

A brown leather-bound book with gold-tooled text on the spine. The text on the spine reads "MISS AUSTIN", "PRIDE AND", "PREJUDICE". The book is shown at a three-quarter angle, highlighting the texture of the leather and the gold tooling.

Re:Collect

NEW ACQUISITIONS **2025**

HERITAGE
COLLECTIONS

Re:Collect

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HERITAGE
COLLECTIONS

Introduction

Each year the University of Edinburgh's collections of archives, art work, musical instruments, early and rare printed books, and objects grow through donation, bequest, commission and purchase. Our team of librarians, curators and archivists work in tandem to ensure that we sustainably increase our collections to both fill gaps and to meet the needs of our students, our teaching staff and our researchers. For the past four years, Heritage Collections teams have been focussing on ensuring that historically under-represented voices and creators are more present in our collections.

This year's edition of **Re:Collect** demonstrates the fruit of their labours in full: works of former and current ECA graduates sit alongside books and archives which provide rich resources on mental health and wellbeing, travel journals witnessing the slave trade, and hugely significant musical instrument collections.

Our new acquisitions are activated from the moment they cross our threshold – a number of items in this year's retrospective can be found in teaching rooms and exhibition galleries already, and others are being catalogued and digitised and made ready for in-depth research. We hope you enjoy **Re:Collect** 2025 celebrating a year of collecting!

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

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(Access & Engagement)

NASA Astronaut Kathy Sullivan encounters the HMS Challenger archive during a visit to the University in April 2025. Photography ©Yao Hui.



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Byways of the Literature of Madness and Mental Illness

VARIOUS • 1781-1830s

Rare Books SC-Acc-2025-0031

The relationship between art, literature and mental illness has always been close, both in depictions of madness in art and in the use of creative arts as therapy for those afflicted. Heritage Collections are currently used for several taught courses which focus on illness and literature, and these topics are often explored by students from other subjects.

This past year we were able to expand our collections with the following books, in consultation with academics in several schools: James Duke Coleridge's *Observations of a Parish Priest, on Scenes of Sickness and Death*, (1825); *The Maniac; or, The Fall of Reason* (1821, anonymous); Thomas Penrose's *Poems* (1781); Thomas Tichborne's *On the Sources of Error in, and the Errors of the Human Mind; or A Peep at Truth, in 1830. Also a Defence of Phrenology* (1831); and Matthew Gregory Lewis's *The Maniac* (183-?).

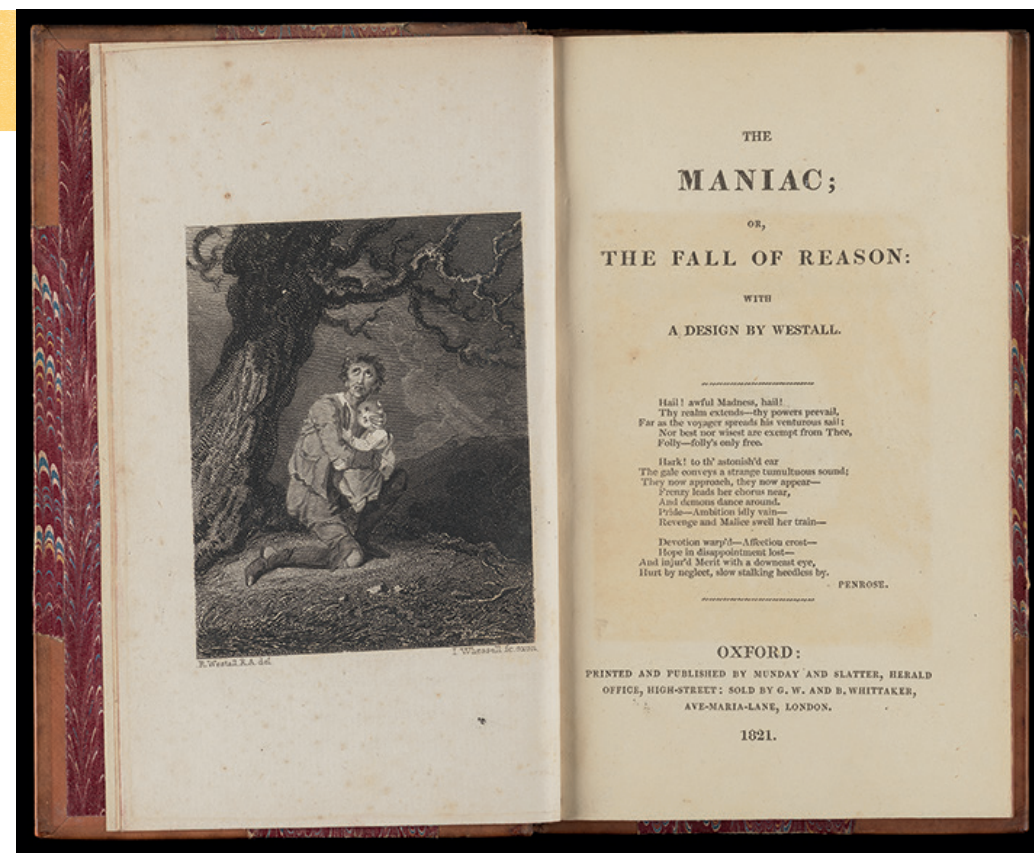
This group of five small books, dating from the late eighteenth and early nineteenth centuries, all explore sickness, the mind and mental instability in different ways. None of them is either great literature or great medicine, but all are instructive of the feelings and attitudes of their day.

Dr Katherine Inglis, Senior Lecturer in English Literature says:

"These acquisitions will be of particular interest to students who wish to explore early nineteenth-century ideas of sickness and psychological distress. In the course "Illness Narratives through History" students encounter unfamiliar concepts of disease, learning to analyse the ways in which linguistic, artistic, and cultural contexts shape the experience and representation of illness. Students are often interested in the ways in which concepts such as 'madness', 'hysteria', 'lunacy', 'melancholy', 'neurosis', and 'trauma' have developed over time and look for opportunities to research related topics for course essays and dissertations."

From James Duke Coleridge (1788-1857), Archdeacon of Cornwall, is a spiritual guide for the sick and those attending on them, full of good advice and prayers for every eventuality. This was very popular, being reprinted by the Society for Promoting Christian Knowledge, one of the biggest distributors of popular religious literature of the nineteenth century.

Two items in the group describe personal experience of mental distress in verse. One is by an anonymous author of an academic bent, who describes the unravelling of his mind, accompanied by literary references with notes. The other is a lengthy poem in



Matthew Gregory Lewis's *The Maniac* (1821)

an anthology by Thomas Penrose (1742-1779), a former sailor, who compares his mental affliction to a raging sea.

Another of the books is pure pseudo-science, consisting of essays on "error" in the human mind, and promulgating phrenology as valuable to the solution. The author, Thomas Tichborne, was a member of the committee of the British Phrenological Association, a group formed in 1838, after the British Association for the Advancement of Science had rejected phrenology.

The final item treats madness within the tradition of the Gothic and shows the transference of its themes into other media. Matthew Gregory Lewis (1775-1818) is now chiefly associated with his novel *The Monk*, which set the tone for the entire Gothic literary movement. However, he wrote prolifically in several genres, and his work was widely adapted. "The Maniac", a haunting verse in the voice of a man trapped in an asylum, tormented by an unavailable woman, was extracted from an initially unsuccessful experimental stage work, *The Captive*; a musical setting by Henry Russell took the United States by storm in the 1840s.



Cello

CIRCLE OF JACOB RAYMAN

• c.1650

This early cello with a dark-reddish varnish was probably made in the mid-17th century in London. Dendrochronological analysis shows that the wood used for the front is very similar to that found on other rare London-made instruments of this period. It is attributed to the circle of Jacob Rayman (c.1596-1657), who was born and trained in Füssen in the Tyrol. He is believed to have settled in London in or around 1620, being one of the first violin makers in Britain, and in due course was succeeded in his trade by his son, also Jacob. Few instruments bearing Rayman's label or signature survive, but his style includes decorative inlay, such as is found on the front and back of this cello. It has two lines of purfling (dark-light-dark) around the edge of both the front and back, with geometrical patterns in the centre and at both ends of the back.

Musical Instruments

MIMEd 6725

There is also a musical motif on the front underneath the end of the fingerboard, but this is very difficult to see and interpret.

Although like many old instruments it has been altered, it stands as a significant example of the lutherie coming out of London at this early date. The body has been enlarged by a skilled craftsman, while the neck and head may have originated in Paris c1750 (David Rattray). The life stories of musical instruments can help us understand how musical taste has changed over time and we look forward to undertaking further research into this rare survivor.

The cello was acquired from Dr Roger Williams, whose father purchased it for Roger to learn with as a child.



Dancing and four works on paper

Everlyn Nicodemus draws deeply from personal and collective experiences of displacement, trauma, and healing in her art. Making work across a range of media - painting, drawing, poetry, textiles, artist books, and assemblage - she confronts racism, misogyny, and marginalisation, while affirming the power of beauty, poetry and creative expression.

Dancing is a large-scale oil painting which explores the themes of resistance, community, dance and empowerment. Nicodemus has returned to these subjects many times over decades, and in this work, we see a mass of bodies, semi-abstract, surrounded by blue and white geometric pattern which intensifies the impression of rhythmic movement and expressing the energy generated through collective dance. For Nicodemus, dance is both a metaphor for empowerment and a deeply cultural expression of resistance and community.

Alongside the acquisition of *Dancing*, Nicodemus has also donated four works on paper from a bigger series of over two hundred drawings and collages created at her dining table during the Covid-19 pandemic. Using covers and pages from two editions of work by French poets Charles Baudelaire (1821-1867) and Arthur Rimbaud (1854-1891), these works also connect to the theme

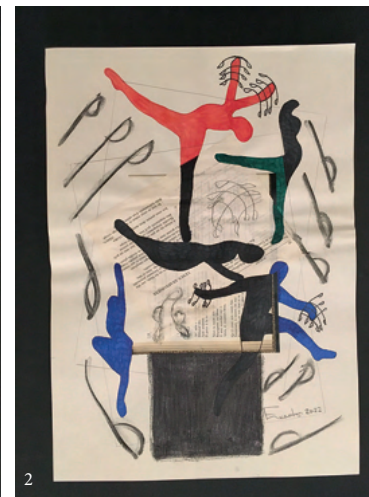
EVERLYN NICODEMUS

• 1984 and 2020-2022

Art EU6039-EU6043

of dance, with figures leaping across their surface alongside symbols akin to musical notation, with collaged elements from *Poesies* (Poems) by Baudelaire and/or *Oeuvres Complètes* (Completed Works) by Rimbaud. Trained as a poet before turning to visual art, Nicodemus often begins her creative process with written text—transforming poems into visual compositions that unfold across a series, like a story or song.

