

Owen Dudley Edwards's father said he owed his career to a librarian and the former Edinburgh University history lecturer gets his point

OWEN DUDLEY EDWARDS

A HYMN OF Love

A familiar voice on the PA system at closing time leads Owen Dudley Edwards, who marks this year as his 50th as a National Library of Scotland reader, on a walk along the shelves of memory, featuring past librarians. Each exudes patience, inspires academics, talks in eloquent tones – or excludes undergraduates

It is 6.40pm on Monday to Thursday, or else 4.40pm on Friday or Saturday, and a voice is telling us to draw our work to a conclusion. In 10 minutes' time it will tell us to finish all work and hand in any of the property of the National Library of Scotland which we may be using.

The Library is my home away from home, my best beloved public workplace since I retired from lecturing in history at the University of Edinburgh 14 years ago, but cherished by me for a half-century. Yet I meet this particular closing time with an affectionate smile.

It's not that I'm glad to be interrupted: I always need about two hours more for whatever I may be doing. But the voice is the recorded voice of musician Dougie Mathieson, now retired from the Library, yet to so many of its readers the spirit of its humanity, who taught us all so much about the best way to work the Library and to understand the Scottish culture it houses. And as I look up, I seem to see his half-smile in which kindness, knowledge, and irony are so happily blended.

A week before my father, Professor Robert Dudley Edwards, died, we said goodbye in our native Dublin. He may have suspected it really was goodbye, because he told me almost as a final blessing that he would not have become a historian if his father had not given him HG Wells's *The Outline of History* when he was 10, and would not have become a professional historian if it had not been for a librarian in the British Museum.

An attendant in the Reading Room walked up to his desk in 1930 and said it had been noted that Father was ordering many titles on Tudor Ireland, and so "our Mr Wilson would like to speak with you". And so Father went into the hallowed mysteries where he was welcomed by an elderly scholar, Philip Wilson, whose work he knew but whose survival he had not realised, and who now opened an Aladdin's cave, including proofs of forgery of works up to now taken as authentic, deposits of manuscripts as yet unreported, and unknown means of access to archives still jealously guarded by governmental authorities.

He was telling me that to a librarian he owed his University of London PhD, his first published monograph *Church and State in Tudor Ireland*, his chair in Modern Irish History at University College Dublin, and his place as co-founder

of authoritative Irish historiography established in the academic journal *Irish Historical Studies*. Father was giving a striking proof of what academics should know to be a truism, that behind every scholarly enterprise is one or more librarians without whom it would have been written on water.

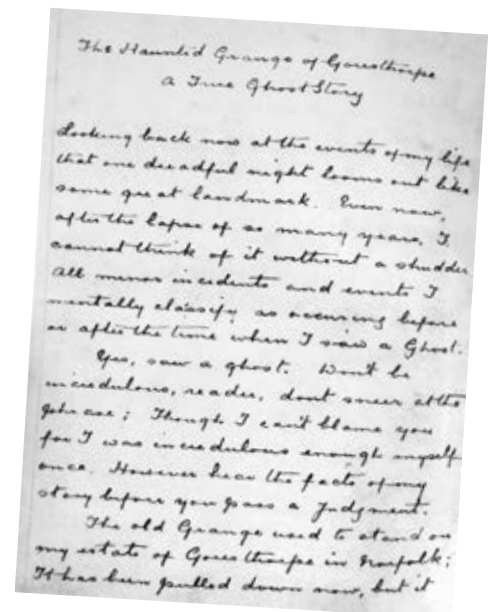
Richard Ellmann, master-biographer of Joyce and Wilde, and David Krause, critic and editor of Sean O'Casey and his Letters, told me of their own debts to the National Library of Ireland. And it is perpetually happening in the National Library of Scotland.

Look at that massive, authoritative and ubiquitous pursuer of the texts of Walter Scott's novels, the Edinburgh Edition, scrutinise its apparatus criticus and realise the innumerable ways in which our librarians rescued its individual editors.

● The Library is my home away from home, my best beloved public workplace since I retired from lecturing in history at the University of Edinburgh 14 years ago. ●

Look at the discoveries, acquisitions, gifts, awards and competitions with which the National Library has played so grand a part in the declaration of Robert Louis Stevenson's place among the foremost writers of the world's history. Look at the John Murray Archive telling us how so many Scottish writers from Byron onward, adrift in a sometimes cordial sometimes treacherous London, found their (usually reliable) protector.

Look at the manuscript of the late Sherlock Holmes story *The Illustrious Client*, crowning our Conan Doyle holdings whose earliest in time the unreturned first surviving short story *The Haunted Grange at Goresthorpe* was found in the Blackwood collection when given to the National Library because the inexperienced author had failed to include



a stamped, self-addressed envelope. Thank God he didn't: if it had been returned he would almost certainly have destroyed it – well, how would you like it if the world saw your first short story?

There is a paradise of ghosts, some personally remembered, some not. Having been enriched by the National Library's material on Burke and Hare, I enjoy insisting that the old 'Libberton Lock-Up' where Burke was hanged in January 1829 donated the space of its former existence to our Library building a century later, and if ever an unwary reader is locked in for the night, he may be able to tell us if the murderer for medical science is among those present.

