

HERITAGE
COLLECTIONS

Re:Collect

NEW ACQUISITIONS 2023

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NEW ACQUISITIONS **2023**

Introduction

'Sheltering from the rain during the ECA student occupation' (1985)
© Graham MacIndoe, University Archives COLL-2067

Each year, the University's Heritage Collections grow through donations, bequests, transfers and purchases enabled by our team of expert curators, librarians and archivists. Our staff work with contemporary artists, retiring academics, community creators and a whole range of other communities to ensure that our unique collections are grown responsibly and in a way that reflects current academic interests and sector best practice.

Re:Collect 2023 is the newly rebranded annual acquisitions magazine for Heritage Collections. This year has seen a huge diversity of new items arrive on our shelves – from gorgeous 18th century decorated papers to mid-20th century guitars, from single and impactful pieces of art to entire collections of correspondence.

Re:Collect 2023

celebrating a year of collecting!

Daryl Green, Head of Heritage Collections (*Research & Curatorial*)

Jacky MacBeath, Head of Heritage Collections (*Access & Engagement*)

We are growing, too, the University's unique digital collections – a combination of efforts from our Digital Archivist, our wider Digital Library team, and a practice that also reflects collecting new works of digital art and the ongoing task of capturing the University's own institutional archive which is slowly moving to fully digital.

























All of this new collecting is done in consultation and collaboration with our wider academic communities, our students, and with the support of a number of external funders. You will encounter quotes and comments from a number of academics and students throughout, and much of what is described within this magazine has already been out in our teaching spaces, in our galleries and in our reading rooms.

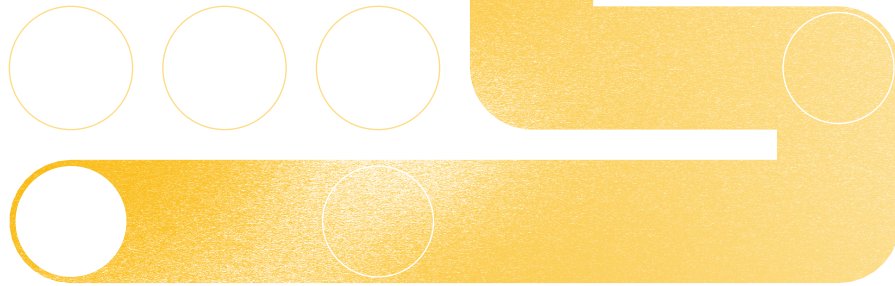
Our Heritage Collections are part of the unique fabric of the University of Edinburgh, and form a key part of our education and research programmes in a broad set of disciplines. They set us apart from other universities, help tell our rich institutional history and also give an indication as to where we are headed in the years to come. In fact, our university was founded in 1582 following a donation of books that formed the very start of our current, extensive, world-leading Heritage Collections. Our teams who actively collect and grow our collections have done so with great care and consciousness this year, building on our strengths but also filling gaps and elevating under-represented voices.

GAVIN MCLACHLAN

Vice Principal, Chief Information Officer & Librarian to the University

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Darbārī 'ilm al-nisā

BĀBŪ SĀLIG RĀM • Lahore, 1913

Rare Books

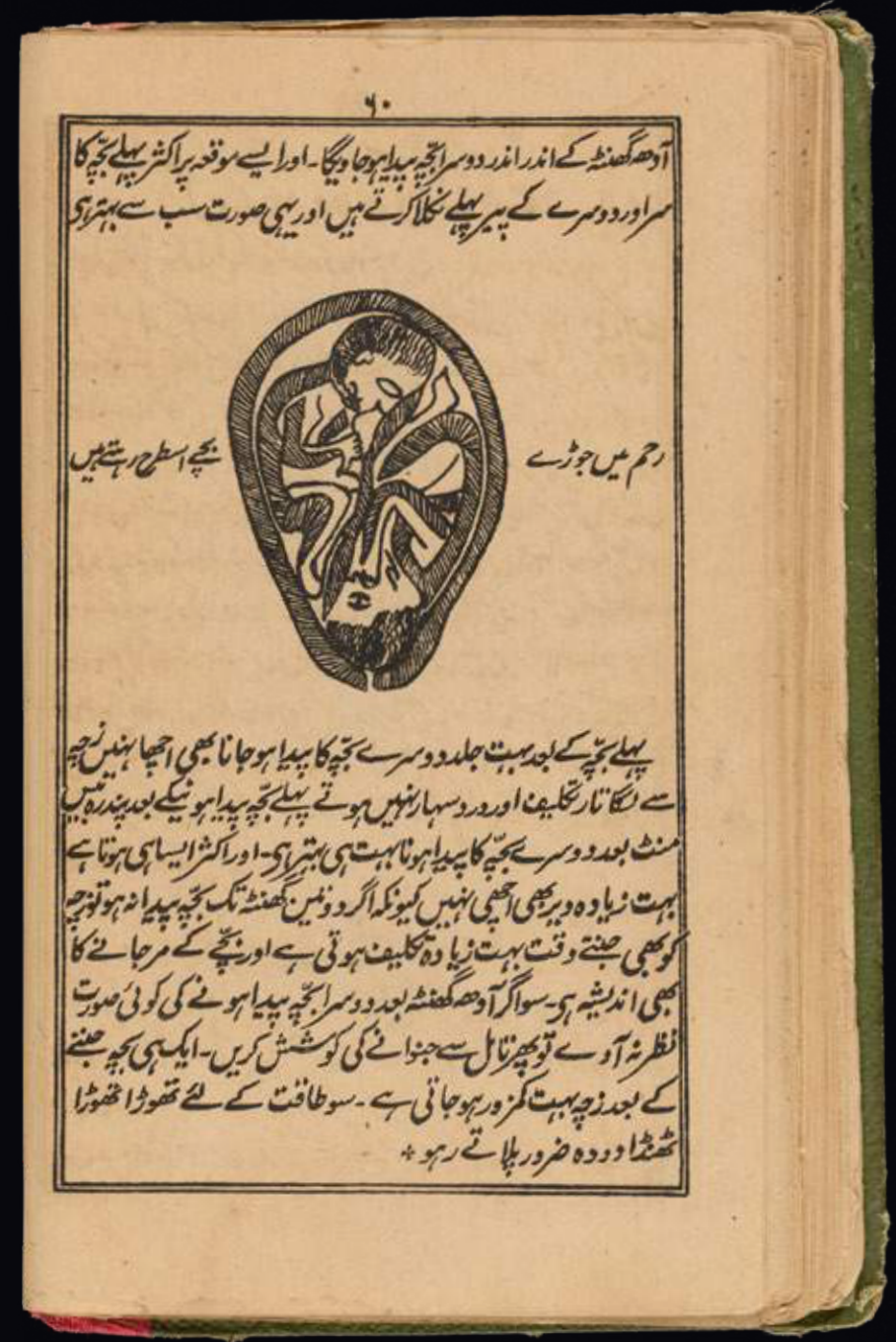
SC-ACC-2023-0035

Darbārī 'ilm al-nisā (The Science of Women) is a manual of reproductive health by Bābū Sālig Rām, published in Lahore (present day Pakistan) in 1913. Printed using lithography, it is a rare example of a publication by the publishing house *Rifāh-i 'ām* (broadly translating as "Public Welfare"). Operational from 1898 to 1935, *Rifāh-i 'ām* was established by a Sayyid Mumtaz 'Alī (1860-1935), a graduate of the famous Dar al-'Ulūm Islamic seminary in Deoband and famous for his authorship of a treatise in defence of women's rights in Islamic law, *Ḥuqūq al-niswān*. Also recognised as a pioneer of Urdu journalism for women, in 1898 Mumtaz 'Alī founded the weekly women's newspaper *Tahzīb al-niswān* together with his wife Muḥammadī Begam (c. 1878-1908) who was the newspaper's editor.

The chapters of this 200-page volume contain information on female and male reproductive organs, menstruation, sexual intercourse, including libido and instructions on correct sexual conduct, conception, venereal diseases, and contraception. Substantial sections are devoted to (health during) pregnancy and childbirth, discussing potential complications, and advising on the care of infants. The book features 21 illustrations; among these are illustrations of an embryo in the womb,

a single and twin fetuses in utero, diagrams of childbirth, and full-page illustrations of women and men of certain different ethnic groups.

This volume was spotted by Lucy Deacon, World Cultures Curator (Arabic and Persian), This volume was acquired at an auction held by the Edinburgh auction house Lyon and Turnbull. It came together with two shorter unbound lithographed volumes, also concerning reproductive health and published in Lahore at the turn of the twentieth century: *Ikhtiyār al-nasl va-ikhtisār al-nasl* (The Control and Limitation of Generations), and *Hukmrānī bar quvā'ī shahvānī* (Governing the Sexual Forces), both authored by a Ḥakīm Ghulām Nabī and published by the Lahore based Islamic Steam Press. These three publications are important evidence of the dialogue on reproductive health amongst the Urdu speaking community of this area of pre-partition India. Furthermore, they provide a valuable point of reference for the consideration of reproductive health literature from a global perspective, the illustrations enabling engagement with the object for those beyond the Urdu speaking community.





At Sea (2009-2012), *No Ruined Stone* (2015-2022)

PAUL DUKE • 2009-2022

Portfolios 1 and 2 of *A Scottish Trilogy*

Archives

SC-ACC-2023-0108

This year we have been fortunate to work with documentary photographer Paul Duke, who exhibited his newest body of work, “*No Ruined Stone*”, at the City Art Centre (CAC) from November 2022 to February 2023. Duke grew up on the Muirhouse estate in the north of Edinburgh from the 1960s into the early 1980s, and he has continued to return to Scotland for his creative practice. As he prepared for his show at the CAC, conversations with our staff began around his past, current and future work documenting contemporary Scottish communities. Together, Duke and our team embarked on a project to create a triptych of his documentary work in the form of three portfolios, the first two of which have joined our collections this year.

“At Sea and No Ruined Stone form the first two portfolios in a trilogy of works exploring the social climate in modern-day Scotland,” states Duke, “With community spirit at the heart of each project, the trilogy will capture and record its people in our present.”

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“*At Sea*” is the product of three years working to document the fishing community around the Moray Firth. Duke set this project up as a portrait project, taking his large format camera and black backdrop to the processing plants and harbours to capture people in their working environment. In describing this project, Duke reflects that:

“...the portraits I produced document the dignity of a way of life and celebrate the legacy of the individuals who sustain that culture in our present, despite the waning of the industry that originally nurtured it.”

The prints selected and produced for *A Scottish Trilogy* are monumental in scale, almost reproducing his subjects at a 1:1 scale. Their gravity in a room is tangible and their presence real.

In 2015 Duke decided to return to Muirhouse for his next project, “*No Ruined Stone*”. An intimate project was the result of his work, with a mixed focus on people and the built, or now diminishing, environment. The exhibition at the CAC brought into focus this work for Duke, and the loose narrative of loss, regrowth, hope and change resonate throughout the portfolio that forms the second part of *A Scottish Trilogy*.



Untitled, from *No Ruined Stone* (2022)

4

University of Edinburgh Web Archive

The University's Archives document over 400 years of the history of the University of Edinburgh, including teaching, research, institutional decision-making, and student experience. The evolution and impact of the University, across Edinburgh as well as the wider world, can be traced through records such as press releases, class lists, calendars, committee minutes, and records from individual schools and colleges. The archives predominantly contain records in paper or other physical format, but today, many records and outputs are shared and even created online. To extend archival collections into the digital age, maintaining a continuous record of the University's history, Heritage Collections has embarked on a programme of Web Archiving.

This collaborative programme relies on the infrastructure of UK Web Archive and the valuable input and support of the University's Web team. As a result of these partnerships, this rapidly growing collection now includes material such as the first online news bulletins published in 2002, academic calendars now only published online, and University news and guidance throughout the Covid-19 pandemic. Capturing such records enables us to demonstrate how the University has communicated with its staff, students, and the wider world in the twenty-first century.

In addition, individual schools and colleges have identified web pages that provide an important record of outputs and activities but that need to be removed from the live web. The Centre for the History of the Book, for example, was active for 25 years before closing in 2022, and its website provided a main vehicle for collating resources and information. Archiving its website preserves valuable evidence of the

UNIVERSITY • 2002-current

Archives

EUA IN1/PUB

exceptional contribution the Centre has made to the field of book history. In 2018, the School of Engineering celebrated their 150-year anniversary with a website showcasing past achievements, innovations, and alumni. Staff are now preparing to remove the live site, but the website will remain accessible through the archive.

Máire Cox, Marketing and Communications Manager, shares the importance of the University's web archive for the School of Literatures, Languages and Cultures:

As a School of Literatures, Languages and Cultures, storytelling is at the heart of all our web activity. To be able to preserve the experiences and voices of past students, staff and friends through working with the University's Web Archivist, ensuring that their content is still accessible, ... has been truly invaluable.

The University's Web Estate – the news, research, and other information published online by members of the University community – stretches across a vast domain. Web archiving important web pages provides an opportunity to capture a diverse and inclusive record of the University and its dynamic and fast-paced environment. In time, the web archives will represent the only remaining trace of the present and recent past on the Web.



The University of Edinburgh's eBulletin (2003)

Die Träumenden Knaben (The Dreaming Youths)

OSKAR KOKOSCHKA • Vienna, 1908

Rare Books

RB.F.1213

In 2021 the Friends of Edinburgh University Library received a bequest from a university alumna and her husband, Andrena and Stan Dobbin. A few fine books from their collection came to Heritage Collections and were reported on at the time, but the majority were sold, and it was decided that some of the proceeds should be used to purchase something really spectacular, which both reflected their interests and would be used and appreciated in the University.

Andrena Dobbin, (née Oswald) was a librarian in higher education, author, and a collector of fine press and illustrated books. Her husband Stan Dobbin (1932-2021) was an artist, printmaker and book illustrator. The couple were connected with the Merseybeat poets in the 1960s, and appear among the many faces of his friends in Adrian Henri's painting "The Entry of Christ into Liverpool" (1962-1964).

The book which presented itself as reflecting all their interests and fitting an active area of teaching with Heritage Collections, was a copy of Oskar Kokoschka's landmark *Die Träumenden Knaben* ("The Dreaming Youths").

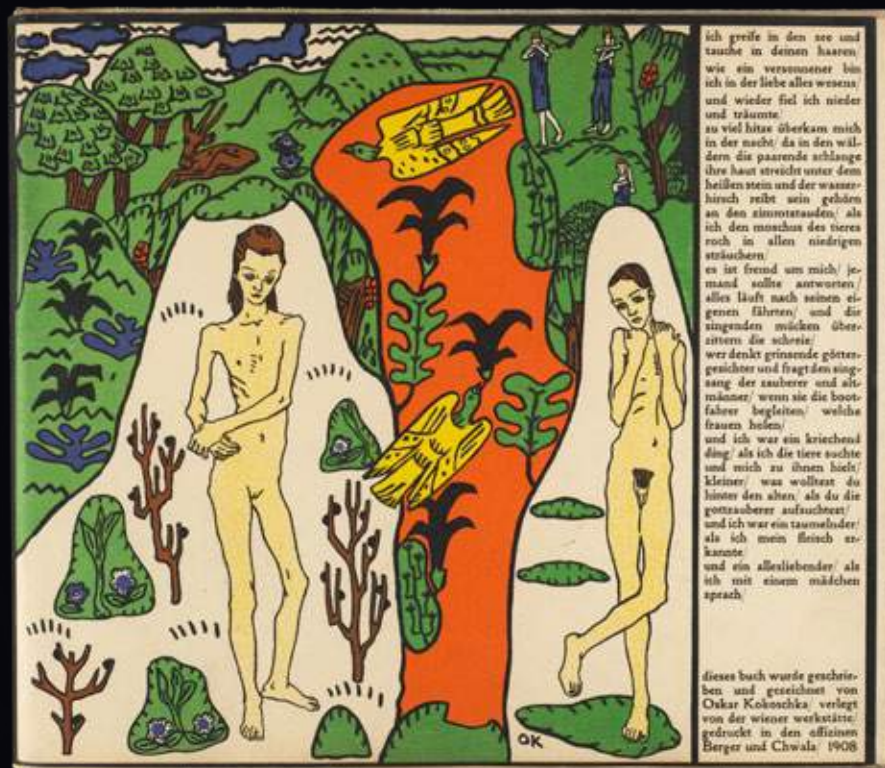
In 1907 Oskar Kokoschka, later eminent as an artist, writer and educator, was still a student at the progressive Kunstgewerbeschule in Vienna. As part of a major city arts festival to be held in 1908 he was commissioned to provide illustrations for a children's book; what he actually produced was an artist's book, consisting of a poem of his own composition, a fairy-tale dream sequence of adolescent sexual awakening, illustrated with eight colour lithographs which draw on folk and medieval art and the Jugendstil. These illustrations also mark a move of his style into Expressionism.

