

# *Re:Collect*

NEW ACQUISITIONS **2024**

HERITAGE  
COLLECTIONS

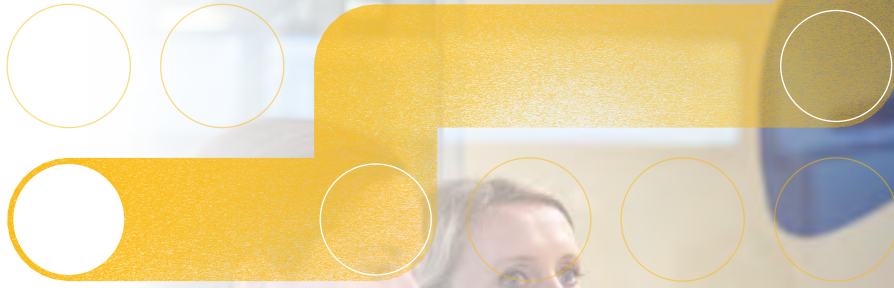
HERITAGE  
COLLECTIONS

***Re:Collect***  

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**NEW ACQUISITIONS** **2024**





## Introduction

Our collections grow and expand in response to user needs, student works, and valuable donations. The University of Edinburgh's heritage collections are an active and vital part of the University ecosystem. They are found in classrooms, in hallways and corridors, on display in galleries, and outside amongst the University's wide estate. However, none of our collections are meant to be dormant, decorative or nice. Instead, they are meant to do work – they provoke conversation, they inspire response and debate, they inform current and future generations of lived experiences.

Every year we add hundreds of letters, books, archives, art works, musical instruments and manuscripts to the University's growing Heritage Collections. We do this through generous bequests, through donations and gifts, through purchasing from auctions and sellers. We work alongside our academic colleagues who advise on how we grow and what strengths to build upon. 2023-2024 was an exceptional year of collections growth. *Re:Collect* offers a glimpse into just a handful of those new items that have joined our shelves and which will soon be on display, in the reading rooms and in our classrooms for all to learn from and enjoy.

### **Re:Collect 2024**

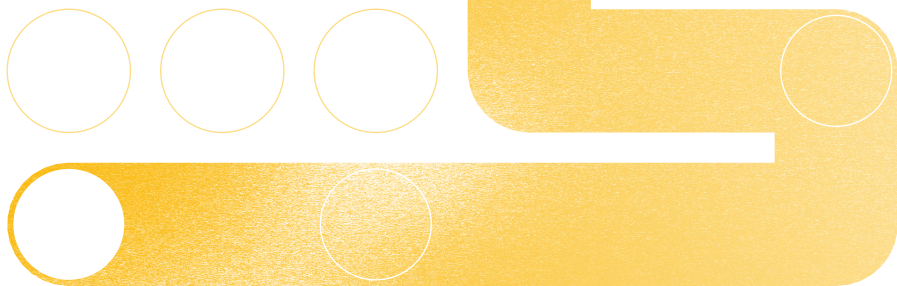
celebrating a year of collecting!

**Daryl Green**, Associate Director, Heritage Collections (Research & Curatorial)

**Jacky MacBeath**, Associate Director, Heritage Collections (Access & Engagement)

# Contents

- |    |                                                                                                                           |                    |
|----|---------------------------------------------------------------------------------------------------------------------------|--------------------|
| 08 | <i>The rain that fell in the faint light of the young Sun</i><br>ANGELICA MESITI • 2022                                   | Art                |
| 10 | Renal medicine and dietetics<br>EDINBURGH RENAL UNIT • c. 1950s-2000s                                                     | LHSA               |
| 12 | Bentley Standard Novels<br>JANE AUSTEN • 1833                                                                             | Rare Books         |
| 14 | <i>GETTIN' READY</i> Portraits<br>CHRISTIAN NOELLE CHARLES • 2023                                                         | Art                |
| 18 | The Mariette Lydis Archive<br>VARIOUS • c. 1920-1970                                                                      | Archives           |
| 20 | Musical Instruments<br>VARIOUS • 1926-1966                                                                                | Musical Instrument |
| 22 | Banned Books<br>VARIOUS • 1821-1965                                                                                       | Rare Books         |
| 24 | Phrenology and Physiognomy Posters<br>F. J. GALL & J. G. SPURZHEIM • 1829-30                                              | Rare Books         |
| 26 | Visiting the Scottish Lighthouses with the Stevensons<br>CAPTAIN WILLIAM PIXLEY • 1841-43                                 | Archives           |
| 28 | <i>Caddisfly Larvae &amp; Seaweed</i><br>CLARISSA GURD • 2024                                                             | Art                |
| 30 | <i>Burn Out &amp; Five Diaries 2020-2022</i><br>EVIE MAE HARDING • 2024                                                   | Art                |
| 32 | <i>I Love You... Me Too... &amp; Miss Lyall (Strathspey) - Miss Lyall (Reel) - Andy Browns Reel</i><br>KATIE GABRA • 2024 | Art                |
| 34 | Papers of Roddy Lumsden<br>1984-1997                                                                                      | Archives           |
| 36 | Lyell's letter albums<br>VARIOUS • c. 1805-1875                                                                           | Archives           |
| 40 | Dr Ella Pringle papers<br>ELLA PRINGLE & HALDANE PHILP TAIT • c. 1909-1963                                                | LHSA               |
| 42 | <i>Defiling Rain</i><br>JAMIE CREWE • 2024-2026                                                                           | Art                |
| 42 | <i>Sanctus!</i><br>RENÉE HELÈNA BROWNE • 2024                                                                             | Art                |
| 44 | Papers of Dorothy Emily Stevenson<br>c. 1920-1970                                                                         | Archives           |
| 46 | A Gathering of Leaves: Botanical Art and Science<br>TOM MCEWAN & GILLIAN STEWART • 2022                                   | Rare Books         |
| 48 | <i>Rocbarraigh &amp; John</i><br>THOMAS ABERCROMBY • 2022 & 2023                                                          | Art                |
| 50 | Early Editions of Gothic Novels<br>VARIOUS • 1764-1897                                                                    | Rare Books         |



## *The rain that fell in the faint light of the young Sun*

**ANGELICA MESITI** • 2022

Eight pigment prints on cotton rag, dry mounted on aluminium, each 85 x 63 cm



**EU6019.1-8**

These works by Angelica Mesiti are a series of rain-prints depicting fossilised water marks, with imprints of raindrops or hail preserved from rain and storms that occurred millions of years ago. The images of these marks on fossils can reveal weather patterns and the environment in different geological epochs, and thus operate as evidence of past climates.

By printing an image of one of these objects in black and white, then photographing the print against coloured paper (a style reminiscent of museum documentation) Mesiti passes the rain-print through different material processes and technologies, with each process stepping further away from the original material.

The fossils pictured come from different archives and collections, including those from Scottish geologist Sir Charles Lyell (1797-1875), whose archive is held by the University of Edinburgh.

Within the Lyell archives, records show the geologist discussing finding rain marks and observing that rain and hail harden in the sun and become baked

into the surface as fossils, and within the University holdings there are examples of rain-prints from Nova Scotia and New Jersey dating from the Triassic and Carboniferous periods.

Indeed, it is clear that the Triassic period (252 -201 million years ago) experienced bouts of occasional cold weather, indicated by the presence of harsh hail print on fossils. Lyell went further back in time with his studies, and through his consideration of similar rain-prints he was able to prove humid atmosphere was present on Earth 350 million years ago.

This collection of prints was donated by the artist in 2024 following their display in *The Recent* exhibition at Talbot Rice Gallery.



Angelica Mesiti, *The rain that fell in the faint light of the young Sun*, (2022). Installation view, *The Recent*, Talbot Rice Gallery, 2023-2024. Courtesy Talbot Rice Gallery, University of Edinburgh. Photo by Sally Jubb



# Renal medicine and dietetics

## EDINBURGH RENAL UNIT

- Scotland, c. 1950s-2000s



ACC24/001

From the first kidney transplant using a live donor performed by Michael Woodruff in the Royal Infirmary in 1960 and the Western General's almost space-age Nuffield Transplantation Surgery Unit, Edinburgh has been a forerunner in renal medicine. LHSA already looks after an impressive collection from the Infirmary's Medical Renal Unit, and even oral histories from dialysis patients. However, these materials date from the late 1960s to the 1990s: there is little about treatment before that, such as the initial roll-out of dialysis in the 1950s, or about the outcomes and care of Edinburgh patients who first received this life-saving treatment. A recent donation from (what is now) the Edinburgh Renal Unit fills this gap.

Collected by consultant nephrologist Dr Robin Winney, LHSA's first donation of 2024 covers the 1950s to the 2000s and includes case records, procedure documents, and information on nutrition. Before the advent of dialysis as a realistic option (mechanically removing waste and fluid from the kidneys when they don't work properly), renal issues were treated by managing patient diets, restricting gluten, protein, potassium, and salt: an aspect of care still important today. The donation contains examples of "renal diets" through time, spanning 1960s "Giovannetti" (low protein) diets written in the notebooks of trainee dieticians to twenty-first century nutrition leaflets given to patients with varying stages of kidney disease. Recommendations for patients from non-white backgrounds on how to make Asian and Caribbean cuisines "renal-friendly" in a time before dishes from around the world became UK kitchen staples are particularly interesting.

Although the first successful dialysis was performed in the UK in the 1940s, it was not re-introduced into hospitals until the late 1950s. An Artificial Kidney Unit opened in the Royal Infirmary in Spring

1959 after extensive research into existing centres elsewhere in the UK. Dialysis machines then were large cylindrical steel tanks with coils inside, each procedure could take as long as six hours, and clinical outcomes were uncertain. Winney's papers chart the development of this technology, including a register of all patients undergoing dialysis from the Artificial Kidney Unit's opening to the 1000th patient treated. A very select number of medical case notes for early patients undergoing transplantation and dialysis provides invaluable primary research material on the development of renal care.

Procedural documents potentially seem dry and dull, but they are an essential window into standards of care at a point in time. Look closer, and they provide an insight into potential reasons why laying down ways of doing things was needed. Several documents in Winney's donation cover measures to avoid transmitting Hepatitis B during dialysis: in the late 1960s and early 1970s, there were small but significant Hepatitis outbreaks in kidney units across the UK (a government advisory group was even established in its wake). Although there were multiple potential forms of transmission, dialysis technology wasn't as infection-proof as it could have been, and so processes were made much more rigorous after recommendations.

Taken together, this donation is a valuable witness to the key developments of dialysis, renal care, and transplantation in Edinburgh. The addition of data about the patients on the receiving end of early technological developments described elsewhere in the collection show how relatively recent innovations in surgery and treatment transformed life chances for people with renal failure.

## Chron-a-coil Disposable Coil Dialysing Unit



The Chron-a-coil Unit is based on developmental work of William J. Kolff, M.D., of the Cleveland Clinic, Cleveland, Ohio. The Chron-a-coil Unit, designed for chronic or paediatric dialysis may be used with the standard Kidney Tank unit.

Leaflet advertising a dialysing unit from the 1960s (LHSA ACC24/001)

## Bentley Standard Novels

The publication of the Bentley Standard Novels edition of Jane Austen is a pivotal moment in the reception of the author's work. In 1832, the enterprising publisher Richard Bentley purchased the copyrights to all Austen's novels and, the following year, brought them back onto the market after an absence of 15 years. The five-volume *Novels by Miss Jane Austen* could be bought as a set or individually. As each volume cost a fifth of the price of a first edition, Austen's work was suddenly available to a much wider audience, bringing about a radical transformation in her profile and reputation. Her novels have never been out of print since, with over 400 editions published over the last two centuries.