There is Denis Roberts, Librarian here after Trinity College Dublin and his native Belfast before that. His "we can't break a rule, but we can bend one" as he arranged for a Library custodian to bring a rare volume for my colleagues Paul Addison, Tony Aldgate and me to star in our Edinburgh University History Department film *The Spanish Civil War*; and Denis 17 years later, in 1990, on crutches, dying, but still coming in to work with a cheerful grin.

There is Donald Dewar, First Minister of Scotland, reopening the National Library of Scotland on 8 October 1999 (after we had finished our exile in the Map Library on Causewayside), destined to die a year and three days later. We were old sweats on the student debating circuit and saw each other now and again, enemies in Scottish politics, friends in English.

He was eloquent in the National Library above all, speaking as a bookman more than a politician, one whose reviewing for the *Herald* won much regard, and who now spoke with deep affection for

the National Library but said firmly that he could not call it his library since that was the Mitchell Library in Glasgow, but that he hoped the National Library would become the library of his children. He grinned warmly enough when I told him on the way out that it had been a great speech but that the National Library still needed much more money.

There is Alison Harvey Wood whose beautiful, if carrying voice, gave a polished mastery to her introduction to the bibliography of Edinburgh's master historian of the Renaissance, the brilliant and beloved Denys Hay in the Map and Science Library on his retirement, followed by a full essay in Renaissance Studies in 1998: it was a beautiful symbol of university and library partnership at its most inspiring.

There is Margaret Deas, whose eloquent Scottish tones were moderately if authoritatively orchestrated in her benevolent and deeply resourceful rule of the Reading Room, though I sometimes seem to hear her supreme commination calling down the fires on the head of the miscreant who put his shod feet on a table.

● Undergraduates reading this should not be discouraged from entering the National Library today, it welcomes all. But they should know that quietness at the Reading Rooms remains sacrosanct. ●

I remember a scholar arriving for the funeral of the Library's Max Begg, saying he could hardly realise Margaret was the schoolgirl starting work in the Library whom he remembered. Max had been an Assistant Keeper who left the Library his rich collections of books and manuscripts on Caithness as well as his vast range of pirated editions of Kipling. I had brought a university external examiner who wanted to see him, but he was mysteriously absent and no answer came from his door a few doors down. We had to turn away disappointed, and later discovered he had been dead inside the flat for two days.

Inevitably some edginess existed between university and Library. At one stage students would freeze staff and readers by the volume of their voices, and

hence for a time undergraduates were excluded: even Dougie's seemingly endless patience had reached the end of its tether.

We worked out a compromise by which undergraduates were permitted to consult books not in the University Library on the basis of which the National Library admitted them: having had to work their passage, they then valued the silence to which it admitted them. When they had progressed so far, they too realised what mines of information the librarians could open for them, guiding them through the demands of past and present.

Undergraduates reading this should not be discouraged from entering the National Library today, it welcomes all. But they should know that quietness at the Reading Rooms remains sacrosanct.



Owen, right, is reunited with one of the voices of the Library, Dougie Mathieson

SOARING ABOVE THE OTHER STARS



He was the first of the rock star poets, his name a byword for louche living. Now, there is a glimpse into the life and works of Lord Byron as working manuscripts for the epic *Don Juan* go on display – along with his publisher John Murray's archive – at the National Library of Scotland

“ though the most minute particle of the comets tale – yet I rise & fall with it, & my interest in your soaring above the other stars – & continuing to create wonder even in your aberrations is past calculation ”

John Murray to Lord Byron, 16 July 1819

These words were written by publisher John Murray to his most famous author, Lord Byron, the day after publication of the first instalment of Byron's *Don Juan*.

The comparison Murray chose to make between the author and a comet was motivated by a recent sighting, reported in newspapers, of a comet over Britain. In fact one of Murray's marketing strategies was to place adverts in London newspapers declaring 'Don Juan Tomorrow!' just as the comet had been announced.

A star of the Georgian literary world – fast, flashy, dazzling, fiery – Byron and his poetry provoked extreme reactions from his readers and critics. Both Murray and Byron had anticipated that *Don Juan* would create a sensation – whether this sensation would secure Byron's reputation as one of the great poets of the age or lead to his downfall, neither could predict.

Lord Byron is often regarded as the first British celebrity. George Gordon Noel, 6th Lord Byron, was born in London in 1788 to an English father, Captain 'Mad Jack' Byron, and Scottish mother, Catherine Gordon. He unexpectedly inherited the title Lord Byron at the age of 10.

Byron's 1812 poem *Childe Harold's Pilgrimage*, a tale of a young nobleman travelling through Europe, was an overnight success. As a dashing young aristocrat, Byron was suddenly in great demand at society parties. Women clamoured to obtain an introduction to the poet whom they identified with the romantic hero of his poem. One such woman, Lady Caroline Lamb, would

famously describe him as "mad, bad and dangerous to know".

PARTYING ON THE CONTINENT

Byron's celebrity continued to keep the reading public buying and talking about his works. However, his extravagant lifestyle led to his ancestral home, Newstead Abbey, being put up for sale. His marriage to the heiress Annabella Milbanke ended with a separation the following year amid rumours of infidelity, madness, cruelty and sexual deviancy. In 1816, Byron left his wife and young daughter Ada behind in London and travelled on the Continent, later settling in Italy. Byron wrote to his friends in England describing his nights partying during the Venice Carnival and of the numerous women he fell in love with.