It was in no way suitable for children, and offended artistically-conservative Viennese tastes, with the result that very few copies sold, a disappointing outcome for Kokoschka's first professionally-exhibited work. The unused sheets were bought and reissued in a new binding by a commercial publisher in 1917. We were very lucky to find a copy of the original 1908 issue, in excellent condition, available for sale.

In recent years Heritage Collections has developed strong relationships with Edinburgh College of Art, using the book and manuscript collections to support teaching where access to examples of book illustration, artist's books and printmaking techniques are important, and more widely where material in the collections can provide an inspirational starting point for students developing their own creative ideas.

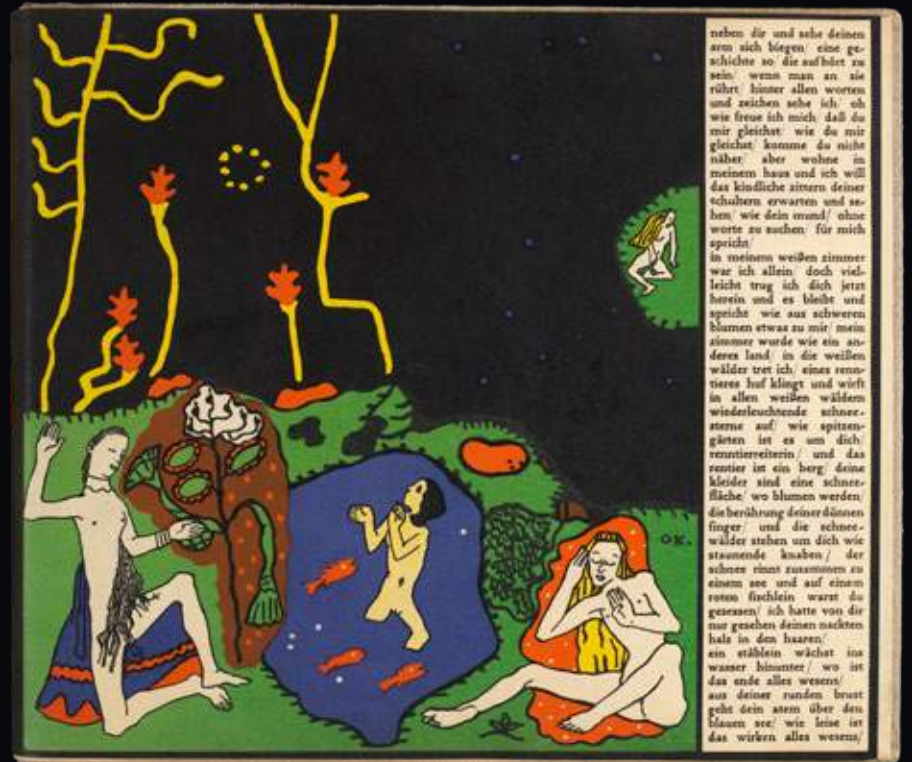
Kokoschka's *Die Träumenden Knaben* is a key artist's book and it is an incredibly valuable addition to the Heritage Collections ... it will provide rich opportunities for student projects as well as research for scholars in many fields. It is tantalizing in its visual content with strong narrative running through the images. The accompanying text offers inroads from a range of perspectives, and the methods and mediums used in its creation also warrant study.

JANE HYSLOP, LECTURER IN DRAWING & PAINTING



ich greife in den see und
tauche in deinen haaren,
wie ein versessener bin
ich in der liebe alles wessens,
und wieder fiel ich nieder
und träumte:
zu viel hitze überkam mich
in der nacht/ da in den wäl-
dern die paarweise schlangen
ihre haare streicht unter dem
heißen stein und der wasser-
hirsch reißt sein gehörn
an den einorsttauden/ als
ich den moosbus des oeres
roth in allen niedrigen
sträuchern
es ist freud um mich/ je-
mand sollte antworten/
alles läuft nach seinem ei-
genen führen/ und die
singenden mücken über-
sitzen die schote!
wer denkt grinsende götter-
gesichter und fragt den sing-
sang der zauberer und alt-
männer/ wenn sie die boot-
fahrer begleiten/ welche
frauen haben?
und ich war ein kriechend-
ding/ als ich die tiere suchte
und mich zu ihnen hiehl/
kleiner/ was wolltest du
hinter den ahen/ als du die
gottzauberer aufsuchtest/
und ich war ein taumelnder/
als ich mein fleisch an-
kannte
und ein allesliebender/ als
ich mit einem mädchen
sprach

dieses buch wurde geschrie-
ben und gezeichnet von
Oskar Kokoschka/ verlegt
von der wiener werktstätte/
gedruckt in den officinen
Berger und Chwala/ 1908



Die Träumenden Knaben, RB.F.1213

Milestone House

WAVERLY CARE

- Scotland, c. 1989-2010s

LHSA

ACC23/006

Waverly Care is Scotland's HIV and Hepatitis C charity, founded in 1989 to build and operate the UK's first purpose-built AIDS hospice, Milestone House. Milestone opened in 1991 in the grounds of the City Hospital in south Edinburgh, the result of years of fundraising by prominent Scottish HIV activists and a partnership between Lothian Health Board and Lothian Regional Council. In April 2023, Waverly Care donated 13 boxes of material from Milestone House to Lothian Health Services Archive (**LHSA**), NHS Lothian's archive inside the University of Edinburgh. Although some of this material is from Waverly Care's many community projects and campaigns, the majority is about Milestone and the people who made it.

In the 1980s, Edinburgh experienced a high number of HIV cases compared to the rest of the UK: an increase in heroin availability coincided with punitive policing and led to people acquiring HIV through needle sharing, adding to transmission by sexual activity or through infected blood products. Before the treatment breakthrough of combination therapies in 1996, many of those living with HIV went on to develop AIDS and passed away through its complications.

A younger group of people (many with children, unprepared for life-shortening illnesses, and with complex social, emotional, and physical needs) required a different type of palliative care facility from traditional hospice constituencies. Milestone was pioneering in its person-centred approach, consulting those living with HIV on the design and nature of facilities they wanted. Nurse-led, Milestone provided a safe space away from the stigma that was (and unfortunately still is) associated with HIV, offering creative activities like gardening, writing, and art, alongside clinical care.

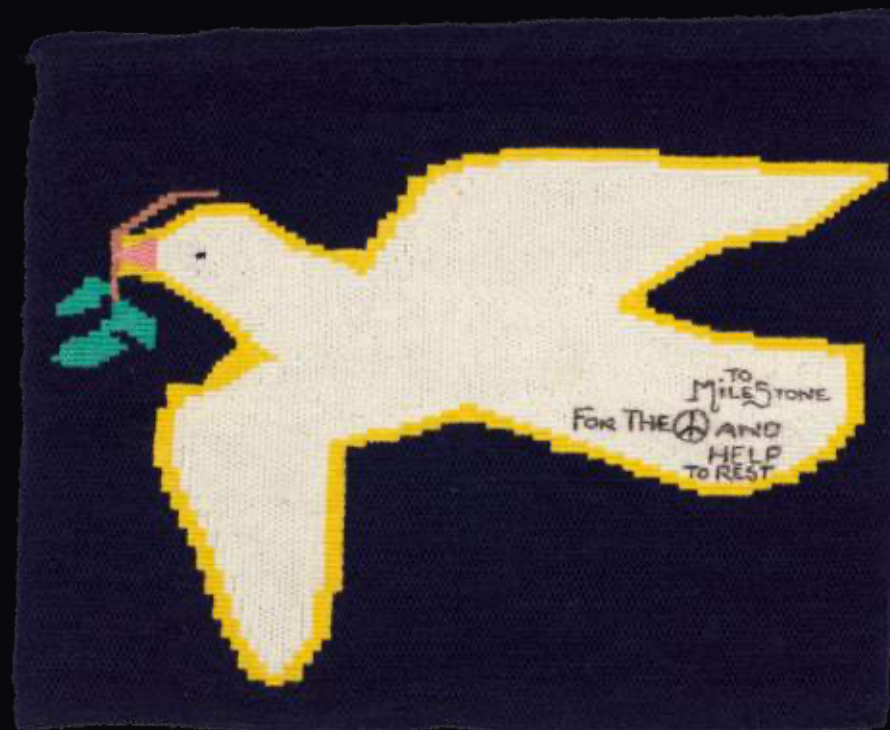
These activities are reflected in the material donated to LHSA: although the collection includes administrative records, service-user experiences are at the forefront, from residents' mixed-media artwork to creative writing and hundreds of photographs of daily life. Collection items tell tangible, individual stories of living with HIV that cannot be read in clinical or social histories.

This donation is the product of LHSA's long-standing relationship with Waverly Care established through cataloguing, workshops, and oral history projects. Papers on the establishment of Waverly Care were first donated to LHSA in 2004, which subsequent donations have expanded into an organisational archive.

The gift of this material is also symbolic of the end of Milestone's original, hospice function: advances in treatment now mean that people living with HIV no longer face a reduced lifespan, whilst drugs such as PrEP and PEP offer protection both before and after exposure to the virus. Milestone now helps people living with HIV or hepatitis C to have a good life, and has expanded its invaluable work, offering support to vulnerable people at risk of homelessness recently discharged from hospital, and supporting people living with alcohol-related brain damage.



Milestone House



Cross-stitch artwork made by a resident of Milestone House (c. 2000s)

Works from Donald Locke's Collection Including Works by ECA students

An alumni of Edinburgh College of Art (ECA) and the University of Edinburgh, Donald Locke made a significant contribution to the art scene in Scotland during his time here as a student in the late 1950s and 1960s and later as a practising artist in the 1970s. This body of acquisitions, which span from 1959 up until 2007, reflect both his student work and later developments in his wide-ranging practice. They join three new acquisitions by his son, the artist Hew Locke, reflecting the family's journeys between Guyana and the UK, which began in the 1950s (see p. 51).

Recent research by Natasha Ruwona, as part of the University's UncoverED project, has revealed details of Donald's life in Edinburgh. In other research published by MAP, curator Tiffany Boyle places Locke's art practice in the wider context of the Caribbean community in Edinburgh at the time. She writes that Donald:

"... was also active on the music scene, playing in a calypso band, which a relative remembers as performing 'Friday nights in the basement of one of the university departments in George Square.' A Caribbean student drama group was staging productions on campus at the University of Edinburgh, including Derek Walcott's 'lone' and Henri Christophe in 1961 and 1962, reviews of which suggest their success and popularity."

The Art Collection team are interested in how artworks can be presented in relation to the wider socio-political contexts within which they are produced; deliberately moving away from the objectified and decontextualized art object. Following this line of thinking, the curators, with guidance from Brenda Locke, Donald's widow, identified a number of sketches by Donald's fellow ECA/University students that had been

DONALD LOCKE • 1959-2007

Thirteen works on paper



EU5905-EU5917

swapped, shared and lovingly preserved, evidencing the centrality of the student community that he participated in. These were purchased in tandem with six of Donald's sketches and mixed media works.

In different ways his work explores ideas of heritage and the post-colonial, mainly through the medium of sculpture, but also through ceramics, drawing and painting. These acquisitions open up opportunities for researchers and students to further engage with the fascinating legacy of Donald Locke and his wide-ranging contributions to art and Caribbean culture in Scotland.

LIST OF WORKS

Timehri Series, Voyagers (1989), 38 x 56cm EU5909

Timehri Series, Tomorrow Icons (1983), 36 x 56cm EU5908

Tropical Fish (2007), 33 x 25cm EU5910

Locke at Edinburgh College of Art (c. 1963), Male model in costume, 46 x 30cm EU5906

Drawing Class (female figure) ECA (c. 1963), 22 x 22cm EU5907

Accident (c. 1964), ECA, 53 x 37cm EU5911

Untitled: Nude, signed "HC '59", 56 x 38cm EU5912

Print by Christopher Neve (c. 1964), ECA, Pulled by Donald Locke, 71 x 54cm EU5913

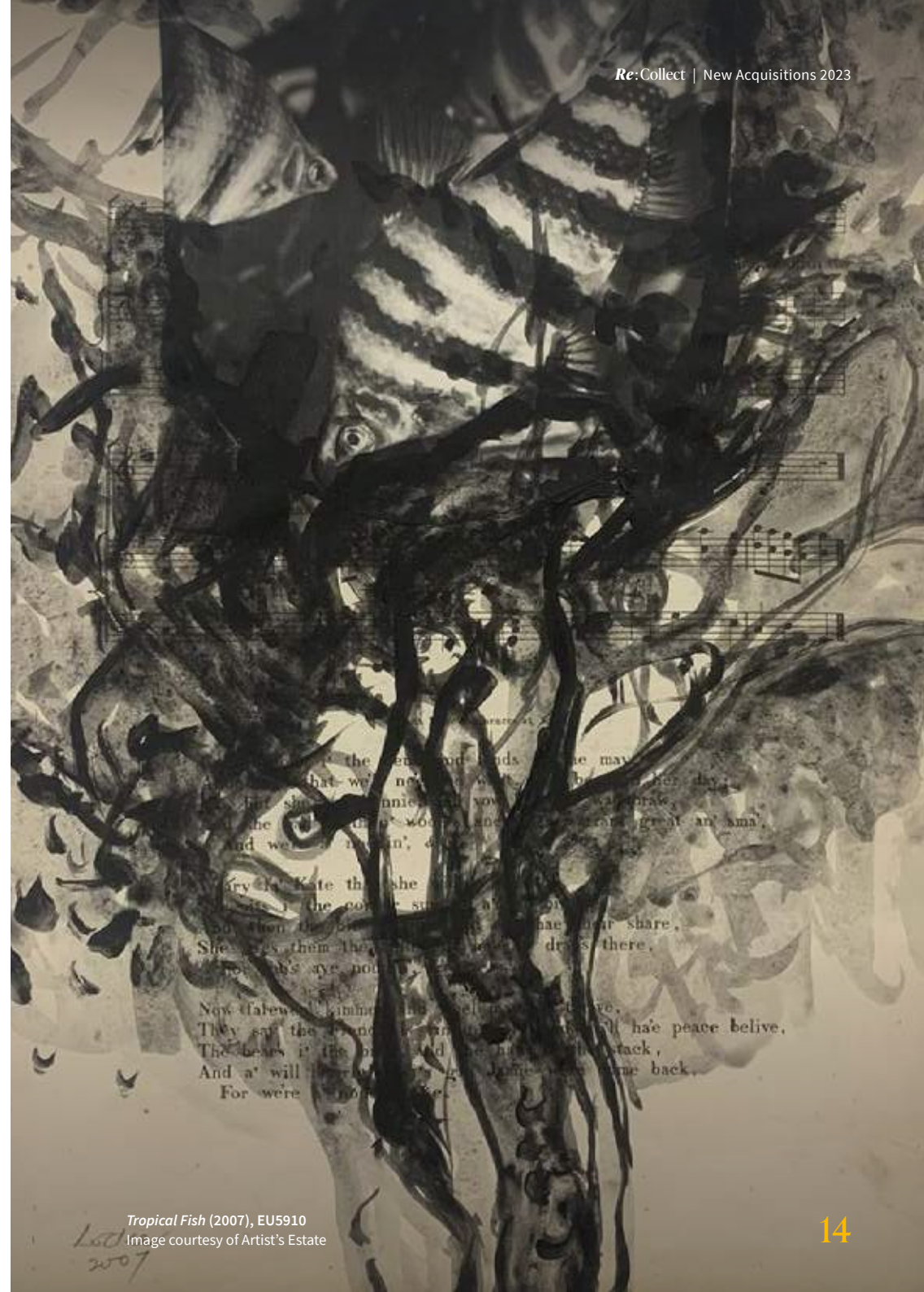
Wycliffe, Sketch (1961), 39 x 27cm EU5914

Janina M. Zakrzweska, Nude with Child (1963-64), 28 x 19cm EU5915

Denis Peplow, untitled, (c. 1962), 33 x 17cm EU5916

Aislie Yule, Seated Woman (1964), 49 x 25cm EU5917

Two seated figures (c. 1963), 35 x 37cm EU5905



Tropical Fish (2007), EU5910
Image courtesy of Artist's Estate

10 Guitars and 1 Ukulele

The Musical Instrument Collection is very strong in guitars dating from before 1850. This year we have built on this by acquiring a group of guitars from the 20th century, including both acoustic and electric instruments. By doing so, we have not only extended the range of our holdings, but also underpinned one of the newer teaching strands in the Reid School of Music, looking at popular music and jazz. We also plan to use these instruments in public events in the hope that they, and their associated repertoire, will help to diversify our audiences.

