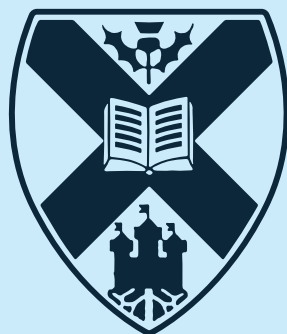


UNIVERSITY OF EDINBURGH JOURNAL



SUMMER 2021

Submissions to the *University of Edinburgh Journal*

The Editor of the *University of Edinburgh Journal* welcomes any contributions from students, alumni, staff, or those interested in the University of Edinburgh and its heritage.

Scholarly, serious, and creative contributions are all welcome; the *University of Edinburgh Journal* publishes a wide range of work from all disciplines, including articles, reviews, prose, and poetry.

Contributions should generally follow the MHRA Style Guide, although the *Journal* maintains a house style which can be consulted upon request.

Copy deadlines are 30 March for the Summer issue, and 30 September for the Winter issue. Please send submissions via post or e-mail to:

The Editor, *University of Edinburgh Journal*
UEGA, 1FR 18 Buccleuch Place, Edinburgh EH8 9LN
gradassoc@ed.ac.uk

New UEGA Newsletter *The Almanac*

The Editor is pleased to announce the establishment of a new UEGA Newsletter, *The Almanac*. Designed to hold regular information on UEGA business and events, administrative papers, *The Almanac* will include a host of additional sections, including profiles of committee members and authors and regular historic articles from the *Journal's* archives.

The Almanac will be published digitally online twice a year to complement the *Journal* and allow it to focus on publishing long articles, reviews, and obituaries. Readers for whom we have a valid e-mail address will receive notification in advance of the publication of each issue of *The Almanac*.

The Editor welcomes letters and other contributions from our readership, expressing opinions on any manner of subjects connected to the University of Edinburgh and its heritage.

University of Edinburgh Journal

Volume 50, Number 1 – Summer 2021

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The Editor gratefully acknowledges the receipt of the following journals:

Bulletin, the University of Edinburgh Staff Magazine
Edit, the University of Edinburgh Alumni Magazine
EDUCT News, the Edinburgh University Club of Toronto Newsletter

The *University of Edinburgh Journal* is published twice a year in Summer and Winter, and is sent to all members of the University of Edinburgh Graduates' Association.

UEGA, 1fR 18 Buccleuch Place, Edinburgh EH8 9LN
Tel. +44 (0) 131 650 4292 (Monday–Friday, 9.00–12.30)
Website: www.uega.co.uk | E-mail: gradassoc@ed.ac.uk

From the Editor

A New Look for the *Journal*, and a New Newsletter

The opening of the first issue of a new volume of the *University of Edinburgh Journal*, and especially that of its historic Volume 50, provides us with an opportunity to review its appearance, which has served us well for the last ten years. The contents of many of the last twenty issues, and the design of the cover, were associated with memories of the two World Wars and the creation of the Graduates' Association and the *Journal* in the wake of World War I. As we move towards our two centenaries in 2024 and 2025, the time has come for us to move on, to look forward, and to review the planned content for the next ten years.



As the *Journal* has been the only communication to be sent out to members, it has hitherto had to accommodate the administrative information for the management of the Association as well as the substantive articles, reviews, and much-appreciated

obituaries to alumni and former staff of the University. We have also become more aware that the *Journal* is now a significant contribution to the archival records of the University, which is why we have taken on the task of digitising the complete back run of the individual issues of each volume and making them accessible on the Association's website, where we know that they are being consulted for research. We will continue to publish the printed version of the *Journal* for as long as we can, and to add its PDF version in due course to the digital archive.

Because of the wealth and nature of articles now being submitted to the *Journal*, we need more space for them, and to lay out the pages in a more modern way. We are therefore moving the Association's administrative sections to a new and separate newsletter, *The Almanac*, to complement the *Journal*. *The Almanac* will include the regular information pages from the *Journal*, such as New Members, Donations, News of Members, Honours Lists, Agenda and papers for the Annual General Meeting, Events information, and some University and Alumni Notes, with information on the University's newsletters and bulletins available to alumni, with which we shall not attempt to compete. It will also include some new sections, including profiles of committee members and authors and reprints of historic articles from the *Journal's* archives. Readers will be encouraged to write to the Editor on any subject, indicating if they would like their letters to be published.

The Almanac will be published digitally online twice a year in its own section of the Association's website. Readers for whom we have an e-mail address will be notified of each publication and how they can access it. Readers who do not use e-mail can ask to be sent a print-out of each issue, which will run to about eight pages. If *The Almanac* takes off, digital production means that it can be expanded and published more frequently or at different times of year without increasing the costs of printing and distribution.

The first number of *The Almanac* will be published shortly after this issue of the *Journal* so that you will know to look out for the announcement of its publication, or have time to write to us asking for a printed copy; please write to:

Assistant Secretary, UEGA, 1fR 18 Buccleuch Place, Edinburgh EH8 9LN

Peter B Freshwater
Editor

University & Alumni Notes

The David Laing Book Collecting Prize

Collections of books put together by individuals were the basis on which Edinburgh University Library was founded and built up from the late sixteenth century and have continued as a major aspect of its collection development ever since. The largest and, in many ways, the greatest in the Library is that of the antiquary and librarian of the Signet Library, David Laing, whose collection came to Edinburgh University by bequest in 1878. To mark and recall that collection, the University since 2015 has offered the annual David Laing Book Collecting Prize for the best collection of books put together, and written and spoken about, by a currently registered student, undergraduate or postgraduate, in the University. The Prize has been initiated and is sponsored by Dr William Zachs. Competitors are required to submit a list of not fewer than ten collected items (printed or manuscript), an essay on the collection of not more than 2,500 words, illustrated by photographs if possible, and a list of five more items which they would like to acquire to enhance the collection.

The winner receives a personal cash prize, together with: the opportunity of helping to select one or more books for purchase for the Library with an additional sum now provided by the Friends of the University Library; (from this year) a

year's free membership of the Friends; and the automatic entry in the national Students' Book Collecting Prize, sponsored by the Antiquarian Booksellers' Association. Other competitors may be judged to be runners up, or worthy of honourable mention, and may share small amounts of the cash prize and a year's free membership of the Friends of EUL.

Tales for Twilight

Alistair Kerr, author, and editor of *Dark Encounters; a Collection of Ghost Stories* (of William Croft Dickinson) (Polygon, 2017) writes that his next book, an editing job, will appear in October 2021, at Halloween. It is called *Tales for Twilight: Two Centuries of Scottish Ghost Stories*. The stories are, in some cases, the less-well known ghost stories of famous authors, such as Sir Walter Scott, R L Stevenson, Muriel Spark, and Ian Rankin, and in other cases the meritorious but forgotten stories of relatively unknown or anonymous authors. The stories were written between 1820 and 2020; hence the 'two centuries'. *Tales for Twilight* is also to be published by Polygon, which began life as the Edinburgh University Students' Publications Board, and is now an imprint of the Edinburgh publishing house Birlinn Ltd.

Future study and work in Europe, University Statement

Following the UK's departure from the European Union, the UK government has decided not to participate in the next Erasmus programme (2021–2027). Participation in Erasmus will be replaced by the new £100 million Turing Scheme. Through this scheme, UK universities will be able to support 35,000 student work and study placements across the world, with priority support for disadvantaged students.

Erasmus+ Funding Available until 2023

The UK government's decision not to participate in the 2021–27 Erasmus+ programme does not affect the UK's participation in the current Erasmus+ programme (2014–2020). The University of Edinburgh will continue to participate in the current Erasmus+ programme until the end of our 2020 project, which has been extended until May 2023. This means that all current and planned activities taking place under the current Erasmus+ scheme will continue to be eligible for Erasmus+ funding. We will continue to support students undertaking Erasmus+ activities during 2021/22 via use of our existing Erasmus+ funds. Read more about the UK and Erasmus+ post-Brexit at: www.erasmusplus.org.uk/the-transition-period

The New Turing Scheme

The Turing Scheme is the UK's new global programme for study and work abroad. The University of Edinburgh intends to fully participate in the new Turing Scheme to seek to provide the required support and funding for international work and study placements for our students, and particularly for those students who have mandatory periods abroad as part of their programme of study.

Under the Turing Scheme, UK organisations with successful applications will receive funding towards delivering placements and exchanges. This will include providing participants with grants to help cover travel expenses and costs of living, and administrative funding for delivering the projects. The rates provided will be broadly in line with what has been on offer under Erasmus+. Find out more about the Turing Scheme at: www.turing-scheme.org.uk

40 George Square (the erstwhile David Hume Tower)

The University has received quantities of letters, emails, and articles and reports in newspapers and other media on its decision to rename the David Hume Tower as 40 George Square. The University's Equality and Diversity Committee is conducting a review of the University legacy of slavery and racism, and we await the publication of its report. It is encouraging that a committee of the City of Edinburgh, convened by Professor Sir Geoff Palmer, is conducting a similar review of the City, and is taking the view that events and policies of the past, however unpleasant they appear to us in the twenty-first century, must be acknowledged, faced, and kept in view with explanatory documentation, and not simply destroyed and written out of history. We sincerely hope that the University will adopt the same attitude and learn from its past. Future issues of the *Journal* will address this matter as and when appropriate.

Freedom of Speech in the University of Edinburgh

Readers of the *Journal*, as well as members of the public, members of the University of Edinburgh staff and students, and reporters in some of the national media, are saddened and angry at the situation that has arisen in the University whereby a Senior Lecturer of many years' unequivocal standing has been attacked and verbally abused, apparently by a number of students, for expressing opinions on matters of alleged racial inequality, particularly in the wake of the Black Lives Matter movement, with which his attackers disagree, and on other matters. The Senior Lecturer concerned had to stand down from academic work for some weeks. The University has conducted a full enquiry and has collected evidence from all the parties concerned, and has reported that none of the complaints have

been upheld. Separately, it appears also that the outgoing Rector of the University had similarly been attacked with allegations of transphobia and anti-Semitism, also wholly unsubstantiated; and a note on this is included in her article in this issue of the *Journal*, on pages 9–18.

The University has acknowledged the need to review its legacy of slavery and race relations, following the decision already made to rename the David Hume Tower as ‘40 George Square’, which was reported in the last issue of the *Journal*. What have been damaged, however, are the reputations of the individuals concerned and the public trust in freedom of expression in a university which was founded on the basis of Protestant nonconformity, built up its reputation on dissent, and became the hub of Scottish Enlightenment with connections with similar institutions in Europe and America. The *Sponsio Academica*, which all students are required to sign on matriculation, is based on the maintenance of a partnership in the education process, and this in turn has to be based on freedom of expression and communication. These recent attacks, on personal character as well as on expressed opinion and belief, instead of enlightened debate, if found to be unsubstantiated, must surely be held to be in breach of the partnership and of the *Sponsio Academica*, and dealt with accordingly. Moreover, the University must continue to do all it can to foster and maintain an environment in which honest and enlightened debate among all members of the community is conducted as the norm, without favour and without fear. At the end of the day, responsibility for this has to lie with individuals.

The *Journal* welcomes this opportunity of seeking expressions of opinion on this debate, particularly from alumni and subscribers to the *Journal*, for possible publication in a future issue. Please write to: The Editor, *University of Edinburgh Journal*, UEGA, 1fr 18 Buccleuch Place, Edinburgh EH8 9LN, or e-mail the Editor at: gradassoc@ed.ac.uk

Edinburgh International Book Festival to move to the Edinburgh College of Art

We are delighted by the news that the Edinburgh International Book Festival is to move this year from its traditional location in Charlotte Square and George Street to the Edinburgh College of Art in Lauriston Place, thus involving the City’s oldest University even more firmly in another of the summer Festivals. EIBF will run from 14 to 30 August 2021, and many of its programme events will also be streamed online. For more information, visit the Festival website at: www.edbookfest.co.uk

Reminiscences of the University of Edinburgh Rector, 2018–2021

by Ann Henderson

Being approached to run for election as Rector was an opportunity that I had never expected to come my way, but one that I am very glad to have taken up, although the past three years have not been without their challenges. I graduated from the University of Edinburgh in 1978 (MA Social Sociology and Social Administration). Student life and academic life had been enjoyable, interesting, and all-consuming, especially as I took on various university community activities, such as editing *The Student* newspaper for a term, supporting Children’s Holiday Venture, running for election (unsuccessfully) as President of the Edinburgh University Students Association (EUSA), and throwing myself into various political campaigns on campus, including as an active member of the student Women’s Group.

Edinburgh is also my city of birth, of childhood, and teenage years. My parents met while studying at the University in the late 1940s, my father coming from Edinburgh and my mother from near Richmond in Yorkshire. After they both graduated, and spent some time working in London, they married in Yorkshire and set up home in Edinburgh, both working and bringing up three children. In fact, the University was a constant in my life, in a way that I had not appreciated until I took on the role of Rector and had time to reflect, but also to explore again some of the campuses where I had spent my own student days, witnessing change but also a familiarity.

I left Edinburgh in 1978 for a Diploma in Youth and Community Work at Manchester Polytechnic, and spent some years there and in London before moving to Glasgow in the early 1980s. Fifteen years working in the railway industry, three years in a community development Women’s Project in Castlemilk, then a move back to Edinburgh in 1999, and some years working in the new Scottish Parliament and at the Scottish Trades Union Congress [STUC]. Through my trade union activities, and women’s events arranged at the Scottish Parliament too, I was introduced to Angi Lamb, a University and College Union [UCU] activist and staff member at the University of Edinburgh. Angi became a good friend and an essential support in my role as Rector until she very unexpectedly became unwell in summer 2019 with an aggressive cancer, and sadly died in July 2020. The Rector’s Assessor post remained unfilled for the rest of my term of office, largely owing to the impact of the pandemic and difficulties with continuity.

Angi must take responsibility for tracking me down and persuading me to run in the election of January 2018. I had recently lost my full-time post at the STUC and had some temporary part-time work. Armed with the knowledge that, of the 172 Rectors to date, only one woman had been elected (Muriel Gray in 1988), we put together a small and energetic campaign, with the University’s Joint Unions Liaison Committee (JULC) supporting my nomination and a number of student campaigners, too. It was the winter of the UCU dispute on pensions. So, there were picket lines to visit, a student occupation in the spring, and serious discussions around the campuses about pension schemes, deferred earnings, the value attached to teaching staff; and also the impact that ‘the market’ was seen to have on courses, curriculum development, and on this ever-expanding institution, with such a big footprint in the city of Edinburgh.



Looking back at my own student days, some of the issues raised in my own 1977 EUSA Presidential election campaign echoed again in 2018: childcare, student mental health support services, and the relationship between the University and the City, including student accommodation. Student funding has changed dramatically from my days of receiving a small student grant. The international student population in Edinburgh had grown exponentially, and Edinburgh University’s

student population is now four times larger than in the 1970s. Significant changes had taken place on campuses too, including the Edinburgh College of Art and the Moray House School of Education becoming part of the University, and significant expansion at Little France, the Medical School, the BioQuarter, and at Easter Bush, including the relocation of the Royal Dick Veterinary School. In the past three years, I have not managed to visit all the campuses and faculties as I had hoped to do, not just because of the pandemic, but just because there is so much going on.

There were two candidates in the election, myself and Marco Bauder, a recent graduate. I won the election with 77% of the votes cast, succeeding Steve Morrison as Rector. Neither of my parents are alive today (my father died in 2017 and my mother in 2011) so there was some sadness that they were not able to share the celebrations. I have often thought of them both as the role of University Rector took up more space in my life.

I appointed Angi as my Rector's Assessor and we started work immediately. The role of Rector is completely without remuneration, which does deserve discussion in the future, if the pool of potential candidates is to be broadened. A small amount of administrative assistant time is provided from within the University Secretary's team. Everyone was very helpful, but there were insufficient resources to support some of our plans for wider engagement with the Rector. As a previous Court member, Angi had a good grasp of how the structures worked. We also set up monthly meetings with EUSA sabbaticals, and regular attendance at the Friday meetings of the JULC. Regular pre-Court meetings were arranged with the University Secretary Sarah Smith or another member of the Senior Management team. This period also coincided with the arrival of the new Principal, Prof Peter Matheson, and with him, further senior management changes.



I found the pre-meetings essential in addressing a key responsibility of the Rector, which is to chair the University Court. The Court is the governing body of the University, with a remit that includes the administration and management of all revenue, expenditure, and properties of the University. The Rector does not sit on any of the Court committees, which can at times feel as a disadvantage in terms of understanding some of the scrutiny of, and background to, major decisions. I had a lot to learn and knew that chairing meetings competently requires thorough preparation. Given that the consequences of Brexit remained uncertain for the higher education sector; there was an ongoing industrial dispute over the future of the USS pension scheme and consequent costs for institutions; the University had played a key role in securing the Edinburgh City Deal along with the contribution to be made going forward; and then the impact of the pandemic — much reading and study has been required.

During my time as Rector, some of the decisions of Court reflected a following through on different concerns raised during my campaign. The impact on parts of the city of the numerous new student accommodation developments was not all under the University's control. However, coinciding with a high-profile community campaign around a proposed Steads Place development (Leith Walk), the conclusion of a review into how best to provide and manage student accommodation led to Court endorsing the recommendation to bring the management of new student accommodation projects back into the University's functions. This includes staffing and, as a consequence of the recent pressures arising from the pandemic, with students isolating and requiring all sorts of additional support, the skills of the Estates, Accommodation, Conferences, and Events (ACE) staff have been appreciated.

The February 2021 Court meeting welcomed the completion of divestment from fossil fuels. This implemented a decision taken before I was elected, a popular move amongst both staff and students, and a step towards the University's commitment to becoming carbon neutral by 2040.

The City of Edinburgh has committed to becoming a 'Living Wage' city, and the University now complies with this as a minimum, not only among its own employees, but through its supply chain. A topic of frequent discussion at Court meetings, though, has been the fact that a number of EUSA jobs do not pay the Living Wage yet, and Court expressed the view that efforts should be made to speed up reaching this as a minimum.

During my time as Chair, there have been regular reports on climate change and steps taken, including: transport strategies, student experience, curriculum reform, new partnerships and links with campuses abroad, developing the Alumni network across the world, and the capital projects underway or proposed.

Court meets five times a year and additional briefings have been introduced in the past year in relation to finances, which have been very helpful during the public health emergency in ensuring more informed discussions at Court. The impact

of the Voluntary Severance Scheme, for example, and of the freeze on the capital building programme have been of interest to Court members. Full Court meetings moved online in April 2020 and, by the end of my term of office, we had got into a fairly smooth, if less pleasant from my perspective, way of working. Court members come from different backgrounds and bring different perspectives, with many also working on Committees covering all the functions within the University. Many of the papers for the meetings appear online so everyone can find out more.

