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Marriage

A NOVEL
Susan Ferrier

EDITED BY Dorothy McMillan

ISBN 978-1-906841-35-5 MARCH 2020
560 PAGES PAPERBACK £14.95

Faced with the prospect of marriage to an elderly, red-haired, squinting Duke, the passionate Lady Juliana elopes with her penniless Scottish beau. But what happens when this high-bred society beauty's romantic notions of the Highlands meet cold, damp reality?

Susan Ferrier's 1818 novel *Marriage* is a witty and satirical examination of female lives in the Regency era. This edition takes the 1819 second edition of *Marriage* as its base text, incorporating those changes which Ferrier made when the work was fresh and sharp, but refusing the bowdlerisation and sentimental sugar of the 1841 edition, suited for Victorian tastes and moralities.

Edited and introduced by Dorothy McMillan, and supported by extensive historical notes, this new edition captures the humour, sensitivity, and elegance of the original bestselling novel, and gives Ferrier her proper place among Scotland's most notable writers.

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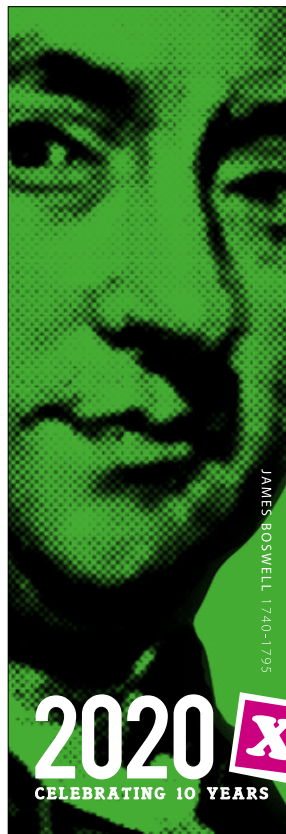
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Writing the Scots Enlightenment

Poet Allan Ramsay played a vital role in keeping the Scots language alive at a time when some of his fellow countrymen and women were becoming embarrassed with their “Scotticisms”. The literary foundations that he laid were later built upon by Robert Fergusson and Robert Burns.

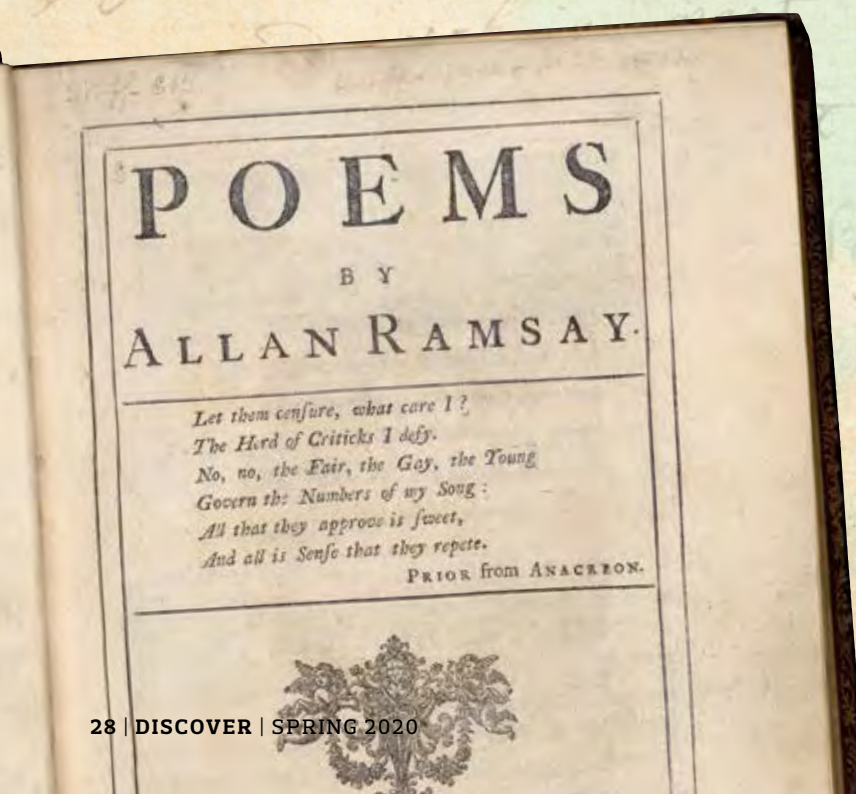
The Union between Scotland and England was yet to take place when Allan Ramsay (1684-1758) arrived in Edinburgh at the turn of the 18th century to train as an apprentice wigmaker. While this profession would sustain him financially, it was a love of literature that was his true calling. In the bustling but cramped Scottish capital, Ramsay met with like-minded individuals who came together to discuss literature and politics.