"It is the height of the Carnival and I am in the estrum & agonies of a new intrigue – with I don't exactly know whom or what – except that she is insatiate of love – & won't take money – & has light hair & blue eyes – which are not common here – & that I met her at the Masque – & that when her mask is off I am as wise as ever."

Given Byron's provocative nature it is not surprising that his friends back in London were nervous when they received the first part (or 'canto') of his new work *Don Juan* in December 1818.

Byron's close friend John Cam Hobhouse told him that he had read his new work, and after consulting others, decided it was "impossible to publish". The poem is full of the exotic locations, adventure, romance, wit and dazzling language which his public loved. But it



WORDS:
Kirsty
McHugh,
John Murray
Archive and
Publishers
Collections
Curator



also laughed at religion and attacked fellow poets and public figures.

While Byron's London friends thought the poem was wonderful, they were concerned about several aspects of it. Over the next few months, Hobhouse and Murray negotiated with Byron to try to remove or alter passages which they thought readers would find distasteful, controversial or lewd.

A major concern was the character of Donna Inez, which was (although Byron denied it) clearly based on his estranged wife Annabella. Attacks on public figures were to be expected from Byron, as was the racy content, but taken together with this mocking portrait of his wife, it seemed to them to be going a bit too far.

Byron, however, resisted changes, writing to Murray: "You shan't make canticles of my cantos. The poem will please if it is lively – if it is stupid it will fail – but I will have none of your damned cutting & slashing." He wanted his work to be judged on its literary merits and did not care what the critics said, telling Murray: "I will battle my way against them all – like a porcupine."

A compromise was reached that the work was published with neither author nor publisher's name on the title page. The dedication attacking the poet laureate Robert Southey was therefore cut because Byron thought it unfair to "attack the dog in the dark".

Hobhouse, writing to Byron on publication day, 14 July 1819, reported: "*Don Juan* is this day published, and three handsome copies are come down to me by the coach. It is in quarto very superb. In order to increase the mystification there is neither author's name nor publisher's name – only T. Davison – Printer – White Friars – London. This will make our wisecracks think that there is poison for King, Queen, & Dauphin in every page and will irritate public pruriency to a complete priapism."

As expected, the critics of respectable middle-class publications such as *Blackwood's Edinburgh Magazine* denounced *Don Juan* as "filthy and impious". But perhaps more damaging was their accusation that Byron had turned on his readers "Love–honour–patriotism–religion, are mentioned only to be scoffed at and derided, as if their sole resting-place were or ought to be, in the bosoms of fools".

Whilst Byron liked to portray his publisher as a stuffy conservative motivated by profit, perhaps Murray better understood the public mood in a



Above: First edition, annotated proofs and working manuscript of *Don Juan*
Left: Changes and additions made by Byron

politically volatile England. Against a background of economic depression, increasing social unrest, and discontent about the Prince Regent's lifestyle, Byron's anti-establishment views might not be received as the necessary exposure of the hypocrisies of British society which its author intended.

On 16 August 1819, a month after the publication of the first two cantos of *Don Juan*, tensions would come to a head at the Peterloo Massacre in Manchester with local militia firing on protesters demanding parliamentary reform.

PIRATE PUBLISHERS, DEATH AND REPUTATION

The scandal surrounding the work might have boosted Murray's sales, but they were damaged by cheaply produced pirated editions. One pirate publisher, William Benbow, named his bookshop 'The Byron's head', thereby cleverly placing Byron's name on the title page.

Associations with Benbow, whose shop Robert Southey described as "a preparatory school for the brothel and the gallows, where obscenity, sedition and blasphemy are retailed in drams for the vulgar", did no good for Byron's reputation. Lacking any official association with the publisher, John Murray's name could not lend his works respectability.


Throughout the 1820s, the relationship between publisher and poet had become

increasingly strained. In 1822, after cantos I–V of *Don Juan* had appeared in print, Byron broke with Murray, and cantos VI to XVI were published by radical publisher John Hunt.

The poem was unfinished when Byron died in 1824. After Byron's death, Murray purchased the rights to all 16 cantos. Later editions restored the dedication and printed the text as Byron had intended. Today many scholars consider *Don Juan* one of the great long poems in the English language.

*Well—well, the world must turn
upon its axis,
And all mankind turn with it,
heads or tails,
And live and die, make love and pay
our taxes,
And as the veering wind shifts, shift
our sails;
The king commands us, and the doctor
quacks us,
The priest instructs, and so our
life exhales,
A little breath, love, wine, ambition, fame,
Fighting, devotion, dust,—perhaps a name.*