One of my early ambitions, which remains unfulfilled, was to improve the understanding across the whole University community of the role of Court. This included a request for a regular post-Court update, which could be widely shared, tracking some of the key decisions taken at each Court meeting. Given the very important role that Court has within the University's governance structures, it seems to me that everyone should be more aware of its role, and of the importance of transparency.

The Higher Education Governance (Scotland) Act 2016 brought changes, including the election of a Senior Lay Member and of trade union nominated places for court membership. How these changes are working requires further examination. The University of Edinburgh is the only higher education institution in Scotland where the Rector and the Senior Lay Member are elected by essentially the same electorate (students and staff) and probably without much clarity in that electorate as to the different roles or powers those posts have.

The more formal duties in my role as Rector included attending some of the July and November graduations. Being asked to say a few words at a couple of these ceremonies during my first year gave me much to think about, and I was overwhelmed to see the graduates and their families celebrating achievement. The honorary degree recipients have given amazing speeches, and each time I have ended the day knowing something new about the far-reaching impact of time spent at the University.

As a 1978 graduate who did not attend her own graduation, regarding it at the time as an unnecessary fuss and expense, I now reflect that I could have enjoyed celebrating alongside my year group, but more importantly, I think I understand better that it would have meant a lot to my parents. My mother, Jean Henderson (*née* Wagstaff), gained her degree in Hispanic Studies at the University in 1950. She loved her time at Edinburgh, returning to teach here for the bulk of her working life, devising the Spanish 1A course in the early 1960s, which is still taught today. Some of my mother's photographs and papers were included in the *Conectando* exhibition in 2019, which marked 150 years of teaching Spanish and Portuguese at the University, and her accounts of her year abroad in Spain in 1947/48 convey both the social and economic pressures of the time, and also her enthusiasm for the language and the experience of the year abroad as part of her studies. I was proud to be able to speak at the opening of the exhibition in the Main Library.

Presenting one of the Sustainability Awards in March 2018 was a great introduction to the range of initiatives jointly undertaken by staff and students, and that year Edinburgh University received the Sustainability Institution of the Year Award at the UK's 'Green Gown' Awards. Recently, I was delighted to see that, in March 2021, the University won the 'Campus of the Future Award' in recognition of its innovative work to improve biodiversity and climate adaptation, both on its campuses and in partnership with the City of Edinburgh Council.

In April 2018, I was a guest at the EUSA Activities Awards and the EUSA Teaching Awards ceremonies. Both introduced me to students and staff who enrich University life in so many different ways. In 2018 and 2019, I attended the EUSA Activities Fair during Welcome Week in September, and the Sports Union Fair, which were both a great introduction to so many new clubs and activities. The Sports Union had invited me to go along in May 2018 to the EU Hockey Women's tournament at Peffermill, which I enjoyed very much. In December 2018, I was given a tour of the Sports facilities at the Pleasance. Court held a meeting at Peffermill in 2019, which allowed members to see the development planned there and, throughout my time as Rector, I worked with the Sports Union to encourage greater involvement across the whole University community, whether as a participant or a spectator. The Performance Athletes celebrations in 2018 and 2019 were inspiring, as was the Sports Union Ball I attended in early 2019.

The final meeting that I organised as Rector at the end of February 2021 facilitated an introduction of the Sports Union President and Executive to some Court members, including the Senior Lay Member. I was extremely impressed to hear how the Sports Union and the Club committees have met the challenges of the pandemic, making a huge contribution to student well-being, including



promoting good mental health, encouraging fitness and sporting activity within the Government guidance, and making the best use of the Clubs as a network of support and friendship in times of isolation.

Many students and staff have welcomed me. I particularly appreciated the many women who made contact with encouragement, invitations, and suggestions on childcare, job sharing policies, concerns around bullying and harassment, and calls for more supportive menopause policies. I did appreciate all the invitations to exhibitions, inaugural lectures, and seminars from Departments, Schools, and societies received during the first two years, even if unable to attend each one.

The impact of COVID-19 was apparent from February 2020 onwards, making my third year as Rector a very different experience. The invitations dried up; there were no speaking requests; the informal conversations on coffee breaks at University Court meetings stopped; as did my regular campus café visits or walks; and as students and staff worked from home, there was no more browsing of EUSA noticeboards and faculty information boards, which was always good for getting a sense of activities and interests on the different campuses. As I've looked back over the last three years, this contrast has been really sharp. I think it should be cause for concern as, in a small way, my experience will have been



no different from that of all the University Court members, and of the University community more generally. As we lose those casual and unexpected conversations, the introduction to new work, to new environments, to different ideas, and to good and bad experiences, there is a risk that our worlds become smaller, and bodies such as the University Court become less aware of the worries, concerns, and solutions that come from a wider and more open discourse. And — let's be honest — there is a limit to how many online graduation ceremonies, inaugural lectures, or webinars a person can attend without feeling really frustrated at being unable to catch a word, make a new acquaintance, or share a reflection on the subject matter in hand.

Some of the highlights over my first two years as Rector include: an introduction to the Bayes Centre and some background on the world leading data science and artificial intelligence work there; the amazing Centre for Research Collections in the University's Main Library at George Square; the University Chaplaincy; The Advice Place; the Scottish Documentary Institute; the Easter Bush Science Outreach Centre;

a tour of the Kings Building campus; the School of Engineering; the Celebration of Global Surgery in the Chancellor's Building at Little France; celebrating the Place2Be partnership with Moray House School of Education; sharing views on the closure of the Woodlands Residential Centre and meeting Moray House Education staff to hear more on the Learning and Teaching Policies and residential learning experiences; briefings and events hosted by the Edinburgh Futures Institute; and chairing a Diversity and Inclusion Knowledge Exchange event.

Other indelible experiences include: joining the post-film discussion panel in April 2019 at a UCU screening of *Nae Pasaran*, along with the film's Director and my friend, Felipe Bustos Sierra; participating in the EUSA Teaching Awards 2019; attending a panel discussion on 'Women's Sex-based Rights: What Does (& Should) the Future Hold' on 5 June 2019; supporting the Menopause Café project on campus; meeting UncoverEd and viewing exhibition materials; learning about GenderEd; attending a presentation on the Alice Brown Scholarships; and learning more about the Paws4All project by meeting the veterinary students treating the dogs of homeless people in Edinburgh. I was proud to represent the University at some of the annual services held at St Giles High Church, including the Academic Service October 2019, the November Remembrance Day Service, and the St Andrew's Day service.

The Rector also chairs the meetings of the General Council twice a year. The current Secretary, Prof Ann Smyth, well supported by Alison MacLeary, had already been looking into different ways of increasing graduate engagement from across the world, but the arrival of the pandemic forced the 2021 General Council AGM online. I was pleased to be able to Chair this in February. As a graduate myself, having only in the past read the mailings and returned ballot papers, it has been interesting to meet those who take on responsibilities through the General Council. The 15 June 2019 meeting was themed 'The University of Edinburgh and Africa: Past, Present, and Future'. Exhibitions and a panel discussion gave General Council members a chance to find out more about different projects at the University. One of my most special memories of that day has to be listening to Ifeanyichukwu Stephen Ezinmadu playing the piano in the McEwan Hall, which was absolutely beautiful. Ifeanyichukwu, from Nigeria, is on the MasterCard Foundation programme, an inspiring initiative of which I was unaware before becoming Rector.

The General Council meetings provide an opportunity for graduates to question the Principal following his report. This year (February 2021), I was struck by how many questions were themed around 'freedom of expression' and 'human rights' concerns. A couple of questions considered the impact of the pandemic on student experience, curriculum content, or finances of the institution, but the majority of questions came on: the decision to rename the David Hume Tower as 40 George Square, the process and the apparent lack of consultation, to which the Principal

explained the establishment of a review group on historic links between slavery and the University's buildings; the recent decision by the University Executive to adopt in full the terms of the International Holocaust Remembrance Alliance [IHRA], despite a number of institutions drawing back from this approach, and again concerns over lack of consultation with Edinburgh's own academic community and expertise; objections to a contested statement on transphobia on the University's website (this statement was taken down the following week); and growing concerns over levels of abuse and the safety of women on campus.

On these last subjects, my own experience has been difficult, having myself been subjected to unsubstantiated allegations of transphobia in October 2018, reiterated again by EUSA sabbatical officers in 2019, along with an unsubstantiated allegation of anti-Semitism. These allegations cannot be taken lightly, and a complaints procedure was followed in 2018 which concluded with management confirming there was no case to answer nor outstanding complaints against me. However, this did not stop repeat allegations being made on campus in *The Student* newspaper, online, and in other areas of my professional life, which impacted me personally. EUSA engagement with the Rector was minimal outside of Court meetings, resulting in very little joint campaigning and arguably a waste of some of the collective enthusiasm that came in those early days of electing the second female Rector. Some staff members, and UCU local branch decisions, continued to express similar allegations.

For the wider University community, the way in which we respect each other, the way in which views are expressed, and the way in which decisions are reached, must be transparent and inclusive. Managing these tensions around perceived or real conflicts of rights, and the University's history too, needs much more care and attention. Unsubstantiated allegations, if not challenged, continue to resurface, particularly difficult in a time of increased isolation and fewer face to face discussions.

To conclude, I want to place on record my thanks to the University of Graduates' Association for the willingness to include me in events, and in discussing the complexities of the graduate community's role more generally with the University. I did enjoy speaking at the Graduates' Association Dinner in March 2019, where my unplanned path of employment which took me into the railway industry, including some years spent working as a train guard then train driver, was the subject of after-dinner conversation. The paths that the University's graduates go on to take are many and varied. My father, William G 'Bill' Henderson made his way from his Edinburgh University world, which included the Hare and Hounds team, Old College, and a Speculative Society membership, into the world of publishing (in retirement he served on the Edinburgh University Press Board), City Council politics, and teaching. He often described to me all the coincidences and chance meetings that took him on his journey. Essential to this are an openness to

opportunities, the ability to listen and respect the contributions made at all levels, excitement as knowledge is shared, and a willingness to be constantly learning. I hope that I've been able to take this approach throughout my term as Rector, and I know that my relationship with the University is definitely renewed.

About the Author

Ann Henderson, an Edinburgh graduate and the daughter of two Edinburgh graduates, was elected Rector from 2018 to 2021, only the second woman to occupy this post. The University has been a background to her life as she grew up and embarked on her professional career.

Notes

Images:

Page 10: Ann Henderson at her installation as Rector, October 2018. Photography by Douglas Robertson.

Page 11: From left to right: Angi Lamb, Ann Henderson, Prof Alex Lascarides, and Prof Ann Smyth, Welcome Week 2018. Photography by Douglas Robertson.

Page 14: Ann Henderson viewing the *Conectando* exhibition. Photography by Angi Lamb.

Page 15: Ann Henderson with Ifeanyichukwu Stephen Ezinmadu in the McEwan Hall at a General Council Meeting, June 2019. Photography by Krystyna Szumelukowa.

Education

by His Royal Highness Prince Philip, Duke of Edinburgh

The Inaugural Address by His Royal Highness the Duke of Edinburgh KG, KT, LLD, FRS, delivered in the McEwan Hall on the occasion of his Installation as Chancellor of the University, on Wednesday, 4 November 1953.

This is the third time that I have attended University ceremonies in the McEwan Hall, but as far as I am concerned, this occasion is by far the most important.

I consider it a very great honour indeed that you should have elected me to be Chancellor of the University of Edinburgh, and I want to take this first opportunity to thank you all personally. I am naturally delighted with this new position and perhaps a little bit flattered, especially as I never had the privilege of attending a University myself. However, if I cannot claim a Scottish University I can at least claim a Scottish School. It cannot be given to many to have the opportunity and indeed the desire to heap honours upon their former Headmasters.

Although it gave me very great pleasure indeed to bestow degrees upon our distinguished Honorary Graduates this morning, I am sure the others will forgive me if I say with what particular pleasure I made Doctor Hahn an Honorary Doctor of Laws of this University.



This is one of the occasions when the University is gathered together and made visible; but the greatness of the University has to be felt as well as seen. The student body can only be represented here by a small portion of its thousands of members. Even more numerous is the General Council of Graduates of the University. Many of these are, of course, with us in this assembly, but the great majority are to be found far beyond the bounds of this building, not merely in Edinburgh, but throughout the United Kingdom and the British Commonwealth of Nations. Indeed they are to be found scattered over the face of the earth, wherever there is an honourable profession or vocation to be pursued, or public service to be rendered.

That is the University of the present, but there is also the University of the past, and it is fitting that on this occasion we should call to mind that long procession of men and women, some great and famous, some unknown, who over a period of nearly four hundred years, have passed through this University and gone on to serve their country and their own community in almost every walk of life.

Universities have always been at the top of the educational tree, and now that you have made me your Chancellor, although I realise that is only a titular position,

I feel that it is only fair to warn you of my personal views on the ticklish subject of teaching and learning. It is a subject with many experts, and I have noticed that in their discussions the vigour of their arguments is seldom matched by the unanimity of their opinions. I do not claim to be an expert, but at least I am nearer the personal experience of being educated than most of them.

I have chosen the subject of education for this Address for two very simple reasons. First, and this is purely a personal one, I wanted to find out something about the subject myself. Secondly, because of my conviction of its vital importance to this country both now and for the future. Apart from the obvious material importance, it will have a tremendous influence upon civilised life in these islands and in the years ahead.

The process of education that I wish to discuss starts in the Schools, but, unfortunately, the very term education means different things to different people. To some it means mere book learning and the ability to pass exams, some again concentrate on the powers of reasoning and observation, and to others it means a preparation for life and citizenship, but to most of us I think it means a bit of all these things.

The difficulty is that while the purely book learning side can be measured by standards and examinations the development of character is highly individual and cannot be measured by classes or at stated intervals. Neither can the training of intellect and the development of character be done separately because character will be formed whether it is guided into the right paths or whether it is neglected, and no amount of intellectual training will make up for that neglect.

In addition, school life should be so ordered that it is in a real sense a preparation for life in a larger community; it is out of classroom hours and away from home that many of the practical lessons of life are taught and learned. The Schools therefore have this further duty, to teach the young to live as members of a community, with all that that implies in learning to give and take and play their part in a common life.

Whatever the meaning of education then, there can be no doubt that all Schools have the threefold responsibility of training the intellect, actively developing character and providing a practical preparation for life.

In the formation of character and the preparation for citizenship, parents and Schools are both in their own turn helped by the many voluntary organisations who teach the principle of service to the community, such as the Boy Scouts and Girl Guides, Boys' and Girls' Clubs and the many Cadet units. In addition, there are many short courses, so to speak, like the summer camps and Outward Bound Schools, both of which have grown out of the Duke of York's Camps. Each of them in its own way plays a vital part in the education structure, and between them, by the very variety of their aims, outlook and methods, they can help every sort and kind of children. After all, it is the qualities of initiative and perseverance, qualities of the spirit which are going to make the best use of the trained intellect.

When it comes to training the intellect the Schools bear the full burden of responsibility and they in their turn rely absolutely upon the teachers. Theirs is a dedicated life, for there cannot be any other profession with so many heart-breaks and so much satisfaction, so much responsibility and such meagre reward. It may be a splendid idea to have one examination for all but it would be a disaster if every child were prepared for that examination in the same way. Every School has its own characteristics, which are due to the individuality of its teachers and its traditions; indeed it is inevitable and a blessing for every part of our national life that Schools should be different and each one unique.

But in the preparation for exams and professions, teachers are up against the everlasting problem of aptitude. There is no doubt that they have the opportunity and the responsibility to find their pupils' natural bent, but should they then concentrate on that or should they keep the scope of teaching for those with natural aptitudes as wide as possible? Obviously, to find the natural bent of a majority the range of teaching has to be fairly wide in the first place, and ideally it should be kept as wide as possible until it is essential to specialise for a particular profession or vocation. Far be it from me to tell the teacher his business, but in my opinion, intense specialisation is neither necessary nor desirable at any School.

The necessities of a successful professional career are a broad mind and wide interests. Their foundations must be laid in School. If narrowness begins in School it cannot be cured at the University or anywhere else. It is in School and not in the University that the budding scientist should be helped, for instance, to develop a taste for music and the arts and the young historian an understanding and reverence for science, and both, incidentally, an appreciation of the crafts.

The late Lord Tweedsmuir stated the problem in this way: 'That problem I should define as how to strike a just balance between the academic and the practical; how to combine education in the broadest sense, which is the training of the mind and character, with the acquisition of the special technique which enables a boy to earn his livelihood'; and then he goes on: 'The primary purpose of humane studies is the understanding of human nature, the broadening of the human interests and the better appreciation of the values of human life.'

I personally believe that education should be one continuous process, particularly for those who are to enjoy the privilege of going to a University. But this continuity can only be achieved by the very closest understanding between the Schools and the Universities. The Schools cannot concentrate on the broad training of the intellect and the building of characters if the Universities are going to demand narrow academic qualifications for their entry requirements. Here again, all depends on the teachers in School and University working together to ensure that the education of our ablest youth, the future leaders in thought, is conceived as one whole and not in several bits.

At this point, I would like to digress for a moment, because it is only the minority who go to a University from School. For the great majority the two years' National Service is really the final stage of their education, so far as their preparation for life is concerned. Service with the armed forces may not be a severe intellectual exercise but it is, or at least it can be, a very important character-building experience, and that has nothing to do with the much discussed question of whether National Service is necessary or not from a purely military point of view. If I may go to a shipbuilding yard to illustrate what I mean, if the yard is home and the stocks are the School, then National Service is the fitting-out basin. In the same way that a ship leaves the stocks at her launching and goes to the fitting-out basin to be made ready for sea, so must all men leave the intimate circle of home and School to be fitted out for life. There are many who do not like the experience of having the rough edges knocked off, but there are very few who come to any harm.

Turning now to the University. As I have already said, I have no personal experience of a University education, but I often think of the differences between a Service and a University training. I graduated in the Navy and I know the value of Service training in discipline, decision and in the art of handling men; it is a specialised and practical training, and yet a broad outlook and an original mind are essential if you want to reach the top. In contrast, the University seems to breathe an atmosphere of freedom, freedom to achieve as well as freedom to give up. Freedom to make or mar oneself and the freedom of research and inquiry. And with it go the friendships of University life which are such a potent and interesting force in the community. However, I still firmly believe that a University student has a great deal of gain from National Service however much the specialists may complain that it is a waste of time.