Nicodemus began painting in 1980 after returning to Tanzania from Sweden, where she had moved as a teenager and trained as a social anthropologist. Her first exhibition—staged at the Dar es Salaam National Museum—was the result of an ambitious promise to herself to create sixty works in just six months. Since then, she has lived and worked in Sweden, France, Belgium, and, since 2008, Edinburgh. As an influential art historian, she has contributed significantly to the understanding of African modernism, writing for *Third Text* and completing a PhD on African modern art and Black cultural trauma. Her dual perspective as both artist and scholar strengthens her commitment to rewriting underrepresented histories.



List of works:

Dancing, 1984

Oil on Canvas

138.5 x 201.5 cm

©Everlyn Nicodemus.

Courtesy Richard Saltoun Gallery, London, Rome & New York. (EU6039) (image on next page)

1. *Untitled No 84 (Baudelaire and Rimbaud)*, 2022 Ink, Xerox ink, felt pen, graphite, charcoal and collage on paper 45 x 32 cm ©Everlyn Nicodemus. Courtesy Richard Saltoun Gallery, London, Rome & New York. (EU6040)

2. *Untitled No 69 (Baudelaire and Rimbaud)*, 2022 Ink, Xerox ink, felt pen, graphite, charcoal and collage on paper 45 x 32 cm ©Everlyn Nicodemus. Courtesy Richard Saltoun Gallery, London, Rome & New York. (EU6041)

3. *Untitled No 35 (Baudelaire and Rimbaud)*, 2021 Pencil, ink and collage on paper 45 x 32 cm ©Everlyn Nicodemus. Courtesy Richard Saltoun Gallery, London, Rome & New York. (EU6042)

4. *Untitled No 7 (Baudelaire and Rimbaud)*, 2020 Ink, Xerox ink, charcoal, graphite and collage on paper 45 x 32 cm ©Everlyn Nicodemus. Courtesy Richard Saltoun Gallery, London, Rome & New York. (EU6043)



Notebook

Archives SC-Acc-2025-0070

There is something about verbatim or scroll notes (those written at the time of an event) which brings you closer to historic events than perhaps edited or published versions do. Spelling mistakes, scorings out, question marks, abbreviations, insertions and the hurried shape of the letters endeavouring to capture the important information give the text life. Captain George J Malcolm (1830-1884) had every reason to deem his task important. Following a successful career in the Royal Navy, he had been appointed as a pasha (high ranking official) and judge of the Slave Courts of the Ottoman government in what is now modern day Sudan. At the "Court held at Sawakin [Suakin] 11th April 1879", it was essential that Malcolm understood who said or did what, how many enslaved people were involved and how much money exchanged hands. His notes record the names of witnesses, their statements on whether or not they were aware of enslaved people being traded from their ships, and personal observations by Malcolm on individuals.

"Ibrahim Mahomed Dem came onboard at Tauratit after midnight on Wednesday with 7 slaves of his own and eight belonging to others. he [sic] had never seen him before.

He agreed with Ibrahim Mahomed Dem, Edris & Hadji Achmed for 5½\$ per head. He saw Hadji & Achmed for the first time at Tauratit Seyd [Halef] was a passenger had nothing to do with the slaves."

Further on in the notebook, George Malcolm has written draft text instructing officials on how to deal with newly freed enslaved people, leaving blanks for their name and age to be entered:

BELONGING TO GEORGE J MALCOLM

• 1830-1884

"I have received from the government of Sawakin a free _ named _ a _ , _ years old. I agree to take care of _ and to bring _ up properly and not to send _ away and to produce _ when called to do so."

The text is repeated in Arabic and a note is then drafted to the Governor of Sawakin concluding:

"These freed people to be fed and cared for at the expense of the government"

By contrast, these important notes are followed by descriptions of the natural environment around Suakin, including vivid accounts of surrounding marine life and of coral, out of which the city was made. Some of the descriptions of settlements, such as Massowah [Massawa, Eritrea], are drafts intended for correspondence with various officials.

This is not the only way in which the text diverges from the gravity of the Slave Court. A large part of the volume is devoted to a trip Captain Malcolm and his family made to Iceland.

His travelogue is rich in detail of the Icelandic landscape and natural environment, their encounters with locals, and traveller's tips for others following in their footsteps.

It is not clear yet whether George Malcolm's writings ever found a larger audience but they are now available to researchers and students of Colonial History or Northern Studies alike.

"Ladies should have a riding skirt as short as possible as so many rivers have to be crossed. The ladies of our party found waterproof cloaks and a [sic] waterproof aprons very useful the latter to keep the knees dry & run the water from the dress."

Court held at Sawakin 11th April 1879.

Mohamed Ghunnaim called & sworn:
states that:

The Sambook is called Atit Aloine, owned Abdul el Ghale of Jeddah. sailed from Sawakin to Tauratit, at night the slaves were brought onboard by Edris & Ibrahim Mohamed Deen. Edris brought 62 slaves, Ibrahim Mohamed Deen 15 slaves 7 of his own & 8 belonging to some one else about whom was a letter, the letters were taken to English ship but he cannot read, Ibrahim Mohamed Deen told him they were about the slaves.

Three letters were then read No 1. 2, & 3.

Relative to letter No 2. written by Hamdan Ali Sakloul about Oman.

Relative to letter No 3. written by Ameen ibn Ameen el Habelgay. The ²⁸⁰ 260 nets were shipped in Sawakin but there are really 300, by Omar Saleem Reis of Sambook of a certain Anahi. ^{has 260} ~~was~~ did he saw Ameen ibn Ameen last, he at Sawakin who gave him these 20 nets to make up the 20. He saw Ameen ibn Ameen the day before he sailed but he did not then mention the slaves to him.

Ibrahim Mahomed Deen came onboard at Tauratit after midnight on Wednesday with 7 slaves of his own and eight belonging to others. he had never seen him before.

He agreed with Ibrahim Mahomed Deen, Edris & Hadji Achmed for 5½\$ per head. He saw Hadji & Achmed for the first time at Tauratit.

Seyd Halef was a passenger had nothing to do with the slaves.

Selection from *Gripping a Wet Rock*

The University Art Collection has acquired a selection of sculptures from *Gripping a Wet Rock*, a solo exhibition by Leith-based artist Giulia Gentili, shown at Mote 102, Edinburgh, in January 2025.

The selection brings together works informed by Gentili's research and personal relationship with the sea, as well as her extensive experimentation with casting techniques.

Oysters, limpets, and mussels are recreated in resin, aluminium and pewter to explore ideas of material transformation, as well as the environment and ecologies of the sea. The wax inlay of the oyster shells, and the colour palette of the resin works, draws as its inspiration the colours found in sea life and rockpools.

In a text composed of correspondence between the artist and their friend and collaborator, a fellow scuba diving enthusiast and marine biologist, Joe Boyle, the artist writes about the inspiration of rockpools:

Rockpools are a place of play, discovery and collecting. Ocean portals. [...] As a mould maker, I often think about these cavities, the way they fill up, tell stories and refresh with each tide. They are tactile liminal spaces, islands of sea in oceans of land. This is where I place the body of work for this exhibition. I want to examine our delicate relation to the sea, how we change each other.

These reflections on rockpools speak to Gentili's wider interest in interdependence

GIULIA GENTILI

- 2017-2024 cast pewter, cast aluminium and cast resin

Art EU6022 - EU6027

and transformation between environments and materials. Her work questions the boundaries between natural and synthetic, interior and exterior, and what it means to reproduce nature in the current environmental climate.

Central to Gentili's practice is casting, not only as a method but also as a conceptual framework. The selection demonstrates different methods of casting and materials used. The process is visible in the final works: metal residues, imperfections, and other traces of the casting process are sometimes intentionally left exposed, embracing the unpredictable nature of working with molten materials. Gentili sees the making of the mould as her favourite part of the process, recognising its foundational role in shaping each work and its outcome. This reciprocal relationship—between form and impression, origin and outcome—sits at the heart of her process.

The sculptures are materially and conceptually interconnected. In some cases, such as the mussels and rock oysters, multiple works are cast from the same mould—reinforcing the relationship between mould and cast, as well as the co-existence of species.

Following their acquisition, a small selection of Gentili's work was installed in the *Rooting* exhibition located in the Main Library Gallery. The exhibition, which explores the entangled relationships of art, nature, extractive histories and climate change, ran until 15th of November 2025.



List of works:

Limpet shells, cast pewter and original counterpart (2017)
Native Oysters, cast aluminium (2023)
Rock oysters, cast aluminium (2024)
Rock Oysters, cast aluminium with wax (2024) (Top image)

Rockpool, nine cast resin mussel and oyster shells (2024)
Mussels, cast aluminium (2024) (Bottom image)

Archive of the Royal Zoological Society of Scotland

Founded in 1909 by University of Edinburgh Scottish Law graduate, Thomas Haining Gillespie (1876-1967), the Royal Zoological Society of Scotland original aim was, “[...]to foster and develop amongst the people an interest in and knowledge of animal life.” Since then, the RZSS has continued to widen people’s knowledge of the animal world with the opening of Edinburgh Zoo in 1913, the Highland Wildlife Park in 1986, and their global research and conservation work today.

Since 2022, with funding from the Wellcome Trust and the RZSS, the University of Edinburgh, Heritage Collections has gathered historical material from the RZSS’ home at Edinburgh Zoo and brought it together here at the University where the history of the RZSS is open to all for the first time.

The archive is now searchable on Heritage Collections’ archive online catalogue, and items which were previously inaccessible due to their location and condition have been conserved.

The contents of the archive offer researchers access to material relating to zoological history in Scotland. Included in the collection are records relating to the animals at Edinburgh Zoo, including births, arrivals, deaths, and departures of animals (1913-1972); guidebooks and magazines (1913-2015) which gives a social insight into the changes of Edinburgh Zoo over the years; over 130,000 letters (1908-1969) on topics from animal transportation logistics to the building of a new penguin

VARIOUS • 1909-present

Archives Coll-2099

enclosure; a huge photographic collection containing over 10,000 photographs (1914-1999), and much more.