Don Juan, canto II

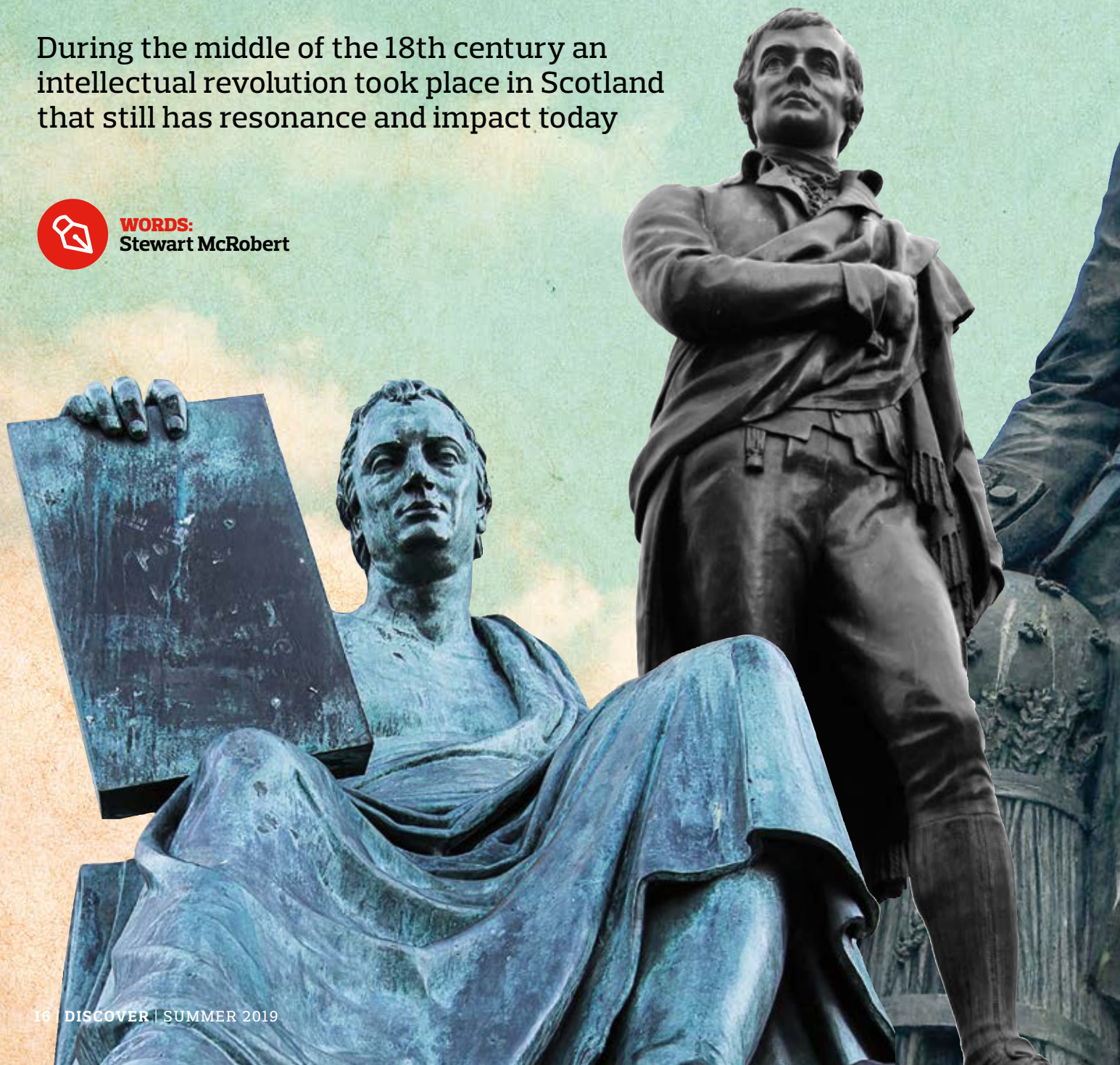
 **The Library's collections, including the archive of his publisher John Murray, are a rich research source for the study of Byron's life and works. The Library holds the working manuscripts of cantos I, II and V of *Don Juan* in its collections, which are on public display at George IV Bridge until 27 July. Viewers can see the changes and additions made by the poet, giving an insight into his creative process. Digitised versions of the manuscript are also available for viewing on our website, www.nls.uk**

A BRILLIANCE THAT RADIATES 300 YEARS ON

During the middle of the 18th century an intellectual revolution took place in Scotland that still has resonance and impact today



WORDS:
Stewart McRobert





The Scottish Enlightenment was an outburst of ideas covering an array of disciplines, from geology and engineering to architecture, philosophy, medicine, economics and the law. They were developed by people whose thoughts and achievements are still celebrated around the world – Adam Smith, David Hume, Robert Burns, James Hutton, James Watt and many others.

A major National Library of Scotland exhibition – *Northern Lights*, beginning on 21 June and running through to April 2020 – celebrates the Scottish Enlightenment and its key figures.

It coincides with a meeting of the International Society for Eighteenth-Century Studies which takes place in Edinburgh in July.

This sees 1,500 academics from around the world discuss the wider Age of Enlightenment, which encompasses developments in Europe and the United States. As part of this congress, the Library is undertaking a joint event with the Society and has commissioned work by postgraduate students who will further explore Library collections that relate to the Scottish Enlightenment.

One of those curating the main exhibition, Ralph McLean, Manuscripts Curator (Long 18th-Century Collections),

FIGURES OF HISTORY:

From left: David Hume, Robert Burns, Adam Smith and James Watt

revealed that the Library has been collecting material relating to the Scottish Enlightenment since the movement was in progress.

Indeed, the Faculty of Advocates Library – predecessor to the National Library of Scotland – was at the heart of the Scottish Enlightenment.

"We have significant collections related to important individuals, including the world's biggest collection of David Hume manuscripts, thanks in part to the Hume Papers on deposit from the Royal Society of Edinburgh," said Ralph. "There are extensive papers from figures such as Lord Monboddo and Lord Hailes, who both held the post of curator at the Faculty of Advocates Library. And, of course, we still actively seek to add to our collections."

On occasion, it can be easy to overlook Scotland's contribution to the Age of Enlightenment. However, at the time the country was seen as a hotbed of intellectual fervour and achievement. John Amyatt, an Englishman who would be appointed the King's Chemist,

observed: "Here I stand at what is the Cross of Edinburgh, and can, in a few minutes, take 50 men of genius and learning by the hand."