Now as I see it University courses can be divided between those which train the mind for general purposes and those which train the mind for special or professional purposes. Originally, I imagine, the proportion of one to the other was fixed by demand. A University must undoubtedly be alive to the demands of its members, but if it is to serve the best interests of the nation, it must also be alive to the needs of the nation.

The needs of the professions, of science, industry and commerce are constantly changing, particularly in this age of new invention. The University must continually assess the effects of those changes and by inducement and encouragement play its part in preparing men and women for the jobs that will be waiting for them by the time they are trained, even if they do not exist at the time of their training. If new specialist courses are only to be instituted as a result of the combined pressure from science and industry on the one hand and the students' wishes on the other, a lot of valuable time is going to be lost and the shortages which already exist are merely going to get worse.

With the growing complexity of modern life, an ever increasing degree of specialisation is becoming a professional necessity. The Universities may decry the necessity, cries of ‘Polytechnic’ may be raised, but specialisation is here to stay. The real problem is to see that specialisation does not become exclusive. The budding specialist through School and University should first be given the opportunity of acquiring wider interests and then the chance to pursue them without detriment to his profession, and in this respect, the University has a particular responsibility, because the greatest virtue of the University is its universality. Every graduate, specialist or not, is bound to be enormously influenced by the atmosphere of the University in which he lives and by the varied contacts with his fellow-students and teachers. As a result, in time and with luck, one can hope that graduates will see themselves and their professions in the proper perspective against the backcloth of their experience.

Perhaps it matters little to individuals if they are selfish, narrow-minded or bigoted, but it matters very much to the community in which they live and work. Especially if that community forms part of a democracy where the power rests with the people, because the quality of a democracy is the reflection of the qualities of its citizens and it rests particularly with Universities to instil and foster those qualities of knowledge, understanding and tolerance which are so badly needed by every one of us.

Particularly understanding. We are continually hearing appeals for better international understanding, but what we don’t hear so often are appeals for a better understanding between professions and a better understanding between different sections of the community and different sections of the British Isles. If charity begins at home, understanding should begin in School and develop in the University.

It is quite possible that the most important task of the University is the teaching of men and women, but it is not the only task. It is a centre of learning as well as of teaching, and the vigorous quest for new knowledge is a necessity to keep the vitality of University teaching. Professors working on the fringes of knowledge command respect, and, more important, have the power to inspire their students as no pure lecturer can hope to do.

Edinburgh University in particular has a great tradition for fundamental work. When the great English Universities were floundering in the doldrums of the Eighteenth Century there was a vigour and vitality here which it would be hard to match even to-day. However, with Sir Edward Appleton as Principal and Vice-Chancellor there is no fear of stagnation here. We can be properly proud and relieved that someone with such an original and penetrating mind has the destinies of this University in his keeping.

Finally, the last stage of the process of education is reached in the graduate schools. There are the creative cells of the modern University and it is in them that

the freedom of thought and research should be fostered. Any attempt to convert, or should I say subvert them into commercial, professional or industrial research laboratories is a blow at the very integrity of the University. They are the final flowering of the tree of education, delicate but vital.

Now you may think that I have spent rather a long time laying down the law with very little justification. Well, may I just remind you then that the last time I was in this Hall I was given full permission to teach Law in any University in Christendom, so you have only yourselves to blame.

In education, if in nothing else, the Scotsman knows what is best for him, indeed only a Scotsman can really survive a Scottish education, but having survived it he has spread the name and fame of his Schools and Universities throughout the world.

I am proud and honoured to become Chancellor of this great University, for the fame of it is universal and the list of my predecessors is truly distinguished. I shall try all I can to be a worthy successor. I cannot claim the great gifts and remarkable career of the last Lord Linlithgow, but I hope you will find in me a constant desire to further the best interests of the University.

Edinburgh University has a wonderful history, but that alone is not enough. The foundations for future success must be laid now if the University is to play its full part in sending out into this country and the Commonwealth men and women as conscious of their duties as of their trained abilities.

Editorial Note

HRH Prince Philip's address has been reprinted from the *University of Edinburgh Journal*, Vol 17, No 1, 1953, pages 5–9. In the Prince's speech can be found his early thoughts on what would soon afterwards emerge as the Duke of Edinburgh Award programme, from which many generations of young people in all walks of life have benefitted greatly through learning by experience. Readers can find a full appreciation for the Duke of Edinburgh on page 80.

Notes

Images:

Page 10: Portrait of His Royal Highness Prince Philip, Duke of Edinburgh, KT, KG, LLB, FRS. Photography by E R Yerbury & Son, Edinburgh. *University of Edinburgh Journal*, Vol 17, No 1 (1953).

Student Mobility Schemes, Erasmus, and Turing: The UK Replacement Is Not Great

by Raphaela Kitson-Pantano

‘**W**e are a truly global University, making a contribution to the world, through global partnership, community, and exchange.’ This sentence could be read on the University of Edinburgh’s website home page on 25 February 2021, and similar statements can be found in the mission or strategic plans of an overwhelming majority of higher education institutions (HEIs) worldwide (Criswell II and Zhu, 2015). Internationalisation has become so widespread that ‘it would be difficult to find a college or university today that is not making some effort to internationalise’ (Criswell II and Zhu, 2015). One of the drivers for this is the fierce competition among the thousands of institutions worldwide that students and faculty can choose from; all are seeking to attract applicants from around the globe. An international university implies that it holds a global outlook, provides both students and staff with a multinational environment, and demonstrates a focus on facilitating exchange of best practices and beliefs (QS Top Universities, 2021). Internationalisation of HEIs further provides students with international sympathies, global awareness, and increased open mindedness which are valuable soft skills for employers. In turn, successful international alumni reinforce the strong international brand of the HEI (QS Top Universities, 2021). The Turing Scheme, set to begin in September 2021, will, for UK students, replace the Erasmus one. On the eve of this change, and as the number of students

choosing to study internationally is constantly increasing, it is relevant to question whether this replacement mobility scheme can sustainably ensure that our UK universities will continue to remain competitive on a global scale. Does the value of mobility programmes extend beyond the individual experiences? Do the costs of internationalisation extend beyond financial considerations?

Beyond the Individual Experience

In 2017, a survey of over 60,000 students sought to assess the five most important reasons for choosing a university. ‘Whether the University is welcoming to international students’ and ‘whether they would make friends from different countries’ were among the first, second, or third reason for over 60% and over 40% of interviewees, respectively. Further, the international factor was the primary reason for choosing a university for 20% of students, immediately after high-quality teaching, scholarship availability, and university rankings, and significantly ahead of personal recommendations or whether someone they knew had attended that institution (Bhardwa, 2017).



The European Region Action Scheme for the Mobility of University Students (Erasmus) was launched in 1987. Over thirty years later in the 2018 call, 10,133 UK students in higher education and 8,172 students in traineeships and work placements participated. 29,797 students came to the UK (all study and work placements) from abroad (Hubble et al., 2021). Initially involving eleven member states including the UK, Erasmus has enabled over four million higher education students to study in another European country by funding their grants and waiving their tuition fees. In 2014, the scheme became Erasmus+ and expanded to include apprentices, volunteers, staff and youth exchanges, and jobseekers. It provides funding for education, training, and sport, with a particular focus on youth work, but it also provides funding for activities aimed at all ages. The number of countries involved has tripled over the years to include 34 full members, including several non-EU nations, and it also has more than 160 partner countries (Hubble et al., 2021).

The popularity of the programme among students is indisputable and a host of testimonies, articles, and posts can be readily found on the internet, having recently

resurfaced as a response to the threat, and then the confirmed announcement, that the UK would be leaving the programme. When interviewed on the success of the programme, Pia Ahrenkilde Hansen, spokeswoman of the European Commission, explained that the Erasmus Impact Study showed that those who have studied abroad are less likely to experience long-term unemployment and that participation in the Erasmus study exchange programme increases job prospects for young people (European Views, 2018). Moreover, figures show that nearly one third of the students who participate in the programme meet their long-term partners while being on Erasmus and, consequently, the spokeswoman of the European Commission speculated that over one million babies were likely to have been born to Erasmus couples since 1987 (European Views, 2018).

However, the impact of the Erasmus programme for the UK cannot be reduced to the 18,305 British individuals who benefited from the call in 2018, nor is it enough simply to add to that number the 29,797 foreign students that came to the UK from abroad. While the Erasmus acronym has mobility at its core, the success of the scheme is intricately linked to the concept of exchange. Therefore, the benefits of the programme are not limited to the individuals who travel but also to the students and other people with whom they interact in the host country.

Let us hypothesise how many people with which each foreign Erasmus exchange student putatively interacts. In the 2002 film *Pot Luck (L'Auberge Espagnole)*, which seeks to depict what an Erasmus exchange programme experience is like, Xavier (the hero of the story) shares a flat with six other students, thereby exchanging cultural insights and broadening the minds of all those with whom he interacts. How many UK students who do not go abroad nevertheless benefit from the exposure to international Erasmus students in their classes, in their homes (for those who share flats) and in their university society activities? To what extent do these exchange students contribute to making an entire city vibrant and international as is the case for Edinburgh? Scotland proportionally sent more students and attracted more Erasmus participants from Europe than any other country in the UK (Lochhead, 2021). Hypothetically, if each of the 29,797 students that came from abroad in 2018 had significant interactions with only five UK citizens, then their coming potentially impacted over 137,000 UK nationals for that year alone. Of course, if you triple or quadruple the number of interactions, you triple and quadruple the number of people impacted. It is, therefore, a mistake to believe that Erasmus is some sort of academic travel agency scheme that simplifies the logistics and provides only a few lucky students with a year's worth of fun. Instead, it is truly a broadening of the minds of generations of our UK citizens for both those who go abroad and for those who do not.

On 24 December 2020, Prime Minister Boris Johnson announced that the UK would not continue to participate in the Erasmus programme and that the UK would develop a new replacement. The Turing Scheme would provide funding

for about 35,000 students to go on placements around the world from September 2021 (Hubble et al., 2021). As it stands, the Turing scheme targets exclusively UK students who will continue to have the opportunity to travel abroad and benefit from this phenomenal educational and personal experience. However, the new scheme is not expected to fund students coming to the UK, as Erasmus currently does. Consequently, those students who do not participate in the programme are likely to interact with fewer international students within the UK universities they choose to attend.

The Turing Scheme will benefit both the 35,000 UK students who will go abroad and those students in foreign universities whom they will meet. But what of the UK students who remain in the UK? To what extent will they be in contact with foreign students and broaden their perspectives of other cultures? What will be the value of the Turing Scheme beyond the individual's experiences? To what extent will universities, such as Edinburgh, be able to continue to state on their website: 'we have 50,000 alumni around the world'? And will the number drop in the invitation on its website: 'Join our 13,000-strong international student community'? One can only speculate on how the Turing replacement of the Erasmus scheme will impact on these numbers and on what the long-term costs of this replacement scheme will be.

The Costs of Internationalisation

Internationalisation can take many forms including international recruitment of faculty, faculty directed programs, development of institutional partnerships, international research and research collaboration, curricular changes to include international contexts, and many more (Criswell II and Zhu, 2015). At HEIs where research is important, internationalisation is an integral part of their institutional activities. Europe is the region with the highest percentage of HEIs having an institutional approach to research internationalisation. The 5th International Association of Universities Global Survey that collected information from 907 HEIs from 126 countries showed that 'enhanced international cooperation and capacity building' is the most important expected benefit of internationalisation at a global level, quickly followed by 'improved quality of teaching and learning' (Marinoni, 2019). To that effect, in 2003, the Erasmus Charter for Higher Education (ECHE) was introduced, underpinning the quality assurance of student and staff exchanges and providing a framework for European and international cooperation activities within Erasmus+. The award of an ECHE is a prerequisite for all higher education institutions located in a programme country and willing to participate in the learning mobility of individuals and/or cooperation for innovation and good practices under Erasmus+ (Hubble et al., 2021 and European Commission, 2020).

From a financial standpoint, according to Nick Hillman, the Higher Education Policy Institute's Director, 'Universities roughly break even on teaching home students but make a big loss on research. They fill in part of that gap from the surplus on teaching international students' (Adams, 2020). But, in order to be financially viable, universities need not attract only students. Their success also depends on the quality of their staff. The international mix of staff and students is among the criteria of two prominent world university rankings, the *Times Higher Education (THE)* and the Quacquarelli Symonds (QS) and accounts for a total of 10% and 7.5% in the QS and the *THE* rankings respectively. These assess the ratio of international to domestic students, the ratio of international to domestic staff, and the proportion of internationally co-authored research papers (*Times Higher Education*, 2021).

As well as receiving funding, there are far more wide-reaching benefits of the Erasmus+ scheme that can be felt across the whole institution, school, or organisation. Erasmus+ offers unique career development opportunities for staff, who feel inspired and valued, aiding staff retention (ErasmusPlus, 2020). Further, improvements to the quality of teaching and learning across the institution or organisation, following a staff mobility, youth project, or partnership, enhances its reputation and its international standing (ErasmusPlus, 2020). A survey carried out among HEIs staff shows that the majority of faculty members are very supportive of internationalisation as a whole. These findings corroborate the findings of Altbach and Lewis (1996) that the 'academic profession expresses a high degree of commitment to internationalisation' (Criswell II and Zhu, 2015).

The recommendation of the Education Committee on Erasmus+ membership was that continued membership of Erasmus+ would be the best outcome for the UK, and that the Government should consider this as a priority programme in its negotiations with the EU (Hubble et al., 2021). Despite this, the UK withdrew from the Erasmus programme and the main justification was that 'we would have been paying in nearly £2 billion more than we got back, and we did not think that would represent value for money'. This decision was particularly ill-timed as, on 30 May 2018, the EU Commission announced that it was proposing to double funding for the Erasmus programme to €30 billion (£26 billion) and, for the next funding cycle starting in 2021, any country in the world will be able to participate if they meet set requirements, allowing about 12 million students to travel abroad in the period 2021–27, up from 4 million students during the current programme (Hubble et al., 2021). In comparison, the UK government's proposed replacement Turing Scheme does not fund the adult or youth work sectors, and significantly limits funding in other areas, including no support for students wishing to visit Scotland (Lochhead, 2021). Whether participating in the Erasmus + programme was financially worthwhile or not is beyond the scope of this article; nevertheless, it is estimated that inbound exchange students contributed £440 million to the

UK economy in 2018, and there are real concerns as to whether the UK will see a decrease outside of the Erasmus scheme (Hubble et al., 2021).

While it is hoped that the newly-created Turing Scheme will, in time, expand to include apprentices, volunteers, staff and youth exchanges and jobseekers as the Erasmus one did, the reasons for developing a new scheme from scratch, and withdrawing from a 30-year-old global one that has proved successful, is mind boggling. One question, that seems to have been overlooked, is why the UK did not consider changing its status within the Erasmus programme from full member to partner country, and perhaps, have thereby reduced the financial contribution while maintaining commitment to what is now, in 2021, a world-wide programme. Instead, when governments seek solutions to problems that do not need fixing, one can only wonder to what extent a political agenda supersedes the national interest. That notwithstanding, while 2020 was an opportunity to debate the merits of a national scheme versus the Erasmus one, in 2021, that period, alas, is over. In the end, the UK Government decided that the price tag for Erasmus participation was too high and, for now at least, the door to Erasmus participation has closed.

Scotland's early history was defined by exchanges with its European neighbours. Throughout the Scottish Enlightenment and the nineteenth century, sharing ideas, culture, and discoveries was at the heart of our relationships, and these deeply rooted links were enhanced by Scottish educational institutions' participation in the Erasmus program: 'In Scotland, proportionally more participants have gone abroad through Erasmus+ than from anywhere else in the UK, while proportionally more visitors from the rest of Europe have visited Scotland in return' (Lochhead, 2021). UK students from across 138 different institutions participated in 2017/18; the highest number were from the University of Edinburgh (405) (Hubble et al., 2021). Irrespective of devolution, the UK Government has proposed a replacement scheme to the Erasmus one from which they chose to withdraw, and the success of the toddler Turing Scheme compared to the 35-year-old Erasmus+ one will require future assessment. In the meantime, it is hoped and expected that, as the Turing Scheme develops, it will expand to be more inclusive and address the importance of reciprocity and exchange. At present, its benefits seem limited only to the individuals going on the programme, and it reduces the value of internationalisation to financial considerations. Nevertheless, as Vivienne Stern, Director of Universities UK International suggested: 'Turing wasn't our plan A, but it is certainly better than Plan Zero' (Stern, 2021). On a lighter note, it is worthwhile knowing that the Erasmus programme was named after the Dutch philosopher Erasmus, but as already mentioned previously, it is also an acronym for that which the programme stands. Currently, the Turing Scheme, named after the renowned mathematician Alan Turing, has no official acronym, and seems only to stand for **The UK Replacement Is Not Great!**

About the Author

Atrue European, Dr Raphaela Kitson-Pantano is an Anglo-Italian born in France. A genetics PhD graduate from the University of Edinburgh and holder of a Masters in European Politics and Administration from the College of Europe, Raphaela was for several years the Executive Director of the European Association for the Promotion of Science and Technology. Raphaela then joined the L'Oréal Foundation where she was in charge of Scientific Programmes including the L'Oréal-UNESCO for Women in Science Awards. The Global Insurance Company AXA recruited Raphaela in 2014 as the AXA Research Fund Life & Health Risks Research Officer and she later became Head of International Health Relations at AXA Global Life. Before moving to Washington in 2018, Raphaela was Senior Policy Advisor to the AXA France CEO on the topic of Brexit. Raphaela is an International Senior Consultant in the Health, Political, and Science sectors. You can learn more about her work at: www.yesyoucanconsulting.com

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Images:

Page 27: Image of Dr Raphaela Kitson-Pantano. Copyright © Jim Doyle, <<https://www.doyleimage.net/>>

The Edinburgh University Chamber Orchestra: the Beginnings

by Robert Marshall

The Edinburgh University Chamber Orchestra emerged as a self-standing orchestra in the latter part of 1984. Three music students — Ruth Hardwicke, Chris James, and I — decided (for different reasons) that there was a need for a student orchestra run for and by students. The then University Orchestra was all that existed and was run by the Music Faculty and performed only twice a year. Frankly, it was not up to much, and the better orchestral players knew it. Indeed, many of the best players at the University were not in fact music students, and were used to more ambitious and dynamic coaching and supervision.

We recognised that what was needed was a dynamic, student-led (but nonetheless) high-performing chamber orchestra that gave space to students to have their compositions performed, as well as (in my case) support performances of a choir I had set up in 1983 (the St Mary's Singers). I had also begun to take an interest in orchestral conducting and wanted to have the opportunity to gain serious experience of doing so properly.