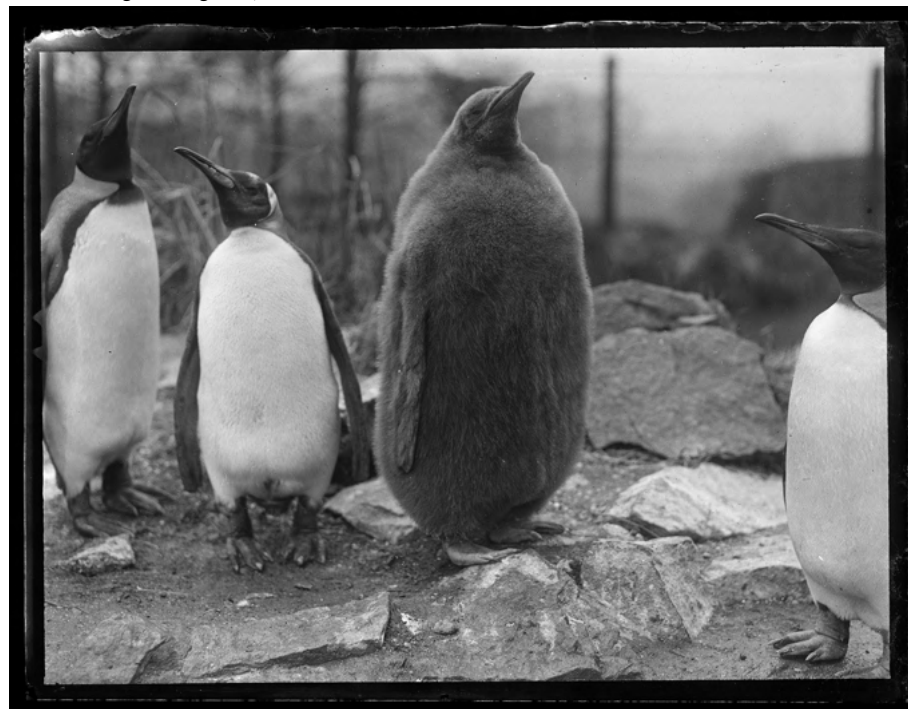
1700 of these photographs are delicate early 20th century glass plate negatives and lantern slides. Most of the images are, unsurprisingly, of animals, however, within the lantern slides, there is a collection which once belonging to James Ritchie (1882-1958), Keeper of National History at the Royal Scottish Museum (now the National Museum of Scotland). Amongst the slides are images of ancient burial sites across Scotland, the Scottish whaling industry, and early wildlife conservation schemes. The glass plate negatives, were taken by Thomas Gillespie and Mary Elizabeth Gamble, show the development of Edinburgh Zoo and those who worked there. As part of the project, these examples of glass photography have been digitally photographed which grants us easier access to them and the ability to view them in much finer detail.

The RZSS archive sits amongst complimentary collections here at the Heritage Collections including the Royal (Dick) School of Veterinary Studies (EUA IN2), OneKind (Coll-1618), the archives of Mssrs. Christian Salvesen Ltd. (Coll-36), Patrick Geddes (Coll-1167), the papers of William Spiers Bruce (Coll-72), and the Scottish National Expedition to the Antarctic (Coll-282).

The addition of the RZSS archive offers researchers and visitors an insight into Scotland’s animal history and the impact of the RZSS on the social history of Edinburgh and beyond.



Crowds visiting Edinburgh Zoo, Coll-2099/8/7/9/8



King Penguin chick, Coll-2099/8/7/10/45

Disaster Painting 2

ESTHER FORSE • 2024

Oil on panel

plus *Study for Disaster Painting 2*

Oil on paper

Art

EU6028-EU6029



The Art Collection has acquired the painting *Disaster Painting 2*, and the work's associated study, from Esther Forse.

Beginning with found imagery of model villages and film sets taken from old postcards and archives, Forse painstakingly creates meticulous paintings which generate a haunted or uncanny feeling.

The artist has said of her source material, '*In film sets and model villages, the utopian and often unfeasibly beautiful coexists with the presence of disaster, condensing societal dreams and nightmares into miniature and temporary form. Architecturally, they often recreate—in an ideologically weighted and idealised way—the past, or a version of the past, for our entertainment: and so allow me to look at how history is played out, fictionalised, and reformed in the present. Inside this utopianism, disaster imagery often breaks out, particularly in the motif of the house on fire (or fake fire), burning continuously without being consumed.*'

Forse makes a range of editing decisions when translating the found imagery to final painting, including removing all people - real or model - and leaving behind only their shadows and reflections; further imbuing the works with an ominous sense that something beyond the grasp of the viewer has, or is about to, occur.

ECA Graduate Show Purchase Prize

Artworks by Esther Forse, Eilidh McKeown, and Tammy McMaster Stewart were purchased as part of the 2025 University of Edinburgh Art Collection Graduate Show Purchase Prize, awarded to a small number of graduating artists every year since 2012.

Co-operation and Emulation, not Competition i.

EILIDH MCKEOWN • 2025
Aluminium

Art EU6030



Supporters Scarves (UNITED WE STAND, DIVIDED WE FALL)

Acrylic Yarn • 2025

Art EU6031



The Art Collection acquired two works from Eilidh McKeown's wider Graduate show installation *Parley*, including the aluminium sculpture *Co-operation and Emulation, not Competition i.* and the acrylic yarn work *Supporters Scarves (UNITED WE STAND, DIVIDED WE FALL)*, both from 2025.

McKeown has stated that the installation '*aims to counter narratives of division by existing as the record of an active dialogue and collaborative creative engagement with mining communities in West Lothian [where the artist is from], re-engaging and celebrating histories of collective resistance and social justice in times of sustained economic crisis.*'

Made directly with women in the Fauldhouse community in West Lothian, *Supporters Scarves* is part of an ongoing series of collaboratively produced works under the umbrella title *TEAMWORK MAKES THE DREAM WORK*.

McKeown's Graduate Purchase Prize was generously supported with additional funds from Friends of Edinburgh University Visual Arts (FEUVA).

a woman at her worst

TAMMY MCMASTER STEWART

• 2025

Colour video, with sound, 14min.01sec. Cast bronze ring • 2025

Art EU6032



Do I? (HEN)

Art EU6033

Working predominantly within film, spoken word, collage and sculpture, two works by Tammy McMaster Stewart have joined the collection.

The first is the moving image work '*a woman at her worst*' which was made by the artist over the course of a year and features imagery from a variety of journeys taken across the Scottish landscape, shot on an iPhone and digital camera. Overlaying this is a spoken word narrative developed from text written by Stewart, composed of carefully gathered and generated individual lines taken from conversation and snippets of everyday life, as well as the artists own subtle references to the history of the Edinburgh College of Art.

Voiced by the artist, as well as by the actor Gavin Mitchell, the spoken narrative explores some of the key preoccupations in Stewart's practice, including the themes of gender and class, with the accompanying imagery connecting to her interest in land boundaries and transitions. The final third of the video features a piano composition produced by musician and composer Andrew Carvel, made in direct response to the works themes and visuals.

Alongside the video, the collection has acquired a cast bronze ring, *Do I? (HEN)* (2025) which is engraved with the word 'hen'. A work which is exploring language and process, it further demonstrates Stewart's interest in the wordplay connected to Scottish class dynamics.

Les Aventures de Télémaque

FRANÇOIS FÉNELON

• 1804

Rare Books SC-Acc-2025-0069

François Fénelon (1651-1715) wrote the didactic novel *Les Aventures de Télémaque* (1699) while employed as tutor to the 7-year-old Duke of Burgundy, second-in-line to the French throne. An immediate best-seller, it became one of the most popular novels of the 18th century. With its liberal democratic message and condemnation of absolute monarchy, it was a key influence on many writers of the French Enlightenment. From a US book-seller we have bought an 1805 edition of the novel, with over 2600 words of marginal commentary by the prolific and controversial writer Stéphanie-Félicité, comtesse de Genlis (1746-1830), best-known as “Mme de Genlis”.

As a novelist, dramatist, memoirist, moralist and—like Fénelon—tutor of royal children, Mme de Genlis remained in the public eye for over 50 years. In 1810, she was invited to write entries on prominent French women writers for the monumental *Biographie universelle* (1811-47). She

accepted on condition that the editors dismiss one contributor Pierre-Louis Ginguené, whose writings she considered irreligious. When a promise to do so was retracted, Mme de Genlis returned her advance and published her entries as a separate monograph *De l'influence des femmes sur la littérature française* [On Women's Influence on French Literature]. This contained seventy-three biographies of women writers and literary patrons and was prefaced by an essay where she argued that, if women were unsuited for politics and leadership, nothing prevented them from pursuing a literary career except education and study. If male writers were superior in tragedy and epic poetry, women excelled them in fiction, letter-writing, and other genres of poetry.

Two chapters, in particular, of *De l'influence des femmes* engage with Fénelon. First, Mme de Genlis counters charges that Mme de Lafayette (1634-93) wrote inelegant, repetitious prose

by stating that it was a fault of her age, quoting similarly infelicitous passages in Fénelon. Second, she exonerates Mme de Maintenon (1635-1719) from accusations that she did nothing to save Fénelon from disgrace, arguing that *Les Aventures de Télémaque* was so blatantly offensive to Louis XIV that banishment from court was inevitable. Many of the marginal notes in our copy, which criticize word-choice, grammar, style, and liberal democratic ideas of government, appear almost verbatim in *De l'influence des femmes*.

On publication, Mme de Genlis was accused of belittling Fénelon as a writer and slandering him as a man. She refuted these charges in a pamphlet, where she extended her arguments with ample quotations from Fénelon and accused her critics of bad faith for ignoring the many passages in which she praised his genius.

This acquisition is in line with recent purchases of French women writers, such as Mme de Graffigny, Mme de Riccoboni, Olympe de Gouges, and Judith Gautier, in whom there is renewed teaching and research interest.