Clubs were hives of intellectual activity during the Enlightenment, and Ramsay was an active participant in one of the most significant Edinburgh clubs of the period, the Easy Club. Founded in 1712, it was self-consciously modelled on the great periodical of Joseph Addison and Richard Steele, *The Spectator*, with members taking literary names as their aliases.

However, in 1713 there was a suggestion to change the pseudonyms of the members from predominantly English to Scottish literary figures as this would demonstrate “a dutiful respect to the heroes and authors of their own nation by choosing them for their patrons”. Ramsay adopted the name of Gavin Douglas, who had completed a Scots translation of Virgil’s *Aeneid* in 1513.

Years later, as a testament to his own literary contribution to Scottish letters, Ramsay became the subject of critical debate among the next generation of clubbable Scots. In 1779, the Pantheon Club of Edinburgh debated “Whether have the Exertions of Allan Ramsay or Robert Fergusson done more Honour to Scotch Poetry?” Such was the admiration for Ramsay that out of seven members who took an active role in the debate, only one argued the case for Fergusson.

Ramsay’s commitment to Scots as a means



of literary expression was outlined in his preface to *Poems* (1721) where he stated: "That I have express my Thought in my native Dialect, was not only my Inclination, but the Desire of my best and wisest Friends." He also had an eye on the literary market beyond Scotland as he noted that: "The Scotticisms, which perhaps may offend some over-nice Ear, give new Life and Grace to the Poetry, and become their Place as well as the Doric Dialect of Theocritus, so much admired by the best Judges."

In 1724 Ramsay published *The Ever Green*, which was a collection of Scots poems "wrote by the Ingenious before 1600". For his source material, Ramsay used the *Bannatyne manuscript* (now held at the National Library of Scotland) which had been compiled by the Edinburgh merchant George Bannatyne in the 1560s. However, Ramsay did not remain editorially neutral, and instead made a number of alterations, which included an addition to William Dunbar's *Lament for the Makaris* to incorporate a prophecy relating to himself. Indeed, Ramsay also made a contribution to the original manuscript, where he added a poem at the end of one of the volumes.

As his reputation grew, Ramsay turned his hand to drama and wrote *The Gentle Shepherd* (1725). The play tells the tale of Patie, a poor but virtuous shepherd, who falls in love with Peggy, a shepherdess. Although it could be read as a simple pastoral work celebrating rustic manners and characters, it also contained elements of Jacobitism, with the exiled Sir William Worthy returning to his rightful inheritance as metaphor for support for the Stuart cause. It was soon converted into a ballad opera (1729) and remained popular throughout the 18th century and into the early 19th century, in both Scotland and England.

Ramsay was a literary innovator, but he was also an innovator in the delivery of literature itself. Around 1725, he established the first circulating library in Britain from his premises at the Luckenbooths on the High Street. The endeavour was not universally celebrated however, and there was some Presbyterian pushback against the library after he stocked it with several translations of French plays in 1736.

Ramsay was eager to promote the stage in Edinburgh and believed that it would bring a number of economic benefits to the city. Between 1735 and 1736 a theatre was constructed in Carrubber's Close, but the 1737 Licencing Act was to cause Ramsay significant problems in staging plays. In an attempt to censure political expression in performances, it banned plays outside London except during the king's residence. This was seized on by the local authority in Edinburgh who zealously enforced the Act.

Although he continued to defend the stage vigorously and to enlist the support of key patrons, Ramsay was forced to close his theatre in 1739 after several of his actors were fined £50 by the Court of Session. Such were the debts of the theatre that Ramsay was required to sell the wood furnishings in order to raise sufficient capital.

Despite these setbacks to his cultural ambitions, Ramsay remained committed to Scottish cultural




POWERFUL WORDS:

Allan Ramsay paved the way for other greats of Scottish poetry. Above, his collection *The Ever Green* gathered Scots poems from before 1600 and contained a glossary to aid understanding

development. His son, also named Allan Ramsay (1713-1784), would go on to become one of the most prominent portrait painters of the Scottish Enlightenment and ultimately attain the position of Principal Painter in Ordinary to the King in 1767.

Before Ramsay Jr reached these heights, in the 1730s his father actively sought aid from the provost of Edinburgh and other patrons such as Sir John Clerk of Penicuik to help raise funds and use their influence to send his son to Italy to improve his artistic talents. Ramsay Jr left for Italy in 1736, where on his travels he met the exiled Stuarts, including the Old Pretender James and the Young Pretender Charles Edward Stuart.