Ruth Hardwicke had created an ad hoc group in 1983 called 'The Reid Orchestra', thus recalling the name and memory of the first Reid Orchestra which had given its final concert in January 1982. I had likewise created an orchestra to accompany my new choir that same year and again in early 1984. Both used, in large part, the same players; but it was not until the start of term in October 1984 that the three of us

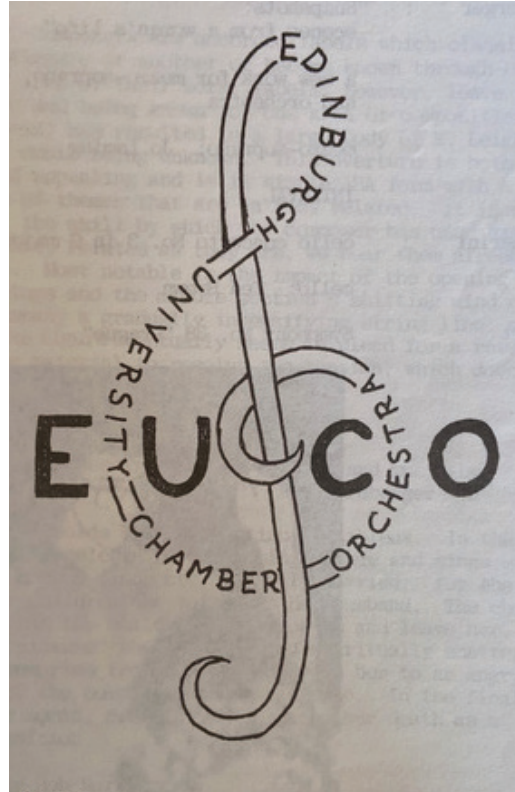
decided to try and create something more permanent, with an additional emphasis on performing student compositions. Together, we auditioned and rehearsed during that early autumn and the orchestra began to feel more permanent. Quite rightly, a committee was formed with representative views of its own. During that term, however, Chris dropped out.

And so, in the Reid School of Music Hall on Tuesday 4 December 1984 the orchestra performed for the very first time, under the title of 'The St Cecilia Orchestra'. I opened with Elgar's *Serenade for Strings*, followed by Ruth Hardwicke conducting Mozart's *Sinfonia Concertante* for oboe, clarinet, horn, and bassoon. After an interval, a second-year student, Philip Cartwright, conducted *Guitarre* by Moszkowski, followed by me again conducting Schubert's *Fifth Symphony*.

It was clear very quickly that we had a real success on our hands and the desire of the orchestra was to perform as regularly as possible. The next concert followed swiftly on 28 February 1985 in the Queen's Hall (and repeated in Perth on 3 March), and included works by Professor Kenneth Leighton, Robert Morsberger (a student), and Boccherini, as well as Mozart's *Prague Symphony*. It was the first concert under the banner of 'The Edinburgh University Chamber Orchestra'.

Another concert followed swiftly after that on 27 April in the Reid Hall, beginning with Bach's *Brandenburg Concerto No 2*, and with the St Mary's Singers performing Schutz's *Psalm 150* and Bach's great Cantata No 80 *Ein feste Burg ist unser Gott*, with me conducting. That academic year was not yet done, however; there was another Queen's Hall concert on 16 May 1985 with me conducting Boyce's *Symphony No 4 in F* and Bach's tremendous *Brandenburg Concerto No 2*, followed by Haydn's *Symphony No 194 (the London)*.

By now the orchestra had a Constitution with a Secretary and Manager, as well as a supporting committee and became a full University Society. The orchestra also decided on the creation of the position of Artistic Director and, in August 1985, I was elected for the academic year of 1985/86, my final honours year. During that summer, we performed twice on the Fringe as part of the National Association of



Youth Orchestras' programme of concerts, which was Ruth's last appearance with the orchestra, and then went on tour in Scotland to Selkirk, Stirling, Crieff, Oban, and Iona Abbey.

I was keen that the orchestra was conducted by different people, that we premièred new works where possible, performed a diverse variety of genres, and promoted the orchestra beyond both the University (and indeed Edinburgh). So over the 1985/86 academic year we performed:

- no fewer than eight different concerts
- with two different choirs
- with a number of notable professional orchestral/vocal soloists
- in association with three other organisations (the French Institute, Napier College [sic], and the St Mary's Singers)
- in three different Scottish cities (Edinburgh, Perth, and Dundee)
- in three different Edinburgh venues (St Mary's Episcopal Cathedral, St Cecilia's Hall, and the Queen's Hall)
- in Barcelona (Easter 1986)
(I was revising for finals so couldn't go)
- compositions by Mozart, Haydn, Faure, Saint-Saëns, Delius, Hook, Handel, and Boyce, as well as Elgar, Finzi, and Vaughan Williams
- performed premières too, not least the Scottish première of John Rutter's edition of the Fauré *Requiem*

They were great days and a lot of fun. The standard certainly varied, but some of the concerts we did we of astonishing quality. They hold great memories for me and I know for others, too. The then first ever Manager was also a real driving force/supporter and deserves credit as well; he was Ross Collins. And it was not all easy. At first, the Music Faculty was not at all keen to support this 'rogue' orchestra, and certainly not one which was conducted by anyone not on the Faculty staff.



I learned a great deal about so many things, and not just conducting. I got involved in sponsorship and learned how important it was to have a solid financial base on which to build a musical one; even for an artistic director, it is important to take an interest in and to understand the importance of the financial side of the organisation. But mostly I remember what I learned about conducting, about the wonderful music

we made together, especially Vaughan Williams's *The Lark Ascending*, the venues (Iona Abbey will stay with me forever), and the friendships. I went on to conduct and sing professionally. Much of what I learned in those real days I owe to the EUCO.

Miles Baster (then the First Violin of the Edinburgh Quartet) played *The Lark Ascending* with us in the Fringe of 1986. I met him to go over the score before the first rehearsal. Afterwards, as we chatted, I asked him if he had performed it before. 'Only once', he replied, 'in 1957 with the LSO. For RVW, in his garden. It was his birthday'. Miles played it beautifully. The orchestra were superb. And when it came to my giving him the envelope with his fee in it afterwards, he handed it back to me saying 'It was enough to play it again. Thank you'.

About the Author

Robert Marshall is a Senior Civil Servant with over 30 years experience, having worked for both the UK and Scottish Governments. A lawyer by profession, he started his career as a Procurator Fiscal, then worked as the senior legal adviser on Scots law in Whitehall and head of UK Government litigation in Scotland, and now works in policy development and delivery within the Scottish Government. He is a Writer to Her Majesty's Signet (WS). Marshall has also conducted a 'parallel career' as a professional singer, conductor, and choir trainer for many years, including singing with Cappella Nova, founding and directing the Glasgow Chamber Choir, as well as being the Chorus Master of the Edinburgh Royal Choral Union.

Editorial Note

The *Journal* and Mr Marshall would welcome from readers any further memories of the EUCO, and of the loan of any memorabilia, including photographs, which could be scanned for the archive and returned. Please contact us at: The Editor, *University of Edinburgh Journal*, UEGA, 1FR, 18 Buccleuch Place, Edinburgh EH8 9LN, or by e-mail at: gradassoc@ed.ac.uk

Notes

Images:

Page 34: Programme of EUCO performance in the Queen's Hall, Edinburgh, February–March 1987. Image courtesy of author.

Page 35: Image of Robert Marshall. Photography by Juliet Marshall.

Working Together

by Alexander McCall Smith & Tom Cunningham

In conversation, invited by the *Journal*, based on an interview that they conducted via Zoom for a recent literary festival, McCall Smith and Cunningham discuss their acclaimed musical collaborations on aspects and episodes of Scotland's history.

Alexander McCall Smith [AMcS]

The first thing I'd say is that Tom and I have collaborated now on so many projects that I have almost lost count. He probably hasn't; he's more methodical than I am in his working methods, which is just as well, as he is the composer, and a composer must pay more attention to timing than a librettist, I think.

Tom, do you know how many things we have worked on together?

Tom Cunningham [TC]

We have worked on sixteen projects together. We started in 2007 with the song-cycle *Scotland at Night* for the professional choir Cappella Nova, and the following years we did two other sets for them. Then we did the *Okavango Macbeth* which was performed not only in Botswana but in Cambridge, Edinburgh, and

Cape Town. We wrote other stage shows too, one of which, *Livingstone Presumed*, has had to be postponed because of the lockdown, but we hope it will see the light of day sometime, perhaps this year or next.

We've also written other things including some sets for solo voice and piano: *A Scottish Four Seasons*, *Songs of Edinburgh*, *Fables by Aesop*, and other individual songs. One unusual item was a set of Haiku for singer and wind quintet, entitled *Love Over Scotland*, for the 2015 Edinburgh Festival.

AMcS

Let's look at opera, and our first operatic collaboration. The background is that I was in Botswana with my New York editor and my New York agent. We were on a small boat on a river in the Okavango Delta when I saw a camp being used by primatologists who were studying a troop of baboons in the area. I went ashore and met them and talked to them about their work studying these baboons, and they said something which really struck me as being rather extraordinary, namely that female baboons could be ambitious for their male partner.



It seemed to me that this really was the *Macbeth* story playing itself out in nature and it occurred to tackle an opera of the *Macbeth* story as it was developed or experienced within a troop of baboons in Botswana. A very odd idea, perhaps, but it did not stop me coming back to Scotland saying to you 'Let's write an opera!' You said you thought that would be a good idea but when I told you what I had in mind you thought I had lost my reason temporarily. So we started to work together; and well, how did you find that project?

TC

It was the biggest project I had ever undertaken because it was the first time I had written a full-length opera: it lasts an hour and twenty-five minutes. I had never met the performers, who were a group in Gaborone in Botswana, but I did meet the musical director, David Slater, when he came over to Edinburgh from Botswana and we had a long chat. I deliberately decided not to write fake African music, I tried to write in a variety of styles that suited the story and the libretto, and also took into

account the types of voices that they had available in Botswana. We went, you and I and our families, to the première in Gaborone and were very impressed by the performance that was given. Then, subsequently, it was performed in Edinburgh by a cast from the University who were very well trained by Nicholas Ellenbogen, who had done the production in Botswana. It's been performed elsewhere too by different casts, and every time it seemed to work very well, so I was very pleased with that. Delphian Records recorded it using an orchestration made by one of the members of the Scottish Chamber Orchestra with his group, Mr McFall's Chamber. They performed it in the Queen's Hall and it got some amazing five-star reviews, and the CD was chosen by The Arts Desk as one of the top 12 classical CDs of 2012. It is obviously very pleasing to know that something we'd worked on so hard was well received and performed by different groups of people.

AMcS

Yes, I think it was a wonderful project from my point of view. I loved seeing the work being done on the various productions and I shall always remember the sheer thrill of seeing its first production in Botswana itself. I was so pleased at the pleasure that the various young people who were singing the various roles in it derived from the music.

Your music is always very approachable and extremely beautiful, and I think the singers really responded so well to it. I shall always remember also one of them coming up to me and saying: 'This is the best thing that has happened to me in my life'. That was sufficient reward in itself for the whole project; so that particular collaboration has so many warm memories for me. But what about some of the other chamber operas or short operas we've worked on?

TC

The next project was *A Tapestry of Many Threads*, which was not strictly speaking an opera, but was a conversation between two singers accompanied by piano and violin, to celebrate the centenary of Dovecot Studios, but again it was very successful. We had very good performers and it got five-star reviews in *The Herald* and in other newspapers and actually won a *Herald* Angel Award at the Festival in 2012, so that was a very rewarding project. We then did another stage show, *Fergus of Galloway*, in 2013, which was an intriguing tale about a Scottish knight. I'm not sure how much of it is true, but it made for a very interesting and attractive story, and that has been performed several times since then. It seems to be a piece that's popular with the performers as well as the public. Then we wrote *The Tumbling Lassie* for a performance in 2018.

AMcS

Yes, the story behind *The Tumbling Lassie* was an astonishing one. In the late seventeenth century there was a showman who had a young female acrobat, whom he displayed at his shows and she did all sorts of wonderful acrobatic feats. She was observed by a woman who came up to Edinburgh from the Borders, a Mrs Scott, who saw this young girl, obviously being taken advantage of in the sense of being worked rather hard by this showman, and felt sorry for her. She decided that she might not have been there really under her own volition, so to speak, and she rescued her and took her away to the Borders with her. The showman was so angry that he decided to sue for the return of his property, namely this young girl, whom he said he had effectively bought. So that came before the courts, and it was the first case in Scotland in which the courts had said that slavery was not allowed in Scotland: that you couldn't own somebody else. The judge put it clearly, observing that 'A parent may not sell his bairn'. It's a very moving story, and I think that you reacted to it really very strongly musically.

TC

I was very touched by the story and it was an interesting challenge to set to music, because when she was dancing, I wanted to have joyful music to represent the fact that she had joy in performing, but of course at the same time we had to introduce the aspect that she was being forced to work when she perhaps didn't want to. The other musical aspects are the offer to come to the Borders, where I loved your text, and it translated into an attractive, moving song where the lassie willingly accepts the offer. I used violin, clarinet, and piano to accompany the voices and convey the different moods. Setting the court scene was an interesting challenge because I used some recitatives as well as some arias and then I used some changes of key to show the change of mood in the court process. It finishes with a happy ending, apart from the mountebank Reid who of course is not happy, but the others celebrate the fact that, as the judge said, we have no slaves in Scotland; and we assume that the lassie lived happily ever after with Mrs Scott in the Borders.

AMcS

Now, *Dandie Dinmont* was a very different story. That was taken from a novel by Walter Scott, *Guy Mannering*. Dandie Dinmont is the farmer in that novel and many people find him one of the most attractive of Scott's characters. The background to that was that we had been asked to do something to mark the Tenth Anniversary of the Walter Scott Historical Fiction prize, which is a very prestigious and generous prize, which is awarded each year to a historical novel, and that is

something which had been set up by the Duke and Duchess of Buccleuch. I thought that it would be rather nice to do something based on one of Scott's novels to celebrate the Tenth Anniversary of that prize, and so we started on that. I found as I worked on the story that it was really immensely complicated, as Scott's stories can be, and so we had to disentangle it. We did that eventually and we got a fairly straightforward story out of it. Once again, I was so delighted with what you did with it and, in particular, the way you used the children's voices. There's a lovely children's chorus in that opera where the children ask their mother to bake them a pie, and I know that that went down so well when the opera was first performed at the Borders Book Festival.

TC

It was intriguing writing that piece because I remember I was at my daughter's house in Cambridge with my little grandson and I wanted to write something that would appeal to children, so that's where the song 'Make Us a Pie, Mother' originated. But often the musical ideas just come in different places at different times and of course they're all based on your texts, Sandy. The other aspects of that particular story were that there are two couples who sing love duets at a point in the story, Dandie Dinmont and his wife, and Harry and Julia. That was also a very effective thing to set to music, to write love duets which can be performed in the context of the story, so again a mixture of styles and, again, I used violin, clarinet, and piano orchestration. I also used a few leitmotifs to recall something which had happened earlier in the story and bring it back in again later. So, it was an interesting musical challenge for me, which I enjoyed doing.

AMcS

And then we come to *Ninian's Gift*, which was performed last year at the Wigtown Book Festival. There are some who think — and I probably would agree with them — that this is probably your finest work, or certainly one of your very finest works. It is the most beautiful piece of music and I know, from talking to people who watched it, that they were tremendously moved by what you wrote there. It just worked. It's one of these things that you don't necessarily know when you start working that they are going to work so well and then it all comes together. It's about the lives of the early Scottish saints, who clearly inspired you.

TC

I was inspired by your text, Sandy, and I decided that, because of the history of this particular piece, I would use a mixture of musical styles again. I used some

styles looking back in time to the period of St Ninian, and then other Scottish influences — you can hear a hint of bagpipes at one point — and then styles that were much more contemporary because there are some rather amusing anecdotes in the story as well. Of course, the other challenge was that it had to be recorded in lockdown by four singers individually: no accompaniment, just four individuals singing in separate locations. So that also had an influence on how I wrote it, but the fact that it was a mixture of different styles inspired by your texts made it a pleasure to write and the highlight of the lockdown.

AMcS

And, of course, in that as well they also used some very beautiful photography: they had wonderful films of the movement of the sea against the coast in that part of Scotland.

Of course, some of the things that we've worked on have been lighter in tone and I think that our latest one, *Incredible Beasties*, is an example of that. I thought it would be rather fun to do a Scottish bestiary of creatures that don't exist and just imagine what they might be like. The pygmy deer, for example, that is so small it can hide under leaves, and animals of that sort: a very charitable and good cat, for example. I certainly enjoyed inventing these animals, and I'm very much looking forward to hearing that piece being performed in due course.

TC

Yes; we're hoping to celebrate the end of lockdown with the *Incredible Beasties*. I offered it to groups as a piece they could perform once they get back together after lockdown, and several groups have said they would like to do so. I said that I would send the score at the end of March, because I was anticipating that groups might be able to get together again physically shortly after Easter. I'm not sure that will be the case, but they will be able to get together sometime, and therefore, I'll send them the score; and we agreed we wouldn't charge anything, so this is something that choirs can use as a means of getting back into singing once lockdown finishes.

AMcS

Well, I must say that my collaboration with you has been one of the highlights of my writing career. I value it so greatly. And one of the things which amuses me about it, is that generally we finish one project, and then there's a very brief period when neither of us says anything, and then suddenly I will say, or you will say, what next, and off we go again. That's why none of this, I ever feel,

is a chore, I never feel forced to do anything, or obliged to do anything; this just works so well. I must say I am most grateful for that. We don't often talk about it very much, because I think it's probably the sort of thing that you don't want to talk about too much in case you start interfering with the chemistry by which it operates. So maybe we should just say this is what we do, we're going to carry on doing it, and we're not going to think too much about it. Perhaps one might use a metaphor that I sometimes use about writing, namely, that it's like walking on a tightrope. You don't look down. I suspect you may feel that about composing. You don't really want to feel too self-conscious about what you're writing; you're wanting to make yourself available for the music; the music comes into your head, but I take it that you don't really want to analyse too closely what you've done or what you're proposing to do.



TC

No, you're right, I don't analyse it and it's sometimes rather amusing to read analyses done by other people of my music and I say: 'Oh, gosh, I hadn't realised I'd done that', because they tell me all sorts of interesting things about what I've done. But the pleasure of working with you, Sandy, is that you write in such a variety of styles: you have a mixture of amusing, serious, and very moving texts, you bring in so many different types of characters, and you include different landscapes. There's such a variety in your writing which is what I appreciate, as I

like to vary my music. There are other writers who tend to write in the same style all the way through, and that is not so easy for a composer to set over many years, because one can do it once but not, as we've done in our case, over fourteen years. To be able to write sixteen projects in fourteen years shows what a variety of texts you've given me, and that it's been such a pleasure for me to set.