Dr Séverine Genieys-Kirk, Head of French and Francophone Studies, writes:

“This 1804 copy of the seventeenth-century best-seller *Les Aventures de Télémaque* (1699) by Fénelon is a unique and exquisite volume which contains over 2000 handwritten annotations by one of its most renowned women readers, Félicité de Genlis (1746-1830) who is best known as a writer of fiction for children and educational literature. This rare book not only gives us insight into the mind of a prolific and successful woman writer at

the turn of the nineteenth century, but it destabilises false assumptions about how and what women authors read. The marginalia show Genlis to be an active and infatigable reader who is committed to her role as a pedagogue, and most specifically as a grammarian, literary critic, essayist and political commentator. The tone of her carefully inscribed annotations lends a certain immediacy to her train of thought - creating the illusion that she inhabits the same space as her reader and thus making the reading experience both an extraordinarily palpable and intellectually stimulating affair.”

TÉLÉMAQUE.

LIVRE II.

SOMMAIRE.

TÉLÉMAQUE raconte qu'il fut pris dans le vaisseau tyrien par la flotte de Sésostris, et emmené captif en Égypte. Il dépeint la beauté de ce pays, et la sagesse du gouvernement de son roi. Il ajoute que Mentor fut envoyé esclave en Éthiopie; que lui-même Télémaque fut réduit à conduire un troupeau dans le désert d'Oasis; que Termosiris, prêtre d'Apollon, le consola en lui apprenant à imiter Apollon, qui avoit été autrefois berger chez le roi Admète; que Sésostris avoit enfin appris tout ce qu'il faisoit de merveilleux parmi les bergers; qu'il l'avoit rappelé, étant persuadé de son innocence, et lui avoit promis de le renvoyer à Ithaque; mais que la mort de ce roi l'avoit replongé dans de nouveaux malheurs; qu'on le mit en prison dans une tour sur le bord de la mer, d'où il vit le nouveau roi Boccoris, qui périt dans un combat contre ses sujets révoltés, et secourus par les Tyriens.

il est impossible de citer & l'ignus plus mal écrit. et au comme-ment d'un livre.

LES Tyriens, par leur fierté, ⁺avoient irrité contre eux le grand roi Sésostris, qui régnoit en Égypte, et qui avoit conquis tant de royaumes. Les richesses qu'ils ont acquises par le commerce, et la force de l'impre- nable ville de Tyr, située dans la mer, ⁺avoient enflé le cœur de ces peuples. Ils ²avoient refusé de payer à Sésostris le tribut qu'il leur avoit imposé en revenant de ses conquêtes, et ils ⁴avoient fourni des troupes à son frère, qui avoit voulu le massacrer à son retour, au milieu des réjouissances d'un grand festin.

Sésostris avoit résolu, pour abattre leur orgueil, de troubler leur commerce dans toutes les mers. Ses vais- seaux alloient de tous côtés, cherchant les Phéniciens. Une flotte égyptienne nous rencontra, comme nous commençons à perdre de vue les montagnes de la Si- cile. Le port et la terre sembloient fuir derrière nous, et se perdre dans les nues. En même tems nous voyons approcher les navires des Égyptiens, semblables à une ville flottante. Les Phéniciens les reconnurent, et vou-

Liv. II.

Page 49.



Télémaque retrouve Mentor dans l'Isle de Cypre, il supplie Hazacil de l'embarquer avec lui pour les conduire en Crète.

Gravé par Tardieu l'aîné.

Antenatal care in Edinburgh

The Haig Ferguson Home was opened in 1899 as a refuge for pregnant unmarried women before the arrival of a first child. Previously known as the Lauriston Home and funded by charitable donations, it was situated around the corner from the Edinburgh Royal Maternity Hospital (and its descendent, the Simpson Memorial Maternity Pavilion) where residents were sent to give birth. Although hospital births are usual for women in the UK today, they only started to become the norm from the 1950s: previously, births usually took place at home with a doctor or midwife attending. In fact, admissions to the Edinburgh Royal Maternity Hospital in the early twentieth century were dominated by women described as working in shops, mills, or domestic service: single women (often from outside Edinburgh) without family networks, their address given as 4 Lauriston Park where the Haig Ferguson Home was located.

Lothian Health Services Archive (LHSA) already cares for reports from the Home spanning the mid-1950s to the early 1970s. This most recent addition came to us from Birthlink (an Edinburgh-based charity supporting individuals and families affected by adoption), found when they were cataloguing their own archive. The papers document the final decades of the Home's life, and comprise two minute books and correspondence that mostly concerns the closure of the Home

HAIG FERGUSON HOME

• 1950 - 1974

LHSA Acc24/016

in March 1974. A more liberal society in the late 1960s and early 1970s meant that the stigma attached to pregnancy outside marriage had abated somewhat. This, along with the impact of the Abortion Act (1967), considerably reduced admissions. Also faced with diminishing income and difficulty in recruiting staff, the management decided to wind up the charity.

Since very little survives about day-to-day life in the Haig Ferguson Home, the minute books of its Board of Management provide a tantalising glimpse into its objectives. Much is said about the business of maintaining fixtures and fittings (there was clearly a concern for the comfort of the residents), donations and grants coming in, and relationships with associated agencies. There are also discussions about the function of the Home, particularly whether a condition of acceptance for potential residents should be returning for six weeks after giving birth, corresponding to the earliest time after which women could officially consent to adoption. These six weeks were seen as time for new mothers to adjust to the realities of parenthood whilst being supported by staff, and so make a more informed decision about the future.

The "absence" of the expectant mothers themselves is perhaps the most striking feature of the minutes. The closest we get is the "Matron's Report" at the end of each

THE HAIG FERGUSON HOME was established in 1899, with the intention of affording a sanctuary to unmarried women who are about to become mothers, and who without such a shelter would be homeless and without the means of regaining such health and strength as would enable them again to make a living. The Home is in the immediate vicinity of the Maternity Hospital, where the girls are received in due course. Whilst in the Home every effort is made to influence them for good, and the results are most satisfactory and encouraging. Girls who are not keeping their babies return with them to the Home till satisfactory arrangements are made for their futures. The Home is entirely UNDENOMINATIONAL.

REPORT for 1971

The Home had admitted forty-seven girls this year (including four in care at the end of 1970). Six girls left before confinement, returning to their own homes.

36 Births—17 girls, 18 boys and 1 stillbirth.

24 Adoptions were arranged by:—

Guild of Service	6	Kirkcaldy L.A.	1
Catholic Social Services	6	Berwickshire L.A.	1
Church of Scotland	4	Dundee L.A.	1
Scottish Adoption Society	1	Edinburgh L.A.	4

11 Babies kept by mothers (of these 9 babies went home to parents and 2 to other accommodation). In Hospital on 31.12.71—Nil. In Home 6 expectant mothers.

The variable trend of admissions continued this year but the final figures show very little reduction on previous totals.

This year we were extremely sorry to part with our Chairman, Dr. Sturrock, who felt that after 15 years in office the time had come for him to resign. Our sincere gratitude must be expressed to Dr. Sturrock for his long period of service to the Home and our appreciation of his wise counsel and active help on so many occasions over the years. As our new Chairman we were very pleased to welcome Dr. W. D. A. Callam who had joined the Committee last year.

Our thanks are due to the Rev. and Mrs. J. Blair Gillon and their helpers for holding a Coffee Morning at the Manse when the sum of £33 was raised to aid our funds.

The Home's day-to-day affairs have run as smoothly as ever under the most efficient guidance of Matron, Miss Ferguson. During the year her Assistant, Mrs. Bond, resigned due to family commitments but we were very fortunate in obtaining the services of Mrs. Wilson who has proved a very capable new Assistant Matron. Mrs. McArthur continues to give much appreciated help, and our Cook, Mrs. Costello, is invaluable. The Committee of Management are duly grateful for such a loyal and hard-working Staff.

There has been no major redecoration or improvement carried out in the Home this year, apart from normal maintenance.

THE ANNUAL GENERAL MEETING

The Annual General Meeting was held on 25th March, 1971, in Chalmers-Lauriston Church Hall, by kind permission of the Kirk Session. The Rev. Eric Craig opened the meeting with prayer.

Secretary's Report

Mrs. Myerscough (joint Hon. Sec.) reported very little change in numbers of admissions and births.

We were very pleased that Dr. W. D. A. Callam had joined the Committee and had accepted our invitation to take on the Chairmanship in due course from Dr. Sturrock. We also welcomed to the Committee Miss Sheila Procter, Senior Social Worker of the Scottish Episcopal Church.

A successful series of Coffee Mornings held by one of our members, Mrs. Fotheringham, had realised almost £30.

Matron and staff had maintained their usual excellent standards and we had engaged a capable new cook, Mrs. Costello.

No improvements or redecoration had been necessary this year.

Treasurer's Report

In presenting the Audited Accounts for 1970 the Treasurer said that he was sorry that he had again to report a large deficit. In 1969 the deficit had been reduced to £146 but, for 1970, it had gone up to £694 in spite of the fact that the actual income of the Home had increased by £120. The reason for the deficit was mainly due to an inevitable increase in salaries and wages in addition to the normal increase in the cost of provisions and heating and lighting etc. The salaries were in no way excessive and the Home could not be run satisfactorily on a smaller staff. The Committee would have seriously to consider whether the time had not come for some drastic change in the whole scheme of the Home so that similar benefits could be provided.

Adoption

In motion thanked the Home Chalmers in their H.

He ref fluctuat had conti even occ of opin seminatio new abo smaller n Home. H Chairma

In Aid of the Haig Ferguson Memorial Home

Coffee and Bring and Buy Sale on Friday 16th March, 1973.

at

25 Dreghorn Loan, Edinburgh, 13. 10.15 a.m. - 12.15 p.m.

Please Support us. Entrance including Coffee 15p.

Haig Ferguson Home Annual Report for 1971 and invitation to 1973 fundraising event, found amongst a folder of correspondence (Acc24/016).

meeting, which gives numbers of new residents and births and destinations of new babies (whether living with mother or adopted). Notably, full names of residents are never given, with first names cited only rarely, perhaps more to uphold confidentiality before the committee (not all of whom worked in the Home) and potential readers than a sign of unconcern. Further insight is only infrequently given, such as: "the very young mother went home straight from hospital", and "1 M[other] to digs... Unhappy here". Matron sometimes gives her opinion on the "girls", and whether she found a particular intake "nice" or "difficult".