The Bentley set was innovative in several ways. These were the first single-volume editions of

JANE AUSTEN • London, 1833

Rare Books

RB.S.5064-RB.S.5068

Austen's novels, which had previously only been available as three-volume 'triple deckers'. They were the first to bear Austen's name on the title page, thus heightening awareness that she was responsible for a discrete body of work. They were also the first editions of her novels to be illustrated, in a style that long shaped how readers imagined Austen's world. Anachronistically, Ferdinand Pickering, Bentley's house artist, portrayed Austen's characters with the fashions and hairstyles of the 1830s, a choice imitated by generations of artists. His designs often favoured moments of crisis and wide-eyed terror better suited to the Gothic novel than comedies of manners, but they could also reflect something of Austen's humour. The frontispiece illustration to *Emma* wittily captures the misunderstandings within the love triangle formed by Emma Woodhouse, Harriet Smith, and Mr Elton.



EMMA.  
There was no happy likelihood with such an unaccountable, fit and unaccountable, made have, abate, and abate, before it was possible.  
—Illustrated by Richard Bentley, 1833



EMMA.  
Till now, there, have it in chance of accidents.  
LONDON:  
RICHARD BENTLEY,  
PRINTED BY G. & C. COLNOR,  
CUMING, SOUTH-BELL & BRADY, HERRING, &  
GILCHRIST, PATON.  
1833



Early editions of Austen have recently been identified as a serious gap in our collections. Although, in principle, Edinburgh University Library received a copy of every book copyrighted between 1710 and 1837, the system worked very erratically, and only two Austen first editions reached the Library. As the novel was not considered a serious object of study until the twentieth century, little

effort was made to hunt down other early editions. While the Library owns many modern editions of Austen, there is increasing demand from both staff and students for access to early editions. We were therefore delighted to buy this beautifully preserved set from a UK bookseller at the First Online bookfair in November 2023.

This acquisition of the first Bentley editions of Austen represents a significant addition to our existing strength in Romantic-period fiction. Austen is a perennial feature of literary studies courses in the Department of English and Scottish Literature and a favourite among students. These well-preserved copies are also potentially a valuable research resource including for the important illustrations they contain, and along with the copy of *Frankenstein* we recently acquired, represent the most sought-after entries in the Standard Novels series. Printed using the emergent technology of stereotyping, the series is a landmark publishing moment for the evolution of a genuinely mass media in the nineteenth century.

GERARD MCKEEVER, LECTURER IN SCOTTISH LITERATURE IN THE SCHOOL OF LANGUAGES, LITERATURES, AND CULTURES





Christian Noelle Charles, *CASS; GETTIN' READY*, (2023).



Christian Noelle Charles, *ALBERTA; GETTIN' READY*, (2023).



## GETTIN' READY Portraits

Christian Noelle Charles' (CC) practice is an exploration of Black feminine representation and self-love in a contemporary world. CC works across different mediums including printmaking, moving image and performance, and inspiration for her ideas and artworks come from contemporary pop culture and performance techniques, as well as personal experiences.

Living and working between Scotland and New York, these five prints from her wider *GETTIN' READY* series celebrate the friendships that the artist has developed whilst living in Scotland.

The friends featured in the five portraits are the visual artist and curator Sekai Machache, the multidisciplinary artist Alberta Whittle, singer and performer Cass Ezeji, choreographer and performer Mele Broomes and multidisciplinary artist Saoirse Amira Anis.

*GETTIN' READY* provides a snapshot of this group of Black Women creatives in various gestures of getting ready or self-care. In the case of Sekai Machache, her hands are caught mid-air following the removal of a facemask, whilst Saoirse is applying mascara.

To create the prints, CC began with a still image from a recording of each friend undertaking a skincare or beauty routine. The photograph was transferred to a screen, printed, and then layers of colour were added over the top. CC created multiple editions of each portrait, changing the colour and textures playfully and intuitively. In some cases, CC painted directly onto the screen.

Speaking about the creation of the work, in an interview for *The List*, the artist stated: 'You make these layered experiences when creating a dance piece; with screen-printing it's all layers. Every time a new layer is added it feels like a piece of music, and I start dancing.'

### CHRISTIAN NOELLE CHARLES

• 2023

Five screen-prints, each 50 x 70cm



Art

EU5932.1- EU5932.5

The screen-prints were produced at Edinburgh Printmakers and formed part of a wider project and exhibition called WHAT A FEELING! | ACT1, the title of which comes from the Irene Cara song used in the film *Flashdance* (1983).

Like the prints, the wider WHAT A FEELING! exhibition explored the different methods and spaces associated with getting ready, with the artworks situated within a mock hair salon, which the artist sees as a social space and also a place of escape and support.

Alongside the prints and videos, the exhibition also featured audio recordings of CC interviewing her friends about racial identity, self-care, and their daily routines and experiences of working with art institutions. Combined together, the artworks and conversations interrogate body language, and present difficult experiences of feeling and being judged, as well as the concept of working twice as hard to get half as far.

This acquisition follows on from CC's time as John Florent Stone Printmaker in Residence at Edinburgh College of Art in 2022, and they mark the first works by the artist to enter the collection. CC has a Bachelor of Fine Arts at the Cooper Union in New York City, and a Master of Fine Arts at the Glasgow School of Art.

Acquired from Edinburgh Printmakers in 2023 following the exhibition WHAT A FEELING! | ACT I (28 July - 17 September 2023).

Christian Noelle Charles, *SAOIRSE; GETTIN' READY*, (2023).

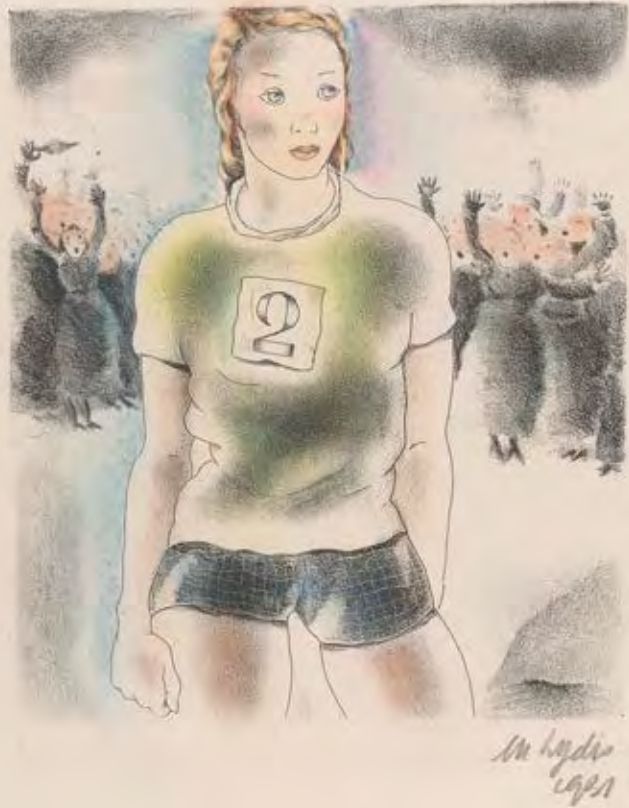


## The Mariette Lydis Archive

**MARIETTE LYDIS** •  
VARIOUS, c. 1920-1970

Archives

SC-ACC-2023-0172



Hand-coloured lithograph from *Le Chant des Amazones* © Mariette Lydis

The Mariette Lydis Archive first came to our attention in 2021, and we were able to acquire this exciting collection at the end of 2023. The collection includes book illustrations, lithographs, working drawings and final works filled with luminous miniatures, watercolour sketches, pencil drawings, and etchings. There is a work on the zodiac and limited-edition work such as the Qur'an, with a particular focus on the verses on women.

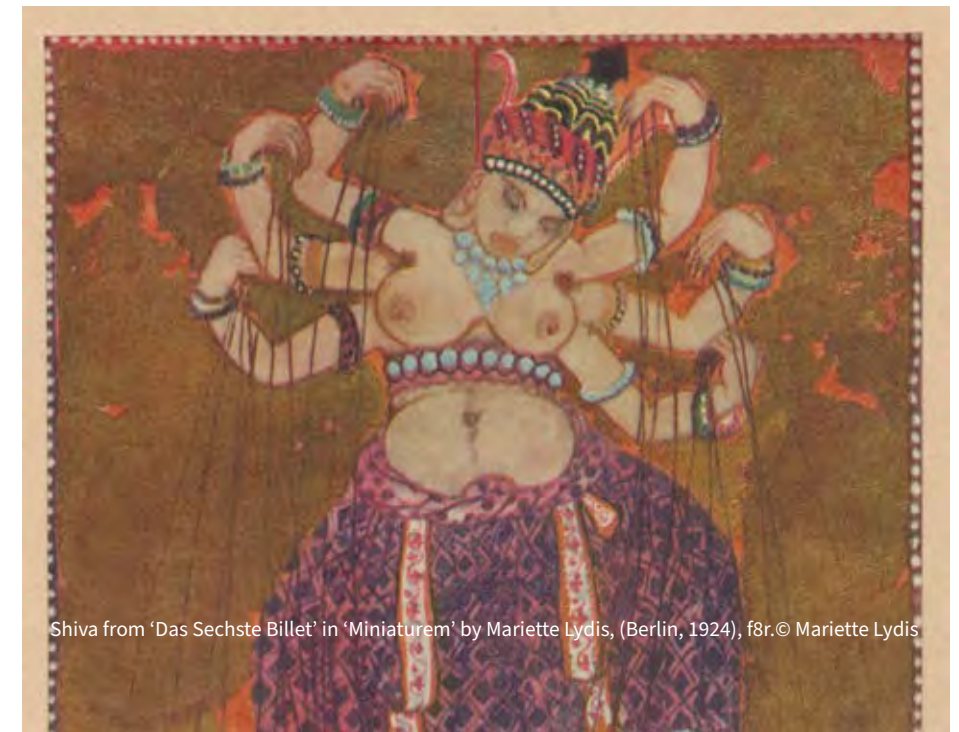
Mariette Lydis (1887-1970) was an Austrian-Argentine artist who had a considerable reputation during her lifetime as a painter and illustrator. She was self-taught and first came to attention through art circles in Paris in the 1920s. At the end of the 1930s she fled Paris, via England, to Buenos Aires, where she lived for most of the rest of her life with her partner Erica Marx.

There are few contemporary commentaries on Lydis' personal life, but some that state that she lived openly as a bisexual woman, and her work

often illustrated and celebrated lesbian and bisexual relationships.

There are only two known copies of her work *Lesbiennes* (1926) surviving and we are now actively working through this collection to determine what other unique survivals of her work are present. This collection was already deployed in our classrooms in the second semester of 2023/24, as part of the new MSc in Gender Representation, supported by Gender.ED. Our teams are currently undertaking rehousing work of this collection and are actively discussing how to approach the metadata and interpretation through a combined lens of representation and access which will inform the ongoing work of cataloguing, conservation, and digitisation.

Find out more about how this collection and the work of University Library in **Re:Connect 2024**.



Shiva from 'Das Sechste Billet' in 'Miniaturem' by Mariette Lydis, (Berlin, 1924), f8r. © Mariette Lydis



## Musical Instruments

VARIOUS • 1926-1966

### Musical Instruments

Acquisition in the Musical Instrument Collection this year have been varied and also very interesting. We have added to our collection of Scottish violins, which we also expanded two years ago.

Joining the instruments from Edinburgh and Aberdeen are two instruments from the Glasgow school by James W Briggs (1909) and Alexander Smillie (1897). Briggs was born in Yorkshire and studied instrument making in Manchester (much to his father's disapproval) before settling in Glasgow in 1893.

Like many makers he used the instruments of Stradivari as his model and won accolades at the Leeds Exhibition and in Paris and Vienna. He had premises on Cambridge Street and later on Sauchiehall Street and was succeeded in the business by his son Harry. Smillie was born in Cambuslang on the outskirts of Glasgow to a family of dairy farmers.