Shortly before his son left for Italy, Ramsay Sr purchased land on the Castlehill to build a new house on a site which is still called Ramsay Garden. The house became known as Goose Pie House owing to the octagonal shape of the building, which resembled 18th century goose pie tins. It was taken over by Ramsay Jr in 1741, but still used by his father as a place to enjoy his retirement until his death in 1758, by which time Ramsay the poet had firmly secured his literary reputation in the Scottish Enlightenment.

 **Until 16 May, a Collections in Focus display at the National Library of Scotland will showcase some of the highlights of our collections relating to Allan Ramsay drawn from the Library's Manuscript and Printed Book collections.**



Computing power can find connections, trends and even beauty where the human eye might not. Digital Scholarship Librarian Sarah Ames explains how the resources of our Data Foundry are being used in some unusual ways.

THE DATA FOUNDRY



WORDS:
Sarah Ames
Digital Scholarship Librarian

We recently launched our Data Foundry website, the Library's open data platform for digital scholarship.

Home to the Library's 'collections as data', it includes digitised material, metadata collections, organisational data and geospatial information – all made available as 'datasets'. There are plans to include audio-visual data and web archive data in the future.

WHAT IS DIGITAL SCHOLARSHIP?

Digital scholarship is a broad term encompassing the use of computational or digital methods to enable new forms of research, learning, teaching or creative outputs. This is why we are making our collections available in machine-readable form – as data – to support and encourage these new uses of the collections.

Digital scholarship could involve carrying out text and data mining (TDM) on collections, for example: using computers to analyse texts at scale to uncover broad changes over time, which the human brain wouldn't be able to compute, or which we wouldn't have the time to find out. Or it could mean using artificial intelligence and machine learning for creative purposes to make new works based on the collections. It might mean geolocating places within texts and visualising them on maps. Some people produce new, digital editions of texts using mark-up languages such as the Text Encoding Initiative

(TEI); others turn digitised material into computer games.

When we use computers to analyse collections, we can begin to explore the collections at a scale that we haven't been able to do previously. These techniques also open the collections up to new uses for research, as well as exciting creative interpretations.

3,000 SCOTTISH CHAPBOOKS... AS MUSIC!

Shawn Graham (Associate Professor of Digital Humanities at Carleton University) spotted the release of our Scottish Chapbooks (small paper-covered booklets) dataset on social media. Spanning 1671-1893, and containing nearly 11 million words, this collection provides some exciting opportunities for analysis.

Shawn used computational techniques to identify and group the chapbooks into broad topics. Then, using the TwoTone app, he transformed this data into music, creating a 'Song of Scottish Publishing'. Different instruments represent different topics, so, for example, the trumpet represents chapbooks which feature the 'fortune-making' topic; the double-bass relates to 'histories'; the harp is for chapbooks with themes of love. The result is a musical 'data visualisation' covering more than 200 years of Scottish chapbooks.





LEFT: Martin Disley's Tay and Forth bridges art project
 BELOW: Yifeng Gao, Bibo Tian and Xue Feng's Minecraft based on the Encyclopedia Britannica

work explores the Tay and Forth Bridge photographic collections, creating haunting images of ghostly bridges.

DATA VISUALISATION PROJECTS

We have been working with the University of Edinburgh's Design Informatics students, who have been using Library datasets to learn about, and create, data visualisations. Projects include analysis of 100 years of *Encyclopaedia Britannica*; visualising the spread of disease in A Medical History of British India; and exploring late-19th century spiritualist newspapers.

One group (Yifeng Gao, Bibo Tian and Xue Feng) mapped their data analysis of *Encyclopaedia Britannica* into a Minecraft world, which you can explore on a rollercoaster. Another group (Vaida Plankyte, Haonan Li and Wan Erh Hsieh) produced a website with extensive analysis of the encyclopaedias over time, as well as a game, through which you can interact with the data.

When we use computers to analyse collections, we can begin to explore the collections at a scale that we haven't been able to do previously

HIGH-PERFORMANCE COMPUTING MEETS ENCYCLOPAEDIA BRITANNICA

Melissa Terras (Professor of Digital Cultural Heritage, University of Edinburgh and a member of the Library Board) and Rosa Filgueira (The Alan Turing Institute and Edinburgh Parallel Computing Centre, EPCC) have used EPCC's supercomputer facilities to produce some exploratory analysis of the first eight editions of *Encyclopaedia Britannica*, as part of a collaborative project to create a text and data mining platform.