Each year, LHSA receives enquiries from individuals and families affected by adoption, either approaching us independently or through agencies such as Birthlink. Sometimes, through hospital records or birth certificates, the address of a birth mother is given as 4 Lauriston Park. While this most recent donation does not help us to ascertain whether more detailed records about the Home's residents still exist, they at least can give an insight into this key institution in the history of antenatal care, which came to be named after Dr James Haig Ferguson, one of its pioneers.

Shaw Hellier Collection

Sir Samuel Hellier (1736-84) lived at The Wodehouse, a stately home near Wolverhampton in Staffordshire. Following his education in Oxford and the early death of his parents, he took responsibility for the family estate whilst acting as High Sheriff of Worcestershire and working as a non-practising barrister in London. One of his enthusiasms was for music and various archival sources (letters, sheet music, inventories) attest to his acquiring materials for use by his household at The Wodehouse. Significantly, he bought musical instruments for his estate workers, tenants and the local villagers to play. Samuel never married and had no surviving siblings, so his estate became the property of the Rev'd Thomas Shaw on his death, the latter adopting the surname Shaw-Hellier.

Subsequent generations of the Shaw-Hellier family were also musically enthusiastic and added to the collections of instruments and music. However, interest in old instruments dwindled in the early 20th century and they were largely forgotten until a search was made in the mid-1960s, leading to their rediscovery in the stables and other buildings on the estate. An inventory was made of these instruments, as well as sheet music and associated documentation, revealing a unique window into amateur music making in provincial England.

VARIOUS

• 1730-1840

Musical Instruments

MIMed 3280-3336

The surviving instruments came to the University of Edinburgh in 1993 as a long-term loan, since when highlights of the Collection have been on display firstly at the Reid Concert Hall and now at St Cecilia's Hall. The 57 items that form the Shaw Hellier musical instrument collection today have been assigned to the University of Edinburgh in 2025 through the Acceptance in Lieu scheme administered by Arts Council England.

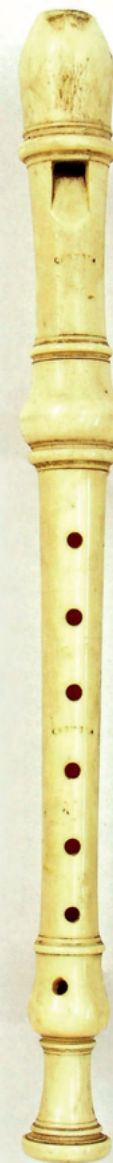
Although inventory lists of the music collections from various dates include stringed instruments, notably the 'Hellier' Stradivarius violin, the instruments now in the University of Edinburgh's Musical Instrument Collection are entirely woodwind, brass and percussion. These constitute fine examples of instruments typical of an 18th-century orchestra, with interesting additions from later years. Of particular note are natural trumpets by Hofmaster and Winkings and a pair of hand horns also by Hofmaster. An extremely unusual and important survivor is a horn mute, which can alter both the sound quality and pitch of the instrument. Wear marks in the leather show how the mute was held – this evidence of historical performance practices is very exciting for natural horn players today.

Important woodwind instruments include a bassoon and flute by Milhouse and an oboe by Stanesby, the most highly



regarded woodwind maker of his day. Percussion instruments include a pair of brass timpani and a large tambourine. There are different types of bass brass instrument, including a serpent, a Serpentcleide by Pask, a Pretty Russian bassoon and a bass horn by James Fridge. At the other end of the scale, there

is a very fine ivory sopranino recorder by the Venetian maker Castel. Many of these instruments are of great interest as individual artefacts, but their belonging as a group with a known provenance and association with music making in 18th-century Britain, makes them truly unique.



Life class with Frank Convery

GWEN HARDIE

• c. 1980 Oil on canvas

Art EU6036

The Art Collection has received the donation of *Life Class with Frank Convery* by Gwen Hardie, a significant early work by the Scottish-born artist, created around 1980 while she was a student at Edinburgh College of Art (ECA). Donated by Hardie herself, this large-scale oil painting is the first of such size attempted by the artist at just 17 or 18 years old – marking a formative moment in her development. Reflecting on the piece, Hardie recalls the experience of working at this scale as entirely new and deeply memorable.

Though her later work has evolved into a more reductive and minimal language, this early painting offers insight into Hardie's enduring fascination with the human body, light, and skin. The study of the live model during her five years at ECA remained central to her approach. She describes the subtle interplay of sunlight and shadow on skin as “an enigma and an almost impossibly subtle challenge,” one that continues to resonate in her abstract, magnified surfaces today.

Born in Fife and raised in Aberdeenshire, Hardie studied drawing and painting at ECA from 1979 to 1983, earning a postgraduate diploma in 1984. Her classical training, based on close observation of the human form, laid the foundation for a lifelong exploration of the body's surface as a site of emotional, psychological, and universal meaning. As she once remarked:

“I was able to see through the person in a sense, and found that the act of observation over time enabled me to explore themes of personal and collective identity and to ask questions in my art about our boundaries.”

During her time at ECA, Hardie expanded the figure beyond life-size, seeking to blur the boundaries between the body and its environment. Her work experimented with atmosphere and magnification, as if stepping into the very field of the face or figure. After graduating, she continued her studies under Georg Baselitz at the Hochschule der Künste in Berlin, where she adopted a looser figurative style and began developing her signature microscopic representations of the body - abstracted forms evocative of natural landscapes.

Life Class with Frank Convery joins four other works by Hardie in the University of Edinburgh Art Collection, including *Large Head* (c.1983), *Nude in Sunlight* (1983), *Self Portrait against Window* (1983), and *I am* (1987). Together, these works trace the evolution of one of Scotland's celebrated contemporary painters. In 1990, Hardie became the youngest artist to have a solo exhibition at the Scottish National Gallery of Modern Art, and she continues to live and work in New York, where she pursues an ongoing project focused on magnifications of the human body.

This donation is a valuable addition to the University's holdings, and a compelling testament to collecting the early beginnings of an artist's practice as a means of tracing their development.



© Gwen Hardie

OneKind Archive

VARIOUS

• c. 1911-2015

Archives Coll-1619

Originally founded as the Scottish Society for the Prevention of Vivisection by Netta and Elizabeth Ivory (known as the Ivory sisters) in 1911, the SSPV aimed to bring an end to the practice of vivisection. They did this through campaign work, fundraising, bringing animal welfare legislation through parliament, and raising awareness of animal suffering.

An example of an early campaign is the story of Vivisected Jack, an Irish Terrier, who was taken from his owner in 1914 and later found on the streets of Edinburgh with a collar stating, "Surgical Laboratory, New University". Upon his discovery, evidence of surgical experimentation was found. The story of Jack's plight spoke to the people of Edinburgh and beyond, and Jack became one of the early fundraising campaign successes.

Today, the SSPV, now known as OneKind, has greatly expanded its remit. They continue to campaign for an end to animal experimentation but also advocate for the wider welfare of animals including the welfare of farm animals, protection of wild animals, and the welfare of animals who are companions to people.

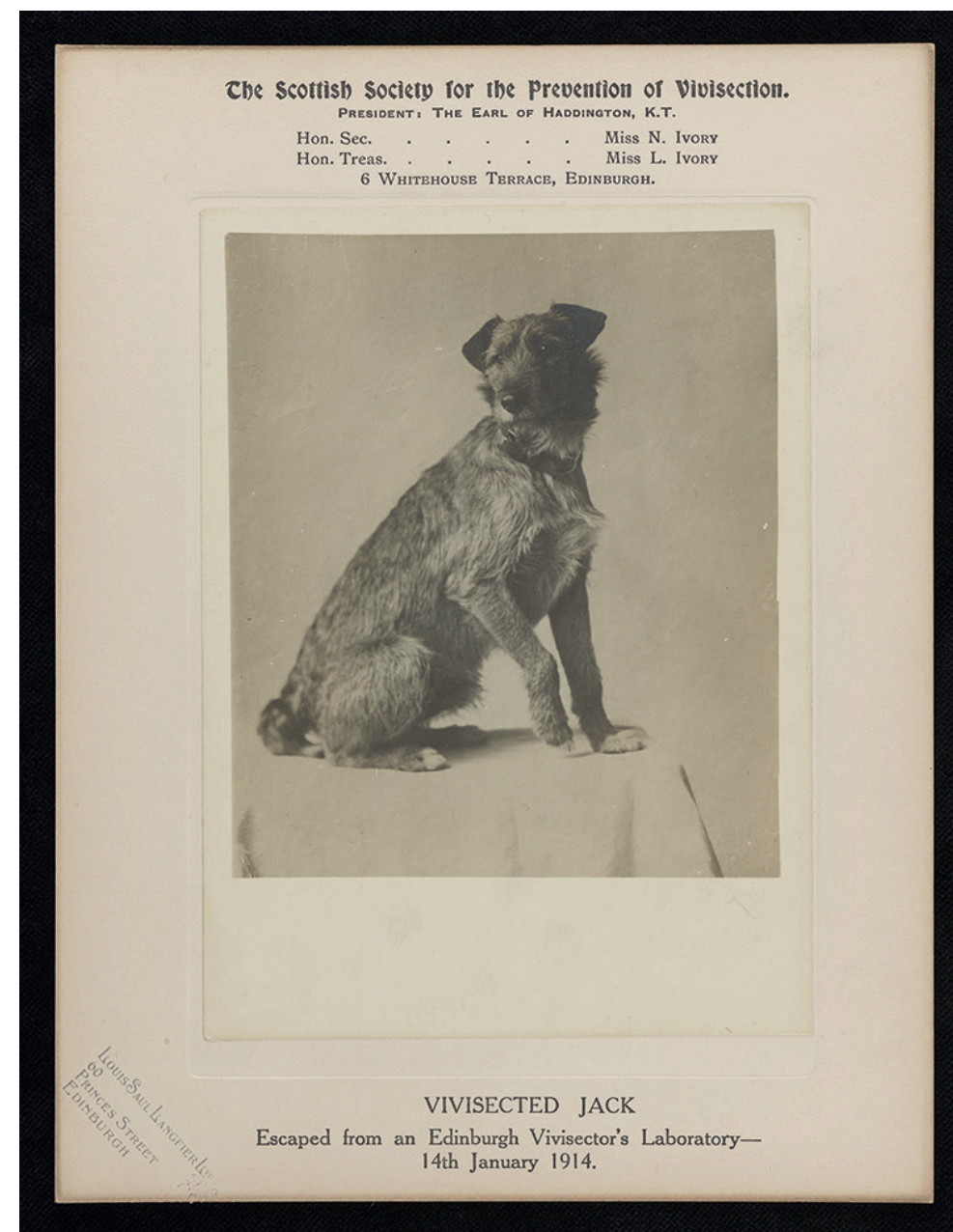
The University of Edinburgh, Heritage Collections is pleased to be the home of OneKind's archive. With funding from the Wellcome Trust, the collection has been catalogued, conserved, re-housed and

selectively digitised and sits well within our collections by linking stories between other animal related collections such as the Royal (Dick) School of Veterinary Studies.

