Women Artists and Book Illustration
in Edinburgh 1886-1945

Rosemary Catharine Addison

Diploma in Printing and Publishing, Napier College,
BA Open University

In Two Volumes
Submitted for the qualification of PhD to
Edinburgh College of Art, Heriot Watt University

For research conducted in the Centre for Visual and Cultural Studies,
Edinburgh College of Art

Submission, October 2004
This copy of the thesis has been supplied on condition that anyone who consults it is understood to recognise that the copyright rests with its author and that no quotation from the thesis and no information derived from it may be published without the prior written consent of the author or the University (as may be appropriate).
LIST OF ILLUSTRATIONS

Image sizes rather than total paper or object sizes given where appropriate

Introduction

Intro. 1 Evolution of women and fashion, from Punch, July 18, 1891, p 6

Chapter One

1.1 'The Sketching Master' from John Leech's Pictures of Life and Character from the collection of Mr Punch, London, 1897

1.2 'Shocking Incident in Real Life', John Leech's Pictures of Life and Character from the Collection of Mr Punch, London, 1897

1.3 College of Art Types, by RD Smith, in The Cairn, Edinburgh College of Art Magazine, 1911

1.4 Design (detail see 1.3 above)

Chapter Two

2.1 Mary Burton (1819-1909), Illustration from The Young Woman, 1895-6, p 166 (acknowledgement to Ann Jones and the National Library of Scotland) NLS Q.122

2.2 Alternative image of Mary Burton (as in Figure 2.1 above, p 164)

2.3 Heriot Watt College Art Department, Heriot Watt Calendar, 1905-6, p 189

2.4 Heriot Watt College Trade Classes, Printing and the Allied Trades, Heriot Watt Calendar, 1910-11, pp 306

2.5 Heriot Watt College, Machine Room, Heriot Watt Calendar, 1910-11 pp 310-11

2.6 Flora Stevenson (1839-1905) painted by AI Roche (1826-1941), oil on canvas 127 x 106.7 cm, (1905 – by Scotsman subscription) SNPG {G 643}
2.7 Edinburgh College of Art, ECA 2/1/4/1, Early Staff, c. 1908 (Frank Morley Fletcher, Principal, Front Row, fourth from left; behind him Miss Waterston; Mabel Royds, Second Row, fourth from right)

Chapter Three

3.1 Aerial photograph from the North West, Exhibition Hall of the International Exhibition of Industry, Science and Art, Edinburgh, 6 May, 1886 from RCAHMS Archive B/8666

3.2 Plan site, map from the Official Guide to the International Exhibition of Industry, Science and Art, Edinburgh, T & A Constable, 1886

3.3 Convenors as noted in the pamphlet for the Women’s Industries Section (see also Figure 3.7)

3.4 Cover Illustration for the paperback Catalogue of the Pictures and Works of Art, using the corporate and thematic design of the figurine of Athena and Edinburgh City Arms (three turrets on a central heraldic shield)

3.5 Plan of the Picture Gallery space in the Grand Entrance Hall, from the Official Guide

3.6 Cover from the Guide to Irish Exhibits, compiled by Her Excellency the Countess of Aberdeen, Dublin, Hodges & Figgis, 1886

3.7 Women’s Industries: Edinburgh 1886 International Exhibition of Industry, Science and Art, pamphlet cover designed by Elizabeth Gulland, published by David Douglas and printed by T & A Constable

3.8 Book covers (a) A Foregone Conclusion and (b) Their Wedding Journey, designed by Elizabeth Gulland for the American Authors Series published by David Douglas; typeset by compasses and printed at T & A Constable’s, on sale at the exhibition; from NLS Collections

3.9 Advertisements for the American Authors Series; from NLS Collections
3.10 Cover for the commemorative booklet and programme of Queen Victoria’s Visit, Edinburgh, 1886, designed by Elizabeth Gulland; Edinburgh Public Library Collections