The new instruments include four from the famous Fender firm, namely a Telecaster (1950s), a Stratocaster (1960s), a precision bass (1960) and a Jazz bass guitar (1966). Fender was right at the centre of the development of the 'rock & roll' sound in the 1950s and 1960s and their instruments were played by some of the genre's most iconic musicians, including Bob Dylan, Eric Clapton and Jimi Hendrix. We also have a Fender Blues-Deluxe amplifier, which brings in an important factor for the sounds that we hear these instruments making. There are three Gibson instruments, giving us the opportunity to explore the sounds of Fender's closest rivals: a Les Paul Junior electric guitar (1961); an acoustic Archtop guitar (model L5-C, 1960s); and one of their early ukuleles (1926-37).

Four other instruments each add different voices to our collection: the Tricone Resonator Guitar (1928) was designed to be a louder acoustic instrument that could balance better with the wind section of the dance orchestras, and remains popular in the bluegrass and blues genres today; the Gretsch Chet Atkins Country Gentleman electric guitar (1963) is similar to the instrument used by George Harrison on early

VARIOUS MAKERS

- United States & France, 1926-1966

Musical Instruments MIMed 6651-6655,
MIMed 6679-6686

Beatles tours; while the Selmer Truvoice lap guitar and amp set (1940s) and the Magnatone Lyric Double 8 steel guitar (1950s) bring us into the sound worlds of Hawaiian steel guitar music, as well as country, swing and honky-tonk.

“These new acquisitions will help to bring to enrich the teaching and research I do at the Reid School of Music both at undergrad and postgrad ... Giving students the opportunity to see *and ultimately hear* some of these significant instruments and musical innovations is a really important part of the work the collection does.”

DR MARIAN JAGO,
SENIOR LECTURER IN POPULAR MUSIC & JAZZ STUDIES

Adding electric instruments to what has been a mostly acoustic collection brings with it a new set of conservation issues (see **Re:Connect 2023**, p. 21). Electronics require slightly different skills to make them useable safely without altering the fundamentals of their sounds. It also means that we will be engaging with different musicians as none of our instruments can be made to function without the skills of players with many years' experience and knowledge of their own preferred genres behind them. We are currently working to bring some of these instruments into the displays at St Cecilia's Hall and are looking forward to developing their use in teaching, research and performance.





George Harrison playing his Gretsch Chet Atkins Country Gentleman, Netherlands (1964)

Regional Ethnology of Scotland Project

EERC • 2022-2023

RESP Archives

EERC

The European Ethnological Research Centre (EERC), a research centre based within Celtic and Scottish Studies at the University of Edinburgh, embarked upon The Regional Ethnology of Scotland Project (RESP) in 2011. This initial study focussed on collecting regional ethnologies in Dumfries and Galloway but has since expanded to East Lothian and even incorporated legacy ethnology materials from other places, such as the Western Isles. That first study in Dumfries and Galloway initiated an open and collaborative approach to collecting ethnologies that involved training volunteer fieldworkers to make audio recordings with interviewees in their local area. This approach has allowed collection development to be driven by participants and to embrace organic growth.

The RESP Archive, based in Heritage Collections, facilitates the collection of primary source material that illustrates everyday life and society in Scotland, past and present. This archival collection makes up part of Heritage Collections' growing holdings of 'born digital' archives, meaning all the materials, including audio recordings and transcripts, have been created digitally and intended for digital access. Anyone can access these materials, preserved in the digital archive, through the project website. At the end of the 2022-23 academic year, **1,365** digital audio files have been digitally preserved and made accessible, in addition to **407** interview transcripts, **628** photographs, and **21** videos.

RESP Fieldworkers have been conducting oral history interviews which can be as short as 10 minutes or as long as 2 hours and cover every aspect of life from schooldays and working life to place-names and changing patterns in land use.

For volunteer fieldworker, Robert McQuistan, the value of oral history collecting is clear:

...from my point of view, just the flow of a person's life, just how it developed and evolved over the years. And the changes, just the remarkable changes from five to ten years, to twenty years, just how it all piles up ... All of that, it's like a rich tapestry, it's like a tartan rather than a plain cloth.

The RESP Archive is an important research resource and continues to add to the impact of the project within the communities where it operates. As volunteer fieldworker Caroline Buck put it the interviewees gained a:

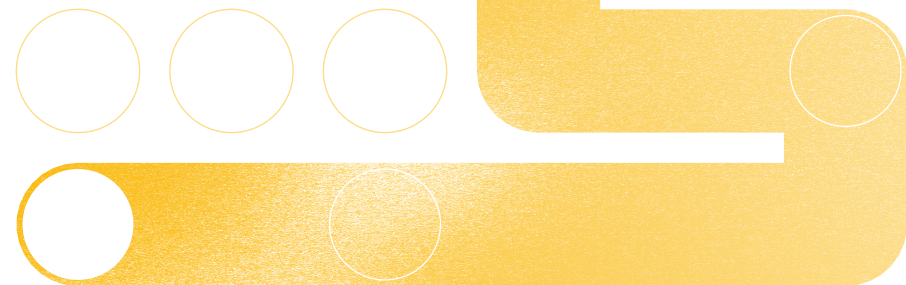
"sense of worth of their own heritage, a value which they maybe hadn't appreciated."

The RESP Archive teams are closely involved in continuing to nurture this impact by their outreach work. In this way the RESP Archive plays a very real and active role in the creation and dissemination of the RESP Collection.

As the project has progressed, digital archiving has become a more central activity. Implementing workflows to preserve these materials ensures this valuable research collection remains accessible and meaningful to users over time. With additional funding secured for two more years, the RESP Archive will continue to grow and become more varied and more complex, including an exhibition on Heritage Collections' digital exhibition platform.



Flora Burns giving a paper based upon her fieldwork activity in Dumfries. This paper was given at a day conference held in Dumfries in 2018 to open-up the growing collection to the public, one of a series of 3 conferences held to increase the awareness of the RESP collection.



Panorama of London from the Roof of the Albion Flour Mills

FREDERICK BIRNIE • London, 1792

Engraving after a drawing by
Henry Aston Barker

 Archives

COLL-2092

This year some significant additions have been made to the holdings of material related to the Panoramas of Robert and Henry Aston Barker and their successors. The library has long owned a watercolour reproduction of the first panorama, a view of Edinburgh from Calton Hill, from which the Irish artist Robert Barker developed the idea of a 360° view of a landscape or event as a popular immersive tourist experience, in a specially-designed building in Leicester Square in London.

None of the full-size panoramas from the Barkers' attraction survives – they were too big and too fragile, and to a considerable degree considered ephemeral. Once the public had tired of them, the owners had no further use for the image, and although some of the early ones were sold and exhibited elsewhere, many were painted over. Nonetheless, the images were attractive in themselves, so a small number of the panoramas were reproduced as engravings for sale. These were usually 50 to 60cm tall, made up from six or eight individual engraved plates, each printed on a separate sheet of paper, which it was intended would be stuck together end to end into a strip usually about 4m long. Some of these exist as simple line engravings, but they were often aquatinted (a technique which adds shading to an engraving). The most luxurious were then hand-coloured.

The most important of the new acquisitions is a complete set of the six aquatinted prints of one of Barker's very first panoramas – London, with St. Paul's in the centre, seen from the roof of the Albion Flour Mill, on the opposite side of the river. The drawings for this were made by Henry Aston Barker in 1791, shortly before the mill itself burnt down. A first version of the panorama was exhibited in 1792, in a temporary building in Castle St., London, then a new version, painted in oil, was the first panorama to be shown in the new building in Leicester Square in 1793. The image is a fascinating document of eighteenth-century London, as well as an instructive example of how the panoramas were constructed.

Barker's panorama of London is a visual feast which can occupy interest for hours. The history of its exhibition will be a fascinating area of study for students and the accompanying pamphlets add depth. This work can be used by a multitude of disciplines across the university in their research at all levels.

JANE HYSLOP, LECTURER IN DRAWING & PAINTING





Panorama of London from the Roof of the Albion Flour Mills, COLL-2092



Testing Ground

TESSA LYNCH • 2022

Screenprint



Art

EU5894

Tessa Lynch's print *Testing Ground* joins a body of other works by the artist in the University's art collection, allowing us to represent different facets of her practice and the forms it takes, including printmaking and sculpture. Based in Glasgow, she describes her practice as work and life held in one place, intermingling and blurred. She is interested in how the politics that shape the world are reflected in what we see and experience on a day-to-day basis. Especially how this manifests in urban settings and the built environment.

Lynch is an alumna of Edinburgh College of Art, having graduated with a BA in Tapestry in 2007, followed by an MFA at Glasgow School of Art (2013). In 2019, she was awarded the John Florent Stone artist residency at ECA and donated *Testing Ground* to the Art Collection in recognition of this time. The work was showcased along with other works in an exhibition at Edinburgh Printmakers in 2022 titled '*Houses Fit For People*', that marked the culmination of Lynch's residency.

The title of the exhibition was taken from a 1986 BBC documentary series which looked at the failures of modern social housing. Edinburgh Printmakers described '*Houses Fit For People*' as...

...a continuation of Lynch's practice that offers feminist readings of the city, highlighting issues of social reproduction that are often at odds with contemporary art and life. This is particularly important in the making of Lynch's work where she uses collaboration as a feminist strategy for making work, she carves out support systems amongst peers and between community groups to ensure work reflects a shared human experience.

EDINBURGH PRINTMAKERS

The exhibition also celebrated the creative status of the child. Works were made using techniques such as pasta printing, crayon rubbing and collage in recognition that these are often used by children making art or being creative. Much of the imagery and sound for the exhibition came from a children's workshop that Lynch ran with Glasgow Sculpture Studios.



Testing Ground (detail), Tessa Lynch, 2022

Papers from Muirhouse Medical Practice

ROY ROBERTSON • c. 1986-2003

LHSA

ACC22/010

Professor Roy Robertson worked as a general practitioner in the north Edinburgh community of Muirhouse from 1980 until his retirement in 2022. He was part of a pioneering group of medical professionals at the forefront of HIV treatment and care in Edinburgh when the city was in the grip of an epidemic larger than anywhere else in the UK. He is now Professor of Addiction Medicine at the Usher Institute, University of Edinburgh. In June 2022, Professor Robertson donated papers from his career at Muirhouse Medical Practice to Lothian Health Services Archive (**LHSA**).

Only a few years into his time in Muirhouse, Professor Robertson observed a growing number of young people coming to his surgery with problems associated with drug use. Muirhouse is a disadvantaged, forgotten community, where (like many similarly neglected estates in Edinburgh) heroin use increased in frequency in the early 1980s. Police crackdowns on the possession of drug paraphernalia resulted in a scarcity of clean needles, and sharing injecting equipment in “shooting galleries” increased: perfect conditions for the spread of a blood-borne virus. When testing for HIV became available in the mid-1980s, Professor Robertson was one of the first to link injecting behaviours with the spread of HIV, after a high percentage of stored blood samples from his patients who injected drugs proved positive for the virus.

Professor Robertson also played a central role in prescribing methadone and providing clean needles in a community setting, lowering risks around injecting. Now seen as harm reduction, these actions were controversial when many believed in a “just say no”, abstinence-based approach to tackling addiction.

His work attracted extensive national and international attention from both the scientific community and the media, and was even said to have inspired Irvine Welsh’s *Trainspotting*.

Professor Robertson’s impressive research and publication record is reflected in these papers, from reports from his influential 1980s Edinburgh Drug Addiction Study, to later research into use of methadone, dihydrocodeine, and cannabis. The collection also documents his work across a number of specialist forums and groups representing the interests of his vulnerable patients. For example, the Local AIDS committee of Lothian GPs stemmed from issues encountered in Muirhouse, and held regular forums and produced an information newsletter for community practitioners.

This donation is a significant addition to LHSA’s expanding collections around Edinburgh’s pioneering response to HIV, eleven of which are inscribed to the UNESCO UK Memory of the World Register. Professor Robertson’s papers add to LHSA’s career-based archives from Edinburgh clinicians at the forefront of HIV healthcare and research, from public health leads to paediatricians and infectious disease specialists. The collection is also notable on account of its representation of an under-represented community, not only in mainstream narratives of the impacts of HIV, but also in wider social histories of Edinburgh. Professor Robertson’s work demonstrates how physical health does not exist in a vacuum, but is interlinked with and determined by often harsh social, economic, and cultural realities.



Manuscript Volume of Italian and French Music for the Lute

VARIOUS • Bavaria, c. 1620

Archives

COLL-2073

The lute was one of the most popular instruments of the sixteenth and seventeenth centuries, across the whole of Europe. It was used for almost every genre of music and played in almost every possible ensemble by both professionals and amateurs. Just as today, professional musicians of the time worked internationally, top talent often travelling between prestigious posts in courts and cathedrals in different countries. Musical compositions circulated even more widely; there was an unlimited demand for the new and exotic, and pieces were transmitted right across the continent, mostly in manuscript copies made either by individuals for their own use, or assembled by paid copyists for richer clients.

Few of these manuscripts now survive. Each one bears witness to the musical life of a person and place at a point in history. In 2022 a particularly special manuscript came onto the market and was acquired for the University with assistance from the National Heritage Memorial Fund, the National Fund for Acquisitions, the Friends of the National Libraries, individual University donors, and the Friends of St Cecilia's Hall.

The manuscript was made in Bavaria in about 1620. It is one of the largest collections of this type, containing 320 works, by 26 composers, 89 of which are not found in any other manuscript. It reflects the internationalism of the music of its time: much of contents are French in origin and in the French style, but the largest number of pieces with a named composer are by Michelangelo Galilei (1575-1631) who was Italian but worked at the Bavarian Court. There is even some British music, with a few pieces marked as "D'Angleterre", or "Anglum", but most significantly with an adapted version of John Dowland's most

famous work, the "*Lachrimae pavan*" (fol.225v-227v), and his "*Piper's Galliard*" (fol.92r-93v). The notation in the manuscript is French lute tablature – a system similar to modern guitar tabs – but whoever copied it may have been more comfortable with the Italian system of tablature, as a few pieces change into that part way through.

At the end of the nineteenth century the manuscript was acquired by Arnold Dolmetsch (1858-1940), one of the founders of the revival of Renaissance music, and until recently was in the collection of the Dolmetsch Foundation. Its accessibility to scholars and musicians means it has played a significant part in the rediscovery of the lute repertoire, although it has never been published in its entirety in a modern edition

The Musical Instrument Collection at St Cecilia's Hall includes a German lute, a contemporary to this manuscript, and the two have been exhibited side by side to celebrate its arrival in Edinburgh. The manuscript has now been fully digitised and plans are also being drafted to undertake in depth academic research and a modernising of the tablature, which in turn will facilitate public musical performance.



Lutenist Gordon Ferries plays the Buchenberg Lute (c. 1620, MIMEd 3249) a near-contemporary to the new manuscript.



FNL

National Fund
for Acquisitions



Scrapbooks of Margaret and Daisy Burnley-Campbell

THE BURNLEY-CAMPBELLS

- Ormidale, Argyll, 1909-1919

Archives

COLL-2080

These two volumes, compiled by Margaret Burnley Campbell of Ormidale (1857-1938) and her daughter Daisy Burnley-Campbell (1891-1973), provide a vivid record of Margaret Burnley Campbell's engagement with the Gaelic and women's suffrage movements in the opening decades of the 20th century. Unusually for scrapbooks, they contain not only news cuttings, but also many items that have been preserved whole: programmes, posters, booklets, etc. They thus constitute a fully contextualized collection of rare, and in many cases unique, ephemera. Retained by the family until recently, they were bought with capital funds from a bookseller in October 2022.