The contents of the collection, dating from 1911-2015, includes reports, correspondence, campaign material, parliamentary papers, and photographs. The broad spectrum of the contents gives the public an insight into the work OneKind has done for over 110 years. Not only does it speak on their work in animal welfare, but the collection addresses issues around the ethics of animal experimentation, the welfare of animals used in war and performance, women's suffrage, and alternative medicine.

Highlights from the collection include anti-vivisection reports dating back to 1908; details of their fundraising activities, including the "Dog's Bazaar"; newspaper cuttings on the work of the organisation and the wider animal welfare movement; their magazine, "Our Fellow Mortals" (1911-1925); a wide range of examples of animal welfare awareness leaflets from OneKind and other animal welfare charities; a small pocket of documents and photographs relating to Greyfriar's Bobby and the Disney film of the same name.

OneKind's archive contributes to the ongoing discussion around animal welfare and experimentation, and it is a valuable resource for those who want to learn more.



Mounted photograph of Vivisected Jack, Coll-1619/2/1/6/4

Rebis

DIANE DE BOURNAZEL AND
LAURENT ALBARRACIN

• 2025

Rare Books SC-Acc-2025-0068

Heritage Collections have been collecting the work of the French book artist Diane de Bournazel since 2021. This year we have chosen one of the very few examples of her work which incorporates words, two enigmatic verses by the contemporary poet Laurent Albarracin.

The title, Rebis means “Dual Matter”, and refers to the alchemical unification of opposites into a single perfect entity. The verses, revealed a few letters at a time as one turns the book’s densely-illustrated pages, are enigmatic and capable of many translations

‘L’or vif aura percé maints secrets.’

‘The living gold will have penetrated many mysteries’

‘À ce bec leur loque oisive pendule.’

‘From this beak their empty fripperies swing.’



Papers of Richard Gall

Richard Gall (1776-1801) was a tragically short-lived poet who was inspired by Robert Burns' example to write in the Scots language. Born in Dunbar and educated in Haddington, he was apprenticed as a carpenter and builder but soon moved to Edinburgh to work as a printer and travelling agent for the *Edinburgh Evening Courant* newspaper. In the capital, he acquired a wide circle of literary friends, becoming particularly close to the self-taught linguist Alexander Murray (1775-1813), who later became Professor of Oriental Languages at the University of Edinburgh. Gall died of sepsis, aged only 25, just as his poems were beginning to appear in song collections. Murray began to prepare a posthumous edition of Gall's poems but died before it could be completed. A collection of Gall's work was eventually published, to acclaim, by Oliver and Boyd in 1819.

This year, we acquired a substantial archive of Gall's literary remains at the Edinburgh Book Fair. The archive essentially falls into three sections:

1) 47 poems by Gall, nearly all with corrections and variant readings, mostly in manuscript, but two in the form of unrecorded ephemeral printed sheets. These include all but six of the poems posthumously printed by Oliver and Boyd, and reveal that the published versions make numerous changes in spelling and sense and often omit verses. The archive also includes ten poems excluded by Oliver and Boyd. Burns is a strong

• c. 1790-1819

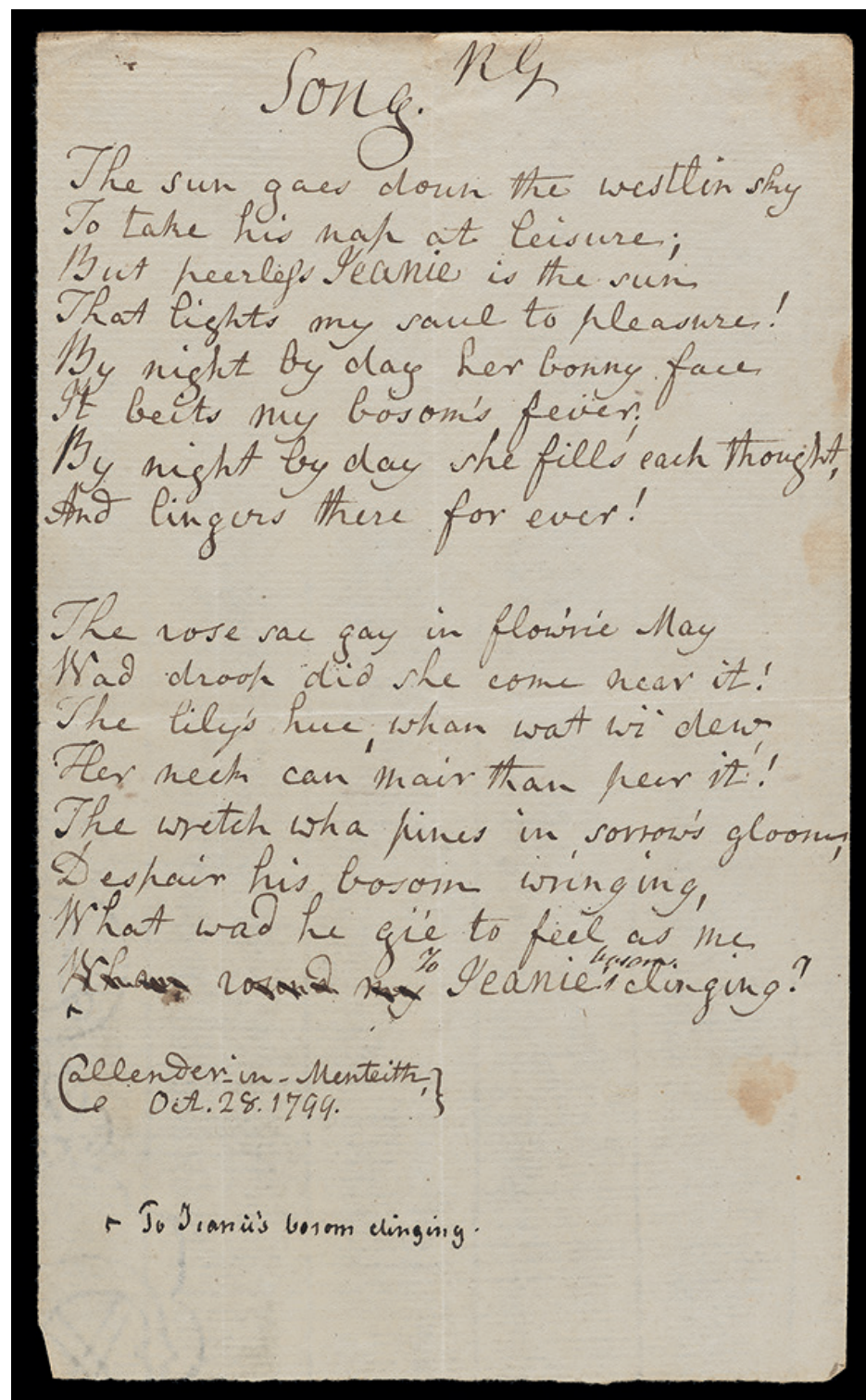
Archives SC-Acc-2025-0052

presence, not only as an inspiration, but as the addressee of four poems, including two elegies on his death.

2) Document in Alexander Murray's hand relating to his attempts to bring out a posthumous edition of Gall's poems, including publishing 'proposals', a list of Gall's poems, a draft preface, and a partial biography. There are also manuscript editorial notes, in another hand, to the 1819 Oliver and Boyd edition of Gall's *Poems and Songs*.

3) 36 letters and poems in Scots sent to Gall by literary friends, many of whom, like Gall himself, came from modest backgrounds. These include some significant contributors to the renaissance in Scots verse that followed the publication of Burns' *Poems, Chiefly in the Scottish Dialect* in 1786, such as Hector Macneill (1746-1818), George Galloway (1758-1820), Alexander Campbell (1764-1824), and David Crawford (fl. 1788-1798). There is also an anonymous poem from 1790 on Robert Burns' refusal to be nominated for Edinburgh University's newly established Chair of Agriculture.

This archive permits researchers to read Gall's poems as they were before Oliver and Boyd's sometimes heavy-handed editorial intervention. It also provides invaluable insight into the activities of Gall and his literary friends, for whom, in many cases, biographical details are currently scarce. Finally, it stands with the manuscripts of verse by Robert Burns, Allan Ramsay, and Robert Fergusson in our Laing Collection (Coll-1) as an important document of the Scots Vernacular Revival.



From here on

From here on (working title) is the fourth and final film in a quartet exploring feminist organising, collective resistance, and community care through situated collaborations. Each film in the series stands independently, shaped by its own alliances: *Sisters!* (EU5902) with Southall Black Sisters in London, *Workers!* (EU5778) with SCOT-PEP in Edinburgh, and *fifteen zero three nineteenth of january two thousand sixteen* with Carolina Sinisalo in Järva, Stockholm (EU5903). It is in that third film that a group of women from Järva—organisers, friends, community leaders—first appeared and *From here on* brings them to the centre.

These women, all with migration backgrounds, have long fought for their neighbourhoods, their voices, and for structural change. Their networks, friendships, and joy-driven resistance form the pulse of the film. Structured as a series of episodes, each scene is filmed in a place the women choose—sites of memory, struggle, and ongoing presence.

PETRA BAUER

- 2026 Colour video, with sound, duration TBC



In *From here on* filming becomes a method of collective exploration: of gestures, voices, silences, and solidarities. There is no fixed narrative, only an openness to what emerges through the act of making together.

The title *From here on* suggests both a threshold and a continuity. A refusal to start elsewhere, or to erase the histories that shaped us. It signals a forward movement grounded in the political labour of sustaining community—on the women's own terms.

The film is made in collaboration between Petra Bauer, Marius Dybwad Brandrud, MDEMC/Marta Dauliute and F.A.M/Frances Stacey alongside Esme Güler, Hero Yara, Ayan Mohammed, Carolina Sinisalo, Fadumo Dahir Igal, Ferial Agali, Nursen Sürücü Okan and Rokey Begum.