3.11 (a) Title Page for the Programme of Queen Victoria’s Visit

(b) Newhaven Fishing Girl, image for the Programme of Queen Victoria’s Visit

3.12 Bookplate with motif of birds and thistles; female figure reads a book inscribed with the words ‘Votes for Women, dated 17.8.87, by Elizabeth Gulland

3.13 Official Guide to the International Exhibition, Edinburgh, 1890, printed by T & A Constable

3.14 (a) Art Galleries, Edinburgh International Festival 1890, etching printed in the Official Guide

(b) The Japanese Village, Edinburgh International Festival 1890, etching printed in the Official Guide

3.15 Organisers of the Edinburgh International Festival, 1890

Chapter Four

4.1 Advertisement for The Scottish Art Review, 1888 designed by Selwyn Image

4.2 Phoebe Anna Traquair (1852-1936), Self-Portrait (c.1910), oil on panel, 29.9 x 34.1 cm, with acknowledgement to Scottish National Portrait Galleries, SNPG PG 1594

4.3 Phoebe Anna Traquair, The Psalms of David, Frontispiece, 18.8 x 14.1 cm, with acknowledgement to the National Gallery of Scotland, DNG 1872, Artist’s Bequest 1936

4.4 Phoebe Traquair, The Psalms of David, folio 49. Elaborately worked cartouches of a presiding angel carrying the torch of ‘Truth’ (top right)

4.5 (a) The Psalms of David, Folio 49, detail of the artist as craft-worker. Working here on embroidery, she is overlooked and guided by an angel whose hand rests on her shoulder. Rays of light from the angel’s face represent the idea that the artist’s vision
depends on divine sources of inspiration. The presence of books shelved behind the artist suggest the importance of literary sources to her work.

4.5 (b) The Psalms of David, Folio 49, detail of the female artist as a scribe, illuminating her manuscript. The self-reference of the artist as writer and thinker indicates Traquair's capacity to project the serious quality of women's work. The solitude of her role, working into the night as indicated from the crescent moon through the windows, is relieved once again by the presence of a ministering angel. Again, shelves of books stand behind artist and angel stressing the importance of the scriptural word.

4.6 The Psalms of David, forwarded by Jane Easton and with clasps by JM Talbot, 19.6 x 14.9 cm

(a) Case design on Front Cover, untreated calf, embossed with gold lettering 'Laudate Dominum Domini Est Terra et Plenitudo Eius'

(b) Case design for Back Cover, Celtic-style interlacing incorporating the initials of the artist and the date of completion (PAT, 1898)


4.7 (b) Illustration for 'The Hermit and the Angel' by J Logie Robertson, p 65

4.7 (c) Illustration for 'William Tell', adapted by FF Roget, p 95

4.8 Hannah Clarke Preston MacGoun (1864-1913), Self Portrait, Watercolour on Paper (1887), 18.8 x 14.9 cm, with acknowledgement to the Scottish National Portrait Gallery, SNPG PG 1481

4.9 Hannah Clarke Preston MacGoun (n.d., but post 1894) in her studio, 130 George Street, Edinburgh from SNPG files 1481

4.10 HCP MacGoun, 'Mother' 1894, p 10, from Life and Work, published by David Douglas for the Church of Scotland, Edinburgh,

4.11 HCP MacGoun, 'Waiting', 1898, p 190, from Life and Work, illustrating a poem by her father
4.12 HCP MacGoun, ‘The Threshold’, 1914, p 12 accompanying her obituary by John Hogben. The subject of a mother and child infers MacGoun’s interpretation of subjects of social realism as a variation of the Christian theme of Madonna and child

4.13 (a) Cover design, Little Miss Conceit, published by Oliphant, Anderson and Ferrier, Edinburgh, 1896

4.13 (b) Frontispiece by HCP MacGoun

4.13 (c) Title Page of text and florid patterns, including ribbon lines, butterfly and peacock-feather motifs. Figures and text combine symbols of display (peacock-feathers) with narrative interpretation (conceited girl reprimanded by older female)

