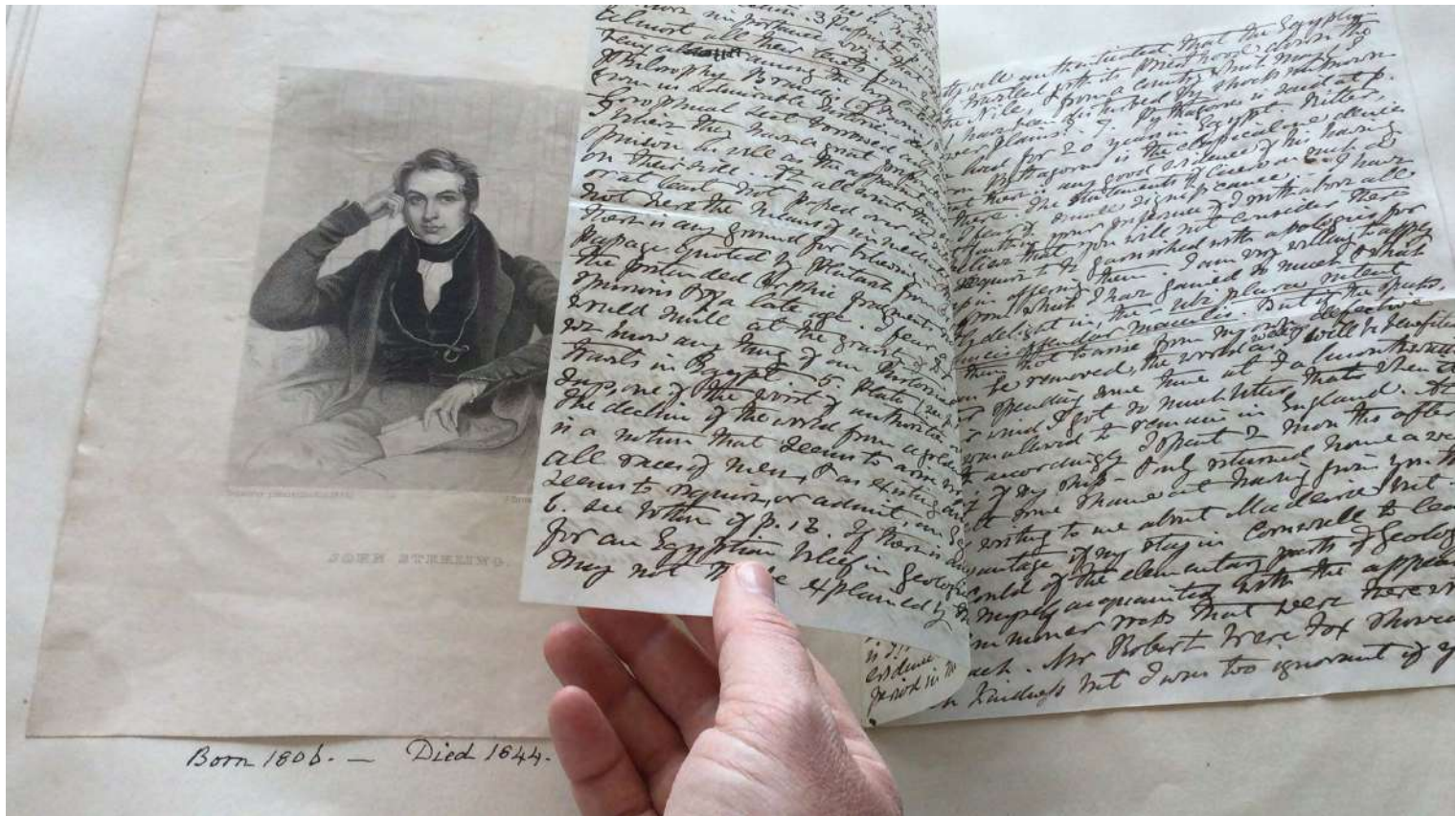
Lyell family correspondence

Album entitled “Divines, Metaphysicians, Philologists” containing 118 autograph letters to **Sir Charles Lyell and family**, 1805-1899; Coll-1997

Sir Charles Lyell’s *Principles of Geology* (1830-33) opened new vistas for the earth sciences and laid the foundations for the evolutionary theories of Charles Darwin. Nearly half the letters in this family album are addressed to Lyell himself, casting light on his research and on contemporary reaction to his revolutionary ideas. The remainder are addressed to Lyell’s extended family, including his wife Mary Lyell (accomplished scientist in her own right). Their correspondents include Ralph Waldo Emerson, Herbert Spencer, Jeremy Bentham, John Stuart Mill, and many other prominent thinkers.

Besides illuminating the Lyell-Horner family’s scientific interests, these letters bear witness to their engagement with the major social and political issues of the day, including abolitionism and female suffrage. Following our recent acquisition of Sir Charles Lyell’s notebooks, this album (which also contains 57 portraits) constitutes a further valuable addition to Edinburgh University Library’s archive of Lyell materials and offers immense potential for research into the Lyell-Horner family’s activities and contacts. We are indebted to the Friends of the National Libraries and the Friends of Edinburgh University Library for their assistance in acquiring this album. We are currently making all our Lyell materials physically and digitally available for research and public engagement.