It is not clear where he learned to make violins, but he had established his business in the Crosshills area by 1893, later moving to St George's Road in the West End where he worked with his son Andrew. Again basing his designs on Cremonese violins, it has been suggested that Smillie also used the pseudonyms Porto, Salsedo and Renisto.

On the wind side, we have acquired a late 18th-century natural horn by Raoux with a full set of crooks and two mouthpieces in its original leather-covered case. It was previously owned by the famous horn players Anthony Halstead, W H Blandford and Farquharson Cousins.

We also acquired have a fantastic late 16th-century tenor cornett with an old, possibly original, mouthpiece. Cornetts, made from wood and leather with a small trumpet-type mouthpiece and finger holes like a recorder, were used as an important treble instrument by composers such as Monteverdi and Gabrieli from c1500 onwards and were widely praised as sounding like a boy's singing voice or a 'ray of sunshine' (Mersenne). The tenor cornett was not so popular – Praetorius called it 'unlovely and bullocky' – but still formed an important part of the cornett and sackbut ensembles. The instrument is longer, sounds a fifth lower and is curved in a stretched s-shape to facilitate reaching the finger holes. Nevertheless, players still need long arms and a good hand stretch to be able to cover the finger holes.

We are excited to be adding these instruments to the collection and look forward to integrating them into our teaching, research, display and engagement activities.



Violin by Alexander Smillie, Crosshill, Glasgow, 1897 (MIMed 6721)

## Banned Books

Since 2018, Heritage Collections and the Department of English and Scottish Literature have collaborated on a course exploring the relationship between literature and censorship. Each week, students are presented with a table laden with censored texts: expurgated editions, books whose publishers were prosecuted, pamphlets arguing the case for and against censorship. In consultation with course director Dr Katherine Inglis, we have recently bought a further selection of books illustrating the theme.

The earliest are four pirated editions of Percy Bysshe Shelley's *Queen Mab*, a politically radical 'philosophical poem' that Shelley printed privately in Italy in 1813 but which in pirated form became a 'Bible' of the Chartist movement. First, in 1821, the London bookseller William Clark published an unauthorised black market edition, which attracted the attention of the Society for the Prevention of Vice and earned Clark four months in jail. We have bought a copy of this edition from the library of distinguished Romanticist William St Clair (RB.S.5086/2) along with three further editions by anti-censorship campaigner Richard Carlile (RB.S.5077 and RB.S.5084) and by John Brooks (RB.S.5085). Dr Inglis writes that these texts will permit students "to compare complete versions produced by radical printers like Richard Carlile with expurgated versions produced by more cautious pirate printers who hoped to avoid blasphemous libel prosecutions."

Moving from political to sexual censorship, we have bought two suppressed works by D. H. Lawrence. The manuscript of Lawrence's poetry collection *Pansies* was seized in the post, largely due to its references to gay sex. Lawrence's publisher Secker brought out an expurgated edition in 1929, excluding 14 "offending" poems, but Lawrence had 500 copies of the original text privately printed. We have bought no. 400 of the run from a UK bookseller (RB.P.3393). The *Pansies* affair was overshadowed by the more famous *Lady Chatterley's Lover* controversy. Knowing that its sexual content and explicit language made the novel unpublishable, Lawrence again had a small run privately published

VARIOUS • 1821-1965

### Rare Books

in Florence, a copy of which we purchased at the London Firsts Rare Book Fair in May 2024 (SC-Acc-2024-0105). A bowdlerized version of the novel was published in 1932, but pirate versions of Lawrence's original proliferated. Only in 1960, following a trial under the Obscene Publications Act, did Penguin obtain permission to publish the unadulterated text.

Finally, we have bought two volumes connected with another momentous 1960s obscenity trial: Ralph Ginzburg's *Eros on Trial* (1965) (RB.P.3475) and *The Housewife's Handbook on Selective Promiscuity* (1962) (RB.S.5119) by 'Rey Anthony', a frank sexual autobiography written for 'mechanics, beauty parlor operators, carpenters, and housewives' which might today be understood as a feminist blend of memoir, political reflection, and sexual education.

“In a case that eventually reached the Supreme Court and reframed US obscenity standards, Ginzburg, the editor of an 'elegant' quarterly magazine of erotica - *Eros* - and publisher of the *Handbook*, was convicted and jailed for sending 'obscene' publications through the US mail. If the famous obscenity trials of the 1960s are now remembered for the new artistic license of the sexual revolution, then these books will allow students to discover a less triumphant story in which the line between obscenity and art was redrawn.”

KATHERINE INGLIS, SENIOR LECTURER IN ENGLISH LITERATURE  
IN THE SCHOOL OF LANGUAGES, LITERATURES, AND CULTURES

Ralph Ginzburg's 1965 *Eros on Trial* (RB.P.3475)

# EROS ON TRIAL

BY RALPH  
GINZBURG

INCLUDING:  
A PORTFOLIO  
OF THE MOST  
BEAUTIFUL ART  
FROM EROS



## Phrenology and Physiognomy Posters

The development of human understanding of our own biology and psychology has included a number of wrong turnings, where ideas which initially seemed plausible and attractive were later demonstrated to be baseless pseudo-science. Nonetheless, some of these had lasting influence on later science, and now provide rich sources of study for historians for the insights they provide into the society which took them seriously and the development of ideas.

The pseudo-science which has the biggest connection with Edinburgh is that of phrenology – the belief that the shape of the brain influenced the shape of the skull, and the configuration of the lumps and bumps on the skull's surface indicated character and temperament. This was developed in the 1790s by Franz Joseph Gall (1758-1828) and Johann Gaspar Spurzheim (1776-1832), although others had had similar ideas before them, notably Johann Kaspar Lavater (1741-1801) who published his theory of physiognomy in the 1770s, which suggested that the shape of the head and the face revealed a person's character. In Britain, Edinburgh was the centre of phrenology, being the base for George Combe, originally a lawyer, who took up phrenology as a cause, lectured all over the world, founded the Edinburgh Phrenological Society in 1820 and published the Phrenological Journal.

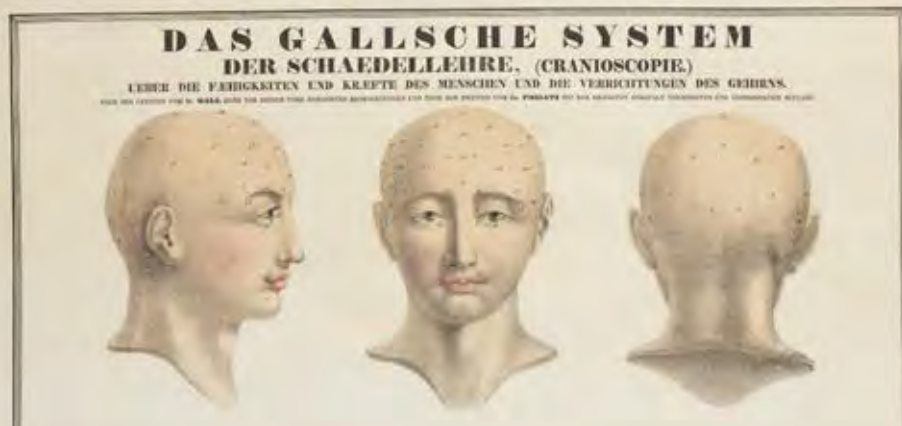
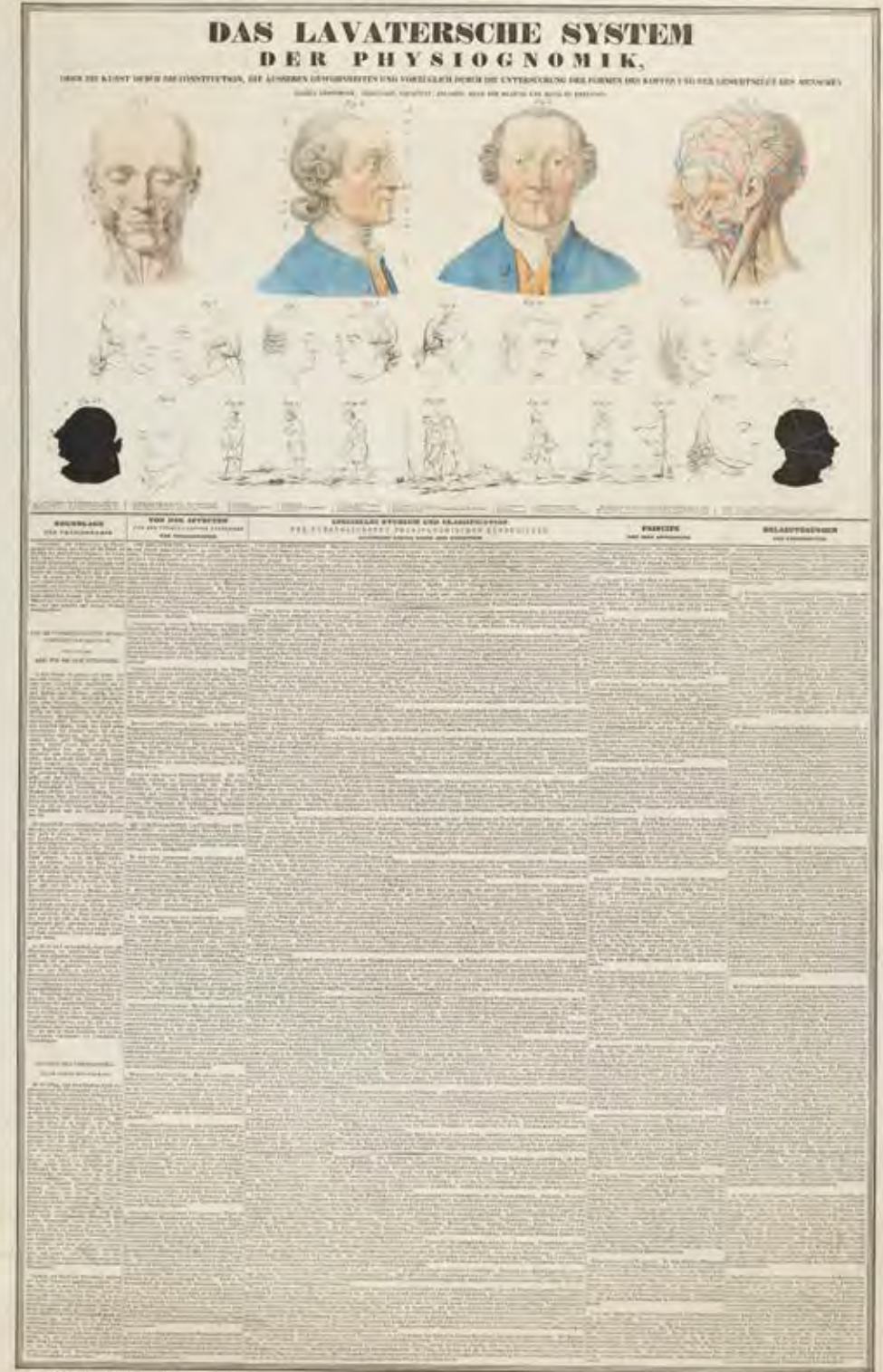
**FRANZ JOSEPH GALL & JOHANN  
GASPAR SPURZHEIM • LEIPZIG, 1829-30**

**Rare Books**

**RB.FF.370 & RB.FF.371**

Phrenology always appealed to a popular audience, and was communicated mostly through lectures and meetings, popular books and articles. The library holds copies of a number of the more popular books, but we were excited to discover at a book fair this pair of posters, outlining the theories of Gall and Lavater respectively, printed in Leipzig in 1829-1830. Only one other copy of each has been traced anywhere, but they are wonderful examples of the sort of tools used by lecturers such as Combe to engage their audiences, but which have rarely survived. These were reviewed in the book review columns by several German magazines of the time, which liked the presentation, but dismissed the contents as being simplified, and lacking the full depth of detail of the theories they expound.