'From here on' production still, image courtesy Marta Dauliute

Pride and Prejudice

JANE AUSTEN • 1817

Rare Books SC-Acc-2025-0007

It is a truth not always acknowledged that every beloved classic of literature was once a newly-published book facing an uncertain reception from a fickle public, prejudiced reviewers and profit-hungry publishers.

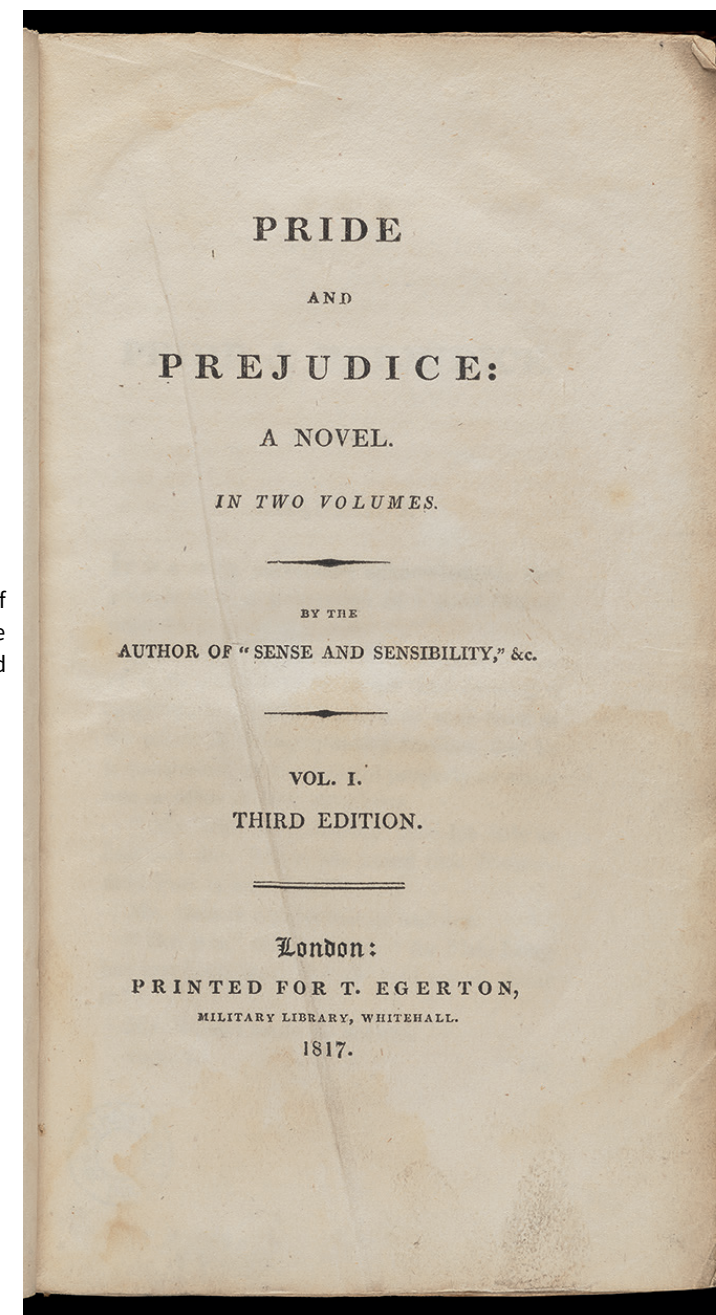
Jane Austen's work is now studied with huge enthusiasm by our students, but original editions of eighteenth and nineteenth-century women's writing have traditionally been poorly represented in the collections, and have been something we have been consciously acquiring in recent years. Our latest Austen purchase is a very rare bibliographical oddity, which has never been properly studied, and demonstrates that even for a novel as well-known as *Pride and Prejudice* there are new things to discover. It is a copy of the third edition, bound in nondescript cloth in a single volume, in order to sell it off as a remainder. Jane Austen's bibliographer, David Gilson, had seen only two copies in this binding, including this one.

Pride and Prejudice was written in 1796 and 1797, when Jane Austen was 21, the same age as Elizabeth Bennet in the story. It was not published until 1813, after the successful appearance of *Sense and Sensibility*, whose publication was underwritten by Austen herself, who retained the copyright. Crucially, for the history of the remaindered *Pride and Prejudice*, the success of *Sense and Sensibility* persuaded the publisher, Thomas Egerton, that Austen's work was commercially viable, and he persuaded

her to sell him the copyright of *Pride and Prejudice*, which meant she had no further say in how it was published and sold. This was clearly something she regretted, as she did not do this again, retaining copyright on all her subsequent books. Thomas Egerton published second and third editions of *Pride and Prejudice* without consulting her or correcting the text particularly carefully. Austen had become so unhappy with him that shortly after the appearance of the second edition she moved to the firm John Murray.

At some point remaining copies of the third edition of *Pride and Prejudice* were bound for cheap and easy sale as remaindered stock. Most novels in the early nineteenth century, including *Pride and Prejudice*, were first published in several volumes. They were generally sold in temporary bindings, covered in plain paper, with the intention that the purchaser would have them properly bound in leather, to their own taste. However, in the 1820s the mass-produced cloth-bound hardback book we are familiar with today was just starting to appear, as mechanisation made the binding possible and publishers discovered that many readers were perfectly happy with the results. Cloth binding was also a useful solution for the dealers who cleared publishers' slow-selling stock at a discount; binding a multi-volume novel into a single brick encased in cheap cloth made a neat package which was easier to retail and was quite attractive to a certain category of purchaser.

Nothing is known of when or why this was done to *Pride and Prejudice*, which was not reprinted again until the 1830s, when, now on their way to 'classic' status, all of Austen's books were included in Richard Bentley's *Standard Novels series*. There are many pieces of research which could be started from this volume, in many areas of publishing history, or the reception of the text, and the audiences the book might have reached in this guise.



Sanctus! research materials

RENÉE HELENA BROWNE • 2025

Artist book and research materials in red acrylic box

Art

As a continuation of *Sanctus!* (EU6016) a moving image work by Renée Helena Browne exploring themes of devotion, portraiture, and familial connection, the University has commissioned the artist to produce a new set of research materials that deepen public engagement with the artwork.

Commissioned by the Art Collection in 2023 and shot across various locations in Ireland over the course of a year, *Sanctus!* interlaces rally car culture with intimate dialogues between the artist and their mother, Helen, addressing questions of belief, mortality and kinship. The work was displayed at the 2024 Edinburgh Art Festival and these newly commissioned research materials will serve to expand on the film's layered narrative and visual language, offering viewers, students and researchers a deeper understanding of the works context and construction.

As part of the materials, the artist will produce a short-run, self-published artist book that further unpacks the film, featuring an introduction to the artwork, a selection of film stills with detailed shot descriptions, the full voiceover script, and an edited interview with collaborators. Together, these components form an intimate archive of the work's making and meaning, offering insight into Browne's process and the formal and cultural terrain that *Sanctus!* navigates.



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

Works on paper

RICHARD WRIGHT

- 'No title' 2020 Gold leaf and watercolour on paper **EU6037**
- 'No title' 2020 Acrylic and enamel on book pages **EU6038**

Two works on paper by Richard Wright, exhibited as part of his 2025 solo show at the Camden Art Centre in London, have been acquired by the Art Collection. Made in 2020 and 2023, this pair of works were selected for their ability to demonstrate the artists approach to drawing and painting; not as representation or subject, but as a form of image-making that reveals itself as a kind of reality.

Wright is often known as an artist who makes labour-intensive wall paintings that are often painted over at the end of an exhibition, with notable exceptions including permanent installations at the Queen's House in Greenwich, a stairwell at the Scottish National Gallery of Modern Art (Two) Edinburgh, and 47,000 stars on the ceiling of the Rijksmuseum in Amsterdam.

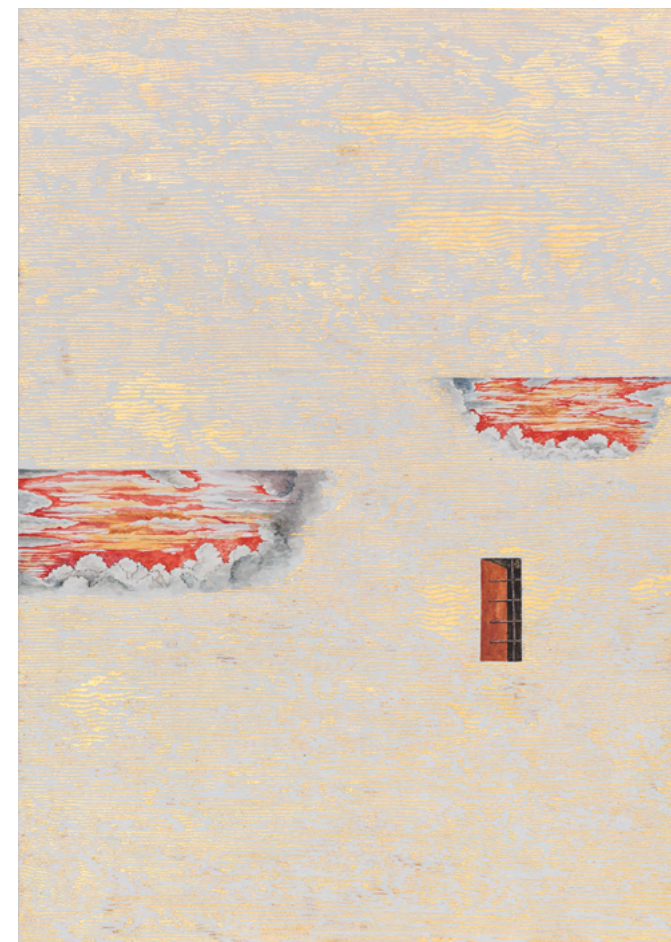
After painting on canvas throughout his student years at Edinburgh College of Art (ECA), Wright became dissatisfied with the focus on the commodification and commercialisation of the medium, as well as the idea that the world was already occupied with too many 'things'. After destroying all previous physical work he had made in 1988, Wright focused on retraining as a sign-writer. This development in practice, coupled with the expansion of his painting onto walls and across ceilings, both avoided the transactional and object-based aspects of

painting which had frustrated him, and led to a deepening of consideration of context and architecture as part of the work.