About the Authors

Alexander [Sandy] McCall Smith was Professor of Medical Law at the University of Edinburgh. He is the author of over one hundred books, including the *No 1 Ladies' Detective Agency* series and other series of novels set in Edinburgh and elsewhere. His younger daughter, Emily, a doctor in Edinburgh, is the fourth generation of the family to graduate from the Faculty of Medicine.

Thomas [Tom] Cunningham did a BSc in Mathematics at Edinburgh University in 1968, and then studied orchestral conducting and composition at Morley College, London. He lived for thirty years in Brussels then returned to Edinburgh in 2004. His compositions have been performed by the Royal Scottish National Orchestra and Chorus, the London Symphony Orchestra, the Royal Liverpool Philharmonic, Cappella Nova, the National Boys Choir of Scotland, the Flemish Radio Choir, and many orchestras and choirs throughout the world.

Editorial Note

The Editor of the *Journal* thanks Sandy and Tom for sharing this conversation. Readers can watch and listen to some of their compositions by following the online links at: www.tomcunningham.org.uk

Notes

Images:

Page 38: Image of Sandy McCall Smith and Tom Cunningham outside the Prestonfield House, Edinburgh, for the première of *The Tumbling Lassie*. Photography by Louise Cunningham.

Page 43: Image of Sandy McCall Smith and Tom Cunningham at the No 1 Ladies' Opera House, Botswana, before the première of *The Okavango Macbeth*. Photography by Louise Cunningham.

Again Iona?

Part 1: A Place to Love

by the Reverend Jack Kellet

Iona — Scotland’s ‘Holy Island’ — a place to love! Over the centuries, Scottish Kings just had to be buried there. And myth has it that even before Saint Columba, the precious dead bodies of lesser mortals were ferried over secretly, under cover of darkness, to be buried on the island that would never be swallowed up by the wild seas.

A place to love? Actually, Heaven on earth, for twentieth-century teenagers brought over from Edinburgh slums by The Iona Community’s Christian Workers’ League. When, in 1948, on the Saturday night at the end of her first Trades Week holidaying in Iona, sixteen-year-old Ena Barker got home with her case to the High Street, she shuddered and almost wept at the reality of the pub-dominated life she had previously accepted as normal and inevitable.

Heaven on Earth? For Trades Week 1947, Canongate CWL had set up the first youth camp at the North End of Iona, next to Frances Cadell’s famous Crofthouse, as I learned later. Such was the Canongate’s bad reputation in Edinburgh then, that boys and girls leaving school and applying for a job always dreaded being asked their address because that could dash their hopes. Mind you, living among the overcrowded closes and ‘condemned tenements’ was the mother of CWL member Bill Stirling and she, astonishingly, had been a Women’s Trade Union delegate taking support to Russia immediately after the Communist Revolution in 1917.

The very respectable Grannie of soon-to-be world-famous ‘Big Tam’ Connery was a Canogotian. Rag-picker Esta Hendry would become Edinburgh’s Senior Bailie. The celebrated wartime Radio Padre’s wee choirboy Pringle Fisher would grow to captain Scotland’s rugby team. And here, we thirty or so working-class young people, had been subsidised and transported from slummy Canongate for a pioneering week under canvas on Scotland’s Holy Island!

A New Life on Iona

Apprentice plater Tam McLean and I, ‘Jake’ Kellet, were lucky to be allotted the best of the daily chores. After breakfast we walked to Lagandorain for the milk. And every morning, knowing where we came from and doubtless realising that strict rationing had continued post-war in the cities — indeed, bread rationing had recently become inevitable for the first time because the Americans did not like our new Labour Government and had changed the terms of trade —



Mr and Mrs Campbell, the elderly crofters, set us down at their kitchen table and fed us up with glasses of milk and home-baked fruit cake.

What with such kindness from unknown Islanders, and after the initial apprehensiveness, the deeply moving experience of joining the craftsmen and trainee ministers every day for morning and evening worship in the breathtaking Abbey Church, this was indeed Heaven on Earth. It was the Sunday morning Communion Service, with the passion of George MacLeod from the pulpit, the singing of ‘Ye gates, lift up your heads on high’ (Psalm 24) by so many male voices, the sight of visitors visibly inspired to participate from the packed nave, and their wondering children sitting on the stone steps, that had propelled us into our unprecedented new norm.

A Time for Heroes

The 1940s was a time for us all to have heroes, examples for us to follow as we grew into adulthood. No Nelson Mandela or Martin Luther King Jr then; but boys like me looked beyond pop idols like Al Jolson, to (really black)

internationalist American son-of-the-manse baritone Paul Robeson, who came to Scotland and sang the Gaelic ‘Vair me o, ro van o’ to our miners in hard times. With the Iona experience, however, George MacLeod became the inspiring hero, for girls as well as boys. Here was a posh baronet who did not use his inherited title and, when asked, spoke about ‘the sufficient title of Reverend’. Here was a provenly brave holder of the Military Cross and Croix-de-Guerre who had learned from war that it is pacifism which provides the best programme for world peace. Here was a campaigner for justice through political action: *Only One Way Left*. Here was a passionate evangelist, Leader of The Iona Community, as if up on his white charger, calling his *Miles Christi* forward in the battle to win back the working classes and to convince the churchy middle classes of the priority for ecumenism. A hero indeed! When I got home in 1949 after National Service, I was not surprised to hear from Ena that the 1948 CWL Iona Campers had re-written their favourite musical *Annie* so that they sang: ‘They say that Doctor MacLeod is wonderful, wonderful (And if I could just get my tea. I am sure I would be, wonderful too).’

From CWL to Full Membership of The Iona Community

With all this, it may come with no surprise — though it actually kept shaking up Ena and myself over the years — that by 1961 I had escaped the fate of a prospective actuary and, after six years at Edinburgh University, my annual visit to Iona was now as a new full member of the Community. As it happened, by the summer of 1961, the hut paid for in the 1930s by a Glasgow shipping magnate to house the resident community while rebuilding went on was no longer required. My part in *We Shall Rebuild* was, therefore, first to share in taking down the wooden structure and then to smash with a sledgehammer its concrete base before wheelbarrowing the lumps along as rubble for the base of the restored museum block. The hut had a passageway along its considerable length, like the corridor of a train, with individual rooms off, like cells for the monks. Conservative church opponents of the radical new Iona Community dubbed it ‘The Rome Express’.

Leadership and ‘Democracy’

Almost immediately after becoming a full member of the Community, a plenary meeting in Glasgow elected me to be one of a small committee to interview a candidate whom our Leader was recommending as the new Youth Secretary. In Candlemakers’ Hall, GFM duly introduced us to a very nice young fellow, but we unanimously felt he did not have the background and personality that would attract and engage with the housing-scheme kids that it was the priority of our mission to

inspire. So we voted against this appointment, and then were taken aback — and everyone learned a lot! — when the Leader told us he had already appointed him. However, the followers of the officer on the white charger were definitely not now to be seen as just foot-soldiers!

In his very frank authorised biography of George MacLeod, Ron Ferguson cites numerous instances of George's real arrogance over the years; but I myself am not entirely happy about the confrontational words I used in my first encounter to help bring about the change necessary: 'The title of your next book should be *Democratic Communities and How to Run Them!*' After all, I personally had long known that the Leader, seen by shallow observers as the dashing Officer-in-Charge — or alternatively as a Pied Piper leading the naive to destruction — was also (and more importantly) a servant regularly following the command of our Lord, metaphorically going on his knees to wash the feet of seriously troubled and often undeserving souls.

Besides, it is important to keep in mind that 'perfect' saints have never existed. When Paul addressed the earliest Christians in Corinth as saints, he did not hold back from listing the systematic behaviour patterns they had to change. Where leading apostle Peter — Jesus' Rock for the establishment of the Church — had got the building plan wrong, the Pharisee incomer put him right (Galatians 2: 11). For the twentieth Century, the death of Japanese Protestant Saint Toyohiko Kagawa — a contemporary of The Iona Community's Grand Old Man, of course — had brought such bitter accusations from his daughter about his blindness to the suffering he had brought upon his own family, that it shook to its foundations my own youthful idealistic confidence in the perfection of any human being. With the passing of more recent brave exemplary saints and heroes for us still across the world, evidence that sinners they remained has never been long in coming. Pope Francis was right in that, as soon as his appointment was made: 'I am a sinner' (cue for 'mea culpa').

Iona: Certainly a Place to Love and Now also a Time to Show Concern?

Rebel ecumaniac Reverend George MacLeod (cum Moderator of the General Assembly, cum Retirement as Founder/Leader of The Iona Community, cum Baron of Fiunary) remained staunchly Presbyterian to the end. He attended Presbytery meetings even into his nineties, saying, characteristically: 'Often enough to keep me a Presbyterian, but not too often, to keep me a Christian'. Late one evening, as I helped to steady the Grand Old Man down the few steps to his flat in Edinburgh's West End after a Presbytery meeting, he turned to me and said 'If you get to 90, that's all right. After 90, it's not worth it.' Yet, here and now, at the age of

91, this staunch Presbyterian — absolutely not a Grand Old Man but definitely one for whom God also used The Iona Community to guide and sometimes govern his life — wants to use some of the time he did not expect to have, to express concern about The Iona Community and Iona itself today.

Hierarchical Titles

The appointment of an ‘Executive Director’ by The Iona Community in 2020 is certainly a matter of concern to this now honorary Associate Member with a long memory! That earlier in the year our national Presbyterian Christocratic Kirk had ‘modernised’ for today’s world by installing a ‘Chief Official’ — instantly and understandably defined by the *Glasgow Herald* as a Chief Executive Officer — was sad enough and bad enough. After all, the sixteenth century Reformation in Scotland was a revolution against the hierarchical structure of the Medieval Church, with its uncontradictable, know-all Pope and all those ‘Princes of the Church’ lording it over huge areas across the world. The 1560 transitional title of Superintendent did not survive the Kirk’s development into Presbyterian government, with parity for ministers and power for elders. Even the later Royal insistence on bishops was ridiculed (‘tulchan’) and rejected, while the lowly rank of vicar (‘stand-in’) adopted elsewhere was ignored. For its key-workers, the Kirk chose and persisted with servant-like titles such as Moderator, Clerk, and Secretary — on principle. I still recall how aghast I was many years ago when the then Youth Secretary at 121 George Street in Edinburgh — the Central Offices of the Church of Scotland, not the Headquarters! — wrote that his title should really be Director.

Humble Radicalism

The introduction of the title Director for The Iona Community’s new key worker is particularly disappointing. Our radical new movement was set up to challenge the ways of the church and the accepted priorities of the world (Romans 12: 2). Thus, the Christian Workers League was set up with adults as Advisers, helping youngsters over sixteen to become the responsible decision-makers. And within The Iona Community itself, even when led by George MacLeod and Ralph Morton, the appointment of the politically aware and superbly effective layman Penry Jones — later to be Head of Religious broadcasting with the BBC, and latterly to be the elected Chairman of the Island Community Council — was as Industrial Secretary. Something that has remained characteristic of The Iona Community over all the changing decades has been the public commitment to love justice and to walk humbly with our God (Micah 6).

Concerns About the Take-Over of the Abbey

When news came in the late twentieth century that a national public body specialising in the care of many of Scotland's historic buildings would — with the consent and no doubt some relief from the Cathedral Trustees and The Iona Community — take over principal responsibility for maintaining Iona Abbey, this was widely seen as a good and necessary development. But, as confirmed by the responses to a letter I sent to the *Scotsman*, I know myself not to be alone in being seriously disturbed by the inflexibility and lack of understanding, being insisted on by (now) Historic Environment Scotland (HES), that pays no attention to the primary role for which the Iona buildings were restored prior to the take-over.

St Columba Chapel

While the Cathedral was rebuilt by public subscription around the turn of the 20th century, the tiny chapel just to the left of the great west door was added decades later, to become a place for private prayer, as the result of a special campaign led by George MacLeod and The Iona Community. The fund-raising appeal was to provide a small place where pilgrims and visitors could separate themselves whenever crowds of people were about. If it was not already in use, anyone could go in, hang a notice outside that it was occupied, and close the door. An open Bible was to hand and the figure of a Columban monk, complete with staff and bell to remind us of the need to travel and proclaim the Gospel, was a very appropriate aid to worship.

When my wife and I went there to pray on our own first summer holiday visit after Historic Scotland's take-over, we were astonished to find that the chapel had been stripped of the aids for its *raison-d'être* and the notice for hanging on the door-handle was nowhere to be seen.

After the daily evening service, I asked the (Iona Community)Warden to take the matter up with the new HES establishment. Sadly, the reply he wrote was that this was HES policy. And that insensitive policy, so colossally inappropriate for a precious, purpose-built facility that many members of the general public had chosen to pay for, and some on a tight family budget, has been persisted with ever since by the new owners/trustees.

Calling for a Policy Change

Now, Historic Environment Scotland is good at looking after castles, but one size never fits all. To apply the same policy to Iona Cathedral shows an

unthinking lack of respect for the purpose of the building and of its re-building, as also for the clearly expressed will of the public.

When ancient ruined castles are rebuilt and have to be maintained, this is not for their original purpose, as is the case with this restored cathedral. Iona Cathedral was rebuilt at the turn of the twentieth century, then maintained and kept ever-open for decades before HES's time, absolutely in order to be a sanctuary again for prayer, praise, and contemplation, but not as a tourist site charging the public for entry (except at specific service times).

It must be recalled that when Historic Environment Scotland took over Edinburgh Castle and instituted charges, the general public made it clear to the powers-that-be pretty sharply that the National War Memorial had been fund-raised by the general public as a place for remembering and giving thanks, not — as I remember someone writing — to be a milch-cow. Entrance charges were halted in no time!

A Personal Experience

One afternoon back in 1947, bent on doing our own thing, apprentice engineer — and our Centre-half — Will Hogg and I raced off from our Trades Week campsite at the north end on our daily run round the Island. I remember we waved up to CWL Adviser Bill Amos, the mason who was rebuilding the west wall of the Refectory. Returning on our run, we saw first that Bill was no longer there and then that our club members must have been in the Abbey Church because they were streaming back to the camp-site; we were shaken to see they were all crying. While we were absent, word had reached the Island that lovely young Cathie Henderson, who at the last minute had had to cancel her holiday with us, had now been diagnosed with the dreaded and deadly scourge of the time, Tuberculosis, and had



been taken to the Victoria Hospital (this was before the advent of streptomycin). The Club had immediately gone together into the Cathedral to pray for our friend and fellow-member's healing. We two absentees, apparently well on the way to macho manhood, found our own eyes instantly tear-filled and, without a word between us — feeling guilt as well as concern — made our way into the Cathedral and on to our knees. It never occurred to us that one day we would have to pay to get in or have to seek special permission from a Gatekeeper.

About the Author

Jack and Ena Kellet met in 1947 in a 'condemned' Canongate tenement rented by The Iona Community for mission among working-class teenagers. Holidaying in Iona in 1955, Jack realised that he was meant to be a minister. After six years at Edinburgh University, Jack helped rebuild and lead worship in the Abbey. In 1969, the Kellets joined the first twelve families in the new housing scheme of Dundee: Menzieshill. From 1969 to 1994, they served in the historic parish of South Leith.

Editorial Note

'Again Iona? Part 2: A Time to Show Concern' will be published in the next issue of the *University of Edinburgh Journal*, due to be published in Winter 2021.

Notes

Images:

Page 46: Image of the Reverend Jack Kellet and his wife, Ena. Photograph courtesy of the Kellet family.

Page 51: Image of Iona Cathedral. Photography by Reading Tom, UK. <[https://commons.wikimedia.org/wiki/File:Iona_Abbey_\(45322644484\).jpg](https://commons.wikimedia.org/wiki/File:Iona_Abbey_(45322644484).jpg)>

Algernon Blackwood and Edinburgh University

by Alistair W J Kerr

When Algernon Blackwood CBE died in 1951, his was a household name. Born in 1869, he was a prolific author, especially of ghost, mystery, and horror stories, he was also a popular broadcaster on radio and television. Older people recall his performances for the *Saturday Night Story* slot on BBC TV. A consummate storyteller, the critics were united in his praise. Almost all of his performances were broadcast live; they were nevertheless word-perfect and did not overrun. The Government of the day shared the general enthusiasm for Blackwood; in 1948 he was made CBE. In 1949, he received the Television Society Medal (the equivalent of an Oscar), as the outstanding television personality of 1948.

Being a television performer was only one aspect of Blackwood's multi-faceted personality. As noted above, his literary output was enormous. He had worked in a variety of jobs in Canada and the USA; had been a journalist; a playwright; briefly an actor on the London stage, receiving good reviews, and had written a successful musical, *Starlight Express*, with the score by his friend, Sir Edward Elgar.¹ (The title, although not the plot, was later appropriated by Andrew Lloyd Webber and used — without acknowledgment — for a more recent musical.) A fluent German and French speaker, Blackwood had worked for MI6 during the First World War, succeeding Somerset Maugham as the agent handler of a British spy-ring in Switzerland. He enjoyed travelling rough, hunting, climbing,

hill-walking, and skiing, especially in Switzerland. He had a deeply mystical side and consorted with Theosophists and members of the Order of the Golden Dawn. He was attracted by Eastern religions and philosophies, especially Buddhism, and investigated haunted houses for the Society for Psychical Research. Related by blood or marriage to many members of the nobility and a member of the Savile Club, Blackwood seemed to know everybody, from composers, like Elgar and Alec Rowley, to diverse writers, including Hilaire Belloc, Compton Mackenzie, H G Wells, and Henry Miller, to the explorer Ella Maillart. They all appreciated his wit, his love of life, and his deep interest in human beings.

After Blackwood's death his literary reputation in the UK faded; by 1970, most of his books were out of print, although his best ghost stories continued to be anthologised and enjoyed, especially those that featured his psychic detective, John Silence, 'the Sherlock Holmes of the supernatural'. Since then the tide seems to have turned: Jack Sullivan's *Elegant Nightmares* (1978), S T Joshi's *The Weird Tales* (1990), and Mike Ashley's *Algernon Blackwood: An Extraordinary Life* (2001), as well as academic studies, have helped to make a new generation aware of this master of the uncanny. His stories and novels are coming back into print. Blackwood remained more widely appreciated in the USA, where August Derleth of the Arkham House Press published his stories. Derleth's friend, the author H P Lovecraft, had written that Blackwood was 'the one absolute and unquestioned master of weird atmosphere'. Elsewhere Lovecraft defined the true 'weird tale' as one that possesses 'a certain atmosphere of breathless and undefined dread of outer, unknown forces'. Blackwood conveyed that feeling supremely well.