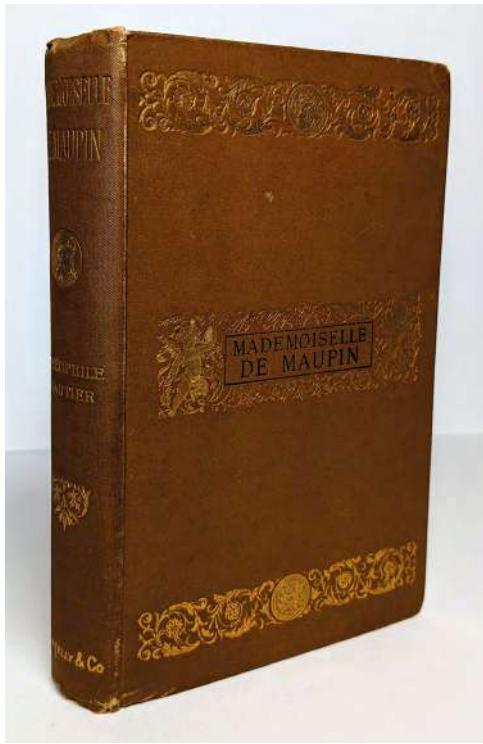
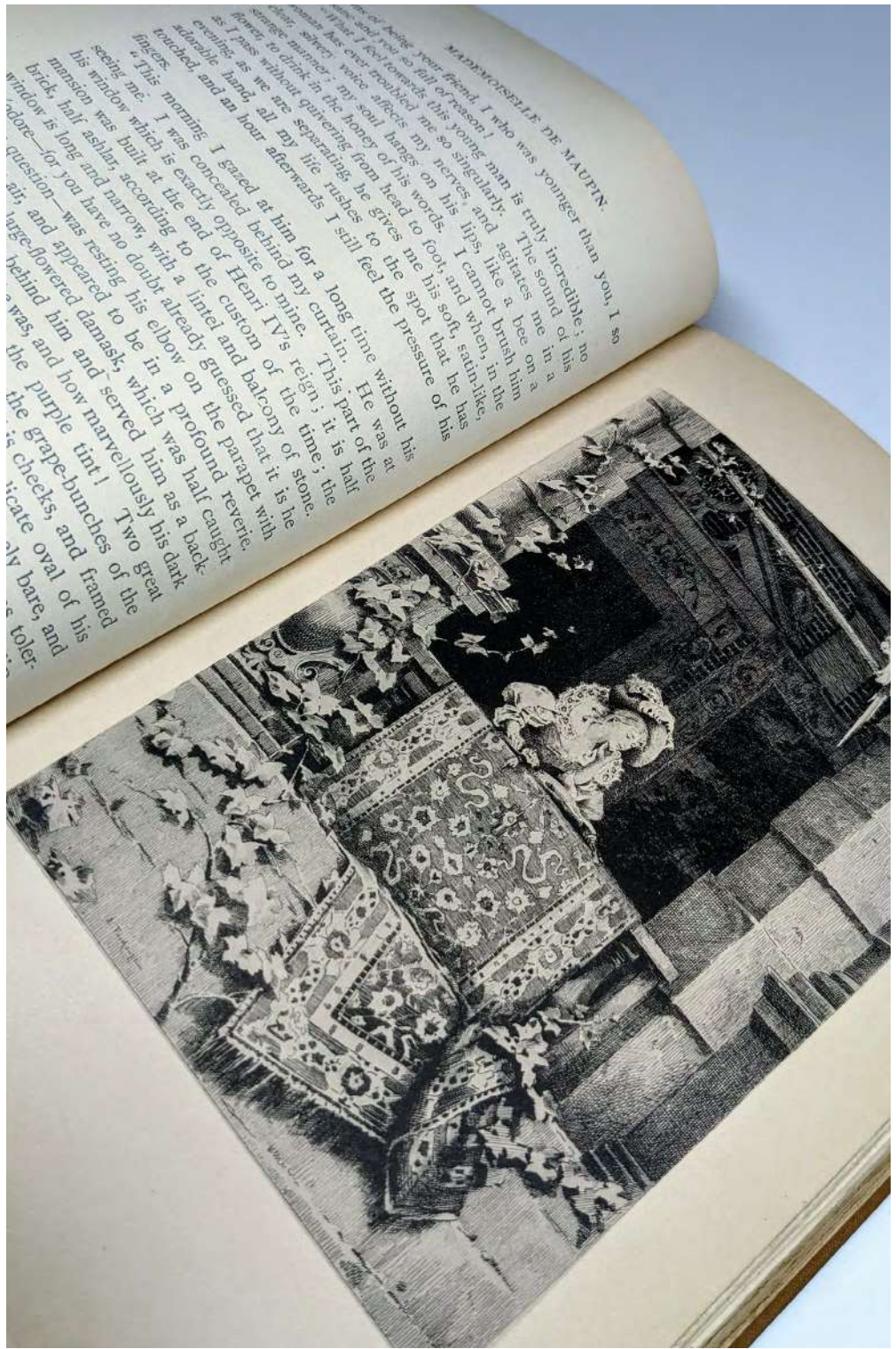
Publishing the objectionable

Théophile Gautier, *Mademoiselle de Maupin*, (London: Vizetelly, 1887); RB.S.4563

Supporting teaching is central to the CRC's activities. A request from an academic teaching a course on censorship, who wants her students to be able to engage with the part played by physical format and publishing history in the controversies the publications caused, led us to make a series of purchases for the collections to provide the material she needed.

The publishing firm of Vizetelly was important in late nineteenth-century Britain for operating against the prevailing economic and moral prejudices of mainstream publishing. Their books were priced to appeal to a wide and popular audience. The titles included works of modern European authors in translation, which were considered acceptable in their own countries, and in Britain in the original language, but caused controversy when presented in translation in cheap editions.

Gautier's *Mademoiselle de Maupin* was one of these titles. Dealing with a bisexual love triangle, and including one of the first, and most explicit, statements of the idea of 'Art for the sake of art', it is obvious how late nineteenth-century British society found it objectionable.



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www.ed.ac.uk/information-services/library-museum-gallery/cultural-heritage-collections/crc



THE UNIVERSITY
of EDINBURGH



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Friends of the National Libraries

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