The Scottish Enlightenment's most renowned figures, and their interconnections, underpin the exhibition.

However, there is space to acknowledge individuals who have been overshadowed but whose contribution

● The Scottish Enlightenment's most renowned figures, and their interconnections, underpin the exhibition. ●

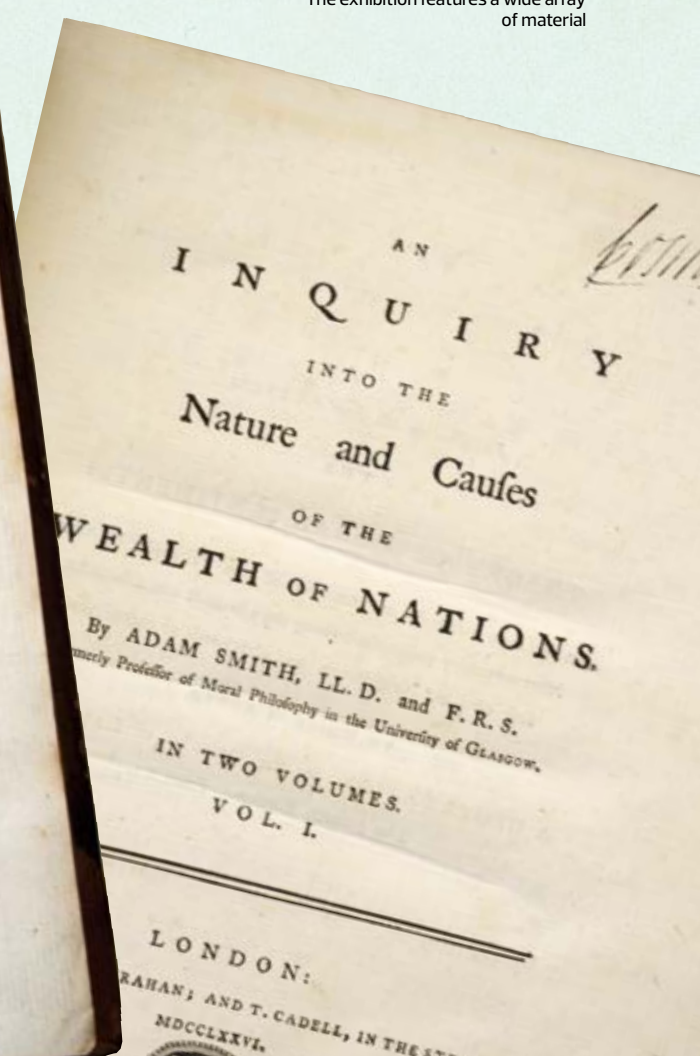
was vital. They include Alison Cockburn. She was a literary hostess and writer – her version of the Scots song *The Flowers of the Forest* was played at the funeral of Queen Victoria.

Cockburn was great friends with David Hume, William Robertson and other Scottish Enlightenment figures. Often they would meet at her house in Edinburgh to socialise and exchange ideas. And she wrote back and forth to these individuals, again passing on thoughts and notions.

Cockburn's position as one of the few women associated with the Scottish Enlightenment highlights its male domination. At that time, the professions most closely associated with the Enlightenment – the law, the clergy and university professorship – refused entry to women.

They could gain entry to some clubs and societies, and were always welcome to accompany men to the theatre or concerts, but there were no widespread opportunities to take part in intellectual

LEARNING EXPERIENCE:
The exhibition features a wide array of material



or scientific activity. More positively, although there has been a tendency to associate the Scottish Enlightenment with Edinburgh and its professional classes, the movement wasn't restricted to those strata of society or one location.

Robert Betteridge, Rare Books Curator (18th-Century Printed Collections), is also curator of the exhibition. He said: "The Scottish Enlightenment took place in many different places where ideas could be proposed, debated, and assessed by the Scottish citizenry. These included universities, churches, debating societies, salons, libraries, and laboratories, to clubs, coffee shops, taverns, town houses, and printer's workshops.

"These forums were not exclusive to the middle classes and landed gentry. In fact, Robert Burns helped establish a debating society in Tarbolton in 1780. On a very local level people were discussing ideas with the same passion as those sitting in metropolitan clubs."

HIGHLIGHTS

The exhibition content is drawn from Library collections, including printed books, manuscripts, and maps. Ralph picked one highlight – an unpublished letter written by Hume in 1755 that was purchased by the Library only in 2018.

"It's written to the Reverend Robert Traill, a minister in Aberdeen who would go on to become a member of the city's Wise Club, a nickname for the Aberdeen Philosophical Society," said Ralph.

"The letter is a response to Traill who had criticised Hume's scepticism and attacks on the clergy. Hume writes that he enjoyed Traill's arguments but couldn't agree.

"Traill's response to Hume's letter is on the same sheet. It's notable that both men write in a civil, friendly and warm tone, especially since at that time Hume was being denounced as a heretic by hard-line elements in the Church of Scotland."

Ralph believes that the need for civil discourse is one of the main messages of the exhibition. "Today, too many people become entrenched in particular positions, refusing to expose themselves to different viewpoints, opinions and ideas." Meanwhile, one of the

Curators Ralph McLean and Robert Betteridge
Below: James Hutton



treasures Robert highlighted was the copy of Hume's book, *Four Dissertations* from the collection of Sir David Dalrymple, Lord Hailes.