4.14 (a) Title page illustration by Hannah Clarke Preston MacGoun for William Macgillivray, Rob Lindsay and His School, published by TN Foulis, Edinburgh, 1905

4.14 (b) The handwritten caption of the artist, ‘Rob with his bairnies around him’ presents an impression of informal warmth in the generation of education; once again the image is one with social realist overtones, a documentary record of the actuality of the Scottish kailyard

4.15 Another narrative image of Scottish education appears in Cotbank and its Folk, published by TN Foulis, Edinburgh, 1911, where ‘Aunt Tibbie’ takes the role of dominie

4.16 Image of the young woman as a student, from Dr John Brown’s story of Pet Marjorie, TN Foulis, Edinburgh, 1907

4.17 (a) Dr John Brown Booklets, designed by Jessie King, with inset illustration by HCP MacGoun

4.17 (b) Envelope Book formats designed by Jessie King, with inset illustration by HCP MacGoun

4.18 Hannah Clarke Preston MacGoun, from a Memorial Catalogue, New Gallery, Shandwick Place, 1914

Chapter Five
5.1 Chorus of the Purple, White and Green March, SNPG File PG 2229

5.2 Edinburgh Typographia, 1897-8, designed by Elizabeth Gulland, from collections in the Edinburgh Room, Edinburgh Public Library

5.3 Edinburgh School of Art Sketch Club Member's Card 1905-6, 16 x 10 cm
Cover Design (Edinburgh City Coat of Arms and Lamp) by Margaret Dobson
Office Bearers and Constitution

5.4 Edinburgh School of Art Sketch Club Member's Card 1906-7, 16 x 10 cm
Cover Design
Office Bearers and Constitution

5.5 Edinburgh College of Art Student's Club, Session 1908-9, 12.5 x 8 cm
Cover Design by Muriel Fry
Office Bearers and Constitution

5.6 Edinburgh College of Art Student's Club, 1910-11, 12.5 x 8 cm
Cover Design by Ethel B Clark
Office Bearers and Constitution

5.7 The Cairn, Edinburgh College of Art Magazine
(a) Issue for 1911, etching by Margaret Dobson, 1910
(b) Issue for 1912, Portrait Drawing by Lena Alexander (Mrs Lees Duncan)
(c) Issue for 1912, Woodblock end-piece by Ethel Clark

5.8 Edinburgh College of Art, c.1912, Archive Photograph 2/1/3/1 and key to students where known

5.9 Mabel Royds (1874-1941) Self-Portrait, Sketchbook, n.d., with acknowledgement to Harry Barton

5.10 Mabel Royds with daughter Marjorie (c.1917), 1.25 cm x .8 cm, with acknowledgement to Harry Barton

5.11 Choir Boys by Mabel Royds (1898), Colour Woodblock 7.2 x 8.9 cm SNGMA GMA 517A

5.12 The Stocking or Christmas Morning by Mabel Royds (c. 1908), Colour Woodblock, 14 x 6 cm, SNGMA GMA 519

x
5.13 Mabel Royds Colour Woodblock Prints, SNGMA

5.14 (a) Foxgloves (c.1934) 16.9 x 20.8 cm GMA 532B
5.14 (b) Dead Tulips (c. 1934) 22.5 x 18.7 cm, GMA 529
5.14 (c) Magnolia (c. 1936) 19.8 x 23.4 cm, GMA 521
5.14 (d) White Lilies (1937) 21.2 x 24 cm, GMA 514
5.14 (e) Artichoke (1937) 21.2 x 24 cm, GMA 525

5.15 The Flight into Egypt by Mabel Royds (1938) Colour Woodblock, 23.6 x 30.7, SNGMA GMA 531

5.16 Cecile Walton (1891-1956), Photograph by Dorothy Johnstone (c. 1923) 16 x 11.5 cm, with acknowledgement to Mrs Muriel Robertson