The Edinburgh Phrenological Society had a museum collection of skulls, life masks, death masks, models, casts of brains and other objects, which is now held by the University's Anatomical Museum, where it now receives more enquiries than any other part of the collection. The Phrenological Society's records are held in the University's Heritage Collections, where they attract a similarly large number of enquiries. The posters complement both holdings, offering insight into the phenomenon of phrenology for research and teaching, and a colourful and engaging talking point for public events.





# Visiting the Scottish Lighthouses with the Stevensons

In 1841 Captain William Pixley (1787-1869), newly appointed as one of the Elder Brethren, or senior members, of Trinity House, the organisation responsible for the lighthouses, lightships and safe navigation of the coasts of England and Wales, embarked on a tour of the whole British coastline. He made official inspections of the lights of England and Wales, and unofficial inspections of the lighthouses of Scotland, which are the responsibility of the Northern Lighthouse Board, and where he was guided by several members of the Stevenson family of lighthouse engineers.

Everything he saw is described in careful, professional detail in his log and diary, including engineering and operational information about the lighthouses, and descriptions of some of the lighthouse keepers and their families. Occasionally he includes little sketches, and as his ship was delivering supplies of food and fuel, and

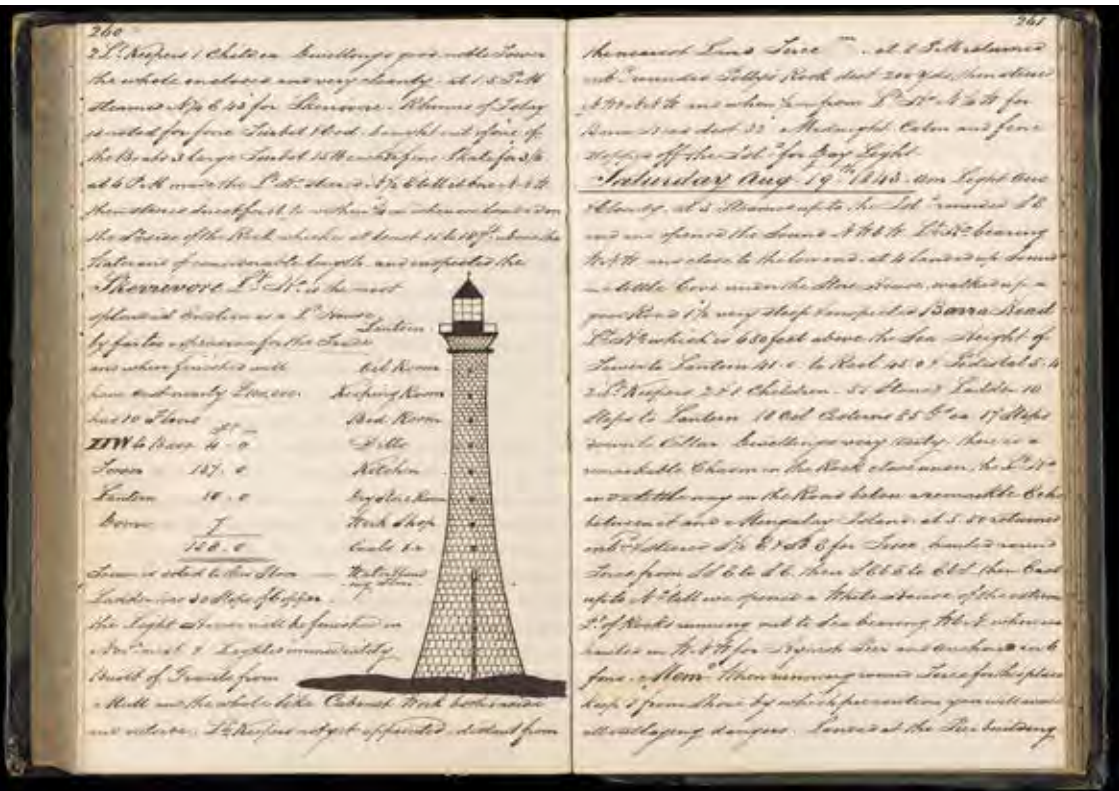
## CAPTAIN WILLIAM PIXLEY • SCOTLAND, 1841-43

Archives

SC-ACC-2024-0092

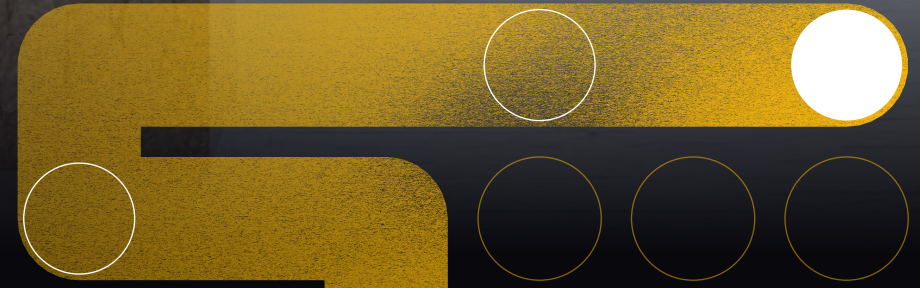
occasionally furniture or other unusual items he records that too. They even assisted the lifeboat in a rescue off the coast of East Anglia.

The rich heritage of Scotland's lighthouses is represented in the collections in the sound archives in the School of Scottish Studies, who hold a collection of recordings of the oral testimonies of former lighthouse keepers and their families, preserving the memories of a way of life which came to an end in 1998, when the last Scottish lighthouse was fully automated. This acquisition enables us to have first-hand written documentary material to complement the audio. It is incredibly rare to find an account such as this, which combines a professional appreciation of the subject and the access to the lighthouses which Pixley's professional status gave him, with the fresh eyes of an outsider and newcomer, which the newness of his role in Trinity House gave him.



# ECA Graduate Show Purchase Prize

Artworks by Katie Gabra, Clarissa Gurd, and Evie Mae Harding were purchased as part of the 2024 University of Edinburgh Art Collection Graduate Show Purchase Prize, awarded to a small number of graduating artists every year since 2012.





## *Caddisfly Larvae & Seaweed*

CLARISSA GURD • 2024

Art

EU5948 & EU5949

Clarissa Gurd has described her practice as being an exploration of her surroundings with a particular focus on environmental issues. Working with analogue and digital mediums, as well with natural and alternative photographic techniques, Gurd's works aim to give visibility to unseen or overlooked communities or histories. In particular, Gurd has been interested in making work that highlights the interconnectedness of human activity and the natural world.

While at Edinburgh College of Art, the nearby South Esk River became the focus of a series of works, titled *Riverine*. The Art Collection has acquired two prints by Gurd which focus on, and are made with, the river.

The Caddisfly intaglio print is a microscopic image of the tail of a dead caddisfly larva collected near the source of the mine water pollution currently leaching into the South Esk near Dalkeith Country Park. Gurd worked with Margaret Graham, Professor in Environmental Geochemistry in the University's School of Geosciences, visiting the river, learning about kick sampling and the role of the Caddisfly Larvae in testing water health; Caddisfly larvae is a good indicator of the quality and health of a

river, but the population has declined dramatically downstream of a mine drain since the iron oxide and manganese began flowing into it in 2020.

The ink used was made from samples of iron oxide collected from the same site as the larvae, therefore the very pollutant that killed and coated this invertebrate has been used to produce this print. Gurd dried the collected samples of the iron oxide in a dehydrator, then sieved it for several hours in order to sufficiently refine the powder to produce an ink for printing.

The anthotype is a microscopic image of a piece of seaweed collected by the artist from Musselburgh, located at the mouth of the River Esk. It is produced with an emulsion made from the same seaweed. To create this work, the seaweed was macerated to a pulp with a hand blender to form an emulsion. This mixture was then strained, and a little alcohol was added to produce a smoother consistency that was coated up to four times on to smooth acid-free paper. The coated paper was then covered with a digital negative and exposed under UV lights for 3 days. The exposed paper then faded leaving a latent image of the negative.



*Caddisfly Larvae* (2024)

Intaglio print made from iron oxide sourced from the River Esk on South Bank paper  
Edition 1 of 5, plus 1 Artist's proof

*Seaweed* (2024)

Anthotype made from seaweed sourced from Musselburgh on Bristol Board  
Edition 1 of 3, plus 3 Artist's proofs



## *Burn Out & Five Diaries 2020-2022*

**EVIE MAE HARDING** • 2024

Art

EU5996-EU5998

As part of the 2024 Purchase Prize, the Art Collection acquired three examples of Evie Mae Harding's sculptures, demonstrating her work with the technique of Raku and explorations of ideas of perception and value.

In reference to her time of study at Edinburgh College of Art and her approach to making, Harding stated: "I found that my practice was driven by the way I approached making rather than the art I made. Within each sector of craft or ideology centring my making, I sought to understand the rules in order to manipulate them...I enjoyed trouble shooting and working with staff to find ways to utilise something deemed 'non valuable' to a process and turn it into something of value - beautiful or meaningful in some capacity."

Harding was particularly drawn to philosophies embodied in Raku technique; from its embrace of the natural as beautiful, and the move away from perfectionism to the requirement for a release of artistic control in the making process. Raku is said to translate as 'happiness in the accident'.

For both *Five Diaries 2020-2022* and *Burn Out*, Harding sourced the raku clay from a provider in Leith, Edinburgh. All the pots were hand built using the coiling technique and the shapes were inspired by traditional raku vessels and kilns.

Historically, the Raku technique was used to create tea bowls for traditional Japanese tea ceremonies, the clay is fired at low temperatures and removed

from the kiln while still hot. It is then plunged into different materials, this process of combustion leaves traces on the fired clay.

Saggur firing, is similar to Raku but uses raw materials on unglazed vessels. The name coming from 'safeguard', a Saggur is a container used to enclose or protect a material around the clay in the firing process. *Five Diaries 2020-2022* was created from this principle, wrapping the vessels in tinfoil which enclosed shredded paper from one of five different diaries.

In creating *Burn Out*, Harding acquired combustible materials that her research proved to be most dramatic in firing, e.g. sawdust and paper. This provided another opportunity for Harding experiment with value and materials through sourcing dandelion hay from a local vet, and redwood sawdust was obtained from saved shavings from the Edinburgh College of Art woodwork workshops, which would otherwise prove too expensive to acquire. The choice of using *The Daily Mail* was deliberate, a recognition of the politicised nature of the newspaper as well as a reflection on perceived value. The use of a publicly accessible, somewhat ubiquitous item, sits in contrast to Harding's use of her own shredded diaries in *Five Diaries*.

*Burn Out* carries a personal resonance as well. Harding states the cracks in the glaze are a physical representation of the social pressures faced by someone diagnosed with ADHD (Attention deficit hyperactivity disorder).

*Burn Out* (2024)

Original ceramic in raku clay, white crackle glaze, raku fire with dandelion hay, redwood sawdust and The Daily Mail. 17 x 18 cm

*Five Diaries 2020-2022* (2024)

Two Raku clay pots, saggur fired, each wrapped in one of five shredded diaries recording 2020-2022; Trauma, anorexia, bulimia, divorce, depression, first love, anxiety, breakup, death, grief. 17 x 14 cm, 12 x 26 cm

## *I Love You... Me Too... & Miss Lyall (Strathspey) - Miss Lyall (Reel) - Andy Browns Reel*

KATIE GABRA • 2024

Art

EU6017 & EU6018

Katie Gabra's practice spans collage, film, photography, drawing and performance, and explores her heritage as well as sociocultural landscapes as well as relationships to, and with, them.