Robert said: "Hailes was a contemporary of Hume, but they had a difficult relationship. A pious Christian, Hailes was another who did not appreciate Hume's scepticism."

The book's physical condition reveals that it was not destined to take pride of place on the shelves of Dalrymple's home. It has not been properly bound and some pages remain unseparated and in the same condition they came from the printer.

Robert added: "Although Hailes has completely ignored some sections of the book he has annotated others

with his own thoughts, particularly 'The Natural History of Religion'. It's a fascinating insight into their relationship and the ideas that were being discussed passionately."

DEPTH AND BREADTH

The exhibition showcases the depth and breadth of Scottish Enlightenment achievements. For example, it illustrates how James Hutton became the effective founder of modern geology and transformed thoughts about the age of the Earth by studying rocks in Jedburgh, Arran, Edinburgh and elsewhere in Scotland.

Similarly, James Watt may be more associated with the industrial revolution but worked at the University of Glasgow where he attended open clubs and was involved in literary and scientific debates.

Ralph said the exhibition provides rare opportunities: "It represents a chance to see a huge amount of material that you don't often get to see in one place.

"Visitors can find out more about a high point in Scottish history and a movement that made a substantial impact across the world."

He believes the people of the Scottish Enlightenment did not set out to cause a revolution. They simply had the freedom, licence, attitude and conditions that allowed them to put forward new ideas that would be discussed and argued over.

As a result, they came up with thoughts that were fresh, new and ground-breaking – and shine as brightly today as they did nearly 300 years ago.

Seven sections of sparkling thought

The *Northern Lights* exhibition is made up of seven sections, each illuminating a different aspect of the Scottish Enlightenment.

THE ROOTS OF THE SCOTTISH ENLIGHTENMENT

Some people say Scotland was a feudal backwater until Union with England in 1707. Others believe the roots of the Scottish Enlightenment were established in the late 17th century through the foundation of institutions such as the Faculty of Advocates Library and the Royal Botanical Garden Edinburgh; education Acts, and the education of Scots at continental universities.

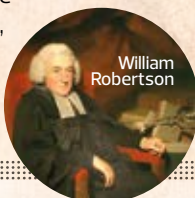
PHILOSOPHY AND RELIGION

Adam Smith, David Hume and Thomas Reid all made significant contributions to the understanding of human nature. 'The Science of Man', to use Hume's phrase, sought to explain the actions, behaviours, and functions of humankind and dominated intellectual discourse in Scotland.

Unlike its European counterparts, the Scottish Enlightenment was, in many respects, driven by members of the Church, rather than as a reaction against it. However, there was a tension between the Moderate and Evangelical factions. The exhibition addresses these tensions, and examines David Hume's sceptical philosophy, which raised awkward questions for the Church.

SOCIAL SCIENCE AND ACADEMIC INNOVATION

The Scottish Enlightenment helped create and establish many theories and disciplines that are recognisable in the 21st century, such as sociology, political economy, geology, anthropology and literary criticism. The exhibition investigates the formation of these concepts. Meanwhile, historians like William Robertson and David Hume



William Robertson

earned international reputations for their works on Scotland, England, Spain, America, and India.

SCIENCE AND MEDICINE

Colin MacLaurin was the most important mathematician in Britain since Newton and did much to promote Newtonian ideas. James Hutton greatly enhanced the study of geology, while James Watt laid foundations for the industrial revolution to build on. In medicine, Edinburgh became the world's premier destination to study and work under figures such as the Monro family and William Cullen.



Colin MacLaurin

ART AND ARCHITECTURE

Scots who made major contributions to the world of literary aesthetics and artistic judgment include Francis Hutcheson, who wrote the first major work in English on aesthetics. Key figures such as Gavin Hamilton, Allan Ramsay and Henry Raeburn used the philosophical concepts of the Enlightenment in their own art to examine personalities and present the science of man in artistic form. Robert and James Adam gained an international reputation for their architectural works that are still visible around Scotland and other parts of Britain. Architecture is especially important to the Edinburgh story of the Scottish Enlightenment, particularly in relation to the creation of the city's New Town.



James Adam

LANGUAGE AND LITERATURE

There was an incredible range of Scottish literary achievements in the 18th century generated by writers like Allan Ramsay, Robert Fergusson, and Robert Burns. The poems of Ossian (supposedly written by the 3rd century bard) swept across Europe and encouraged

tourists such as Samuel Johnson and James Boswell to embark on tours of the Highlands. William Smellie brought together the *Encyclopaedia Britannica*, a physical manifestation of the eclectic knowledge gained during the Enlightenment.

Philosophers such as Lord Monboddo and George Campbell wrote on the history and development of language, helping to create the study of comparative linguistics. The exhibition explores the complex relationship Scots had with their own language, and how the Scottish Enlightenment was expressed through Scots, English, Latin and Gaelic.



Lord Monboddo

SOCIABILITY AND SOCIETY

Clubs and societies were hubs for enlightened discussion and Scotland had a multitude of them at all levels of society. Women, who were excluded from the universities, could join some clubs to make their own contribution to Enlightenment discourse. Clubs could be held in grand surroundings, attended by the cream of society, or they could take place in small, dark rooms in taverns and pubs, but many with the common goal of improvement.