In the early 20th century, Margaret Burnley Campbell was the most active of the many women involved in An Comunn Gàidhealach, the body founded to promote and preserve Gaelic language, music, and culture. She was elected to its Executive Council in 1904 and served as President from 1907 to 1909. She also played a prominent role on its Education Committee, promoting Gaelic education in state schools and setting up Gaelic summer schools for adult learners. In 1911, she was the prime mover behind 'An Clachan', the model Highland cottage that formed part of the Scottish Exhibition in Kelvingrove Park, Glasgow. The scrapbooks contain records of these activities, of Mòds, and of many public meetings that she either chaired or addressed as an in-demand speaker.

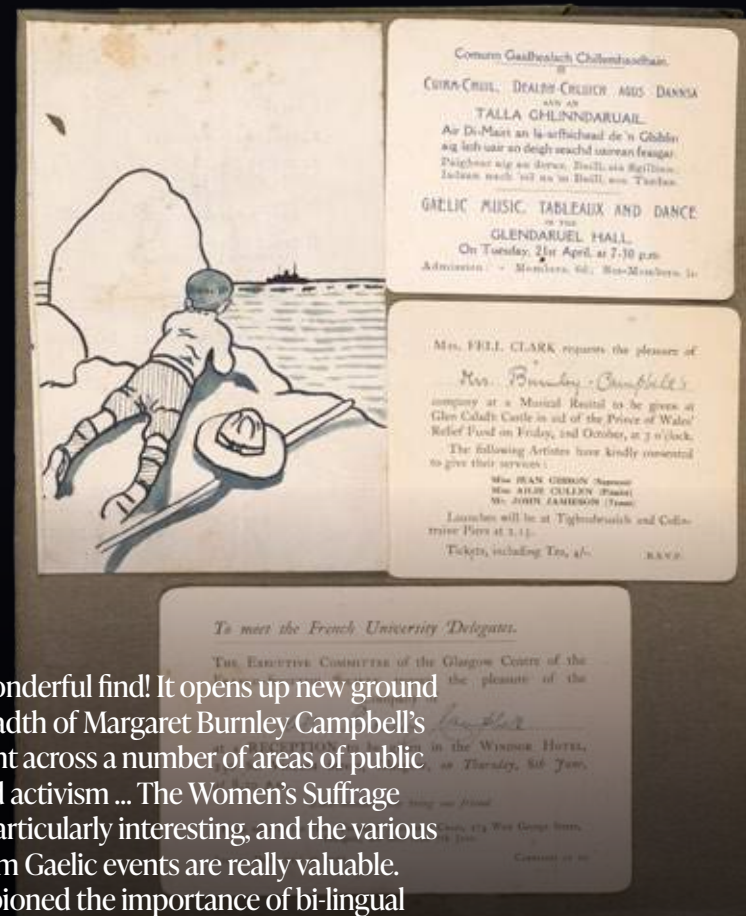
The scrapbooks also illustrate Margaret's involvement in the suffrage movement in both Scotland and England. There are programmes and tickets for Women's Social and Political Union demonstrations at Albert Hall, London, on 15 June 1912 and 10 April 1913.

There are flyers for 'A Great Demonstration in favour of the Parliamentary Enfranchisement of Women' held in Edinburgh and for a non-militant Women's Suffrage Demonstration in Glasgow. There are invitations to further events held by the Edinburgh National Society for Women's Suffrage and the Glasgow and West Association for Women's Suffrage.

Besides archiving Margaret Burnley Campbell's political and cultural activism, the scrapbooks also document Margaret and Daisy's participation in high society life, attendance of sporting events, and visits to the theatre and concert hall.

The scrapbooks culminate in a large quantity of material relating to the First World War. Margaret was active in many wartime organizations, including the Women Citizens Association and the National Council of Women of Great Britain and Ireland. Daisy worked as an ambulance driver in Paris and as Women's Legion driver in Edinburgh and London. There was personal tragedy during the war with the death of Margaret's son, Colin in France in 1915.

These two volumes provide invaluable evidence of the vital link between the Gaelic and women's suffrage movements in Scotland in the years leading up to the First World War, permitting researchers to chart connections between women involved in these and other cultural and political movements of the period. They also represent a rare instance of a Scottish suffrage archive in a public institution, as surviving suffrage materials often remain in family hands and are difficult for researchers to trace and to access.



This is a wonderful find! It opens up new ground on the breadth of Margaret Burnley Campbell's involvement across a number of areas of public service and activism ... The Women's Suffrage aspect is particularly interesting, and the various leaflets from Gaelic events are really valuable. She championed the importance of bi-lingual usage long before it was given any official priority, as illustrated in some of the material in the scrapbooks, just one example of her innovative thinking in which she was ahead of her time.

DR PRISCILLA SCOTT (PHD, CELTIC & SCOTTISH STUDIES, 2014)

NZIRA YEPARUWARE (A Path Upon A Rock)

TANATSEI GAMBURA • 2023

Audio work and associated research materials



EU5904

In 2022, Tanatsei Gambura was commissioned to create an artwork as part of the Managing Imperial Legacies project (MIL), a network run by the University of Edinburgh, Historic Environment Scotland, and the Coalition for Racial Equality and Rights, funded by the Royal Society of Edinburgh. MIL builds conversations and awareness on the links and legacies of the transatlantic slave trade, empire, and Scotland's built environment, and considers how to recognise the impacts of empire and the transatlantic slave economy through the stories of historic sites, as well as how to amplify the hidden voices of Scotland's historic environment.

For the commission, Gambura is creating a sound work within Edinburgh Castle that considers Scotland's relationship with Zimbabwe in relation to place-making and the legacies of colonialism.

In 1888, British colonists obtained a concession for mining rights from indigenous people in present-day Zimbabwe. Led by business magnate Cecil John Rhodes, they used this concession to persuade the British government to grant a royal charter for control over the region. There, they established Fort Salisbury (present-day Harare), instituting colonial rule over the area. Many Scots were among these first colonists and explorers: politician Leander Starr Jameson, missionary Robert Moffat, and businessman Thomas "Tom" Meikle are only a few examples. They set in motion the process of settlement, overwriting indigenous landscapes to satiate the desires of expansion.

Scotland's presence remains alive in the ex-colony's geo-linguistic landscape. Over a fifth of the suburbs listed in Zimbabwe's capital, Harare, have names that can be found in Scotland or are based on Scottish topography.

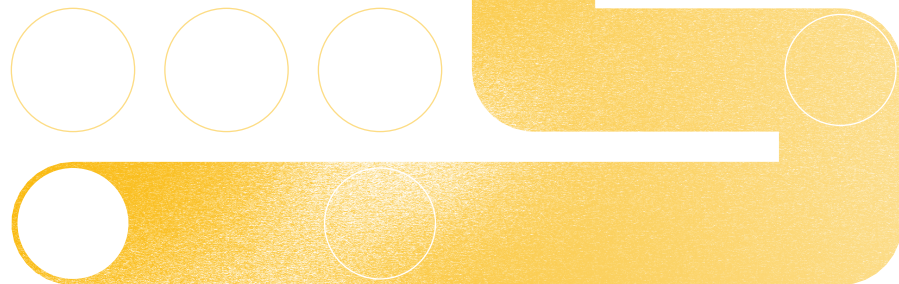
Developed from field recordings taken at a selection of Harare's Scottish-named sites, *NZIRA YEPARUWARE* brings the auditory textures of Harare's urban ecology to Edinburgh's cityscape. From the visitors' vantage point on the castle rock, listening to the work, the relationship between the two cities emerges and offers a viewing of Scotland's landscape through a translocal and colonial lens.

A composition in three layers, the work comprises field recordings taken in Harare; improvised musical responses to the field recordings performed in Edinburgh by Ifeanyichukwu Ezinmadu (piano), Alice Groudko (cello) Afrodita Kathmeridou (violin), and Rachel Chang (flute); and spoken words by the artist. These sounds play together in simulation, sometimes interrupting each other in a multi-dimensional sonic experience.

Deriving its title from a Shona proverb, "muzivi wenzira yeparuware ndiye mufambi wayo" (only one who walks upon a rock knows a path is there, or, for a path to form upon a rock, one must first walk), the work foregrounds the role of subjectivity and experiential knowledge in shaping the perception and understanding of reality. It echoes the concept of embodied cognition while underlining an ecological ethos that emphasises symbiosis and indigenous knowledge. Through this awareness, the work explores the intermingling of human and physical geography, with the rock and the path becoming symbols of the environment we continuously shape and are, in turn, shaped by.

Gambura is a poet, visual artist, and cultural practitioner working across a range of forms including photography, text, sound, performance, and moving image. She studied Intermedia at ECA (graduating in 2023) and has received several awards and accolades for both her artwork and writings, including being awarded a residency at Art Walk Porty, Edinburgh's annual seaside festival as well as the Poetry Book Society's autumn choice of 2021 and runner-up for the inaugural Amsterdam Open Book Prize for her work *Things I Have Forgotten Before*. Gambura is co-founder of Ourchives, an interdisciplinary decolonial project based in Edinburgh that attempts to draw light on urgent debates on the provenance and afterlife of cultural objects from formerly colonised spaces in Scotland and beyond.

NZIRA YEPARUWARE (detail), Tanatsei Gambura, 2023. Image courtesy of the Artist



Sihr-i ḥalāl (Licit Magic)

This intricate and curious volume is of special interest due to containing what is likely to be an early example of paper marbling in the Iranian context and the signature of a well-known calligrapher to the Safavid court. Measuring only 18 by 11.5cm, it contains substantial sections of *Sihr-i ḥalāl* (Licit Magic), a Persian Sufi allegory in the *masnavī* style (composed in rhyming couplets), by Muḥammad ibn Yūsuf Ahlī Shīrāzī (ca. 1454-1536 C.E.). The volume opens with a delicate gold and polychrome frontispiece with floral detail, headings and frames are in gold throughout. Ahlī Shīrāzī's verse is written in fine *nasta'liq* script on (yellow/orange) hand-coloured paper and certain folios are marbled in blue. This includes the final page that features a colophon, the text of which translates as, "Ornamentation [calligraphy] of the servant [of God] Muḥammad Ḥusayn al-Tabrīzī, may God forgive him for his sins." Muḥammad Ḥusayn al-Tabrīzī (d. 985 A.H. /1577-1578 C.E.) was a famous calligrapher to the Safavid shahs. No date is given, but the biography of the calligrapher suggest that it was created in the mid-16th century.

Sold as "An Anthology of Poetry" the volume was acquired in spring 2022, and work began identifying its contents. Lucy Deacon, World Cultures Curator (Arabic and Persian), found

MUḤAMMAD IBN YŪSUF AHLĪ SHĪRĀZĪ

- Iran, mid-16th century

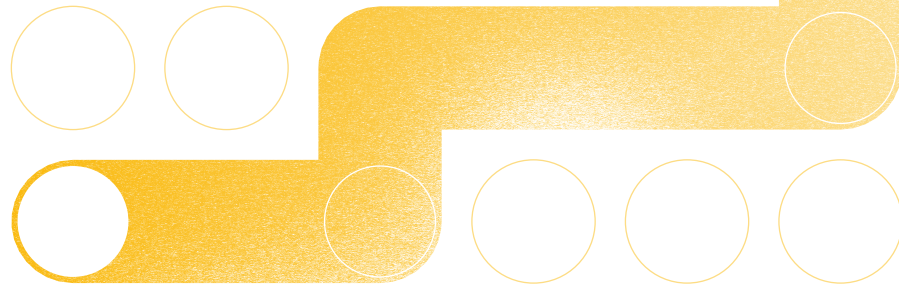
Archives

OR.MS.732

that all of the verse indeed pertained to one work — *Sihr-i ḥalāl*. However, the identification of the verse threw up as many questions as it answered. The volume's binding is much more modern than its text block. Whilst many sections of *Sihr-i ḥalāl* are contained within its 58 folios, others are missing, and those that remain have been jumbled upon rebinding. This is likely to have been part of a longer work separated during the course of its lifetime, perhaps deliberately for resale. Such practices are not uncommon, particularly in the case of objects featuring attractive ornamentation. In this sense, the fragment now part of the University of Edinburgh's collection is fortunate to have conserved its marbled pages.

Jake Benson (Research Associate for Persian Collections, John Rylands Research Institute and Library, University of Manchester), a trained conservator with a record of researching marbling techniques keenly viewed the manuscript. He confirmed the use of organic pigments in the marbling, that being commensurate with the 16th century period of production suggested by the calligrapher's signature, thus making it an extremely valuable early example of Safavid-era paper marbling.





A Collection of Decorated Papers

VARIOUS • Europe, 18th century

Archives

SC-ACC-2022-0069,
SC-ACC-2023-0114

In the eighteenth century any object which was felt to be in need of a touch of relatively inexpensive glamour was likely to be covered in a mass-produced decorated paper. Once a ubiquitous sight on boxes, furniture and other small objects, paper is fragile and rarely survives anywhere it has suffered even ordinary handling on an everyday object. However, it was widely used for book wrappers and endpapers, where it was often better protected, and is more likely to survive.

In consequence, books are the best source of examples of decorated papers for anyone who wants to study them today. The opportunities they offer are diverse; ranging from art, design and printing techniques, to the evidence of the paper as part of material culture, to the history of the manufacture and trade of the papers, while the juxtapositions of papers and books produced in different parts of the world sheds light on trade networks. The paper is highly attractive, and offers many opportunities for student and public engagement.

Funds from University sources in 2021 enabled Heritage Collections to take advantage of an offer from a bookseller, of a large, ready-made collection of papers, with good documentation,

while a smaller grant in 2023 enabled us to supplement this with a smaller collection of complementary papers, and some other examples have been acquired separately. The only other significant collections of these papers in the UK are in London and Manchester. Our ambition is to be a centre of expertise in Scotland, developing an innovative system for cataloguing the collection, promoting its use, and using the knowledge of the subject it generates to identify and deepen our understanding of papers already in Heritage Collections, for example used on musical instruments in the collection at St. Cecilia's.

This collection of printed papers is visually, technically and historically exciting and will stimulate a wide range of projects with staff and students at ECA. There is scope to introduce new workshops on courses inspired by some of the mediums and methods incorporated in this extensive archive.