Writing about her work Gabra has stated, "My autobiographical approach to making concerns the gathering of material (sound, footage, items) to create a form of personal archive, which functions as the starting point for all of my work. This personal archive stems from a desire to acquire 'things' in order to better understand myself and my relationship to the spaces I occupy and to create a dialogue between dream and reality, past and present and the here and there."

Influenced by her Scottish, Egyptian and Sudanese heritage, and having been raised as a Londoner, her works seek to question narratives concerning identity and the tensions between individual and collective experience.

Along with archival objects that form part of her wider presentation, the Art Collection have acquired two works by Gabra – a moving image work: *Miss Lyall (Strathspey) - Miss Lyall (Reel) - Andy Browns Reel*, and a sculptural piece: *I Love You... Me Too...*

*I Love You... Me Too...* developed from a vintage film poster which Gabra found on a research trip to Egypt - the film's title translated to 'I Love You... Me Too'. This work points to Gabra's interest in language and communication. The Arabic language cassette tape that forms part of this work was purchased by Gabra from a charity shop in Glasgow and the

*I Love You... Me Too...*

Arabic letters in plaster, and 'Spoken Arabic' cassette tape

*Miss Lyall (Strathspey) - Miss Lyall (Reel) - Andy Browns Reel*  
Colour video with sound, 2 mins 3 Sec (looped)

film poster's title has been recreated in plaster. The choice of material was prompted by the desire to capture the concept of the fragility of lexical meaning and slippages in translation. Conversely, the sculptural forms allow for a permanence and give physical space to the phrases.

*Miss Lyall (Strathspey) - Miss Lyall (Reel) - Andy Browns Reel* demonstrates Gabra's interest in collage as a methodology of making, in this case through film. Bringing ideas and footage from different time periods and cultures, the work considers the connections and tensions between personal and collective identities.

As well as being a souvenir and record of her trip to Egypt, the museum ticket stubs also demonstrate Gabra's interest in the archives and collections more broadly as well. Through these objects – both found and created, there is a questioning of the role of archives and collections in society. Whose culture is featured? How are those cultures communicated and represented? Or as the question posed by artist Jasleen Kaur states: "What do we find when we go looking for ourselves in the archive?"

Prior to her studies at Edinburgh College of Art, Gabra completed a foundation course at Camberwell College of Art. Alongside her peers on the foundation year she founded an art collective named Colours of Art School. Reflecting on the influence that COVID and lockdown had on many artists' practices, the aim of this collective was to provide space for artists of colour and minority artists outside of institutionalised spaces. More information can be found on the Collective's Instagram @coloursofartschool





# Papers of Roddy Lumsden

**RODDY LUMSDEN** •  
ST ANDREWS; EDINBURGH; ABERDEEN,  
1984-1997

 Archives

COLL-2126

**R**oddy Lumsden (1966-2020) was one of the most influential poets of the last quarter-century. We have recently been delighted to receive a donation of his papers, charting the first decade of his writing career and showing his strong connections to the University of Edinburgh.

Born and educated in St Andrews, Lumsden began a three-year General Arts degree at the University of Edinburgh in 1984. In 1986, with friend and fellow student A. B. Jackson, he founded the poetry magazine *Fox*, which featured both undergraduate verse and work by established writers like Liz Lochhead, Norman MacCaig, and Edwin Morgan. In his final year, 1986-1987, Lumsden was President of Edinburgh University Poetry Society, responsible for booking readings by many writers. Lumsden also sang for a student post-punk band, A Walk Through H.

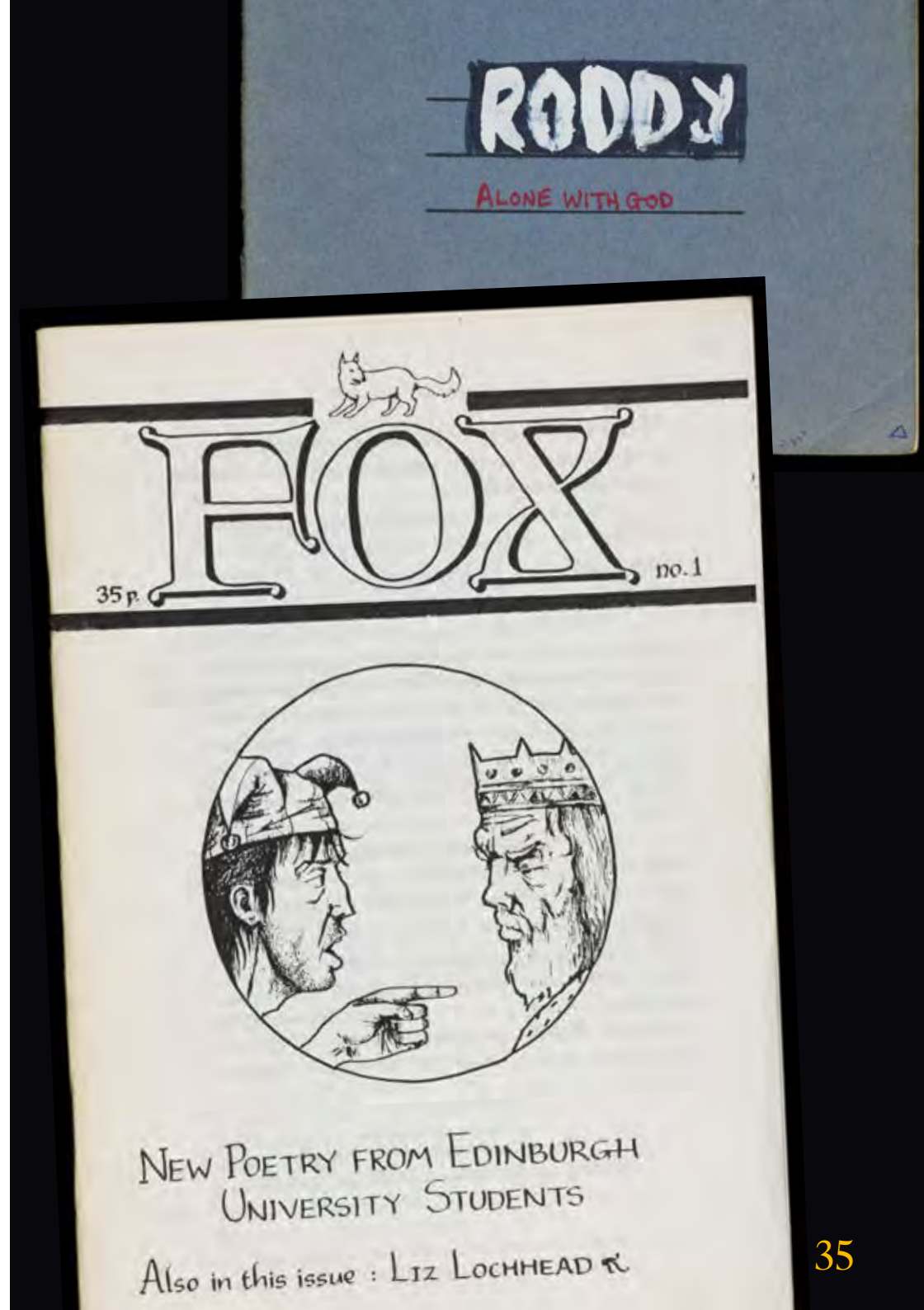
Lumsden remained in Edinburgh after graduating, publishing widely in small magazines, and participating in the counter-culture scene associated with *Rebel Inc* magazine. In 1991, he won an Eric Gregory Award for poets under 30 and in 1995 privately printed the pamphlet *Elsewhere Perhaps Later*. From 1995-1996, he was Writing Fellow for the City of Aberdeen. 1997 saw the publication of his first full collection, the Forward Prize-shortlisted *Yeah Yeah Yeah*, and his participation in the New Blood Tour organised by his publishers Bloodaxe Books. At the end of the year, Lumsden moved to London, where he spent the rest of his life. He published seven further collections of poetry and edited two generation-defining anthologies *Identity Parade* (Bloodaxe Books, 2010) and *The Salt Book of Younger Poets* (2011). In London, he also became widely known as a mentor to young poets, teaching at The Poetry School and at City, University of London.

The archive covers the period between Lumsden's arrival in Edinburgh and departure for London. It contains manuscripts of individual poems and of proposed volumes submitted to publishers; correspondence from writers, arts bodies, and publishers; private correspondence from family, friends, and partners; private and professional photographs; issues of *Fox* and of other magazines featuring Lumsden's poems; materials relating to Edinburgh University Poetry Society; materials relating to Lumsden's degree; records of his work as Writing Fellow for Aberdeen; and obituaries and tributes.

Poet and editor A. B. Jackson writes:

“This archive is extraordinarily comprehensive, charting Roddy's poetry journey from schoolboy obsessive to new kid on the block within the UK literary scene against the backdrop of Edinburgh's cultural whirl from the mid-80s to mid-90s. Having spent the first half of that journey with him – co-editing *Fox* magazine as students, sharing flats and new poems as hang-about graduates for a further five years – I remember these manuscripts very well. His dedication in my copy of *Yeah Yeah Yeah* reads 'To A.B.J. my ghostwriter'. Roddy always had an eye on his public biography and would appreciate this material being preserved for those who wish to dig into the history of the artist as a young man.”

A notebook containing manuscript poems by Roddy Lumsden and the first issue of *Fox*, with cover design and illustration by co-editor A. B. Jackson (Coll-2126)



## Reconstructing Order: Lyell's letter albums

VARIOUS •  
c. 1805-1875

Archives

COLL-1997

How easy do you find accessing your own papers and records? Can you find things immediately, or, does it take some searching through drawers and cupboards to find the information you need? How many times a day do you search through your digital files? Now imagine those actions, applied to a collection of scientific research, amassed during the 19th century, a time of seismic change in how people viewed and understood the world – and - imagine those actions performed by a number of people, over the span of 100 years.

The collection of Sir Charles Lyell's (1797-1875) archive and works held at the University, bears evidence of his organisation, right from the start of his career. His travel journal dated Summer 1818 documenting his Grand Tour has title sections, allowing us to trace his itinerary, but pages are unnumbered, and there are no indexes –access tools that he'd later employ. After attending Oxford University, and training as a lawyer, his approach to his work was always to gather testimony and evidence to make a conclusive case. In his quest to codify geology, and in writing the Victorian textbook of its age, *Principles of Geology* (Murray, 1st edition 1830 - 12th edition 1875), he collected data, and he needed to access it – on more than one occasion to prove the authenticity of his research. Indeed, page numbering was a task that he allocated time to, as was numbering his specimens.