Blackwood's connection with Scotland, including Edinburgh University, tends to get overlooked. Although born at Shooter's Hill in Kent, Blackwood was of distant Scots descent.² A Scottish ancestor, John Blackwood (1591–1663), settled in Bangor, Northern Ireland. His great-grandson became the First Blackwood Baronet. Algernon belonged to a cadet branch of this family; his father, Sir Arthur Blackwood, a distinguished civil servant, was knighted (KCB) in 1887. Blackwood's mother, Harriet Sydney Dobbs, was a member of the Anglo-Irish ascendancy and the widow of the 6th Duke of Manchester.

The Blackwood family's religion derived from Scotland. Although Sir Arthur Blackwood's father, a Gentleman Usher to Queen Victoria, had not been particularly religious, Sir Arthur became so after witnessing the suffering of the Crimean War. He joined the Sandemanian (Glasite) Church, an austere breakaway Scottish Presbyterian church, which had branches in England and America. John Glas (1695–1773), a former Church of Scotland Minister, had founded it in about 1730. His son-in-law, John Sandeman, spread the sect to England and elsewhere. Sir Arthur, a former man-about-town, became an evangelical Christian, an abstainer from alcohol, and a workaholic, active in numerous good causes in addition to his official work. Algernon was to rebel against this upbringing.

Even before Blackwood matriculated at Edinburgh University in 1888, he was familiar with Scotland. Algernon, his father, and brothers were keen hillwalkers and climbers, so the family passed holidays there. They based themselves at Dalmally in Argyll; at Killin on Loch Tay, where Edinburgh University's Firbush Field Centre is now located; or in Skye. Not only did the Cuillins offer challenging climbs, but Sir Arthur Blackwood had been at school with The MacLeod of MacLeod, so the Blackwood family were, on occasion, invited to Dunvegan Castle. It seems likely that Blackwood's deep love of nature and wild places germinated in Scotland, and would flower later in Switzerland and Canada. His personal mysticism, encouraged by his later friendship with the poet W B Yeats, was arguably as much Celtic as it was Oriental.



Many of Blackwood's journals and papers were destroyed in 1940, when the house that he shared with his nephew Patrick was bombed. As a result, our information on his schooldays, and some other phases of his life, is patchy. He attended a number of schools, which might suggest that he was an unsatisfactory pupil. In 1885–86, he studied with the Moravian Brotherhood, a Protestant sect, at Königfeld in Germany (hence his fluent German). In 1886–87, he was studying in francophone Switzerland and, in 1887–88, he attended Wellington College, Cambridge.

In 1883, Algernon had expressed a wish to study medicine but his father believed that, with his love of an outdoor life, Algernon was more suited to farming, so he sent him to Edinburgh University to study Agriculture and Rural Economy under Professor Robert Wallace. Sir Arthur had identified Algernon as a dreamer, so he should be accompanied, and supervised, by his elder brother, Stevenson 'Stevie' Blackwood. Stevie was uprooted to Edinburgh from Trinity College, Cambridge, where he had been studying for the previous two years, for that purpose. Moreover, Algernon was taking a dangerously independent and mystical line on religion, avidly reading *The Upanishads*, the *Bhagavad Gita*, and other Indian books; Stevie would make sure that he went to church.

From Sir Arthur Blackwood's point of view, Algernon's year in Edinburgh was a disaster, although it was also the making of Blackwood as an author, because it stimulated his mind and expanded his interests. Stevie soon fell ill; he did not return after the Christmas Vacation of 1888–89. What followed was precisely what Sir Arthur had feared: in Stevie's absence, Algernon neglected his agricultural studies; associated mainly with medical students; attended dissections; and read widely on pathology, hypnotism, and esoteric subjects. He met three men who later became

his close associates: Dr J W Brodie-Innes, who had a large law practice and was a part-time lecturer on Scots Law in the Law Faculty; Dr Robert W Felkin, a lecturer on Tropical Diseases, and Dr Andrew Aitken, a lecturer on Chemistry, both in the Faculty of Medicine. All of these academics were Theosophists,³ while Brodie-Innes and Felkin would later join the magical Order of the Golden Dawn,⁴ as for a short time did Blackwood.

Blackwood befriended a medical undergraduate, Harvey Vaillant, who belonged to a family long-associated with India. Born in Calcutta, he had been raised and — unusually for a European of that era — educated in India.⁵ In his autobiography of youth, *Episodes Before Thirty* (1923), Blackwood described Vaillant as Indian and Hindu, which was not strictly accurate. However, he had a deep knowledge of India, Burma, Hinduism, and Buddhism. He and Blackwood discussed these and other subjects while tramping over the Pentland Hills. They allegedly conducted ‘curious and interesting experiments’ together. As a notoriously haunted city, Edinburgh was an ideal place for Blackwood’s hobby of ghost-hunting. None of this met with his father’s approval. At the end of the academic year, he decided against sending Algernon back to Edinburgh; instead, he should pass a year in Canada, learning about farming. His years in North America had begun.

In 1906, Blackwood would publish *The Empty House and other Ghost Stories*. Two of the stories, ‘Smith, an Episode in a Lodging House’ and ‘Keeping his Promise’, are set in Edinburgh. The narrator of ‘Smith’ is a doctor. The flat above his is occupied by Smith, a repulsive but fascinating person with large, hypnotic eyes, who is studying ancient Hebrew wisdom. The climax is a terrifying psychic manifestation. Smith bears a strong physical resemblance to the magician, Aleister Crowley, whom Blackwood knew and disliked. In ‘Keeping his Promise’, Mariott, an Edinburgh undergraduate, is cramming desperately for some important exams. Late on a freezing winter’s night, his old friend Field appears unexpectedly. Field seems ill, famished and says almost nothing. Mariott kindly takes him in, feeds and puts him to bed. The next day, when Field is no longer present, or at least no longer visible, Mariott learns that he had died on the very day of his visit, having starved himself to death in secret, following a scandal. Mariott then remembers that they had made a boyhood pact that whichever died first would come back to warn the other. And an old scar on his arm, made by Field when they swore this, has started to bleed spontaneously.

Edinburgh features in Blackwood’s highly autobiographical novel, *Julius LeVallon: An Episode* (1916). In this book a medical student, John Mason — a thinly disguised Blackwood — meets again in Edinburgh his old school-friend Julius LeVallon, who is based on Harvey Vaillant. Their friendship is founded on more than shared memories of school; they knew each other in numerous past incarnations. They conduct experiments together, including an attempt to revive a corpse, using elemental powers. The experiment fails, although not without drama. There are references to other curious experiments. One Blackwood biographer, Mike Ashley, has concluded that

Julius LeVallon might hold some further secrets. *Julius LeVallon* proved so popular that Blackwood wrote a sequel, *The Bright Messenger* (1921). This second Julius LeVallon novel is set elsewhere, but reminiscences of Edinburgh play a part in it.

According to one biographer, Jack Sullivan:

Blackwood's life parallels his work more neatly than perhaps that of any other ghost story writer. Like his lonely but fundamentally optimistic protagonists, he was a combination of mystic and outdoorsman; when he wasn't steeping himself in occultism, he was likely to be skiing or mountain climbing.

He was always a loner, although reportedly also convivial and good company. Sullivan wrote in *The Penguin Encyclopaedia of Horror and the Supernatural* that, at his best, Blackwood '[...] delivered a greater number of magisterial shudders than more refined writers in the genre ever attempted'.

Blackwood never graduated from Edinburgh or any other university but he was a highly creative, original author and a fascinating, accomplished person; an alumnus of whom Edinburgh University can be justly proud.

About the Author

Alistair Kerr, studied History and Law at Edinburgh. His second anthology of ghost stories, *Tales for Twilight: Two Centuries of Scottish Ghost Stories*, is to be published by Polygon in time for Halloween 2021. It will include one of Blackwood's Edinburgh stories.

Notes

1. Sir Edward Elgar reportedly found Blackwood 'inspirational' and named his pet toad Algernon.
2. Blackwood was not related to the Edinburgh Blackwood publishing family. It is a coincidence that at least one of his stories first appeared in Blackwood's Magazine.
3. Helena Blavatsky and Henry Steel Olcott founded the Theosophical Society in 1875. Theosophy teaches that a knowledge of God may be achieved through spiritual ecstasy, direct intuition, or special individual revelations.
4. Founded in 1887, the Hermetic Order of the Golden Dawn was a secret society devoted to the study and practice of the occult, metaphysics, and the paranormal during the late nineteenth and early twentieth centuries. Famous members included Samuel Macgregor Mathers, W B Yeats, and Aleister Crowley.
5. The Vaillants were a large family, active in commerce, who descended from Charles Louis Vaillant, who moved to Calcutta from France in the early 1800s. The family later established a branch of their business in Rangoon.

Images:

Page 55: Image of Algernon Blackwood, taken in Argyll, 1889. Photograph courtesy of the author.

SUISS Contributions to the *Journal*

As always, it gives us great pleasure at the Scottish Universities' International Summer School (SUISS) to share the wonderful work of our Creative Writing students with readers of the *University of Edinburgh Journal*. While it's been a difficult time for SUISS, with the cancellation of the School in 2020 due

to the COVID-19 pandemic, we're pleased to report that we're back in 2021 with our full programme and another group of brilliant, talented students. Combining online and in-person learning, we're really looking forward to the School this year, not least for the opportunity to work with some of the brightest students the world over and our amazing tutor team.

In the meantime, even with this brief selection, you can get a sense of how our students' writing, whether in prose or poetry, encompasses the personal and the political, and the everyday and the fantastic, and so finds art in the minutiae of modern living.



The Dress

by Ida Aaskov Dolmer

The picture is in the second row of her search results, and she immediately knows it's perfect. It's a decadent shade of midnight blue, it has long, slightly puffy sleeves, and little silver stars are scattered everywhere. The skirt is made up of layers of the flowy, gauzy fabric, and she imagines how it will make her look ethereal, like a fairy queen, highlighting her collarbones and long neck while hiding away the rounded stomach. The model wearing it even looks a little bit like her, she thinks, or maybe how she looked a few years ago. It's expensive, but she decides that she deserves it. She quickly clicks the dress into the virtual basket and proceeds to check-out. After rolling her eyes at the delivery fee, she fishes a credit card out of the purse next to her on the table and types all the numbers in. Soon, her phone vibrates in the pocket against her hip as an email ticks in, containing the wonderful statement that her new dress is in the post, on its way to her. It will be here in a week or so.

She leans back in the office chair, and for a moment she imagines herself at the launch party, standing in the middle of the crowd with a glass of champagne in her hand, tossing her hair and laughing as everyone's eyes are fixed on her. She is wearing the dress, and she looks better than ever. After six gruelling months, she almost craves that one night of being celebrated.

By the time the dress arrives, everything has changed. The party is cancelled. The shops and cafés are all closed and there's rarely any people on the streets. On the fridge, the usual permission slips for school excursions have been replaced with a hand-drawn schedule outlining which parent will be the teacher when, so that the other can try to get some work done in the next room. She is constantly reading the news, and whenever she opens the tab on her phone and types in the newspaper she usually regrets it immediately, but she keeps doing it anyways. They have decided that her husband will be the only one who leaves the house to do the food shopping. Every time he comes back, they spend ten minutes sanitizing everything before putting it away in the cupboards.

It arrives on a Wednesday afternoon. She gets a text notification that a parcel has been left by the front door, and for a minute she is confused. Then she remembers, and it feels like months have passed since that moment in front of the computer screen. She goes to the door, picks up the small parcel and unwraps it on the kitchen counter. The dress is gorgeous. She takes off her clothes and slips it over her head. As she sees herself in the full-length mirror in the hall, her skin feels suddenly clammy, and her heart is pounding its way up through her throat. She immediately pulls the perfect dress off and tucks it neatly away in the back of the closet.

Deactivated

by Lopa Jena Kaul

Clicked, Private.
Profile, Pretty. Bio, Tiffany. Seems easy.
Settings, clicked. Icon, picked. Smiled, saved.
Back, requested. She accepted. Locked and loaded.
Scrolling, taking in. Saving, recording. DM, sliding.
Hi, flirted. Schedule acquired. Bag, packed.
Location, found. Always around.
Phone hacked. Posts archived.
Followed, quietly. Found immediately.
Blocked, angrily. Restricted, soundly.
Muted.
Deactivated.

My Sister and I

by Hao Wang

My sister and I
Squatting in rows of green
All the cabbages
Rooted in black soil
preparing to dance

My sister and I
Standing beside a grand cake
All the candles of rainbow
cheering Happy Birthday
to our neighbor uncle

My sisters and I
walking on the way to school
Grade 5, grade 4, and grade 1
Passing fields, cottages, rivers
and passing the beginning of 21st Century

Here, in South Africa

by Kirsten Deane

Here, in South Africa

I have seen a few women who are capable of growing hair on their chins.
This only seems unusual when there is a man beside them.

Here, in South Africa

we are told that men will determine what it means to be a woman here-
we cannot have what they already do.

Here, in South Africa

let our chests be clear of hair and our chins

nothing but flesh

but unread this poem,

South African women,

do not say anything that the South African man hasn't.

About the authors:

Ida Aaskov Dolmer is 26 years old and holds a BA and MA in English from the University of Copenhagen with a focus on literature and literary interpretive practices. She is currently employed at a record company in Copenhagen, but plans to pursue a PhD and a career in academia. She studied with the SUISS in 2021.

Lopa Jena Kaul is a writer and editor with a penchant for daydreaming about what she should be writing instead of actually writing it. Instead of liking something like your average person, her current obsession (until she ends up hating it) is 60s dystopic science-fiction which seems closer to reality every day.

Hao Wang joined the course Creative Writing in SUISS of 2019 and now lives in China. He graduated from Hangzhou Normal University with a Master's degree in Comparative Literature and Intercultural Studies last year, and is an amateur poet and photographer.

Kirsten Deane is a Creative Writing Masters student at the University of The Western Cape. She has been published in several anthologies, including the *Best New African Poets* 2019 and 2020. Kirsten's work has also been included in the AVBOB poetry competition, winning with her poem 'All-Bran Muffins'. Her writing is intrigued by the idea of living and the different forms that living comes in.

Reviews

Jessica McDiarmid, *The Highway of Tears: A True Story of Racism, Indifference, and the Pursuit of Justice for Missing and Murdered Indigenous Women and Girls*. London: Atria Books, 2019. Pp 352. Hardback, illustrated. ISBN 9781501160288. £24.20.

Reviewed by Alexandra Elvidge

This book focuses on a road in British Columbia called the Highway of Tears, so named for the string of kidnappings and murders which have happened along its 450-mile-long stretch. These crimes on this road are a microcosm of the violence towards Indigenous people in North America. *The Highway of Tears* painstakingly details the tragedy of Indigenous women who go missing and are murdered. McDiarmid works hard to correct the information failure and neglect which has persisted around these events. Why are there so many crimes on this road, and why are Indigenous women targeted, who make up less than 3% of the overall population in British Columbia? Exploring the answers to these questions has created this book.

The first half of the book is packed with stories of the missing and murdered women and girls. We hear about their ambitions, their hobbies, their fears, and their families. We see that every individual was complicated, accomplished, and strong. Too often Indigenous women's disappearances have been neglected by others who instead focus on their poverty, addiction, and trauma. Tropes of the 'squaw' persist, with poor native women and girls being viewed as impure and less deserving of justice than their white counterparts. The book delves into these colonial remnants and connects them with current events. McDiarmid also dedicates herself to understanding intergenerational trauma, caused by the boarding school system and discrimination, and how this leads many women and girls to grow up in foster care, and resort to crime and addiction. At this point in the book, the names of the women and girls and their stories begin to blur. There are so many names, so many intricate stories, that the reader is overwhelmed. Yet this is just a glimpse into the life of a group of people who have already suffered so much only lose a family member.

The second section of the book explores the complexities of the relationship between Indigenous people and the police. We learn that many families feel neglected and overlooked by the authorities. One of the most shocking things that I read was that 15-year-old Kristal Grenkie was brutally cross-examined by police after three of her friends disappeared along the road. My pity and sadness turned to anger about the heavy-handed and neglectful approach in dealing with Indigenous people in the case. We also understand that death leads to more death, with so many dying from substance abuse, addiction, and suicide as a result of the pain they feel.

'E-Pana' was the name of the taskforce launched in 2005 to rectify the problem of the unsolved cases along the Highway of Tears. We get a detailed look at how the taskforce operated and the problems it had to contend with, both inherent to the Royal Canadian Mounted Police and to the specific investigations. Alongside the slow progress made, the disappearances continue to mount. This book has recorded some of the disappearances between 1970 and 2018.

Yet out of the pain, suffering, and hopelessness emerges some catharsis. The families of the missing and murdered connect with one another and form bonds over their loss. They walk the highway to raise awareness, put pressure on the government and organise conventions. McDiarmid's writing really shines when she describes the small things; like how when at a national inquiry session, one daughter whose mother was murdered breaks down, and the aunt of another of the victims quietly strokes her hair (275). McDiarmid writes beautifully about the rituals which have been performed by (predominantly) women to ease the pain of their losses: '[...] on Virginia [Sampare]'s sixty-fifth birthday, her sister Winnie made her cupcakes and brought them to where she was last seen. Winnie told Virginia they had not forgotten her, she told Virginia that they never would.' (289)

This book weaves a tapestry of heartbreak, disappointment, and neglect. It connects the lives of many people across British Columbia and appreciates the

complexity of Missing and Murdered Indigenous Women and Girls (MMIWG) across North America. The book weighs heavy on the reader; not through any shortcoming of McDiarmid's writing, but because of the irreparable loss and neglect which has been inflicted. As readers, it is our obligation to educate ourselves and share in the pain that the families and communities feel. This book must be read; this issue can be ignored no longer. It details hard work, not just on the part of the author, but on the part of everyone involved in the investigation and search parties, especially all those who relived the pain by being interviewed for this book. This book chronicles a tragic reality, which has unfortunately seeped from one millennium into another.

Heather Goodare, *Foiled Creative Fire: A Study of Remarkable Women with Breast Cancer*. Franklin, Tasmania; Ashwood Books, 2020. Pp 165. Paperback, illustrated. ISBN 9780987411150; Kindle ISBN 9780987411167. £9.95.