JANE HYSLOP, LECTURER IN DRAWING & PAINTING

A small selection has already been used to create an online exhibition, *The Art of Decorated Papers*:

www.exhibitions.ed.ac.uk/exhibitions/the-art-of-decorated-papers

Talking About Health Web Archive

ARCHIVE OF TOMORROW

• 2023

Web Resources

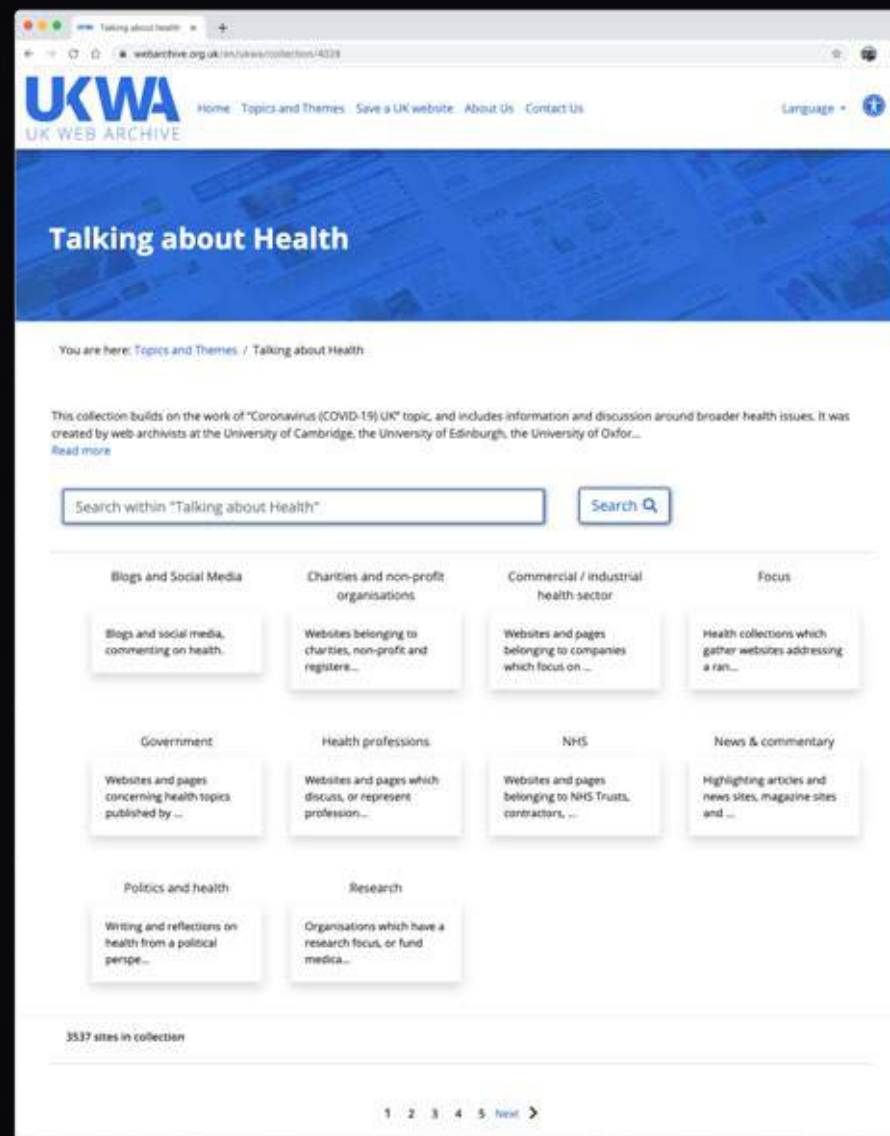
UKWA 4028

The Covid-19 pandemic exposed the fragility of our information ecosystems. Clinical advice, data, and scientific evidence published online was contested, revised, used, and misused, and yet the digital record of how these debates unfolded is transient and difficult to access. Responding to this threat of imminent loss, Heritage Collections partnered with colleagues at the University of Oxford, the University of Cambridge and the National Library of Scotland on the *Archive of Tomorrow* project, funded by Wellcome, which aimed to preserve a collection of UK websites about health information and misinformation for the future. The resulting collection, *Talking About Health*, is comprised of over 3,500 web-based resources and forms part of the wider UK Web Archive managed by the UK Legal Deposit Libraries (including the National Library of Scotland).

As the project progressed, it expanded its collecting scope to more holistically represent how users access, share, discuss, and debate health information online. Project Web Archivists selected health-related web content regardless of perspective or affiliation with government or academic institutions. They targeted websites from regulated and evidence-based sources, such as from the four devolved health services, patient interest charities, and third-sector organisations. They also targeted websites from sources such as peer-to-peer knowledge sharing sites, social media forums, Twitter threads and personal blogs. While selecting and describing content, especially from social media, Web Archivists applied a range of strategies for ethical collecting. Though the project has also helped to further demonstrate that tools and good practice for ethical digital collecting are under-developed and require further research and community engagement.

Each archived website has been catalogued in the UK Web Archive, but users can also browse by topic as subject-tagging has supported the creation of sub-collections such as health in the workplace, substance abuse and addiction, and trans* healthcare. The online trans health landscape, for example, a sub-collection curated by the Project Web Archivist based in Heritage Collections, exemplifies how online spaces have transformed contemporary approaches to health information. A vibrant culture of 'information activism' has emerged in response to the challenges of accessing trans health resources. Peer-to-peer information sharing platforms seek to occupy gaps in trans healthcare provision by providing information on specific medicines or procedures and by sharing first-hand accounts and experiences of treatments, procedures, and providers. The sharing of information about trans healthcare online not only serves to counter perceived social and systemic barriers to medical treatment and support, but also offers a clear example of the extent to which health discourse intersects with the wider legal and political context in which it operates.

The *Talking About Health* web archive provides a valuable evidence base now and in the future as web pages disappear or change. Not only does the collection provide insights into the mechanics of health information-seeking behaviour during Covid-19, it also carries a huge amount of potential value for research into broader topics such as the intersection of health and law and the role of the internet in health equality activism.



The archive can be seen here:
www.webarchive.org.uk/en/ukwa/collection/4028

Graduate Show Purchase Prize 2023

Artwork by Amma Sheikh, Ffion Williams and Tanatsei Gambura were purchased as part of the 2023 University of Edinburgh Art Collection Graduate Show Purchase Prize, awarded to a small number of graduating artists every year since 2012.



The Richer A Persian, The Finer His Rugs

AMMNA SHEIKH • 2023

Installation of 4 works with pink painted wall
Approx. 55 hours of weaving

Art

EU5892

The *Richer A Persian, The Finer His Rugs* is an installation of four woven artworks that uses language, pattern, colour and abstraction to consider visual and material cultural histories of Pakistan and in particular the affects and legacies of British Colonialism.

It felt so surreal to have my work be selected for this opportunity, it wasn't something I had expected and I didn't really think about selling my work at the time. I am so grateful for this experience, it's the first time my work has been bought and I'm very happy my hard work has been recognized by the art collection.

AMMNA SHEIKH, EDINBURGH COLLEGE OF ART GRADUATE

Sheikh uses techniques such as embroidery, screen-printing and weaving to create artworks in the form of textiles, photography, video and installation. Her work contrasts handmade and slow processes of production with industrialised or mechanised methods. This can be seen in *The Richer A Persian, The Finer His Rugs*, in which Sheikh contrasts digitally produced images with the laborious process she undertakes in weaving them together by hand. Working in these forms have also become ways of connecting Sheikh to her British/Pakistani cultural heritage and to explore ideas of memory, language and identity.

Sheikh describes her interest in the historical context of languages, stating:

"I was also intrigued by the history of Urdu literature which originates from Persian-Arabic script. From the 19th century when Britain invaded Pakistan, these languages were used less as the British preferred using Urdu, and Persian became inferior. It interested me that colonialism caused the shift in language and influenced the country so much that Pakistan is still affected by this."

This interest, she goes on to say, led to her explorations of Persian and Arabic textiles. The narrow, rectangular shapes of the pieces that make up *The Richer A Persian, The Finer His Rugs* reflect the domestic origins of these rugs made to fit within traditional Iranian homes.

Researching these textiles led Sheikh to illustrate her own patterns in the appearance of Persian rugs. Her use of colour points to how British colonialism and western cultures also influenced Pakistani art, specifically vehicle art. Many of the trucks, buses and rickshaws in Pakistan are hand-painted with vibrant pattern, colour and text, with Sheikh noting a link between some of this imagery and Pop Art. The title of each piece within the installation contains a proverb created by the artist reflecting the types of messaging often found on these intricately decorated trucks. In other artworks, Sheikh has also integrated English text, proverbs and translations. This use of proverbs across different languages is a nod to the way that language lays out the social contexts of a society, revealing the ways that culture, history, traditions and rituals can be expressed through language.

Sheikh cites the work of Korean artist Kyungah Ham among her many influences, and specifically her crediting of the people involved in creating her pieces which centralises the labour of production as part of the work:

"She inspired me to take into account the amount of time it takes to create labour intensive work."

As well as making visible the labour behind the works' making through documentation of the time taken to weave and paint them, Sheikh has also recorded herself while making the work. The resulting short videos give a glimpse into the weaving process and underline the importance of the handmade quality of her works.

Among the many contexts within which Ammna's work may be engaged with at the CRC, her explorations of the links between colonialism and language connect strongly with ongoing research into the University's legacies of slavery and colonialism. Some of this research highlights the role that key figures connected to the University had in studying the languages of the colonies through their participation in the East India Company; in one example, leading to the establishment of Sanskrit courses at the University of Edinburgh in the 19th Century.

The Richer A Persian, The Finer His Rugs (detail), Ammna Sheikh, 2023

Beth ydy ti'r Experience am Protest (2023), Fy Experience (2023), Welshness Interviews (2022-2023)

FFION WILLIAMS • 2022-2023

2 works of acrylic on calico and audio files



Art

EU5893, EU5918, EU5919

Three works from Ffion Williams' installation *Cymraeg Ddrwg* (Bad Welsh) were acquired for the Art Collection. Along with Williams' wider practice, *Cymraeg Ddrwg* explores Welsh identity, colonial legacies within Wales and the artist's reflections on both.

At the centre of the installation lies the question: 'when a language is not taught how can it be understood?' *Cymraeg* (the Welsh Language) was banned for over 500 years due to English reign in the country, leaving a long-standing impact on its popularity. Today, although the language is widely taught in schools and appears on road signs, fluency and active use of the language is not common.

This is reflected in Williams' installation, whereby the uncertainties of negotiating a language you are out of practice with materialise in painted phrases on hanging canvases. Describing this, Williams states:

“When using Welsh I make mistakes, miss mutations and substitute English words to make my point. I call this *Cymraeg Ddrwg* (bad Welsh).”

These banners are developed through a layering of painted text, in a font created by Williams, and gives visual expression to Williams' relationship with the language. They also take inspiration formally and materially from aspects of Wales' recent history.

In the final year of her studies at ECA, Williams describes moving away from historical narratives such as Celtic mythology towards:

“...focussing on a more contemporary Wales, delving into language politics and protest movements, from the miners strikes of the 60s, to anti-monarchy protests in the last few years.”

The banners are made to hang from metal poles and display frames, or 'sets', as a nod to Welsh industrial heritage, while the motif of the banner references the power of protest as a tool for change.

As part of this work, Williams interviewed people about their relationship to *Cymraeg* and Welsh identity, as well as their experiences of protest and hope. The interviews were conducted at Abergavenny train station with the rural arts organisation Peak Cymru. This site was chosen as not only is it a public place in the artist's hometown but also because the station is a place of movement that contains a blend of people with different relationships to and perspectives on Wales and Welshness. Along with some of the station Welsh and English announcements, *Welshness Interviews* contains some of the reflections shared in these interviews and specifically responses to the question; "What's your relationship with the Welsh Language?"

Along with *Beth ydy ti'r Experience am Protest*, *Fy Experience* and *Welshness Interviews*, Williams has provided the collection with audio files of interviews for archival purposes. This includes 12 files of audio of people talking about the ideas of Wales and Welshness and a further 15 files that have Climate change and hope as the subject matter. This aspect links the work with

the types of materials held in the School of Scottish Studies Archives, which also document the many changing relationships to language and place across time. Materially, the work may also be read in relation to Petra Bauer's *Workers!*, another work in the Art Collection featuring protest banners that looks at labour histories in a different context - and which has been widely used in teaching and research.



Cymraeg Ddrwg (detail), Ffion Williams (2023), Installation comprised of banners made of acrylic paint on Calico with steel poles and audio

Chameleon

TANATSEI GAMBURA • 2023

Five-channel portrait series featuring
Chia Perpetua, Edition 1/3



EU5891

Chameleon by Tanatsei Gambura was purchased as part of the 2023 University of Edinburgh Art Collection Graduate Show Purchase Prize. This conceptual moving-image work, presented on five small digital screens, points to the intersections of photography, performance, and video art.

In these portraits, Gambura uses digital means to confront the viewer with the privilege of their own gaze; a counterpoint to the usual one-way street of observing works of art. The act of looking entitles the viewer to assert their power over the subject by reducing them to an object of observation. In light of this, *Chameleon* begs the question, how does the image look back?

Inspired by the play *'Sizwe Bansi is Dead'* by Athol Fugard, John Kani and Winston Ntshona, the work explores studio portraiture as a performative form that blurs the lines between still and moving imagery. Gambura's choice of technology is key to this. She used digital acrylic frames to display the work, which, with their inbuilt frames, helped to create the illusion that the moving images were in fact printed photographs. This conceit soon melts away when the subtle movements of the sitter become apparent.

As with the work of fellow graduate Amna Sheikh, Gambura underlines the importance of the collaborative process involved in the work's production. Describing this, she writes:

Working closely with the model, Chia Perpetua, we spent hours in the studio, with Chia training herself to sit still for extended periods of time

... She put in an incredible amount of effort to train herself to maintain a steady gaze while I moved around the studio, making adjustments and capturing different angles ... It is important for viewers to understand the meticulous attention to detail, collaborative efforts with technicians, and the labour-intensive process involved in creating the artwork.

TANATSEI GAMBURA, EDINBURGH COLLEGE OF ART GRADUATE

This collaborative process extended to the development of the five characters. In describing the process of constructing these identities, she writes:

"The aim was to captivate viewers with eccentric, eye-catching characters. Drawing from research on public figures, fashion eras, and typecast personalities, we sought to create characters that were unique but felt familiar. Chantal Biya, the First Lady of Cameroon, became a muse for one of the characters due to her vibrant fashion choices and unique hairstyles. I learnt about Biya through Chia, the model, who is originally from Cameroon."

Gambura identifies numerous other inspirations and collaborations that supported the work's development, including the technical expertise of Chris Ambrose and Shareen Sorour, who she worked with in the photography studios at ECA and a long line of fellow artists, including James Barnor, Favour Jonathan, Sekai Machache and Celina Portella.

During the Graduate show (June 2nd -11th 2023) one of the digital screens experienced a technical issue and spontaneously blew its fuse, rendering it non-functional. For the artist, this transformed the work as a physical performance, illustrating the exhaustion that results from performance as well as bodily encounters with technology.

Chameleon (detail), Tanatsei Gambura, 2023

Tales of the Wild and Wonderful

MARY DIANA DODS / • London, 1825
DAVID LYNDSAY /
WALTER SHOLTO DOUGLESS

Rare Books

RB.S.4968

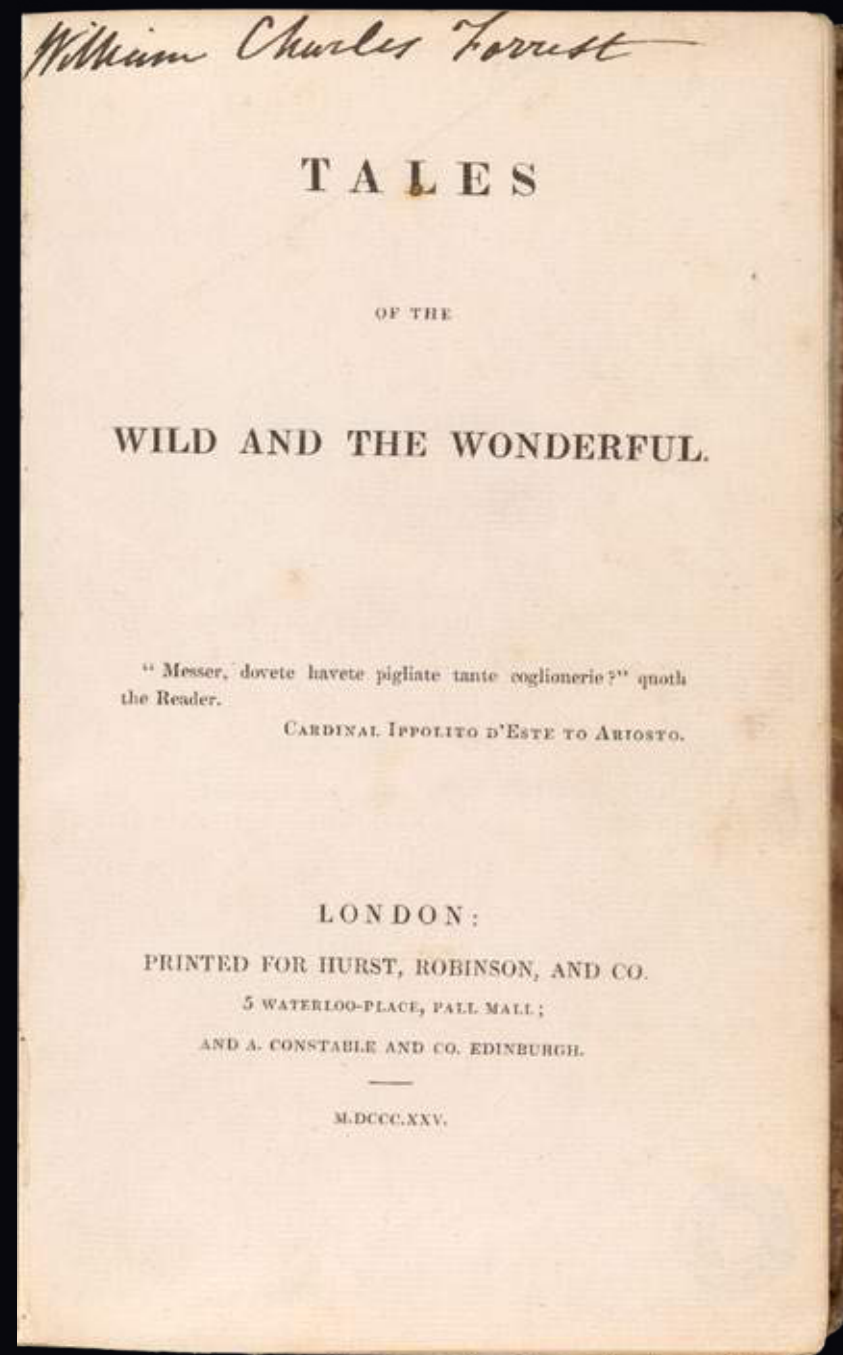
In September 2022, we bought at auction a rare work of Romantic literature from the library of the distinguished book historian William St Clair (1937-2021). *Tales of the Wild and Wonderful* is an anonymous publication with an intriguing backstory. Its recently identified author was born in 1790 as Mary Diana Dods, the illegitimate child of the Earl of Morton. In 1821, Dods began to publish short stories, poems, and essays in *Blackwood's Magazine* and other journals under the *nom-de-plume* of David Lyndsay. In 1822, a selection of the poems was published as *Dramas of the Ancient World*, again credited to Lyndsay. While women writers often adopted male pseudonyms, the author unusually maintained the Lyndsay persona in all correspondence with publishers.