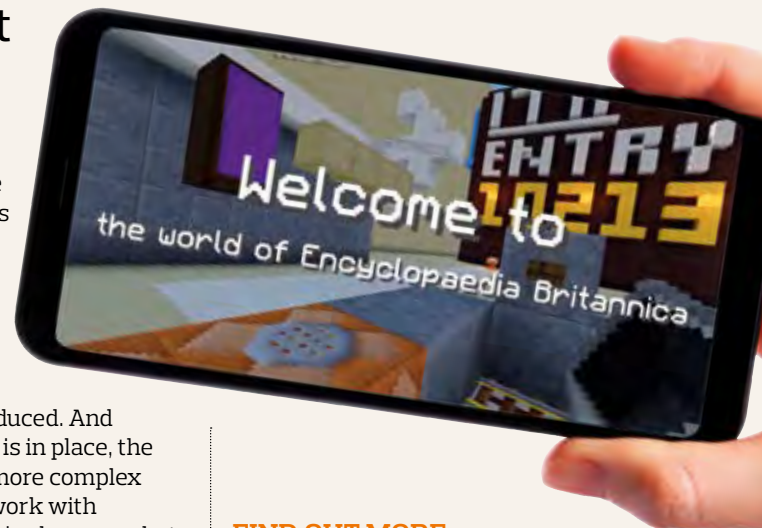
Text mining historical text has a number of challenges, including the quality of the data, changes in page layouts, and the size of the dataset. Nearly 100 years of *Encyclopaedia Britannica* takes a normal computer a long time to 'read'!

To produce useful outputs, there are a number of stages the computer must run through, including 'normalising' the data (turning letters to lowercase and removing everything that isn't a letter) and calculating word frequency by

taking into account the changing lengths of the different editions. Topics searched for included sports, Scottish philosophers, Scottish cities and animals, showing the changing focus of *Britannica* as more editions were produced. And now this infrastructure is in place, the team can begin to ask more complex questions of data, and work with historians to see how this changes what they can ask of the sources.

ARTIST IN RESIDENCE

Martin Disley is the Library's artist-in-residence until summer 2020. As a new media artist, Martin has experience of using digital methods to create art installations. Funded by the Creative Informatics AHRC project, Martin is exploring the use of generative adversarial networks (GAN) – a form of machine learning – with the collections, to create new artworks based on the Library's digitised material. One early



FIND OUT MORE

These projects, and many others, are featured on the Data Foundry website. Find out about a project to LiDAR-scan the George IV Bridge building; how students are learning about digital humanities through the A Medical History of British India dataset; and how the Library's collections are being used to teach text and data mining around the world.

<https://data.nls.uk/projects>

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Pantomimes on the pitch



A recent acquisition by the National Library of Scotland is a team photograph of women footballers – the only clue, the date 1918 scrawled on the front of the image.

There are few records of women's football in Edinburgh during the First World War, but two matches held during 1917 and 1918 stand out.

The games were part of the Vaudeville Sports Carnivals organised by the impresario Fred Lumley to raise money for war charities. The first carnival was held on 30 January, 1917 at Powderhall to benefit the services canteen at Waverley Station. The women's football match was between the casts of the pantomimes *Red Riding Hood* and *Cinderella*.

During the contest, referee for the day, the boxer Tancy Lee, contrived to score both goals in a 1-1 draw. With theatrical stars such as Maudie Frances and Belle Mora taking part, the bulk of the press coverage centred on Marie Brayman, who they confusingly named Gladys Ford.

Pictures from the game were published abroad, with one US paper identifying Brayman as Grace Ford – a former starlet of the Lubin film studios of Philadelphia. This seems to be a case of mistaken identity but it is hard to prove as few of Seigmond Lubin's films have survived. Production notes for *Red Riding Hood*

refer to Brayman as a pantomime star and comedienne, who had toured South Africa during the autumn of 1911. No mention is made of film appearances in the States.

Such was the success of the 1917 event that a second carnival at Powderhall was held on 31 January, 1918. In the build-up, aircraft flew over Edinburgh dropping leaflets advertising the event. There would also be a fly past on the day itself.

The match was between the casts of *Jack and the Beanstalk* and *Humpty Dumpty* and the picture in the Library's possession is of the Theatre Royal XI, who were appearing in *Humpty Dumpty*.

From publicity pictures, it is possible to put names to some faces in the line-up. Aida Mozelle, one half of the Sparkling Mozelles, stands second from the left. Sister Millicent sits just below her. Their father was showman Theodor Reed.

Julia de Lacy, then a rising star in London's West End, stands third from the left holding a football while Madge White, who had leading roles in London and Edinburgh, is on the far right. There were no reports of the 1918 carnival – only a picture feature in the *Daily Record*.

Within a few years, the Edinburgh Ladies team would form. The crowd attracted to Tynecastle for their match with Dick Kerr in 1921 would not see a novelty featuring panto stars but a real sport, played by proper athletes.

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