Reviewed by Bridget Stevens

Recent warnings provided by Cancer Research UK that one in two people will get cancer in their lifetime, and that more than 55,000 new breast cancer cases are diagnosed in the UK every year (most but not all of them in females), do not make easy reading. These worrying statistics provide the general context for Edinburgh resident Heather Goodare's book. Not an academic treatise, not a piece of medical research, not a history book, it is instead a fascinating series of portraits depicting twelve remarkable women and their experiences of breast cancer. The author, herself a breast cancer survivor, writes that she spent many years selecting and researching her 'sitters' and identifying common factors in their cancer journeys. The twelve women were eventually chosen because of the example each provides of Creative Fire in action. Thus, there are women who were painters, novelists, or poets; another, Rachel Carson, was an American marine biologist who fostered public interest in conservation and whose work on the dangers of pesticide abuse is still relevant in today's ongoing debate about the possible carcinogenic effects of glyphosate. Then there is singer Kathleen Ferrier, who performed at the first Edinburgh International Festival in 1947 and died of cancer six years later, aged just 41. Artist Joan Eardley also died of breast cancer at the height of her creative career, in 1963, in Glasgow.

Nowadays we are advised that lifestyle choices (diet and exercise) and environmental trends (air pollution and other contaminants) play an important role in the rising numbers of breast cancer cases. There is also a theory, increasingly

widely held, that it may be possible to trace causal connections between anxiety, depression, and stress, and breast cancer. The author of this book subscribes to that theory and uses it to illustrate her case studies. Such possibilities were unlikely to have been explicitly considered by the doctors treating the subject of the first portrait, Anne of Austria (1601–66), or indeed in the case of many of the later ones, but the author suggests that they may nonetheless have been significant factors. The examples she gives of possible triggers leading to depression include unhappy marriage, divorce, family bereavement, childlessness, sexual abuse, repressed sexuality, social isolation, unrequited love, emotional detachment, and, in the case of Vicky, eldest child of Queen Victoria and Prince Albert, dynastic upheavals in Europe, with which most royal families, including the British one, were at that time inextricably involved. A more recent woman, of whom it is suggested that traumatic life events and then depression caused her breast cancer, is American writer and political activist Susan Sontag who died in 2004. Even British pop singer Dusty Springfield, whose death from breast cancer in 1999 shocked the world of show business, gets a mention.

All of this could have turned out to be rather morbid and heavy-going and indeed the book does not pull any punches. For example, there is a graphic account of a mastectomy performed without anaesthetic on nineteenth-century novelist Fanny Burney, while sexually deviant behaviour within families is not glossed over. Illness and death are inevitably omnipresent but what Heather Goodare has produced is a meticulously researched and documented, yet eminently engaging and readable, book whose ultimately upbeat contention is that the Creative Fire of the title is not foiled or extinguished by breast cancer.

A sub-theme of feminism threads its way unobtrusively through the narrative but in a supporting rather than a leading role. Each of the twelve women, one per chapter, is introduced with an outline of the period in which she lived. One of the most colourful descriptions is of the emotional entanglements and blurred sexual boundaries which characterised the Bloomsbury Group in London in the first half of the twentieth century, providing the backdrop to the life and work of artist (and sister of Virginia Woolf) Vanessa Bell. Each chapter has footnotes as well as a helpful bibliography, and there is a comprehensive index.

The author provides an interesting foreword outlining who and what inspired her to write the book. After that, she offers only the very occasional personal opinion, such as her assertion that ‘hair dye has known toxicities’, which some readers might wish to question! Her conclusion references some of the current thinking and studies concerning the links between life events, depression, anxiety, and breast cancer; it also welcomes new services available to cancer patients generally.

The book has been endorsed by several eminent health professionals specialising in the study and treatment of breast cancer. Your reviewer is very happy, as a lay person, to add her warmest congratulations.

Ian Wotherspoon, *Foreigners and Strangers: Scottish Christians in Changing China 1800–1950*. Published by the author, and available via Amazon, [2020]. Pp. 84. ISBN 9781984937995. £7.50.

Reviewed by Brian Stanley

To pair little Scotland and large China might appear odd, even arrogant. Nevertheless, this small book makes a plausible case that Scottish Christians, or, more specifically, Protestants, played a disproportionate part in forming ties between China and Scotland during the century and a half of Protestant missionary involvement that began with the arrival of Robert Morrison in Canton in 1807. The missionaries came to China with the ambitious, and now deeply politically incorrect, vision of changing that vast empire into a Christian image. Their vision of religious transformation was not realised, at least not in that period or in the way that they envisaged. A changing China left its mark on the missionaries, who became mediators of knowledge of China to the West. Enriched by the intellectual heritage of the Scottish Enlightenment and Scottish traditions of education, they devoted themselves, not only to Bible translation, but also to the study of the Chinese language, Chinese religious traditions, and the Confucian classics. The translations of the *Four Books* and *Five Classics* made by James Legge, a graduate of King's College, Aberdeen, remain standard texts to this day. After many years of missionary service in Hong Kong, Legge was, in 1876, appointed the first Professor of Chinese Language and Literature at the University of Oxford. Another missionary of Scots extraction who ended up mediating knowledge of Chinese culture to the West was Evangeline Edwards, who was trained in Edinburgh as a missionary teacher in Manchuria at the Women's Missionary Training College of the United Free Church (St Colm's). In 1939, Edwards became Professor of Chinese at the School of Oriental and African Studies in the University of London. She was the first woman to be appointed a professor of Chinese outside China itself.

Yet these intrepid Scottish missionaries also left their mark on China itself. In particular, Scottish missionaries mediated Scottish traditions of medicine and medical education to China. Those trained in Edinburgh included Dugald Christie, whose hospital and Medical College at Shengyang in Manchuria attracted international renown; a statue of Christie was erected in 2012 outside the current hospital's administration block. They also included notable women doctors, such as Agnes Cowan, one of the first women medical graduates of the University of Edinburgh. More difficult to judge is the lasting influence of the majority of missionaries who came to China as evangelists and Christian educators. They included such notable Scottish names as Archibald Orr Ewing, of the leading

Scottish Unionist family, or the Olympic athlete and Edinburgh graduate, Eric Liddell. The growth of Chinese Christianity since the Communist Revolution has been spectacular, but how much it owes to the missionary pioneers of an earlier age is a tricky question that Wotherspoon wisely leaves others to determine. His book is well researched and draws on a good range of recent scholarship. There are some factual errors and rather more of a typographical kind that a publisher's editor would have picked up.

Andrew Hook, *From Mount Hooly to Princeton: a Scottish-American Medley*. Edinburgh: Kennedy & Boyd, 2020. Pp 532. Paperback. ISBN 9781849211895. £19.95.

Reviewed by Owen Dudley Edwards

There are a few books to be read and re-read throughout the rest of our lives. Andrew Hook has produced yet another. He is rare himself, being creator as well as critic, trained in Scottish, English, and American literature, but also their self-taught historian, the pioneer scholar who charted the Scottish-American cultural connection from the Enlightenment to our own times, editor and author of master studies from Scott to Scott Fitzgerald, gentle polemicist, and (as every one of these 516 pages proves) a peerless teacher. 'Tis fifty years since Penguin issued his exemplary edition of Scott's *Waverley*, whose instructive introduction led the way to massive reappraisal and which itself remains as fresh as ever, educating its readers with light hand and beckoning thought, as do the 135 pieces of this book, taken in exhilarating succession or savoured individually.

Hook has always been a creative scholar, whether in eternally fruitful historical research or in realisation of Wilde's demand that the critic must be artist. His sparkling wisdom challenges his readers and hearers with the mischief of a schoolboy and the authority of a master. He is a generous controversialist, surreptitiously giving his adversaries a few pawns with which to play before checkmate. Inevitably we all find the future less reliable than the past, even he when taking Scottish independence to mean inevitable breakup of the United Kingdom, which is no more certain than it was a hundred years ago when twenty-six of Ireland's thirty-two counties left the UK. (It makes one hope for his ideas on Ireland, Northern Ireland, and Wales for comparative purposes to Scottish culture at home and in the Americas.)

Mount Hooly was the house in his native Wick, Caithness, where he grew up in the 1930s, Princeton University was where he won his doctorate in the 1950s and, through his enchantment, both come richly alive to us as do so many more of

his environments in Scotland and in America. Our own graduate, he taught here putting American literature on its Edinburgh feet, then at Aberdeen, and became Bradley Professor of English Literature at Glasgow as well as holding visiting posts in US universities. These memories of all, and the issues then characterising them, flower from the depth of his major works. His *Scotland and America, A Study of Cultural Relations 1750-1835* (1975) established modern understanding of the impact of Enlightened Scotland in the making of Revolutionary America, and he gives us here in perpetual stimulation further findings and mature reconsiderations. He remarks that Cunninghame Graham, after his South American adventures, ‘looked at Scotland, England and the rest of Europe with something of an outsider’s eye’, and the author’s own kaleidoscopic visions of their cultures have the same authority of discovery. Whether showing us unappreciated glories or transmitting ominous warnings (particularly against the business-style prostitution of universities), he makes us understand Atlantic Scotland.

Kenny MacAskill, *Radical Scotland: Uncovering Scotland’s Radical History from the French Revolutionary Era to the 1820 Rising*. London: Backbite Publishing, 2020. Pp344. Hardback. ISBN 9781785905704. £20.00.

Reviewed by Peter B Freshwater

To many people, and mostly Scots, thinking of Radical Scotland immediately focuses on twentieth-century Red Clydeside, the subject of Kenny MacAskill’s earlier book *Glasgow 1919* (Backbite, 2019) to which, in many ways, *Radical Scotland* is a prequel. It is the story of forty years of struggle by working people to make their voices heard in the government of their country. Their struggle all too often turned violent, although much of the violence was not of Radicals’ making but that of the yeomen, militias, and military regiments called in to confront and control what were intended and organised as peaceful demonstrations. It is an exciting and page-turning story, although the history of radical protest in Scotland actually goes further back from the French Revolution and Napoleonic Wars to the Highland Clearances after the Jacobite Risings and before them to the Civil Wars and the Covenanters’ outlawry of the seventeenth century.

MacAskill begins his narrative with the tall obelisk on Calton Hill which commemorates the political martyrs Thomas Muir and others who had argued for political reform and were tried, condemned, and transported for sedition in 1794. The monument is often seen on the Edinburgh skyline but seldom noticed. Radical feeling ran high on both sides of the Border. It was fostered by the French

Revolution and the formation in 1791 of the Society of United Irishmen, followed by the Society of United Scotsmen and the uncovering of the Pike Plot in 1794. This led to the unremembered Massacre of Tranent in 1797 in the wake of the unpopular Militia Acts, the much-remembered English Massacre of Peterloo in 1819, the repressive Six Acts rushed through Parliament in late 1819, followed by the Cato Street Conspiracy in London, and the Scottish Rising, culminating in the Battle of Bonnymuir near Falkirk, in 1820, all in the cause of political reform. MacAskill chronicles all of these and many more, with great skill and in great detail, drawing with grateful acknowledgement on other secondary accounts. While the public monuments commemorate some leaders of the Rising, as well as to the first political martyrs, there is none to George Mealmaker, leader of the Society of United Scotsmen, who was tried in Edinburgh in 1798 and sentenced to fourteen years' penal transportation, as were many others. They paved the way towards Glasgow 1919 and Red Clydeside, and MacAskill has skilfully revived their memory.

The story of Radical Scotland does not end with the 1820 Rising; and MacAskill's 'Aftermath and Epilogue' points briefly towards the campaigns for Parliamentary Reform which led to the 1832 Reform Acts which extended voting rights to the male middle classes but not to women or to working people. The Chartist and later Suffrage Movements and the rise of the Labour Parties and the Scottish National Party kept the Radical and Parliamentary Reform flames alight and are mentioned also in the Introduction to *Glasgow 1919*. The whole story of Radical Scotland is a bridge with two columns and springs for the spanning arch. It is to be hoped that Kenny MacAskill will complete the span.

William K Malcolm, *Lewis Grassic Gibbon*. (Writers and their Work.) Liverpool: Liverpool University Press in association with the British Council, 2020. Pp xviii, 169. Hardback. ISBN 9781789624731. £50.

Reviewed by Ian Campbell

This most welcome book is dedicated to the person who really made it possible — to the late Rhea Martin, daughter of James Leslie Mitchell (1901–35) who is now very much better known by his pseudonym of Lewis Grassic Gibbon. His early death robbed Scottish twentieth-century writing of one of its brightest voices, and it took decades of pressure by the author's widow and now by his daughter, Rhea Martin, to set in motion the forces which propelled him to public notice and fame.

Widowed with two young children, Gibbon's widow (let us call him Gibbon) worked tirelessly to support the family while assembling a fine archive of her husband's work, energetically bombarding agents and publishers with suggestions for republication and generously welcoming other writers and researchers (including the present writer, whose debt to her is enormous) to see the papers she had assembled. With her passing, her daughter took on the responsibility and the outcome has been an excellent one. The author's own library is now safely in Centre for Research Collections in Edinburgh University Library, and most of the books and papers in the National Library, for any scholar to see.

In addition, the author's own home village of Arbuthnott (which transparently is the setting for *Sunset Song*) now houses the Grassic Gibbon Centre, the result of decades of work and fund raising by hard-working admirers of the author's work, and here a library of images and many rare volumes are available — in summer time only — for people to visit and inspect. The Centre has as its Literary Director Dr William Malcolm, and this relatively slim volume (a full-scale biography, fruit of years of work and research, is in preparation) is one outcome of his work. The longer biography will be an important event in the understanding of the impact of *A Scots Quair* and Gibbon's stream of other works on twentieth-century Scottish writing.

There have been reprints and republications which have kept Gibbon's work partly accessible (specially by Polygon, who brought a great deal of the early work and the minor novels back into print in affordable form); and today *Sunset Song* in particular, and the whole *Scots Quair* trilogy, are easily accessible. Radio and TV adaptations and a film have made the titles well recognised, and the last decades have seen Gibbon's work a notable feature of school and university teaching. What was needed was a compact and well informed introduction, and this we now have.

The picture which emerges is of a phenomenally hard-working author whose achievements extend far beyond the celebrated trilogy. Gibbon had a family to support, and his output was rapid, ceaseless, wide-ranging and, until recently, very little known. The papers in the National Library record the difficulties of breaking into the literary world, and the astuteness with which the author identified openings, including republication in the USA. Dr Malcolm's narrative underlines how cleverly Gibbon used his Scottish background without sentimentalising it, how his omnivorous reading of modern fictive forms charged his own writing with experiment, how his years of military experience in the Middle East feed into his early fiction, and how his fascination with intellectual history produced speculative fiction as well as serious biography and discussion of social forms and constructs in the UK and much further afield.

All this is presented in a brief, readable, but challenging way — for there is a lot to absorb in a short book — and it is backed up by research into family papers and local history which present the author of *Sunset Song* with more clarity than

ever before. The book will help to project a picture of someone who was, much more than the author of his single most successful work, a hard-working and wide-ranging Scottish writer who was already a major part of twentieth-century writing in his own country, when his early death closed a career which showed every sign of greatness. The care that his family took of the papers now finds its fruit in his success, in his republication, and in the critical discussion which this book briefly summarises and will surely further encourage.

About the Reviewers

Ian Campbell

Professor Emeritus of Scottish and Victorian Literature at the University, and Reviews Editor of the *Journal*.

Owen Dudley Edwards

Reader Emeritus in American History and Honorary Fellow in the School of History at the University of Edinburgh.

Alexandra Elvidge

Graduated from the University with a First Class Honours Degree in History. Currently participating in an internship in China.

Peter B Freshwater

Former Deputy Librarian at the University and Editor of the *Journal*.

Brian Stanley

Brian Stanley is Professor of World Christianity in the School of Divinity at the University of Edinburgh.

Bridget Stevens

Bridget Stevens is former Director of the Office of Lifelong Learning at the University of Edinburgh.

Obituaries

The following deaths of members of the University community have been intimated to the *Journal*. Further details, in some cases, may be found in *The Scotsman*, *The BMJ*, *The Veterinary Record* and other newspapers and journals. The annual list of deceased graduates is issued by the General Council in the Annex to the Billet at: www.general-council.ed.ac.uk/publication/annex-billet

The *University of Edinburgh Journal* cannot be held responsible for information received by other sources as we only publish data received and that, to our knowledge, is correct.

Jeremy Morton Burnet CA

24 February 1938 - 15 April 2021, aged 83

Born in Edinburgh, he attended The Edinburgh Academy before enlisting in The Royal Scots to undertake his National Service. He enjoyed a period of Army service and returned to Edinburgh on discharge to apprentice with Graham Smart and Annan. His training included study at the University and he qualified CA in 1963 with distinction, having won the ICAS gold medal. After qualifying, Burnet went to London and worked there for six years as an audit manager with Thomson McLintock. Returning to Edinburgh with his family in 1969, he became a partner in Graham Smart and Annan, where he spent

the remainder of his career in its successors, latterly PwC. He retired as audit partner in 1995. Burnet was a long-serving member and distinguished convener of the ICAS Audit Registration Committee. He was a member of The Bruntsfield Links Golfing Society and, in 1975, was admitted The Honourable Company of Edinburgh Golfers.

Joan Yeats Davidson BSc 1999

9 March 1977 - 27 November 2020, aged 43

Born in Aberdeen, she was educated at Byron Park and Westerton Primary Schools, and then at Northfield Academy. In 1995, she matriculated at the University to study Environmental Geosciences. After graduation, she returned to Aberdeen and took part-time work running educational science workshops for primary school children at Satrosphere (now the Aberdeen Science Centre). She joined HVM through their graduate recruitment process in 2001 and spent seven years working as a manager at various locations in the UK. She took up a post with the Edinburgh International Science Festival in 2008 as Generation Science Manager running a touring programme of educational workshops in schools across the country. Davidson rose to the position of Head of Learning and oversaw the expansion of Generation Science to the point where it was reaching over 60,000 pupils a year.

Robert Donaldson MA 1948 PhD 1955

13 December 1926 - 11 January 2021, aged 94

Donaldson was born in Edinburgh and attended George Heriot's School, winning a scholarship to Edinburgh University where he graduated with an MA in History in 1948. On graduation, he joined the University Library staff as Reference and Bibliographical Assistant, and registered for a PhD in Mediaeval History which he achieved in 1955. He met and married a University Library colleague, Elizabeth Macpherson, in 1957. He moved to Glasgow University Library in 1959 as Sub-Librarian in charge of Special Collections. In 1962, he joined the staff of the Antiquarian Books Division of the National Library of Scotland and remained there until his early retirement as Keeper of Printed Books, with responsibility for the Antiquarian Books Division, in 1989. From 1959 until 1970, he edited the scholarly journal *The Bibliotheca* for the Scottish Group of the University, College & Research Section of the Library Association and, from 1977 until 1980, was President of the Edinburgh Bibliographical Society of which he was a mainstay all his life. He was Chairman of the Library Association Rare Books Group from 1983 to 1986.