A second volume, *Tales of the Wild and Wonderful* was published in 1825, with the support of the author's great friend Mary Shelley. While no name appears on the title page, the author clearly genders themselves as male in the preface. This volume contained translations and imitations of German fairy tales, contributing to the genre's great popularity with Romantic-era audiences.

In 1826, Dods used a second male name, Walter Sholto Douglas, to submit further work to *Blackwood's*. This time, however, the name is more than a literary persona. Dods had long adopted masculine dress and manners. From 1827, they assumed the Sholto Douglas name in social life, living as the husband of Isabella Robinson (and the father of Robinson's illegitimate child).

That same year, Mary Shelley helped the couple acquire passports as man-and-wife by hiring actors to impersonate them at the Passport Office. They moved to Paris, where Dods/Douglas frequented literary circles, successfully passing as a man. By November 1829, however, financial troubles led to imprisonment in a debtor's prison. Here, the author's always fragile health declined, and they died the following year.

That Dods, Lyndsay, and Douglas were the same person was first established by Betty T. Bennett, editor of Mary Shelley's letters. In the biography *Mary Diana Dods, A Gentleman and a Scholar* (1991), Bennett argues that Dods posed as a man to pursue opportunities closed to women, entering a marriage of convenience with Robinson. The Lyndsay and Douglas personae permitted Dods to pursue a literary career and seek employment in the diplomatic service in Paris. More recent scholarship, however, has questioned Bennett's analysis. The adoption of a male identity clearly goes far beyond literary requirements and there is no evidence that Dods/Douglas sought employment in Paris. Indeed, they appear to have been aware that they were dying. (The author of *Tales of the Wild and Wonderful* calls himself a 'not a long-lived man'.) It seems more plausible, then, that today the author might have identified as a trans man. While we cannot be sure how the author understood their gender identity, this acquisition is consistent with our policy of diversifying our collections, as well as expanding our holdings of Romantic-era first editions.



Works by Hew Locke

Sovereign 90 (2016),
Churchill (New Look White)
(2008), *Société de Navigation
Transocéanique 1* (2014)

The acquisition this year of three works by Hew Locke and six works by his father Donald Locke tell a story of the family's journeys between Guyana and the UK, beginning in the 1950s.

Hew was born in Edinburgh to artist parents Leila Chapman and Donald Locke who relocated from Guyana in 1959 for Donald to begin a scholarship degree between the University of Edinburgh and Edinburgh College of Art. The acquisition of a number of sketches made during Donald's studies here augments the material legacy of his contributions to the art scene in Scotland during the 1960s and 70s.

The family moved back to Guyana in 1966 just as the country was establishing independence from British rule. Hew has recalled in these early years seeing banknotes and coats of arms being designed as part of efforts to establish a new national identity. A fascination with the ways different cultures fashion their identities through visual symbols has continued throughout his career.

Hew spent his formative years in Georgetown, Guyana before returning to the UK to study at Falmouth School of Art (1988) and the Royal College of Art, London (1994), a city he has lived in ever since. The lasting influence of these experiences can be seen in the three artworks that were acquired by Heritage Collections this year: *Churchill (New Look White)* (2008), *Sovereign 90* (2016) and *Société de Navigation Transocéanique 1* (2014).

Churchill (New Look White), is part of a series exploring the visuals connected to British colonial rule, whereby Locke provocatively alters

HEW LOCKE RA • 2008-2016



Art

EU5888-EU5890

commemorative statues of political figures such as ex-Prime Minister Winston Churchill. In lieu of permission to directly alter these metal statues, he layers paint and ink on photographic prints depicting them, in an act described by the artist as "mindful vandalism". The image of Queen Elizabeth II is similarly embellished in the work *Sovereign 90*. She is a familiar character in a related series of work where Locke looks at the circulation of images of the British royals throughout the colonies and commonwealth on items like banknotes and postage stamps. He describes memories of doodling on images of the Queen's face that adorned his school exercise books in Guyana, revealing the mundane but potent ways these symbols pervade everyday life.

In *Société de Navigation Transocéanique 1*, a patterned image of the African continent is painted onto the share certificates of the Société de Navigation Transocéanique. Many of the individuals connected with this French navigation company, which operated from 1919 until the late 1960s, were involved in colonial enterprises in the former French colonies of Morocco, Madagascar and Cameroon. Locke began this series of work around the time of the 2007 financial crash, buying share certificates for defunct or bankrupt companies from the past and using these as a canvas to explore histories of money, power, ownership and corporations.

In all three of these works acquired this year, the artist's 'additions' or 'edits' point to the ways in which colonial legacies continue to haunt and shape our lives in the present.

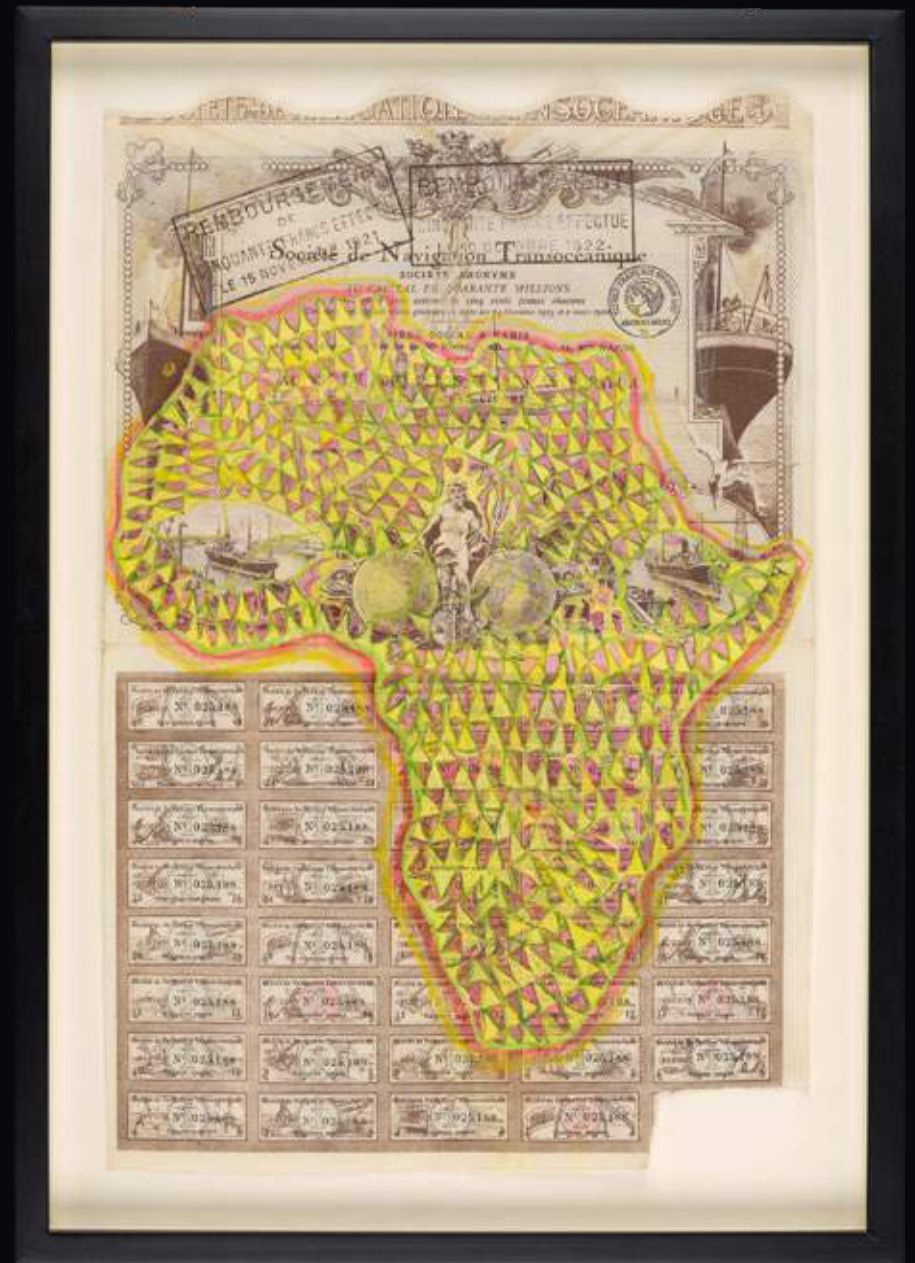
Churchill (New Look White) (2008)
Acrylic on chromogenic print,
29.6 x 21cm, EU5889





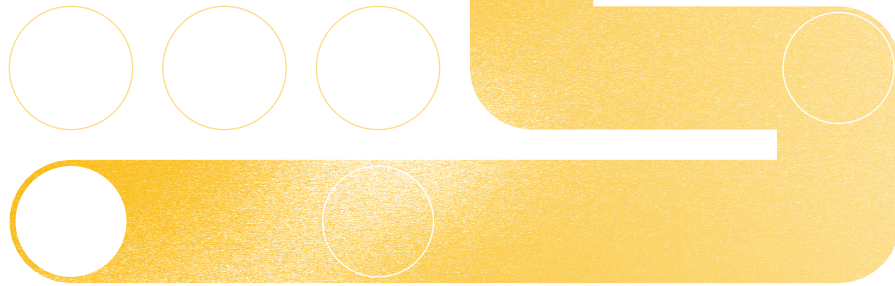
© Hew Locke

Sovereign 90 (2016)
Watercolour on paper, 60.5 x 56cm, EU5888



© Hew Locke

Société de Navigation Transocéanique 1 (2014)
Acrylic on antique paper share certificate, 52 x 36.7 x 4cm, EU5890



The Photographic Archive of Tom Kidd

TOM KIDD • 1970s-2010

Archives

SSSA-ACC-2023-001

Tom Kidd was born in Edinburgh in 1953 and studied photography at Polytechnic Central London and Napier (College) Edinburgh. In 1976 he was awarded a Kodak Bursary to document life in Shetland, and the resulting body of work is one of a quartet of Scottish documentary photography “*Life in...*” books published by Paul Harris in the late 1970s and early 1980s. His work has been exhibited alongside his contemporaries, Glyn Satterley and Chick Chalmers, and was re-released as a book, *Black Tide Gold*, in 2004.

Kidd continued his creative practice in and around Edinburgh and with a residency at Aberlour House School, and worked as a newspaper photographer and photography editor and eventually a pilot. The synergy between his work and the rich documentary archives found in the School of Scottish Studies Archives is obvious, and his archive fills gaps in the chronology covered by our existing collections.

Conversations began with Kidd in early 2022 about providing a home for his photographic archive, and he began the long work of revisiting his physical and digital collection to make sense of the work he had done over the last 50 years. The result was a period of reflection and re-energised interest by Kidd, who was keen to produce new prints to accompany the gift of his archive to the University. Kidd’s archive includes his original negatives and contact sheets (full of his editing), test prints and tear sheets from publications, and a host of other ephemeral material.

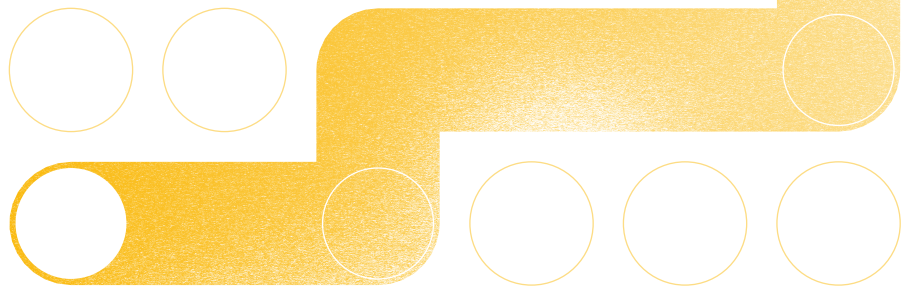
Three new portfolios of prints, focusing on his Shetland work, his residency at Aberlour, and more broadly his documentary work in and around Edinburgh, have been acquired by the University to join this exciting archive.



‘Windy St Andrews Square’ (1970s)
© Tom Kidd



'Tugboat *David P Guidry* steams through Ekofisk oil field North Sea' (1977)
© Tom Kidd, SSSA-ACC-2023-001



Sermones Aurei de Sanctis

LEONARDUS DE UTINO

• Speyer (Germany), 1478

Rare Books

CRC.INC.FF.65

Why would Heritage Collections buy a woodcut by Albrecht Dürer with a large hole in the middle? The answer is, because the woodcut was pasted inside the front board of a book, and the hole is what makes this a fascinating and multi-faceted object, capable of telling many stories, illustrating many lessons and giving much food for thought.

The volume itself is a very worthy addition to the University's Incunable Collection, that is, books printed before the year 1500. The text is a collection of sermons; Leonardus de Utino was such a popular preacher, that his book had run through eleven editions in five years when this one was printed in Speyer, on the Rhine, in 1479. The printer, Peter Drach, was a businessman, with a far-flung network of dealers, selling the books he printed all over German-speaking Europe. This copy appears to have spent its early years in Poland, as someone has annotated the text, partly in Latin and occasionally in Polish.

The original binding survives intact, which always adds to the interest of an early volume, for the information it carries about the book's history. The really unique feature, however, is that a long, narrow slot has been cut in the wood of the inside of the front binding board.

The cavity contains traces of wax, and some ghostly circular marks: one upon a time someone has filled the cavity up with coins, and sealed them in with wax. Dürer comes into the story, because one of his large woodcuts, showing the arms of the city of Nuremberg, was pasted over the whole of the inside of the board to hide them. The hole was cut through it to enable the coins to be released. Even more interestingly, there are traces of another sheet of paper under the Dürer: was the cavity used more than once?

This volume will be a valuable tool for teaching and engagement, with its ability to illustrate how physical features help researchers determine an individual object's movement through time and space. Today we take for granted instant international electronic banking with elaborate security, and a world in which money is increasingly rarely physical cash. This volume has the power to make us think about the differences in the way money was handled in the past, how security worked, how transporting money worked, and how it had to be protected from physical violence in the same way that online authentication protects us from scammers and fraudsters. The students of tomorrow are likely to be even less aware of money as a physical object than are those of today, and the lessons this volume can tell them will only increase.



John Walker's Collection of 19th Century British Correspondence

VARIOUS • 1792-1913

Archives

SC-ACC-2023-0116

Born in Cheshire to Scottish parents, John Walker (1855-1941) emigrated to Australia in 1876, where he rose to become Moderator General of the Presbyterian Church. A dedicated autograph-hunter, Walker assembled a collection of over 200 letters by 19th-century British personalities, focusing especially on the worlds of science, religion, literature, art, academia, and politics.