The National Library of Scotland is built into the fabric of the Scottish Enlightenment through its history as the Faculty of Advocates Library. Many of the great figures of the Scottish Enlightenment including Hume, Lord Monboddo, Lord Kames,

Thomas Ruddiman and Adam Ferguson worked there during their careers. The Library's collections were heavily used by the lawyers, philosophers, historians, and others to produce their Enlightenment works.



Adam Ferguson

Robert Burns

We asked our counterparts at the National Trust for Scotland – the charity which protects Scotland's national and natural treasures – to tell us about their top five spots to further explore the Scottish Enlightenment. Communications Manager Sarah Cuthbert-Kerr kindly agreed

EXPERIENCING THE Enlightenment

Centuries on, the impact of the Enlightenment can still be seen all over Scotland. From the grand and planned design of Edinburgh's New Town to the impressive creations of the era's architects. It is also in the texts left by pioneering writers who pushed forward bold new ideas that are as relevant today as when they were committed to paper. Scotland's heritage is full of reflections of this bright and dynamic time.

THE GEORGIAN HOUSE, EDINBURGH

In the prime real estate of Charlotte Square, No 7 is the perfect place to experience a life influenced by the Enlightenment. Designed by the architect Robert Adam, the house is a statement in luxury. Created for the Lamont family, it is filled with fine art and furniture and has bright, open views over the landscaped square. It's a far cry from the cramped and towering streets of the Old Town.

NEWHAILES HOUSE AND ESTATE, MUSSELBURGH

This grand estate was once home to the Dalrymple family, a dynasty of well-connected lawyers and politicians who spent time with the prominent thinkers of the day. The library was said to be "the most learned room in Europe" in its 18th century heyday. Nowadays, these books are in the care of the National Library for Scotland.

A trip to the house gives a glimpse of life in this rarefied atmosphere, with its ornate rococo interiors and eclectic collection of art including portraits by Allan Ramsay,

textiles and furniture. Evidence of this attention to design and detail are seen in the estate with period features including the ladies' walk and shell grotto. For younger visitors, the Enlightenment theme is explored in Weehailes – the bespoke playpark that nods to the library and history of the house.

CULZEAN CASTLE, AYRSHIRE



Culzean Castle

Another stunning Robert Adam creation, Culzean Castle is a super-charged version of his Edinburgh commission in Charlotte Square.

Perched on a clifftop on the Ayrshire coast, the castle's design, ambition and impact are on a whole other level. Its silhouette stands dramatically against the backdrop of the Firth of Clyde, with views to Ailsa Craig and Arran. Arguably it's the interiors that are remarkable – the oval staircase is an impressive feat of engineering and creates an impact for anyone entering the castle, as is the round drawing room with its light and views.

ROBERT BURNS BIRTHPLACE MUSEUM, ALLOWAY

Still in Ayrshire, the cottage where Burns was born is a simple,


humble home. Now part of the Robert Burns Birthplace Museum, visitors can learn all about the bard's life, works and world view, and enjoy exhibits from the world's foremost Burns collection.

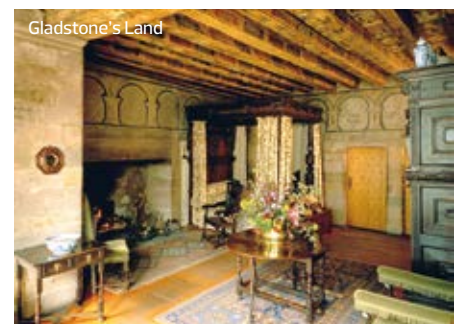
With original manuscripts and personal effects on display, it's a chance to see the evolution of his writing and personal beliefs which gave him rock star status.

GLADSTONE'S LAND, EDINBURGH

To contrast all of this with life in the pre-Enlightenment, go to the Royal Mile to see how merchant Thomas Gladstone lived. Like his neighbours, the ground floor was given over to business, with a hotchpotch of accommodation on top. The small rooms, narrow stairs and wee windows give the place a warren-like feel and it's easy to imagine it bustling with life.

One of the most evocative exhibits are the pattens, or Jimmy Poos as they have been dubbed – platform overshoes that residents of the Royal Mile wore to avoid sewage in the street. Thankfully, this is one tradition we've left behind.

 **The National Trust for Scotland is the charity that celebrates and protects Scotland's heritage and encourages people to connect with the things that make Scotland unique. To plan your visit, head to nts.org.uk**



Gladstone's Land



Sarah Cuthbert-Kerr





A MASTER OF FRENCH MUSIC REMEMBERED

The Library's collection of composer Hector Berlioz's works is one of the most important in the world. On the 150th anniversary of his death, Almut Boehme explores our archive

This is a significant year for followers of Hector Berlioz, one of France's greatest ever composers – it is now 150 years since his death. The musician is also a special figure for the National Library – the Hopkinson Collection we hold is recognised as the most important collection of Berlioz-related material held outside France.

Hector Berlioz was born in south-eastern France in December 1803 and died in 1869 in Paris after a long musical career.

Almut Boehme, Music Curator at the Library, has a passionate

interest in Berlioz and his work. She said: "While music was his passion, it wasn't seen as a suitable career for him, so in his childhood music was regarded as a hobby.

"In fact, his father had ambitions for Hector to become a doctor and Berlioz obliged by enrolling as a medical student. However, after only two years he ended his medical studies to devote his time to musical studies at the Paris Conservatoire."