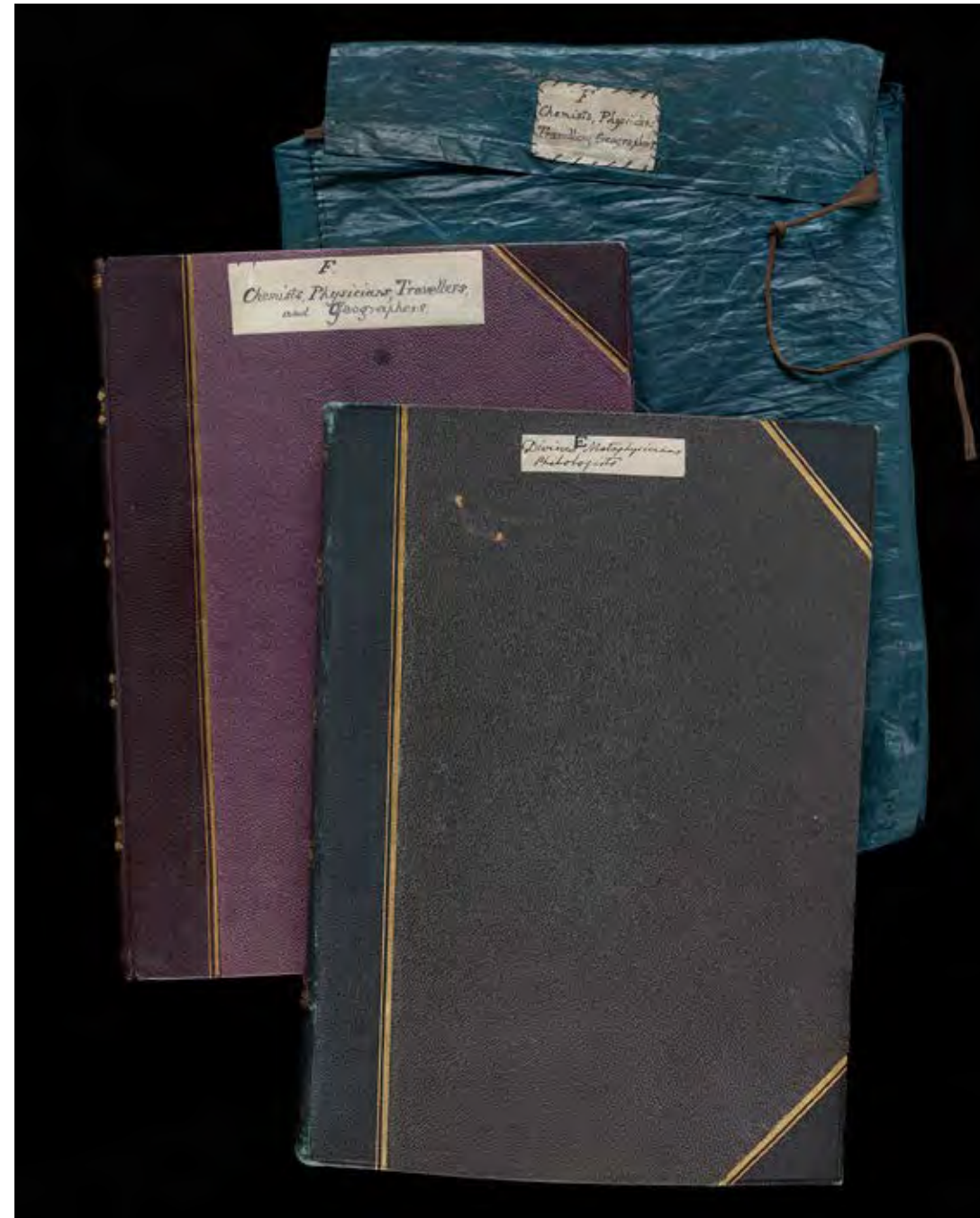
Lyell's own organisation is demonstrable, but what happens when multiple people are involved, perhaps different homes or stores and with a timeframe of over 100 years? How much impact do people and time have on an archive?

Following a successful crowdfunded campaign, the University was able to purchase Lyell's 294 Notebooks in 2019, and, in 2020 we acquired another sizable tranche of records, directly from the family under the UK Government's acceptance in lieu scheme. Following the acquisitions in 2019-20, the University purchased more Lyell related

collections, including two albums compiled by Leonard Lyell, Lyell's nephew, containing letters sent to Lyell and others in the family including his wife Mary Horner Lyell, father Charles Lyell (1767–1849), father-in-law Leonard Horner (1785-1864), and brother Francis Horner (1778-1817). In both albums, most of the letters are accompanied by a facing photograph or portrait print of the letter's author.

What is clear is that the contents of these albums were originally part of one large set of correspondence – for the letters sent to Charles Lyell at least, we can spot the same summaries, meaning these letters were part of his original A-Z series. By purchasing these albums, and in facilitating access to them, we are extending his network of 'able investigators'. It is apparent from Lyell's archive, that Lyell's family surrounded and supported him in his work. Lyell had ten siblings, Mary had six sisters, one of whom married Lyell's brother. The family was close, sharing interests, travels and correspondence. It's gratifying then, to see them included in these albums, which serve to show Lyell at the heart of an educated, inquisitive and connected family. By linking all of these records, Lyell's global database, which had been created by him and his team, and kept diligently by his family, is falling back into place.

Despite being one of the figure heads in 19th century science, Lyell's archive reveals he did not work alone. His wife Mary created a number of the indexes in the notebooks - and there is admin support from his original clerk, George Hall (fl 1828-1843), and Arabella Buckley (1840-1929), his secretary from 1863. This organisation has greatly assisted our progress in describing this collection. We've been able to utilise their ways of working, recreating an almost entire A-Z series of voluminous correspondence, and using their summaries of each letter - either on the reverse, or on the envelope; original page numbering has supported digitisation, and indexes are being used to catalogue the notebooks.







Photographed by Thos. W. Pease and Dr. Junkenbach Street, and 109, Strand, London.

Michael Faraday

Born 1791. Died 1867.

"What struck me most in his lecture was the proposition that only those acids which have a particular tendency to attack iron should be used in the preparation of iron salts. He then proceeded to show us some iron salts which he then put in a jar of water. In January it is quite the contrary. Thus, in the case of iron salts, we observe that at least but a trifling amount is precipitated. The amount of iron in the solution is not very great. It is not more than that which is left in the solution after the iron has been removed by the action of the acids."

Dear Sir - I send you the enclosed paper which I have written for the purpose of showing you the results of the experiments which I have made on the subject of the decomposition of iron salts. I have also enclosed a copy of a paper which I have written on the subject of the decomposition of iron salts. I have also enclosed a copy of a paper which I have written on the subject of the decomposition of iron salts. I have also enclosed a copy of a paper which I have written on the subject of the decomposition of iron salts."

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## Dr Ella Pringle papers

**H**aldane Philp Tait (1911-1990) was a formidable figure in the development of Edinburgh's child health services and a tireless medical historian. A collector of pamphlets, clippings, and his own research on public health, Tait's accumulated papers made their way from his garden shed to LHSA over four decades. This year, we took in the final instalment: nine boxes of folders on subjects as varied as cholera, the history of dentistry, and folk medicine. At the front of the first box was a thick folder titled "Ella May Pringle, worked in PH (public health) with HPT".

Isabella ("Ella") May Pringle (1876-1963) was the first female member (1925) and Fellow (1929) of the Royal College of Physicians of Edinburgh. Graduating from the Edinburgh Medical College for Women in 1909, Ella's background was far from the affluence of many of her peers. Initially training as a typist, her interest in medicine began when typing up a thesis, but it was a meeting of the Edinburgh Medical Missionary Society that set her on a very particular career path.

As a newly-qualified doctor, Ella departed for Manchuria in north-east China as a United Free Church of Scotland medical missionary, although poor health and the harsh rural environment brought her back to Scotland in 1916. She then specialised in public health, working as a Medical Officer in Paisley and developing a multi-faceted maternal and child welfare scheme that would become an exemplar. This success secured her final role as Edinburgh's Senior Assistant Medical Officer for maternity and child welfare services, where she encountered a young Haldane Tait.

Tait wrote numerous obituaries on Ella's death, drafts of which he collected and filed. Ella's folder also contains some of her own papers, probably sent to Tait as source material by her relatives. Much of this is not about Ella's illustrious public health career, but her six years in China: accounts of missionary activities in Kaiyuan (modern Liaoning), where she delivered obstetric care, visited local

**ELLA PRINGLE & HALDANE PHILP  
TAIT** • Scotland, c.1909-1963

**LHSA**

**ACC23/013**

women, went on preaching tours to surrounding villages, and trained her Chinese female staff in the care of women and children. Some (such as a play about a Christian convert called "Shining Cloud") was obviously written to harness more souls to the mission, whereas excerpts from observations on material and social conditions were included in Ella's 1921 thesis comparing childhood tuberculosis in Scotland and Manchuria.\*

Ella's writing on her time in Kaiyuan is undoubtedly extremely problematic in her dismissal of cultural and belief systems and assignment of universal characteristics to complex realities. Even with this in mind, there is still value in the commentary she left behind. Ella's time in China coincided with a shape-shifting time in the country's history, when a child (Manchu) Emperor was toppled by a failed republicanism, sowing the seeds of revolutions to come. Whereas Ella intended to bear witness for her religion, she was also a spectator to these seismic changes, when attitudes to class, the rights of women, and education turned the nation upside down.



\*Available online through the Edinburgh Research Archive.

# SHINING CLOUD OF SUNNY HOLLOW

BY  
ELLA F. PRINGLE, M.B., Ch.B., D.P.H.

A SKETCH OF MEDICAL MISSIONARY WORK  
IN MANCHURIA, SPECIALLY PREPARED FOR  
USE IN THE GIRLS AUXILIARY



KAIYUAN HOSPITAL

UNITED FREE CHURCH OF SCOTLAND  
YOUTH COMMITTEE  
PUBLICATIONS DEPARTMENT  
121 GEORGE STREET, EDINBURGH  
232 ST VINCENT STREET, GLASGOW

PRICE SIXPENCE NET



## Defiling Rain

Over the next two years, the Art Collection and LUX Scotland are working together with artist Jamie Crewe to support the development of an ambitious new artwork, and the shaping of an innovative production and partnership model.

The multi-part artwork, provisionally titled *Defiling Rain*, takes as its starting point an exploration of fables (short fictional stories which impart a moral) and the anthology form. Composed as a series of interconnected short audio-visual vignettes (or illustrated songs), the resulting artwork will explore the dynamics possible when no singular statement, or order, concludes a work. In a deranged chronology, it intends to chart what happens when lessons lose their teachings, when there is no one to close a gate to a pasture, and when a storm arrives.

The collaboration will include support for the artist

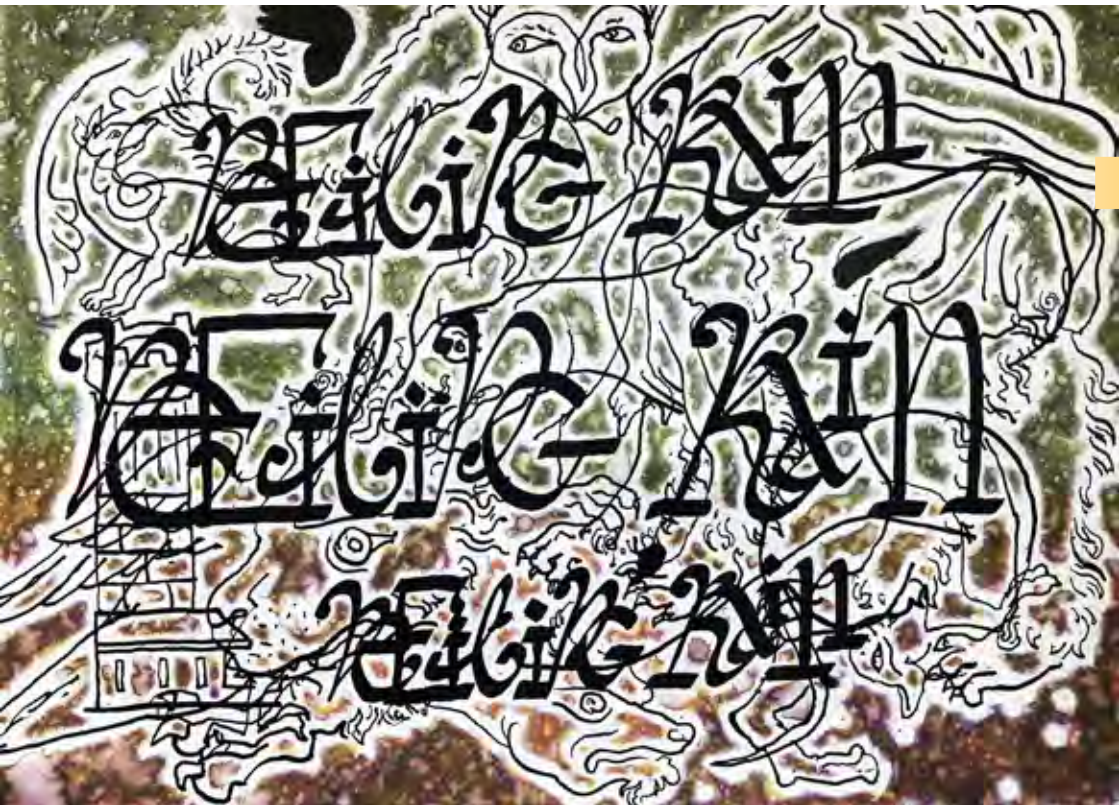
**JAMIE CREWE** • 2024-2026

**Art**

with production, collection and dissemination of the multi-part artwork in Scotland - and internationally - as well as thinking through a series of research objectives and questions together, including those focussed on what the impacts are of the partnership on the artist, and understanding what 'completion' looks like for an episodic artwork.