The collection, bought with capital funds from an Australian bookseller in spring 2023, was of particular interest to Heritage Collections as it includes many letters to, or from, Edinburgh University academics. Its acquisition strengthens existing University archival holdings and provides invaluable source materials for researchers into the growing field of University history.

Of exceptional interest are ten letters to Walker's uncle, John Stuart Blackie, Professor of Greek, 1852-1882, and a prominent campaigner for educational reform, the Gaelic language, and crofters' rights. Blackie's correspondents include politicians, clergymen, poets, and scholars, highlighting the sheer breadth of his interests. The collection also includes eight letters to William Garden Blaikie, Professor of Divinity at New College, 1868-1897, relating both to his academic activities and to his editorship of the Free Church journal *The North British Review*. There are six letters to James Geikie, Professor of Geology, 1882-1914, best known for his pioneering research into the geological impact of the ice age. Geikie's correspondents include David Masson, Professor of English Literature, 1865-1895, and a prominent advocate for university education for women, and Peter Guthrie Tait, Professor of Natural Philosophy, 1860-1901, who writes to introduce his student son. There is also a lively manuscript poem by Geikie celebrating the University's tercentenary in 1884.

Other University luminaries featured in the collection include James Geikie's brother Archibald, who preceded him in the Chair of Geology (1871-1881); Sir James Young Simpson, Professor of Midwifery, 1840-1870, renowned for discovering the anaesthetic properties of chloroform; and David Brewster, inventor of the kaleidoscope, who served as Principal of the University (1859-1868). Walker also collected letters from non-teaching staff including poet Alexander 'Surfaceman' Anderson who started his working life as a platelayer on the Glasgow railway and ended it as Librarian to the University (1890-1909). Other valuable archival materials include the class cards of students attending mid-century lectures in English Literature, Greek, Natural Philosophy (Physics), and Mathematics.

These manuscripts not only illumine the internal life of the University but also show how our academics played a wider role in public and intellectual life both within Scotland and further afield. Besides University of Edinburgh figures, the Walker Collection contains letters from prominent British scientists, writers, artists, musicians, politicians, clergymen, and explorers. Taken together, they paint a vivid picture of 19th-century intellectual life, as writers exchange notes on publications, exhibitions, and public lectures, accept and decline invitations, seek patronage, and canvas churchmen and politicians. The collection will also be of interest to researchers examining autograph collection as a cultural phenomenon, particularly in expatriate communities where it became a means of maintaining links with the 'home' culture.



Works by Petra Bauer

Sisters! (2011),
*fifteen zero three nineteenth
of january two thousand
sixteen* (2023)

Following the acquisition of *Workers!* by Swedish artist Petra Bauer and SCOT-Pep in 2019, the Art Collection has acquired two moving image works by Petra Bauer and her collaborators, the Southall Black Sisters, Marius Dybwad, Carolina Sinisalo and Marta Dauliūtė (MDEMC). *Sisters!* (2011) and *fifteen zero three nineteenth of january two thousand sixteen* (2023) are the second and third works in a quartet of moving image created by Bauer. Key to Petra's practice, and central to the University's interest in developing a stronghold of her work, are values of collaboration and care with a focus on the history of women's efforts to organize themselves and their communities. Along with associated research materials, both works will join the Contemporary Art Research Collection.

Sisters!, a collaboration between Bauer and the Southall Black Sisters, documents one week in the life of the pioneering London-based feminist organisation, who since 1979 have engaged in the contemporary social and political conditions of Black and minority women. The film asks what happens when questions from the 1970s Women's Liberation Movement (particularly those explored by feminist film collectives from the time) are posed in a contemporary political setting, as a way to examine the important feminist issues of today and the pressing issues for Black and minority women. The work was commissioned by The Showroom and Picture This and funded by Bloomberg, The Swedish Arts Grants Committee and IASPIS. *Sisters!* is part of Circular Facts, a network of three European art organisations, funded with support from the European Commission.

PETRA BAUER • 2011-2023

Both works: colour video with sound

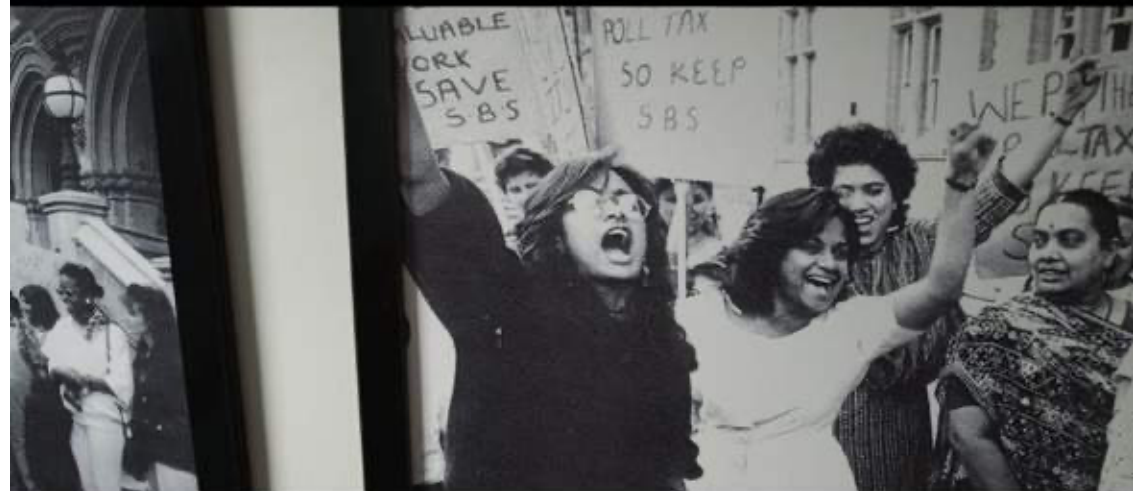


EU5902-EU5903

fifteen zero three nineteenth of january two thousand sixteen is a new film by Bauer and Marius Dybwad Brandrud with Carolina Sinisalo. The work's title denotes the timing of a life changing phone call for the protagonist, Carolina. Shortly after 3pm on the 19th of January 2016 Carolina is on the other side of the world when she receives a phone call from home that both of her sons have been shot in a brutal act witnessed by her 13-year-old daughter. She takes the first flight home to Stockholm but the worst has already happened. Her youngest son has died and her eldest is in a coma.

fifteen zero three nineteenth of january two thousand sixteen explores how routines, gestures and relationships to objects are affected when a family member is taken away in an act of violence. Bauer's film shows us how the home is recast in such situations: as a space that harbours memories, but at the same time contains the possibility of change and agency. As a mother manages to transform her grief into a political force, the kitchen table becomes a place of mourning, storytelling and mobilising strength.

Bauer lives and works in Stockholm, Sweden, where she is a doctoral student at department of Fine Art in Konstfack University. These acquisitions demonstrate her interest in film as a political tool and the role of moving images in the creation and telling of stories. Through her work she demonstrates how moving images can be seen as a space where social and political negotiations can take place.



Still from the film *Sisters! (detail)* (2011), EU5902

Director of Photography Stefano Bertacchini.

Film made by Petra Bauer in collaboration with Southall Black Sisters.

Image courtesy of Petra Bauer.



From the Blavatnik Honresfield Library

VARIOUS • 1642-1840

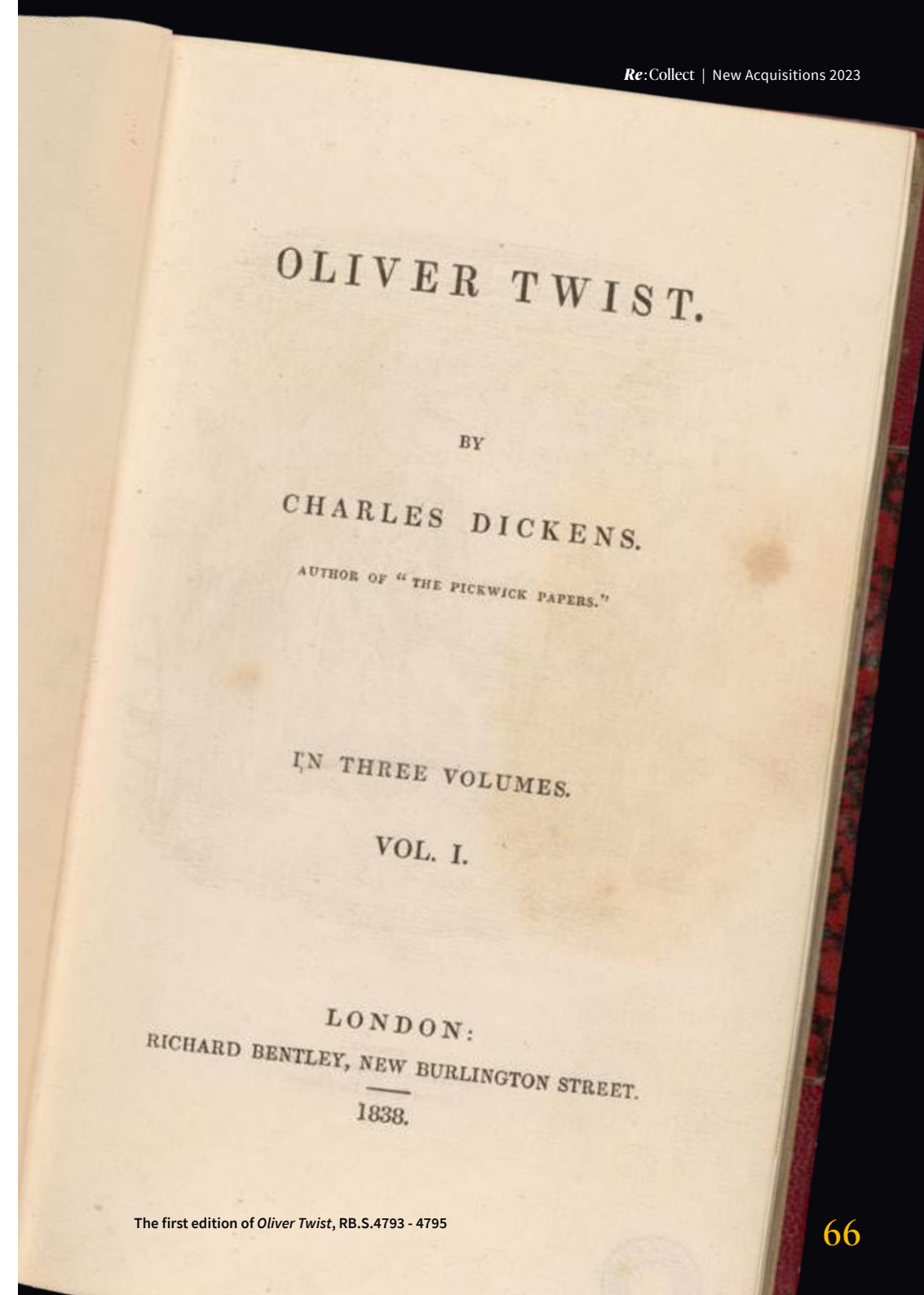
Rare Books

A group of fourteen volumes, consisting of first editions of Dickens' *Oliver Twist*, Master Humphrey's *Clock*, and *Sketches* by Boz, finely-bound copies of Dugdale's *The Antiquities of Warwickshire*, and Thomas Fuller's *The Holy State* (Cambridge, 1642), Jane Porter's pioneering historical novel *The Scottish Chiefs*, 1810, and some volumes of Scottish local history and travel, were donated to the library by the Friends of the National Libraries, as part of their national distribution of the Honresfield Library.

This was the collection of William Law (1836-1901), a Lancashire industrialist who assembled an internationally-important collection of autograph manuscripts of the Brontës, Sir Walter Scott, Robert Burns and Jane Austen, along with a collection of about 1,800 printed books, rich in literary first editions, and beautiful bindings. When his descendants put the collection up for sale in 2021 it was bought for the nation for £15 million, by the Friends of the National Libraries, with the most significant support from Sir Leonard Blavatnick, and the National Heritage Memorial Fund. The books and manuscripts have been distributed between nearly 70 institutions across the UK, securing the literary manuscripts in the most appropriate specialist and national collections.

Edinburgh has benefited from the wider distribution of the printed books, which have contributed to filling some identifiable gaps in the collections, especially in first and early editions of works of literature of the nineteenth century. Copies of literary works were often only acquired for the library when the text was needed for teaching, which was generally some time after publication, when the work had attracted literary status. The most readily-available, recently-printed editions were usually what was appropriate, and only books thought of sufficient literary merit to be on the syllabus were acquired at all, which ruled out Jane Porter, as a female author of very popular fiction. Current teaching and scholarship is much more likely to want to revisit forgotten authors, look at texts for background, context and their historical milieu, or look at the publishing history and physical characteristics of early editions. The donation from the Blavatnik Honresfield Library helps us to achieve this, with some works which are likely to prove popular for teaching and engagement.

For more about the Blavatnik Honresfield Library: www.fnl.org.uk/pages/honresfield



The first edition of *Oliver Twist*, RB.S.4793 - 4795

Withdrawn objects

STEPHANIE MANN • 2022

2 stone cores, 4 cored objects
and supplementary notes



EU5901

Stephanie Mann combines scientific research and creative experimentation to question the inherent agency of things. This artwork was deeply embedded within the University's Collections even before it was purchased this year. Its basic material: four deaccessioned objects, two each from the Geology and Art Collections. These fragments were deemed to be either beyond repair, surplus to need because of duplication, or not formally accessioned, and were donated to the artist as part of her collaboration with the curators from both collections, while she was a Freelands Foundation Artist in Residence at the Talbot Rice Gallery.

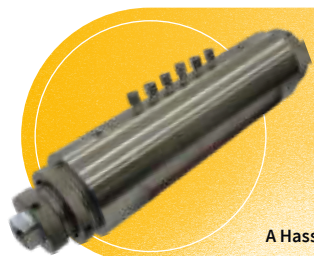
During her time at Talbot Rice Gallery, Mann worked in collaboration with the University of Edinburgh's Geology and Art Collections, engaging with them, and the curatorial staff, as avenues to question specific ideas: Where do objects start and end? How do they exist alongside humans? What is an object and can it stop being? This is a continuation of her broader practice and interest in objects, specifically their inherent properties, the boundaries between them (and us) and the way they stretch and fracture through time.

Following an extensive period of research and discussion with collections staff, the four object fragments were offered up as subjects for Mann's project. She then "cored" each object, leaving a perfect puncture mark in the centre. Intending to embed this extracted material into other objects she then ground the cores into microscopic dust.

Using a Hassler Cell and high-pressure pump, Mann has infused the dust of two of the objects into the minuscule holes in the rock's natural structure – creating new geological compositions. These two cores were acquired by the Art Collection, along with the return of the four cored collections objects. The Collection is working with Mann to develop an accompanying set of prompts to sit alongside the objects for use in research and teaching, to further the conversations had during the work's development.

The microscopic dust from the four objects was also used in the making of a screenprint and 16mm film. For the latter, Mann mixed the dust into a lotion and then recorded herself massaging cubes of sandstone with the lotion, and then tracing the edges with her fingers. Skin and sandstone are porous and so simultaneously absorb the lotion, and therefore particles of the collections objects.

Mann is an ECA alumna; having graduated with a BA (Hons) in Sculpture in 2011, she went on to complete a MFA in Contemporary Art Practice at ECA in 2013. From 2018-20 Mann was a Freelands Foundation, Artist in Residence with Talbot Rice Gallery.



A Hassler Cell



Withdrawn Objects, (detail) Stephanie Mann, 2022.
Image by Sally Jubb, courtesy of the Artist and Talbot Rice Gallery.

Women Authors from the Library of William St Clair

VARIOUS • 1761-1841

Rare Books

RB.S.4892-RB.S.4954,
RB.S.4970-RB.S.4972

In September 2022, we bought at auction a number of volumes from the library of William St Clair (1937-2021), a book historian best known for his study *The Reading Nation in the Romantic Period* (2004). Our successful bids included 41 early editions of works by 18th- or 19th-century female authors, helping us fill a recognised gap in our collections. A review conducted with the aim of diversifying our collections had identified precisely this area as a weakness. Traditionally, the library has mainly bought literary works when required for teaching, i.e. only once they have achieved canonical status. As women authors were long absent from the curriculum, we had few—and almost exclusively modern—editions of their works. Contemporary scholars, though, have rediscovered forgotten female authors and have focused more keenly on reading and publishing history. In building this collection area, we are addressing urgent research and teaching needs.