The artist has likened his wall paintings to the illuminations in medieval manuscripts, which occupy the margins in the liminal space adjacent to the main text. In the same vein, Wright often works directly into the pages of books, as another kind of site, surface or architecture which he can 'illuminate' and occupy.

No Title 2020, is one such work, where Wright has painted over 15 lines of text, and added colour onto a black and white image of an artwork within the book *Die Juden in der Kunst (The Jews in Art)* (Berlin: Heine-Bund, 1928). Written by the German-Jewish art historian Karl Schwarz (1885 – 1962), the book examines the presence and role of Jewish themes and artists in art history. The illustrated artwork added to by Wright is an image of an oil painting titled *Helgoland* (1923) by Romanian born artist Arthur Segel (1875-1944).

Segal is known for what he termed *prismatisch* (prismatic) painting; an attempt to capture the optical effects of light and shadow by breaking the image into geometric sections which are painted with a distinct colour gradient. Wright has made his own approximation, or homage, to *Helgoland* and Segel's distinctive style, by employing the same methods and



No title 2020 ©Richard Wright

colour palette to add painted sections directly onto the image of the artwork, as well as across the page and over the text of the book.

The second work acquired by Wright is *No Title*, 2023 which combines the artists use of intricately applied lines of gold leaf, with areas of watercolour depicting clouds with burning skies and an intriguing portal. Wright has said that "*Gold has this*

incredible liquid quality of being absent and present and positive and negative, all at the same time. It seems to be made from droplets of light and is almost not there at all."

Wright attended Edinburgh College of Art, 1978–82 and Glasgow School of Art, 1993–5, with time at California Institute of the Arts, Los Angeles, in 1994. He was the recipient of the Turner Prize in 2009.

Die in Ungarn lebende Künstlergeneration hat am längsten das von den Wienern gepflegte Genre eines Moritz von Schwind beibehalten. Gyula Basch



Arthur Segal: Helgoland

schlichte Kleinstädterleben darstellen, in denen der Künstler seinen Stil immer mehr vereinfachte, um schließlich im Stilleben die äußerste Form impressionistischer Bildwirkung zu erzielen. Seinem von einem unbeirrbaren Temperament getragenen künstlerischen Wirken verdankt Ungarn ein wesentlich Teil modernen Kunstempfindens.

Die Wanderung durch die moderne Kunst aller Länder zeigt überall jüdische Künstler in den vorderen Reihen. Heute, wo sich die sozialen und wirt-

Scottish Dementia Working Group

The Scottish Dementia Working Group (SDWG) formed in 2002 to campaign and advocate for people living with a dementia diagnosis. It works as part of Alzheimer Scotland to challenge stigma, lobby for better services and raise the voices of those with experience of dementia inside legislation, healthcare and research. SDWG was founded by researchers, policy makers and (most importantly) activists, one of whom was Dr James McKillop MBE, who's been described as the "father figure" of Scottish dementia activism. SDWG was a world first: a national group for people with dementia run by people with dementia, bringing those with lived expertise together with care professionals and researchers. James remembers being turned away from an Edinburgh carers' conference back in 2000 because he had dementia. However, in the years to come, his activism influenced the understanding of dementia around the world, including speaking at the event he was once barred from.

James was involved in a range of vital developments in rights for people living with dementia in Scotland, including the 2008 adoption of a Charter of Rights endorsed by all parties in the Scottish Parliament, which led to the adoption of the first Scottish Dementia Strategy. SDWG was also closely involved in the formation of DEEP (Dementia Engagement and Empowerment Project), a network connecting dementia groups across the UK, which also produces resources

DR JAMES MCKILLOP MBE

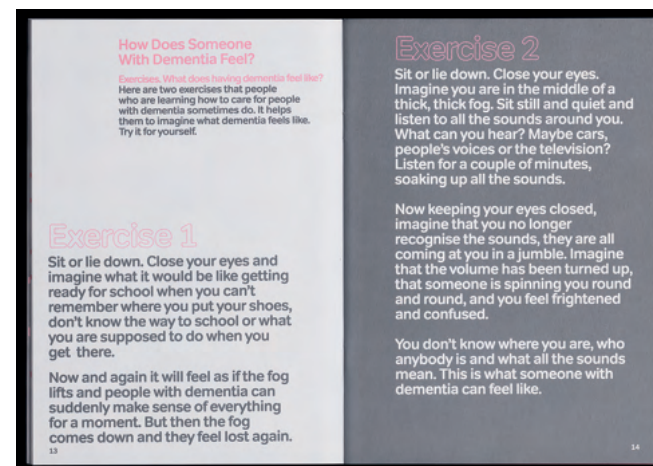
• 1990s – 2010s

 LHSA Acc25/001

and sets priorities for national activist work. Along with authorship of academic research and the production of peer-to-peer resources, James has been pivotal in developing dementia activism since his own diagnosis at the early age of 59, travelling the world speaking to medical professionals, educating students, and lobbying government.

Throughout his activist career, James collected a range of resources about living with dementia, from training materials for support workers and family members, booklets on help for diverse communities, and pamphlets on aspects of life previously taken for granted, like driving. In 2024, James approached LHSA through Meeting Centres Scotland, a national dementia support charity, about giving his "library" a permanent home (also regaining the use of his study!) LHSA already holds an administrative archive from Alzheimer Scotland, so we were delighted to accept this related collection.

Although a set of published materials might not be seen as appropriate for an archive (archives usually collect unique, original documents), James' library is much more than the sum of its parts. It is an accumulation of material by and for people with a dementia diagnosis, reflecting not only changing attitudes, but also the growth of activism, support organisations, and lived experience voices in policy and research. The sheer breadth of subject matter (such as how to be an



Acc25/001(01): Section from *The milk's in the oven*, a resource to help children and young people understand dementia, produced by the Mental Health Foundation (2005).



Acc25/001(02): "I want to speak please" postcard produced by the Dementia Engagement and Empowerment Project (2013). The card ensures that everyone has a chance to join in during meetings and gatherings.

activist, changes in legislation, how to avoid being targeted by criminals, and creating dementia-friendly living spaces) is a reflection of the scope of James' work over the years: a "one stop shop" for researchers of healthcare activism and dementia-centred groups. James' own work is also reflected in his library, inside calendars which feature his images (James is a keen amateur photographer) and texts of speeches given at conferences and events.

James is currently working on his autobiography, and has used these materials as its central research material. As James said before donating his library:

"People came from as far away as Europe, Japan and Beirut, intrigued by what we were doing, and set up their own [dementia working groups] in their own way.

It was unheard of, for people with dementia to have a voice. We shocked the world."

Two New Sir Walter Scott Purchases

Sir Walter Scott, one of Edinburgh University's most distinguished alumni, is well-represented in the Library's holdings. In particular, the Corson Collection, assembled by our former Deputy Librarian James C. Corson (1905-88), contains nearly 7000 books by or about Scott, and almost as many artworks inspired by his life and works. These have provided constant stimulus and support for teaching and research, not only in English and Scottish Literature, but in fields as diverse as Art History, History of Tourism, and, recently, Masculinity in 18th- and 19th-century Britain. We are always on the lookout for materials to fill gaps in our collection and provide further avenues into Scott's work. This year we have made two significant new acquisitions.



VARIOUS

• 1816-32

Archives

Pencil Portrait of Sir Walter Scott by Robert Scott-Moncrieff (ca.1816-20) (SC-Acc-2025-0040)

As a young advocate in the years 1816-20, Robert Scott-Moncrieff (1793-1869) amused himself and his friends by sketching his fellow-advocates, judges, and court officials at work in Parliament House, Edinburgh. He made two candid drawings of Scott, then in his mid-40s, in his role as Clerk to the Court of Session. A collection of Scott-Moncrieff's sketches was posthumously published in 1871, featuring one of his Scott sketches. Our portrait, bought from a UK bookseller, is the second sketch, which has only previously been reproduced in the Scott Bicentenary Edition of *Scotland's Magazine* in 1971. Scott-Moncrieff's sketches of Scott were praised by the great Scottish portrait-painter Sir Henry Raeburn, who noted that, unlike other artists, Scott-Moncrieff made no effort to conceal the extraordinary height of Scott's head. When it was suggested that Scott-Moncrieff might have exaggerated, Raeburn disagreed, retorting that 'Scott had a story more in his head than any other man'.

The Scott Gallery of Portraits by M. O'Connor (1831-32) (SC-Acc-2025-0051)

Bought from an Italian bookseller, this is an apparently unique bound suite of chromolithographic plates, comprising 45 portraits of Waverley characters (39 female and 6 male) and one of Scott himself. While individual plates from this suite are held by EUL and other libraries,

this is the only known copy of the complete set, which is unrecorded in William B. Todd and Ann Bowden's otherwise exhaustive *Sir Walter Scott: A Bibliographical History 1796-1832*. Innovations in print technology triggered an explosion of Scott-inspired lithographs in the 1830s and 1840s. Published in 1831-32, this suite is very much in the vanguard of this phenomenon, preceding by almost a decade Charles Heath's better-known *Waverley Gallery of the Principal Female Characters in Sir Walter Scott's Romances and Poems* (1840-41). Also unusual in being coloured, these prints offer tremendous research potential, as nothing—not even forename or gender—is currently known of M. O'Connor. The surname, and the fact that the plates were first publicized in *The Constitution, or, Cork Advertiser*, suggests an Irish origin, but the artist otherwise remains a mystery.

Professor Penny Fielding, Grierson Chair of English Literature, writes:

“

Both these acquisitions are of considerable importance to research on Scott. He was the subject of many formal, large-scale portraits, so it is particularly important to have this small, intimate drawing. The beautiful set of lithographs is exceptionally interesting. Scott's immense popularity throughout the nineteenth century was fuelled not only by his novels, but also by visual representations which offer a fertile field of research. The detail of the objects and clothes in the illustrations will be of great interest to historians of fabrics and their provenance, and the selection of characters to portray—significantly more heroines than heroes—challenges our ideas of how Scott's readers thought about gender.”

”

Nº1
THE SCOTT GALLERY or PORTRAITS.



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Front cover image: Binding of the 1817 edition of *Pride and Prejudice* SC-Acc-2025-0007

Back cover image: Detail of Gwen Hardie's *Life class with Frank Convery* (c. 1980) Oil on canvas EU6036