He was independently minded and from an early stage in his musical career developed new musical ideas. It took him four attempts to win France's most



WORDS:
Stewart
McRobert

Left: Berlioz was a composer, writer, critic and theorist and the Library has examples of the extent of his work

prestigious music prize, the Prix de Rome, with the honour coming in 1830.

Although he did not have a great deal of success early in his career, he eventually became an internationally renowned composer and prolific writer on music, remaining highly regarded to this day.

Berlioz's most famous composition is his *Symphonie Fantastique*. Other high-profile works include *Roméo et Juliette*, *L'enfance du Christe*, *La damnation de Faust* and the famous large-scale opera, *Les Troyens*. Notably, Berlioz was also a valued musical



theorist with an immense output of theoretical as well as critical writings.

Among his influential works the following stand out: his *Traité d'instrumentation* (1843), the *Voyage musical en Allemagne et Italie* (1844), *Les soirées de l'orchestre* (1852), *Les grotesques de la musique* (1859) and *A travers chants* (1862).

The memoirs which he started in the late 1840s were published in 1870.

His opinion on significant musical events was always keenly anticipated.

He reviewed concerts, wrote about new instruments and musical novelties, gave his impressions of international music and musicians, wrote biographical notices of Gluck, Beethoven, Spontini, and Méhul, and wrote fiction and fantasy, as well as

Above: Scores annotated in Berlioz's own hand are among the treasures that make up the Hopkinson Collection at the Library

treatises on orchestration and conducting.

INFLUENCES

In musical terms, though he had his own distinct ideas, he drew on the work of others. He was influenced in some ways by predecessors such as Spontini, Gluck, Méhul and Le Sueur, who was his composition teacher at the Conservatoire. He learned from Weber, Beethoven, and Rossini.

However, his contemporaries did not have a great influence on him.

Some German composers, such as Schumann, admired his music.

Berlioz did have a positive influence on one major contemporary, Franz Liszt, who acknowledged his debt to the Frenchman. Wagner adopted some Berlioz innovations, but followed a different compositional path. Berlioz's ideas were embraced by Russian composers such as Tchaikovsky and Rimsky-Korsakov. Other composers showing influences by Berlioz include his fellow countrymen, Saint-Saëns and Massenet, as well as the German, Richard Strauss.

Over time, Berlioz's music has inspired numerous musicians, but his individualistic approach prompted discussion from the start. It was not long after his death that the first full-length biographies were published in the 1880s.

There was a resurgence of interest in Berlioz in the latter half of the 20th century, culminating in the 1969 centenary of his death which saw *Les Troyens* performed, published and recorded on a fuller scale than earlier performances, such as the Mottl production in Karlsruhe in Germany in 1890.

ABOUT THE COLLECTION

The collection of Berlioz's musical and literary works held by the Library was gathered by the music bibliographer Cecil Hopkinson, who was born in Neath, Glamorgan, in 1898.

Hopkinson was a civil engineer until 1931, when he founded the First Edition Bookshop. In 1934, his firm began issuing catalogues of antiquarian music editions, manuscripts, and books on music. His connection with Scotland

● The collection provides a great illustration of the breadth and depth of Berlioz's output both in terms of compositions and writings. ●

ALMUT BOEHME

began when a branch of First Edition was opened in Edinburgh.

Subsequently, he wrote *A Bibliography of the Musical and Literary Works of Hector Berlioz, 1803-1869 with Histories of the French Music Publishers Concerned*. It was published in 1951 by the Edinburgh Bibliographical Society.

His Berlioz collection was donated to the National Library in 1952, and Hopkinson continued to add items after this date. It includes editions of Berlioz's music, proof copies, and presentation copies with inscriptions by the composer.

The literary part of the collection consists of editions and translations of Berlioz's memoirs, letters and critical works, including copies of his own libretti for *Béatrice et Bénédict* and *Les Troyens*, and works of music criticism on the composer. There are also autograph letters, several minor manuscripts, and associated material, including portraits, photographs, playbills and posters.

The collection now numbers more than 700 volumes and



additions continue to be made. It is not the only collection that the Library acquired from Cecil Hopkinson as his Verdi Collection was purchased in 1972.

Almut said: "Berlioz himself has few musical connections with Scotland, although he was inspired by Scottish literature

LES TROYENS SET DESIGNS

(Above and below)
Very little is known about the designs for the staging of the opera in Paris in 1863 – a mystery Almut aims to solve

such as the works of Sir Walter Scott. The collection provides a great illustration of the breadth and depth of Berlioz's output both in terms of compositions and theoretical and didactic writings.

"For me, the highlights of the collection are the early editions and proof copies, as well as the manuscripts.

"One item that really stands out is the set of stage and costume designs for the complete opera of *Les Troyens*. This opera, at five acts and five hours long, was an extremely ambitious project and there was no single production during Berlioz's life.

"He divided it into two parts, *Le prise de Troie* and *Les Troyens a Carthage*, the second of which was eventually performed in Paris in 1863.

"Intriguingly, the designs we hold are shrouded in mystery. They are superb illustrations, but, even although we have the designer's name – A. Casse – very little information about the designs is known. I am hoping that I can solve this mystery before I retire!"

Meantime, lovers of Berlioz's music, and those with a keen interest in the musical world of the 19th century, can gain greater knowledge, insight and inspiration by studying the Hopkinson Collection.