The most valuable single acquisition is a rare second edition of Jane Austen's *Sense and Sensibility* (1813), but the collection includes many women novelists who preceded and inspired Austen. There are epistolary and sentimental novels by Frances Burney; Gothic masterpieces by Ann Radcliffe, Clara Reeve, and sisters Sophia and Harriet Lee; satirical fiction by Elizabeth Hamilton; and works by Elizabeth Inchbald and Amelia Opie that enter the post-French Revolution debate on women's education.

Poets represented include: Anna Barbauld and Charlotte Smith, whose founding contribution to British Romanticism is only now being appreciated; Mary Robinson, a champion of the rights of women; and Helen Maria Williams, who denounced the slave trade and colonial abuses. High Romantic poets include Felicia

Hemans who outsold her male contemporaries, Letitia Elizabeth Landon who influenced Poe and Tennyson, and Caroline Norton, who campaigned for the rights of divorced women.

There are educational works for child and young adult readers by radical early feminists Mary Hays and Margaret King. There are social conduct books along with improving moral and religious tracts by authors like Hannah More and Sarah Pennington.

There is travel writing by actor Fanny Kemble, recording her first American tour, and by Lady Mary Wortley Montagu, wife of the British ambassador to the Ottoman Empire, whose ability to access female-only spaces gave her writing a unique authority.

Finally, there is literary criticism by Anna Jameson whose *Characteristics of Women* (1832) addressed the education and public role of women via an analysis of Shakespeare's heroines.

Gerard McKeever, Lecturer in Scottish Literature in the School of Languages, Literatures and Cultures, writes:

“The feminist criticism of the 1980s initiated a major reassessment of female authors from the late eighteenth and early nineteenth centuries. This acquisition significantly boosts Edinburgh's holdings in the area, with early editions from major names including Barbauld, Burney, Hamilton, Hays, Hemans, More and Smith. They presents a range of research and teaching possibilities for both historians and literary scholars. These books are of additional interest by virtue of their provenance: many carry the pencil inscription of distinguished scholar William St Clair.”



Frontispiece from *Poems* by Mary Robinson (London, 1791-1793), RB.S.4936

The Alfred Stumpff Collection

VARIOUS • 1713-2004

Archives

SC-ACC-2023-0117

This collection of 133 autograph documents was assembled by Alfred Stumpff (1928-2008), a German administrative judge and member of the German-Indian Society of Mainz. It consists of letters, postcards, and other manuscripts by mainly French, German, Austrian, and British scholars working in the field formally known as 'Oriental Studies' which embraced Islamic, Middle Eastern, and Asian culture and languages. An opportunity created by the release of additional capital funding in spring 2023 permitted Heritage Collections to acquire this collection from an Austrian bookseller. It complements our existing collections of manuscripts relating to the Islamic world and South Asia.

The Stumpff Collection ranges from the 18th to the 21st century, but predominantly features 19th-century orientalists. Among the great scholars represented are Abraham Hyacinthe Anquetil-Duperron (1731-1805), the first French Indologist and founder of Persian studies in Europe; Silvestre de Sacy (1758-1838), a pioneer of Arabic Studies; Antoine-Léonard de Chézy (1773-1832), one of the first European scholars of Sanskrit; Johann David Michaelis (1717-1791), the most significant 18th-century teacher of Semitic languages; Joseph von Hammer-Purgstall (1774-1856), responsible for the first complete translation of *The Divān of Hafiz* into a western language; Karl Richard Lepsius (1810-1884), often considered the father of Egyptology; Georg Friedrich Grotefend (1775-1853), known for his work deciphering Persian cuneiform inscriptions; and Johann Gottfried Ludwig Kosegarten (1792-1860), a prolific translator of Arabic, Persian and Sanskrit poems, songs, and fables. British orientalists in the collection include the Indologists Thomas William Rhys Davids (1843-

1922) and Edmund Hardy (1852-1904), the Persian scholar William Ouseley (1767-1842), and the Assyriologist Henry Rawlinson (1810-1895).

Although the collection focuses on university-based scholarship, several travellers and explorers are present too. These include Isabella Bird (1831-1904), the first woman Fellow of the Royal Geographical Society; Johann Martin Honigberger (1795-1869), an Austrian medic who became court physician to Ranjit Singh, Maharaja of the Sikh Empire; Claudius James Rich (1787-1821), British Assyriologist and explorer of Babylon; the French naturalist Pierre Sonnerat (1748-1814), and Eduard Sachau (1845-1930), an expert on Iranian polymath al-Biruni, also known for his work on Syriac and Aramaic dialects.

There are also numerous military, administrative, and business documents from French and British India, demonstrating how academic 'Orientalism' in the 18th and 19th centuries is inextricably bound up with the expansionist interests of competing colonial powers.

Most of the manuscripts have been faithfully transcribed and extensively researched and annotated by Alfred Stumpff. Each item is accompanied by Stumpff's notes, which frequently record provenance as well as date and price of acquisition.





False Wife Comments

JAMIE CREWE • 2022

Artist Book, 708 pages, 10.4 x 14.7 x 4.2 cm,
produced in an edition of 40, plus 7 artist's
proofs. Printed by The Holodeck, Birmingham

Art

EU5895

This work joins the Art Collection as part of an ongoing collaboration with the artist Jamie Crewe that kicked off in 2020 with a commission that paired the artist with an academic in the University's Law School. The original commission was part of *'Identity Deception: A Critical History'*, an AHRC Research Leader Fellowship project by Dr Chloë Kennedy, a specialist in criminal law and legal theory and whose research looks at law and gender (grant number AH/S013180/1). Within this framework, Jamie created an artwork titled, *False Wife* that is now in the University's Art Collection. In relation to the commission, Jamie was invited to ECA in 2022 as part of the Friday Lecture Series where she delivered a talk and workshop for students and staff, with an introduction by Art Collections Curator Julie-Ann Delaney.

False Wife Comments is Jamie's reflection and rumination on the narrative and statements within *False Wife*. This original commission, from which the publication takes its name, is composed of a local website and a poppers training video. The former being a website hosted on the viewer's personal device, and the latter a style of user-edited pornographic video that encourages viewers to sniff poppers (a common inhalant drug that dilates blood vessels and causes feelings of intoxication and euphoria) - while viewing.

The work's narrative is drawn from a variety of sources, including Scottish folk and fairy tales - particularly those in which transformation occurs, and relationships happen. *False Wife Comments* gives insight into Crewe's research references, as well as expanding on some of the 337 statements which compose the narration in *False Wife*.

Jamie completed a BA in Contemporary Fine Art at Sheffield Hallam University, graduating in 2009, followed by an MFA at Glasgow School of Art (2013-2015). Her work is produced through a variety of means, including video, sculpture, painting, drawing and writing. These forms are carefully deployed to explore ideas and questions around identity, transformation, power, desire, consent, community and history.



Still from *False Wife* (2022)
© Jamie Crewe



False Wife Comments, Jamie Crewe, 2022

La Bibliothèque universelle des romans

VARIOUS • Paris, 1775-1784

Rare Books

RB.S.4805-RB.S.4873

We have recently purchased a near-complete run of the influential literary periodical *La Bibliothèque universelle des romans*, which was published between 1775 and 1789 and played a vital role in shaping Sentimental and Gothic taste in French literature.

This publication was initiated by Antoine-René de Voyer, Marquis de Paulmy (1722-1787), statesman, bibliophile, and book-collector, and by Louis-Élisabeth de la Vergne, comte de Tressan (1705-1783), soldier, physician, and writer, best remembered for his popular adaptations of medieval chivalric romances. Their encyclopaedic aim was to publish abridged versions of all novels published from antiquity to the modern age, thus permitting their readers to acquire a comprehensive literary education in relatively little time. The recent success of Rousseau's *La Nouvelle Héloïse* had finally made prose a respectable genre, and they hoped to attract a new, novel-hungry public.

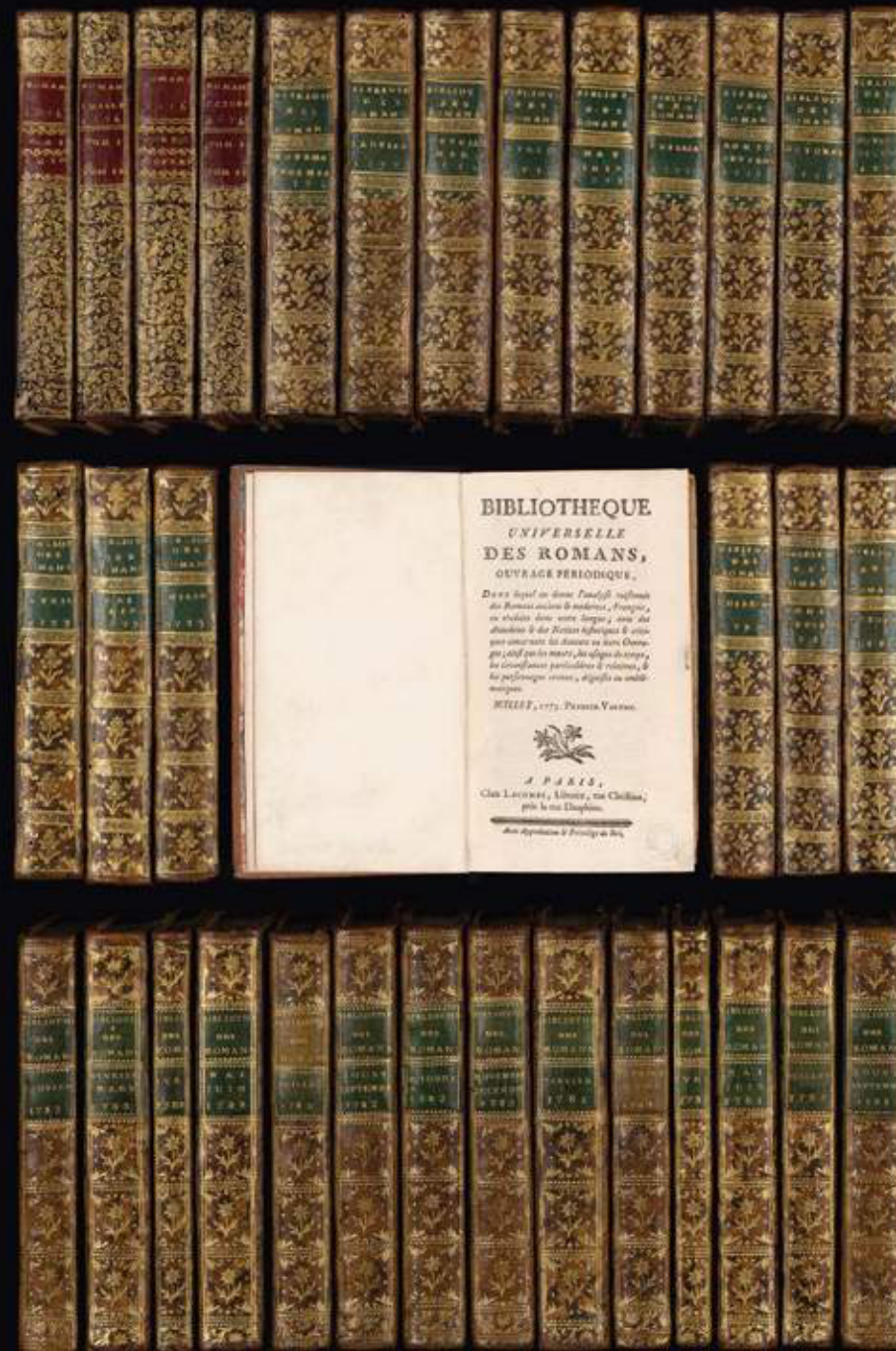
One or two volumes were published by month and sold by subscription. Initially, each issue contained at least one novel from each of the following categories: Greek or Latin novels, chivalric romances, historical novels, and novels of love. After a year, the first category (of little appeal to their readership) was replaced by foreign novels, which eventually accounted for a quarter of all works featured in the *Bibliothèque*. With time, coverage expanded to include satirical, political, comic, and fantastic novels. The Marquis de Paulmy's own book collection supplied the *Bibliothèque* with adequate material until 1780, but thereafter newly published novels figured more prominently.

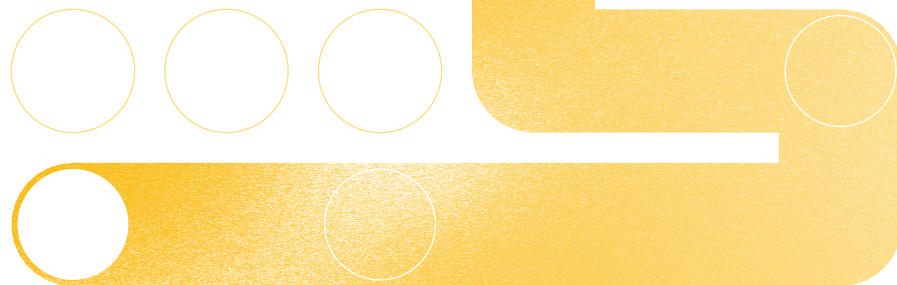
The abridgements often drastically adapted foreign or older novels to refined contemporary French taste. Style was purified. Tangled plots were rationalized. Grotesque or indecent details censured. Endings were altered when thought to be immoral or unpleasing. Although aesthetically conservative in many respects, the editors thus proved sympathetic to the contemporary cult of sensibility.

This purchase followed a recommendation by Dr Séverine Genieys-Kirk (Department of European Languages and Cultures), who teaches an undergraduate course on 'Women Writers in Early Modern France' and has research expertise on early modern women's writing and feminist historiography.

"This is an immensely valuable resource for teachers, students and researchers working on European literature as well as translation, adaptation, reception studies, and literary history," writes Dr Séverine Genieys-Kirk, *"Through its editorial abridgements and critical commentaries, it offers a unique insight into how the collective imagination and cultural identities were shaped throughout the Enlightenment and thereafter. In particular, one its merits is the presence of European women writers' works - providing an indicator of their popularity while also allowing the modern reader for a deeper appreciation of how women's texts were read and interpreted by their contemporaries."*

This particular set was bought with capital funds from a US bookseller in November 2022. It originally formed part of the library of Diane-Adelaide de Damas d'Antigny, Mme de Simiane at the Château de Cirey, a major meeting point for intellectuals in Enlightenment France.





Graham MacIndoe's Portfolio of Edinburgh

GRAHAM MACINDOE • 1983-1987

Archives

COLL-2067

Graham MacIndoe is an internationally renowned Scottish documentary and concert photographer, now living in New York. Born in Armadale, West Lothian, he attended Edinburgh Collage of Art as a painting student from 1983-1987 where he found his love for photography. Initially, MacIndoe took photographs for references for his painting work, but quickly found the new medium attractive for its immediacy and its creativity. He left Edinburgh for London to pursue a Master's in photography at the Royal College for Art and then moved to New York in 1992, where he has been based ever since.

During the Covid-19 pandemic and following years, MacIndoe, like many photographers, spent a lot of time going back through his work and revisiting previous projects. On a family visit back home to Scotland he found his original negatives and contact sheets during his ECA years and spent time digitising these and recording or researching who was in front of his lens. His work from this period falls two specific project categories, the Coal Yards at Haymarket and Powderhall Racecourse, and two loose categories, University life and Edinburgh life.

MacIndoe then began working with a team from across Heritage Collections to select over 100 of these photographs to create a new suite of exhibition-quality prints for the University to acquire. The resulting portfolio captures a fascinating period of life in Edinburgh from the perspective of a student. MacIndoe took part in student protests, he document the quiet and boisterous moments at ECA, he went to gigs and shows, but he also documented the reflective moments in the city – cafés, street scenes, pubs and apartments. This unique documentary portfolio compliments our own Institutional archives and offers a student voice to speak loudly and definitively to life in Edinburgh during the turbulent mid-1980s.



Graham MacIndoe sorts his portfolio for Heritage Collections staff (2022).



'Guri Le Riche, Student Union President holds a student meeting during ECA student occupation and protests' (1985)

© Graham MacIndoe



'Students making art' (1986)
© Graham MacIndoe; COLL-2067

HERITAGE COLLECTIONS



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