This project builds on the ongoing relationship the Art Collection team has with Crewe after working with her on the commission of the 2022 work *False Wife*, and the corresponding publication *False Wife Comments*.

*Defiling Rain* is co-commissioned by LUX Scotland and the University of Edinburgh Art Collection, with a copy of the artwork joining the University Art Collection upon completion.



*Defiling Rain*, Image courtesy of artist.



*Sanctus!* 2024, (still image). Image courtesy of artist

## *Sanctus!*

**RENÉE HELÈNE BROWNE** • 2024

Colour video, with stereo sound, 28 min. 32 sec

**Art**

**EU6016**

A new moving image work by artist Renée Helène Browne, titled *Sanctus!*, explores the concept of devotion in relation to portraiture, faith, and belonging. The project borrows its title from the Latin word for 'holy', which was chanted three times by the Prophet Isaiah upon seeing an apparition of God. *Sanctus!* explores the concept of devotion in relation to portraiture, faith, and belonging. The project borrows its title from the Latin word for 'holy', which was chanted three times by the Prophet Isaiah upon seeing an apparition of God. *Sanctus!* is a co-commission between the University of Edinburgh Art Collection and Edinburgh Art Festival.

Through the roles of onlooker and interviewer, Browne presents a fragmented portrait of rally car culture as a route to finding understanding with their mother Helen. Shot across Ireland over the course of a year, it moves through various events, from opening ceremony celebrations, drivers' preparations, bystanders' excitements, to race

day action and adjacent diffing competitions. Weaving through these scenes are encounters between mother and child, as they examine Helen's relationship with faith, death, and the afterlife.

*Sanctus!* is a co-commission between the University of Edinburgh Art Collection and Edinburgh Art Festival (EAF). The work was shown as part of the 2024 Edinburgh Art Festival in City Arts Centre from 9th to 25th August 2024, after which it joined the Art Collection to be used in the support of research and teaching across the University.

Working across essay films, vocal soundscapes, and drawings, Browne is based between Glasgow and Donegal. The artist has pre-existing relationships and connections with both EAF and the University: In 2018, they were selected for Platform 2018, the emerging artist commission at Edinburgh Art Festival, and from 2021-2023 they were a Talbot Rice Resident Artist at the University of Edinburgh.



## Papers of Dorothy Emily Stevenson

We have recently received a donation of manuscripts and other papers belonging to the popular Edinburgh-born novelist D. E. (Dorothy Emily) Stevenson (1892-1973).

Stevenson's father was a cousin of Robert Louis Stevenson but discouraged his daughter's literary and intellectual ambitions, deeming university education unsuitable for women. In 1916, she married Captain James Reid Peploe (a nephew of painter Samuel Peploe), with whom she settled in Glasgow and had four children. She published two books of poetry in 1915 and 1926, and a novel *Peter West* in 1923, but first achieved success with *Mrs Tim of the Regiment* (1932), a fictional account of the life of an army wife based on her own diaries. Her best-known novel, *Miss Buncle's Book*, was published two years later. The heroine writes a novel about her village under a pseudonym, and the outraged villagers seek to unmask her.

From the mid-1930s, Stevenson published a novel a year, selling over 4 million copies in the United Kingdom and 3 million in the USA. Eight of her novels were set and published during WWII, painting a morale-boosting picture of life on the Home Front. Stevenson further contributed to the war effort by organising the collection of sphagnum moss for use as medical dressings. After Glasgow was bombed in 1943, Stevenson moved to Moffat, Dumfriesshire, where she spent the rest of her life, and where some of her subsequent works were set.

In the 1960s, 20 of Stevenson's novels were reissued as Fontana paperbacks, bringing her renewed success. Although not a household name,

**DOROTHY EMILY STEVENSON** •  
GLASGOW & MOFFAT, c. 1920-1970

Archives

COLL-2128

Stevenson has retained her popularity since her death in 1973 and has a loyal following known as "DESSies". In the 21st century, Persephone Books, who specialise in reprinting mid-century women authors, have published new editions of her best-known works. Greyladies Books also brought out four newly-discovered novels, *Jean Erskine's Secret*, *Emily Dennistoun*, *Portrait of Saskia*, and *The Fair Miss Fortune* in 2011-2013, along with an anthology of unpublished short stories, plays, articles, and talks.

Our archive contains the manuscripts of five novels (*Emily Dennistoun*, *The Fair Miss Fortune*, *The House of the Deer*, *Jean Erskine's Secret*, and *Sarah's Cottage*), twelve short stories, and five plays, together with notes towards other compositions. There are scripts for thirteen talks on the art of writing, local history, sphagnum moss-collecting during WWII, and how to do crossword puzzles (a particular passion). Other materials include poetry, autobiographical notes, a self-written guide to recurring characters in her novels, and an album of American press cuttings from 1937 to 1964. There are also photographs, copies of magazines containing her stories, and biographical sketches by her son Robin Peploe and by Nicola Beauman, founder of Persephone Books. Together these form an invaluable resource for studying an author often misleadingly characterised as a romance novelist. While undoubtedly containing a romance element, D. E. Stevenson's work is best understood as witty social comedy, casting a warm eye on four decades of Scottish middle-class life.

From D. E. Stevenson's album of American newspaper cuttings, 1937-1965 (Coll-2128/9)





## A Gathering of Leaves: Botanical Art and Science

**TOM MCEWAN & GILLIAN STEWART •**  
SCOTLAND, 2022

**Rare Books**

**BDG.F.4 & BDG.F.5**

This year the Friends of Edinburgh University Library purchased for Heritage Collections a group of books selected to reflect current areas of interest and collection development priorities, while all having a botanical theme, to honour the terms of a bequest.

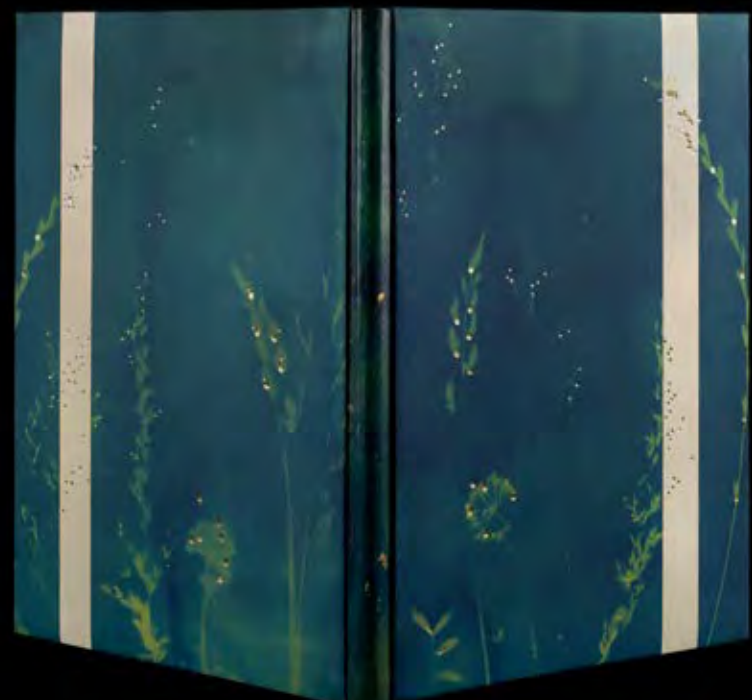
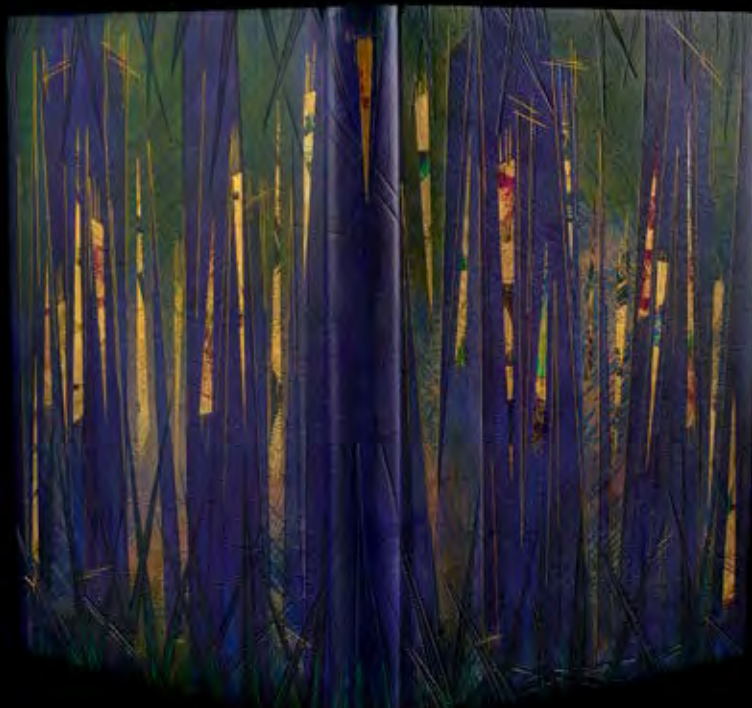
The collections are much used for the study of the book arts, especially by students from Edinburgh College of Art who are developing their own artistic practice and need to see contemporary work. While the library holds many examples of traditional fine binding, there are few by contemporary artist-designer binders. We took the opportunity to purchase two of the bindings from among the Distinguished Winners of the 2022 Designer Bookbinders' International Competition, *A Gathering of Leaves*, themed around plants, flowers and gardens. The travelling exhibition of the competition entries was hosted in the Library Exhibition Gallery in 2023.

Both bindings are by Scottish binders. Tom McEwan is a graduate of Glasgow School of Art, now based in Ayrshire. His binding is on a copy of Hugh MacDiarmid's *A Drunk Man Looks at a Thistle*. The text is a poetic reflection on the condition of Scotland, in a stream of consciousness monologue, which directly inspired the thistle colours of purple and green and spiky pattern of the dyed and tooled goatskin, and the spontaneous nature of the design.

Gillian Stewart is also a graduate of Glasgow School of Art. Her binding is on a copy of the Old Stile Press

edition of *The Journey of Thomas the Rhymer*, edited from a 17th century version of the medieval poem set in the Scottish borders, illustrated by Angela Lemaire. Inspired by the themes of the poem, the seduction of Thomas by the faery queen in the forest, Gillian Stewart's binding uses cyanotype prints of grasses and flowers to create a misty, dreamy effect of a forest with uncertain distances, while a gilt-tooled white stripe across the binding evokes rays of dappled light through the trees.

The third botanical book is completely different. Victorine de Chastenay's 1802/3 *Calendrier de Flore*, is a serious educational work, written specifically for a female audience, in the French Enlightenment philosophical style. The author was a well-educated and well-connected polymath, enabled by her family to avoid marriage and pursue an intellectual life, who published translations of English literary works, historical and geographical works, as well as this work on botany. She also left a large collection of notes and unpublished manuscripts on many scientific subjects, including astronomy, maths and physics which are the subject of a large academic project. This book describes various flowers and plants in scientific detail, referencing Linnaeus and explaining the technical terminology, consciously using only words: the book is unillustrated. French women writers of the Enlightenment are currently attracting scholarly attention and this purchase adds to a programme of purchasing to support teaching with original material in this area previously neglected by the Library.