William Ferguson PhD (Glasgow)

19 February 1924 - 8 January 2021, aged 96

Born in Muirkirk, East Ayrshire, he went on to study at Glasgow before being called up for Royal Navy service during the Second World War. After graduating, he was awarded one of the Snell Scholarships and enrolled at Balliol College, Oxford, in 1950. Ferguson later returned to Glasgow to complete his doctorate in Scottish History which was rooted in a study of politics in Scotland after the union of 1707. After postgraduate study, he took a post as Assistant Lecturer in History at Glasgow and moved to the University

of Edinburgh in 1954, where he was later promoted to Senior Lecturer. Ferguson was promoted to a Readership in the 1970s and he published numerous articles and books on Scottish History, including *Scotland: 1689 to the Present* (1968), which was the fourth volume of Oliver & Boyd's Edinburgh History of Scotland series, *Scotland's Relations with England: A Survey to 1707* (1977), and *The Identity of the Scottish Nation: An Historic Quest* (1989) which won the Saltire Society's prize for Scottish History.

Raymond Alan Footman BA DipEd

1939 - 15 April 2021, aged 82

Born in London, Footman graduated from University College, Bangor, in 1961 with a BA in History and Philosophy, and served as President of Bangor's Students' Union in 1961–62. In 1969, he became Head of Information for the Committee of Vice-Chancellors and Principals and, in 1976, he was recruited from the CVCP in London to run Edinburgh University's new information office. His appointment as Director of Communications and Public Relations involved much of the organisation of the University's Quatercentenary celebrations in 1983 and, in so doing, he set up the services that have become the parallel offices of Communications and Public Affairs and of Development and Alumni. With the journalist Bruce Young, he compiled *Edinburgh University: An Illustrated Memoir* which was published by the University in 1983 for the Quatercentenary. In 1989, he was invited to join a small group of UK alumni, fundraising and marketing professionals set up to advise the Council for Advancement and Support of Education (CASE) which wanted to extend its work internationally. He later served as Chair of the Board of Trustees of CASE (Europe) and received the CASE Frank Ashmore Award for Services to Educational Advancement in 2001. He retired in 2002, but stayed on for a few years in the University as the Principal's Special Adviser on External Relations.

Peter Ford Green MBChB 1948

4 September 1924 - 2 January 2021, aged 96

Born in Harrow, Middlesex, he was brought up a member of the Society of Friends. In 1936, he enrolled at Mercers' school in Holborn before being evacuated at the outbreak of war. Green earned a scholarship to study medicine at the University and applied to join the Edinburgh Medical Missionary Society (EMMS). He lived in their hostel from 1943 to 1948 with other medical students, all of whom went on to serve in Mission Hospitals across the world. As a member of the EMMS, Green worked in the medical mission which served the Cowgate in an era before the NHS and affordable healthcare. After graduation, his first job was as House Surgeon at Mildmay Mission Hospital, where he met his future wife, Hope. In 1949, Green travelled to Nazareth to work in the EMMS Hospital there but his tenure was cut short by serious illness. In 1953, he took up a post at a Church Mission Society hospital in Gaza, Palestine, before spending a year in Ramallah, and later Hebron. Green returned to the UK with his family during the Suez crisis of 1956. He spent the next four years working at the Friends African Mission in Kiamosi, Kenya, and went on to work at the Church of Scotland Mission in Tumutumumu, near Nairobi. In 1968, Green took up a post at Maralal in the Samburu district, where he operated a mobile

clinic to treat the local nomadic tribes. In 1974, he returned with his family to the UK and, after experimenting with general practice, took up a post in A&E at the Royal Free Hospital, London, and became General Secretary of the Medical Missionary Association (MMA). Green retired from hospital work in 1992 and moved to Ninfield and Hooe, East Sussex, where he undertook locum work for the local GP practice until 2008.

John Tristan Dalton Hall MA PhD

28 October 1945 - 24 February 2021, aged 75

Hall was born in Yorkshire, NR. After graduating BA at Manchester University, Hall's first post was in the University Library under Dr F W Ratcliffe, and moved into Special Collections when the John Rylands Library merged with the University Library; he also completed his PhD in Renaissance French. He joined Edinburgh University Library as Special Collections Librarian in 1978 and set up the Special Collections Division from the previously separate Manuscripts and Rare Printed Books Departments, a difficult job in which he applied modern criteria to the Library's traditionally under-managed special collections. In 1986, he moved to Cambridge University Library as Deputy Librarian to his former chief, Dr Fred Ratcliffe, by then University Librarian there. He pressed hard for the introduction of automation, and managed the building of the Library extension, which was just completed when he moved to Durham as University Librarian in 1989 until his retirement in 2010. By this time at Durham he had built two major Library extensions and had become Head of University Collections, which included the nationally recognised Oriental Museum. He was a keen potter, a passionate musician and gifted pianist, and a prison visitor; he also organised the archives of Cragside, the National Trust property in Northumberland.

James (Jim) Almand Haynes

10 November 1933 - 6 January 2021, aged 87

Born in Louisiana, USA, he joined the US Air Force in 1956 and was stationed at Kirknewton, West Lothian. While there, he obtained special permission to attend the University and, in 1957, attended his first Edinburgh International Festival. By 1959, he obtained early release from the military and opened the famous Paperback Bookshop in George Square, which became a hub for art and the avant-garde, and here Haynes hosted international readings by authors including Marguerite Duras and Nathalie Sarraute. He stocked the bookshop with a range of mass-produced titles, including the works of controversial writers such as Malcolm X. In 1962, along with publisher John Calder and Sonia Orwell, Haynes organised the first Edinburgh International Writers Conference. In 1963, along with Calder, Richard and Ann Demarco, and others, he founded the Traverse Theatre Club, which became notorious at the time for open depictions of homosexuality and other progressive themes. In the same year, Haynes established an International Drama Conference along with Calder, Kenneth Tynan, and others. After unfulfilling work at the 'London Traverse', he opened the London Drury Lane Arts Lab in 1967 which featured such celebrated names as David Bowie, John Lennon and Yoko Ono, and Jeff Nuttall. In 1969, Haynes moved to France to teach at the University of Paris, and founded two

publishing companies. He wrote more than a dozen books and, in 2016, the Jim Haynes Living Archives were launched as a permanent collection at Edinburgh Napier University. Haynes was awarded an Honorary doctorate by Napier in 2018.

John Hillman BSc PhD HonDSc CBiol FIBiol FLS FCMI FIHort FRSA FRSE

21 July 1944 – 23 January 2021, aged 76

Hillman was born in Farnborough, Kent, and was educated at Chislehurst and Sidcup Grammar School before going on to the University College of Wales at Aberystwyth. After graduation, he took up a post at the University of Nottingham's School of Agriculture. He moved to the University of Glasgow in 1971, with successive appointments as Lecturer, Senior Lecturer, and Reader. He was appointed Professor and Head of Botany in 1982. Hillman went on to take up the post of Director and Chief Executive of the Scottish Crop Research Institute (SCRI) in 1986, and remained there until his retirement in 2005. During this time, he was a Visiting Professor at the University, as well as at Dundee and Glasgow. Hillman was Chair of the Agriculture, Natural Resources, and Environment Sector Panel from 1994 to 1995, Chair of the Agriculture and Forestry Sector Panel from 1995 to 1997, and served on the board of the BioIndustry Association. He was Chairman of the Industrial Biotechnology Group, a member of the Scottish Higher Education Funding Council Committee and Knowledge Transfer, and a member of the Scottish NFU Regulation Working Group. Hillman founded and chaired Mylnefield Research Services Ltd, and created the Mylnefield Trust and Mylnefield Holdings Ltd, serving as director on both boards. After retirement, he was made an Honorary Research Fellow at the James Hutton Institute.

Kenneth Winston Jones PhD

20 March 1931 – 25 December 2020, aged 89

Born in Bradley, Wales, he was educated at the local Grammar School before winning a scholarship to the University of Wales at Aberystwyth to study agriculture. Jones went on to undertake a PhD in Parametia, which was accepted in 1956, before becoming a post-doctoral fellow at the MRC Genetics Unit in the Atomic Energy Research Establishment at Harwell, near Oxford. He moved to the University in 1960 where he attracted grants from the Cancer Campaign, the Wellcome Foundation, the Medical Research Council, and others. He retired in 1998. During the course of his career, Jones invented several new laboratory techniques, including in situ hybridisation and vacuum blotting, and published more than a hundred papers. In 1980, he became the first Chair of the Edinburgh branch of the Medical Campaign against Nuclear Weapons. Jones raised cattle in Central Scotland and, after retiring, moved with his family to Daylesford, Australia, where he established the award-winning Big Shed vineyard and winery.

Anthony Barrington (Barry) Kay MBChB 1963 PhD

23 June 1939 – 30 December 2020, aged 81

Born Anthony Barrington Chambers in Northampton, he adopted his stepfather's name when his mother remarried. Educated at the King's School, Peterborough,

he came up to Edinburgh in 1956 to begin his medical degree. He was a keen member of the Music Society, in which he conducted madrigal groups, and was for a year also a member of the Glee Club. From Edinburgh, he went to Cambridge for a PhD in immunology followed by a postdoctoral year at Harvard, returning to Edinburgh in 1971 as a lecturer in respiratory medicine, before being appointed as Deputy Director of the National Blood Transfusion Service. In 1980, he was appointed Professor of Allergy and Immunology at Imperial College, London, and a consultant physician at the Brompton Hospital. He ran the Brompton Allergy Clinic and co-founded Circassia, an Imperial College biopharmaceutical company developing anti-allergy vaccines. A co-editor of the journal *Clinical & Experimental Allergy*, he was lead editor of the textbook *Allergy and Allergic Diseases* (2008) and co-author of over 500 research papers and review articles. His autobiographical account of his childhood and student years, *Whatever Happened to Barry Chambers?*, was published in 2019.

Jane Antoinette Kellett BA ALA

17 February 1933 - 20 March 2021, aged 88

Born in Shotley Bridge, County Durham, she graduated BA in History at King's College, Newcastle upon Tyne, followed by a postgraduate diploma in Librarianship. Her first professional post was in the Wellcome Institute Library, working there until she joined the cataloguing staff of Edinburgh University Library in 1969, becoming one of the senior catalogue editors and Fine Art Librarian. She retired in 1987, thankful to be able to do so without having to learn the new computerised cataloguing methods which the University Library was beginning to adopt. She lived in the house at 10 Warriston Crescent, Edinburgh, in which Frederic Chopin had been entertained on a visit to Edinburgh in 1848. She was a keen gardener, and her other — perhaps her primary — passion was music, as an active supporter as well as an informed listener, especially of the Polish Scottish Music Connections based on the association with Chopin, and the music of Bach as performed and interpreted by Sir John Eliot Gardiner and the English Baroque Soloists. She was a founder member of the Friends of Edinburgh University Library and of St Cecilia's Hall, and a supporter of the Edinburgh International Book Festival.

John Llewelyn BA MA BLitt

1 January 1928 - 7 May 2021, aged 93

Llewelyn was born in Wales, growing up in the village of Rogerstone. He taught and studied in Australia before joining the Philosophy Department at the University. After a distinguished thirty-year teaching career at Edinburgh, he resigned in 1982 in order to focus his efforts on writing. Llewelyn was a gifted linguist, proficient in French, German, Greek, Hebrew, and Welsh; he often wrote in foreign languages and pursued new complex meanings by intersecting different etymologies. In 1985, he published *Beyond Metaphysics* which was the first of nearly a dozen books, including *Derrida on the Threshold of Sense* (1986), *Margins of Religion* (2009), *Gerard Manley Hopkins and the Spell of John Duns Scotus* (2015), and *Departing from Logic; Returning to Wales* (2012).

Robin McCormack

15 May 1940 – 28 December 2020, aged 80

Born in Edinburgh, he spent his early years in Canada and was educated at Fettes College. McCormack studied at the University and went to enjoy a successful career as a solicitor with Scottish Gas. He served for 15 years as Secretary of the Scottish Flag Trust and was a leading figure in the Saltire Society.

Iain More

27 April 1941 – 12 November 2020, aged 79

More was born in Glasgow, and was educated at Glasgow Academy and Merchiston Castle School before going on to St Andrews University, where he excelled at swimming. He went on to swim for both Scotland and Great Britain. He left St Andrews without graduating and, instead, he earned a degree in Physical Education and History from Loughborough University. He moved to Oregon, USA, where he developed an interest in politics and fundraising. After earning his Masters from Oregon University, More took up a post as the Oregon Youth Organiser for the 1972 Presidential Campaign of George McGovern, where he further developed his skills and knowledge of fundraising. He then took up a position as Director of the Oregon Legislative Research Office where he attracted a Ford Foundation grant to support his work. He returned to Scotland where he found work as an administrator at the Edinburgh College of Art, before becoming a research officer and then Headquarters Director for the SNP. More was hired by the University in 1983 to take charge of the 400th Anniversary Appeal. He went on to work for INSEAD, based in Fontainebleau and Imperial College London, before becoming an independent fundraising consultant and, in 1989, he formed Iain More Consultants (now More Partnership).

Keith Ross MacLean Munro MA 1960

15 March 1936 – 19 February 2021, aged 84

Born in Forfar, he graduated from the University with an MA in 1960. He was a teacher of mathematics and Deputy Head of Boroughmuir High School, Edinburgh, until his retirement in 1999. He enjoyed football, cricket, and golf as well as concerts at the Usher Hall, and travelling with family and friends. He was a proud participant in the University of Edinburgh Lothian Birth Cohort of 1936.

Peter Tothill BSc PhD 1964 FInstP CPhys FIPSM FRSE

27 November 2020

Former Reader in Medical Physics and an Honorary Fellow of the University. In addition to his extensive professional achievements in medical physics, which continued as research at the Western General Hospital after his retirement in 1985, he developed a great interest in the botanical world. He joined the Royal Botanical Gardens Edinburgh as a volunteer for many years, during which he led excursions and organised lectures for the Friends, of which he was a Committee member for eight years, and contributed over 2,000

photographs to the RGE archives. He was also a keen member of the Edinburgh Natural History Society, which he served as a Council member from 2009 to 2012.

James (Jim) F Williams BSc 1960 MA (Toronto) PhD (Toronto)

4 November 2020, aged 83

Born in Gilmerton, Edinburgh, he enjoyed competitive cycling, racing with the Edina Coureurs team in the late 1950s when they won the Scottish National Cycling Championship, and represented Scotland at the 1958 Commonwealth Games in Cardiff. He went on to study Zoology at the University and, after graduating, continued his studies in Medical Biophysics at the University of Toronto. After receiving his doctorate in 1965, he took up a post at the University of California, Berkeley. In 1967, Williams returned with his family to Scotland where he took up a position at the Virology Unit at the University of Glasgow. In the 1970s, he spent time on research sabbaticals at James Watson's Cold Spring Harbor Laboratory, Long Island, NY, and at Uppsala University's Wallenberg Laboratory, Sweden. In 1976, Williams accepted a professorship at Carnegie Mellon University, Pittsburgh, where he continued his research and taught until retirement in 2013.

David Dundas Wood BL 1958

15 June 1937 - 18 November 2020, aged 83

Wood was born in Kirkcaldy and attended Fettes College before studying Law at the University. He practised in Kirkcaldy Sheriff Court for many years and was appointed an Honorary Sheriff in 1990. He served with distinction as Dean of the local law faculty and was an art instructor and leader in the old Rose Street Boys Club. Wood was Treasurer at the Falkland Tennis Club, took a leading role in the successful revival of Kirkcaldy men's hockey club, and achieved great success as a batsman for Kirkcaldy Cricket Club. He stood without success as the SNP Parliamentary candidate for Kirkcaldy and was, for many years, Treasurer for the North East Fife branch of the SNP.

Francis G Wright BSc (Glasgow) MSc (Sussex) PhD

28 April 1955 - 15 December 2020, aged 65

Born in Govan, Glasgow, he attended St Anthony's and then St Sixtus and St Pius in Drumchapel, with some classes at Allen Glen's. Wright went on to study Zoology, Mathematics, and Physics at the University of Glasgow, graduating in 1978. He then attended Sussex University, gaining a Masters in Operations Research in 1979, and went on to undertake his doctorate in statistical genetics at the University. His studies were interrupted briefly through lack of funding and he trained as a teacher of Computing and Mathematics. Wright later completed his PhD while working full-time. He joined the Scottish Agricultural Statistics Service (now Biomathematics and Statistics Scotland) in 1989. His 1990 paper, 'The "effective number of codons" used in a gene', provided some now fundamental methods for gene sequencing. Wright led the TOPALi project, which made advanced phylogenetic analyses easy to perform through an online interface.

HRH THE PRINCE PHILIP, DUKE OF EDINBURGH

1921–2021

Chancellor of the University of Edinburgh and Patron of the University of Edinburgh Graduates' Association, 1953–2011

The first version of this appreciation of the former Chancellor was published in the University's *Annual Review* 2010/2011 at the time of his retirement.

In 1953, HRH The Prince Philip, Duke of Edinburgh became Chancellor of the University. Almost sixty years later His Royal Highness retired from the role, and 2011 saw the installation of HRH The Princess Royal as his successor. He also honoured the Graduates' Association by accepting its invitation to become its first Patron.

The sixty years of his time as Chancellor saw enormous changes at the University. In the 1950s, around half of the 4,500 or so students who attended the institution came from within thirty miles of Edinburgh. By 2011, the University had some 28,000 students, a third of whom were international. The campus itself had seen huge growth since the 1950s and already boasted modernised, leading-edge research facilities, lecture theatres and residential accommodation located throughout the city.

One of the constants at the University during that time was the presence of His Royal Highness. After his installation as Chancellor in 1953, he oversaw the University's development, providing invaluable support and guidance to University officers, academic staff, students, and alumni. His passionate belief in the positive benefits of education, as well as innate inquisitiveness in scientific development, was evident during his time as Chancellor.

His Royal Highness conferred honorary degrees on many contemporary world figures, and he formally opened a huge number of University buildings. Beyond this, he was always keen to see the on-the-ground results, and to provide encouragement wherever possible. Over the years our students and alumni greatly appreciated the Chancellor's involvement in their University and continued to recognise his commitment to their institution.

In his inaugural address to the University, which was published in the Autumn 1953 issue of this *Journal*, the Chancellor told the assembled throng that 'I hope you will find in me a constant desire to further the best interests of the University.' When he retired, his promise had certainly been kept. His address, which remains as relevant today as it was in 1953, is reprinted on pages 19–25.



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1fR 18 Buccleuch Place, Edinburgh, EH8 9LN
www.uega.co.uk | gradassoc@ed.ac.uk