The fine bindings of Tom McEwan (top) and Gillian Stewart (Bdg.F.4 & 5).



## Rocabarraigh & John

THOMAS ABERCROMBY • 2022 & 2023

*Rocabarraigh* (2022) single channel 4K video  
24min 04sec; *John* (2023) single channel, colour  
4K video with sound 30min 04sec



EU6013-6014

Two moving image works by Thomas Abercromby are joining the University's Art Collections, *John* and *Rocabarraigh*.

Titled in homage to the artist's father, *John* is a moving image work produced in collaboration with an all-working-class cast and crew to explore the intricate ties between family, grief and the multifaceted layers of social class. It is a work which aims to raise the question of how marginalised groups navigate spaces which are not designed for them, and takes at its starting point the artist's own personal history.

Shots of the childhood paintings of Abercromby's late father, scenes of opulent gallery interiors, and painterly images of the peripheral urban landscapes of the artist's youth are seamlessly intertwined with behind-the-scenes moments that expose the subjectivity of the cast and crew and the work that has gone into the production of *John*. The film not only challenges traditional artistic norms but also invites audiences to confront and reflect upon the spaces and narratives that are often left uncharted in the art world.

*Rocabarraigh*, takes its name from a phantom island in Scottish Gaelic myth and explores this story in relation to more recent Scottish history. On the first of June 1997, Greenpeace climate activists landed on the tiny uninhabitable granite islet of Rockall in the Atlantic Ocean, situated over 200 miles from the nearest permanently inhabited place in North Uist. The landing was part of Greenpeace's Atlantic Frontier Campaign, which campaigned to protect the surrounding seas from new oil drilling contracts. Six days into the 42-day occupation, a flag was

raised on the islet, declaring Rockall the capital of The Global State of Waveland. Members of the public were then invited to request a certificate of citizenship, and in the following six months, more than 15,000 people applied to be citizens of the micronation.

In light of this activism, the British Government dropped Rockall's maritime boundary designation (EEZ), ending the UK's attempt to issue new oil and gas exploration contracts in the area. The Global State of Waveland emphasised its conviction to protect the environment even from a nation as powerful as Britain by playing them at their own game. In doing so, revealing the absurdity of nationhood.

Using archival material, performance, references to Celtic mythology and interviews between environmental activists to investigate the overlooked history of the islet's status as the last territorial expanse of the British Empire and its subsequent occupation by climate activists in 1997, *Rocabarraigh* explores the relationship between imperialism, sovereignty and ecological collapse by bringing to the fore environmental activists' efforts from our recent past while drawing links to the current climate emergency.

Thomas Abercromby is an artist and independent curator based between Glasgow and Oslo. His work spans various mediums, including films, sculptures, installations, and pedagogical programming. He graduated from Duncan of Jordanstone College of Art & Design in 2016 (BA Hons. Contemporary Art Practice).



*Rocabarraigh*, 2022 (still image). Courtesy of artist



*John*, 2023 (still image). Courtesy of artist

## Early Editions of Gothic Novels

In recent years, the student body has shown strong and growing interest in the Gothic. The Gothic appeals not only to students of English and Scottish Literature but also to those in fields such as Film, History of Art, and Intermediality. Historically, though, our Gothic holdings have been weak. Although, in principle, the Library received a copy of every copyrighted publication between 1710 and 1827, this system worked haphazardly, and few Gothic novels reached us, meaning that only modern editions have been available for teaching and study. We have, therefore, made a concerted effort to enhance our Gothic collection, acquiring the following early editions, all from UK booksellers.

**First edition of Horace Walpole's *The Castle of Otranto* (1764) (RB.S.5101)** – one of only 500 copies printed of the foundational text of Gothic literature. The first edition was published pseudonymously as a literary hoax, with Walpole posing as William Marshall, the translator of a fictional Italian manuscript. Set in a haunted castle, the novel merged medievalism and terror in a style that became synonymous with the Gothic.

**First edition of Ann Radcliffe's *The Mysteries of Udolpho* (1797) (RB.S.5087-5090)** – the tale of an orphaned heiress psychologically tortured in a remote Italian castle, this is the archetypal Gothic novel, whose influence can be seen on Charlotte Brontë's *Jane Eyre* and Daphne Du Maurier's *Rebecca*. We also bought a very scarce second edition of Radcliffe's first, Highland-set novel, *The Castles of Athlin and Dunbayne* (1789) (RB.S.5095).

**Third edition of Mathew Gregory Lewis's *The Monk* (1797) (SC-Acc-2024-0089)** – perhaps the first true Gothic horror novel. The revised third edition was suppressed by the Proclamation Society Against Vice and Immorality. To avoid huge losses, publisher J. Bell disguised unsold copies as first editions by means of cancel title pages. Our copy, a 'true' third edition with the original title page, is extraordinarily rare.

50

VARIOUS • 1764-1897

Rare Books

“What does the yellow cover of *Dracula* tell us about the nature of the book? How does it compare to Florence Marryat's *Blood of the Vampire*, published in the same year, 1897, and what does this tell us about the late Victorian marketplace?”

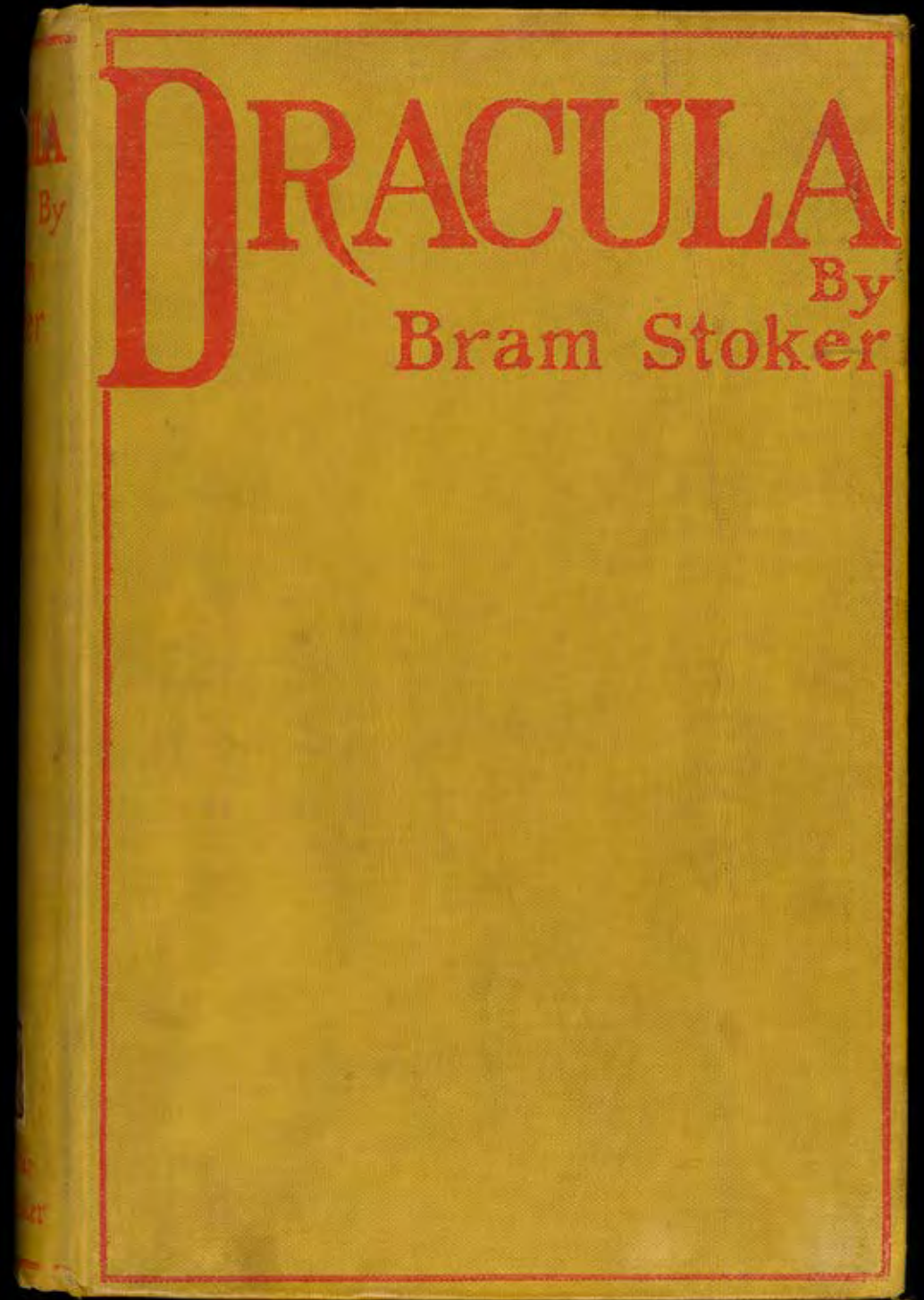
These are just some of the questions that both students and researchers can now grapple with, in a hands-on manner, due to the recent Gothic purchases. These new acquisitions are invaluable in terms of a 'book history' approach and will help situate texts against the background of their historical and cultural contexts.

MADLINE POTTER, EARLY CAREER TEACHING AND RESEARCH FELLOW IN THE LONG NINETEENTH CENTURY, SCHOOL OF LANGUAGES, LITERATURES, AND CULTURES

**The Bentley Standard Novels edition of Mary Shelley's *Frankenstein* (1831) (RB.S.5069)** – the first single-volume edition of *Frankenstein*, containing an authorial introduction describing the novel's origins in a ghost story competition hosted by Lord Byron. The iconic frontispiece engraving depicts the monster as a beautiful young man, a far cry from his Hollywood incarnation.

**First edition of Bram Stoker's *Dracula* (1897) (SC-Acc-2024-0060)** – the iconic cover places *Dracula* not only in the Gothic tradition but in the context of the Decadent 'yellow book'. *Dracula* is widely taught, and access to a first edition will help students situate it against the background of *fin de siècle* material culture.

**First edition of Florence Marryat's *The Blood of the Vampire* (1897) (SC-Acc-2024-0072)** – Marryat's novel features a female mixed-race 'psychic vampire' and is attracting renewed critical attention due to its themes of race, gender, social class, and eugenics.







FRANKENSTEIN.

*By the glimmer of the half-extinguished light, I saw the dull, yellow eye of the Creature upon it; breathed hard, and a convulsive motion agitated its limbs.  
... I rushed out of the room.*

Page 95

London, Published by H. Colburn and S. Bentley, 1831

FRANKENSTEIN,

BY

MARY W. SHELLEY.



*The day of my departure at length arrived.*

Page 21

LONDON:

COLBURN AND BENTLEY.

NEW BURLINGTON STREET

1831.

## HERITAGE COLLECTIONS



THE UNIVERSITY OF EDINBURGH  
Library

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**T:** +44 (0) 131 650 8379

**W:** <https://library.ed.ac.uk/heritage-collections>

### Centre for Research Collections

Main University Library  
George Square  
Edinburgh  
EH8 9LJ

### St Cecilia's Hall Concert Room & Music Museum

50 Niddry Street  
Edinburgh  
EH1 1LG

**Front cover image:** Violin by Alexander Smillie,  
Crosshill, Glasgow, 1897 (MIMEd 6721)

**Rear cover image:** Modesty jacket used to disguise  
a French edition of *Lady Chatterley's Lover*  
(SC-Acc-2024-0106)

Collections photography by the Cultural Heritage Digitisation Service

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# COLLECTION L'EMPREINTE

COLLECTION DES CHEFS D'ŒUVRE  
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ROMAN POLICIER.  
EDITIONS DE LA  
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Library