5.17 Images of Cecile Walton by Eric Robertson (1887-1941)
5.17 (a) ‘Cecile’ (1912) Oil on Canvas, 187.2 x 93.6 cm, private collection, USA
5.17 (b) ‘Sheba, the Night and the Moon’, Oil on Canvas, 59.5 x 64.4 cm, Smith Art Gallery and Museum, Stirling

5.18 Cecile Walton Illustrations for the Programme of the Scottish Children’s League of Pity
5.18 (a) Printed in terracotta ink on vertical folds, 1907 SNGMA GMA A 30 2, 22.5 x 15 cm
5.18 (b) Programme, Front Cover, black and white line drawing for printed image, 1907 SNGMA GMA A 30 1, 82 x 12.8 cm

5.19 Edinburgh College of Art, Group Photograph, Students Spring Term 1909, Archive 2/1/3/8
5.20 Edinburgh College of Art, Group Photograph, Students, c.1910, Archive 2/1/3/9
5.20 (a) Dorothy Johnstone, front row fourth from left; Dorothea Waterston, first from left on back row; Margaret Dobson, third from right, second row from back; Ethel B Clark, second from right, second row from front
5.20 (b) Ethel Clark
5.20 (c) Margaret S Dobson
5.21 Cecile Walton, Illustrations for Hans Anderson’s Fairy Tales, TC & EC Jack, Edinburgh, 1911

5.21 (a) Front Cover, Binding

5.21 (b) Endpapers

5.21 (c) Frontispiece, ‘The Little Mermaid’

5.21 (d) ‘The Snow Queen’, facing p 72

5.21 (e) ‘The Red Shoes’, facing p 112

5.21 (f) ‘The Story of a Mother’, facing p 302

5.21 (g) ‘Thumbelina’, facing p 340

5.22 Dorothea and Margaret Waterston; in gypsy costume (above) and on holiday (below), c. 1918; with acknowledgement to George Waterston (Snr)

5.23 Cecile Walton, design for Waterston’s Stationery, n.d., 25 x 15.5 cm, with acknowledgements to G. Waterston and Co., Edinburgh

5.24 Etchings by Cecile Walton produced in John Duncan’s Studio, c. 1908

5.24 (a) Knight, girl and flowering shrub (Isabella and the Pot of Basil?), GMA 3725

5.24 (b) Profile of a Seated Woman, GMA 3724

5.24 (c) Etching for ‘The Elegy of the Rose’, GMA 3722


5.25 (a) Endpapers, originals sold at Bonhams, July 2002

5.25 (b) Frontispiece, ‘The Fairy Girls Make the Carpet’, from The Frog Princess

5.25 (c) ‘The Way Home’, facing p 13

5.25 (d) ‘The Dragon with Twelve Heads frightens Princess Miranda’, facing p 25

5.25 (e) ‘The Children Transformed’ (a version of the story of the Children of Llyr), facing p 29

5.25 (f) ‘The Princess of the Brazen Mountain’, facing p 70

5.26 Cecile Walton, ‘Romance; self-portrait, oil on canvas, 100, 6 x 150.9 (1921) SNPG PG 2995

5.27 Cecile Walton, ‘Grass of Parnassus’, oil on canvas, untraced, 1919, exhibited with the Edinburgh Group, from John Kemplay, The Two Companions
5.28 Cecile Walton, ‘And these also’ oil on canvas, untraced, 1919, exhibited with the Edinburgh Group and at the Royal Academy in the same year. Can be read as a commentary on the destruction of the First World War, the division between the experiences of the dead at the Front and the grief of the women and children at home, from John Kemplay, The Two Companions

5.29 Cecile Walton, ‘To Nobody Knows Where’, oil on canvas, untraced, painted and exhibited at the RSA 1921, from John Kemplay, The Two Companions

5.30 Cecile Walton, ‘Suffer Little Children to Come unto me and Forbid them Not’, mural painted for the Children’s Village in Humbie, near Edinburgh, 1925, in a private collection, USA, from John Kemplay, The Two Companions

5.31 Cecile Walton, design for the logogram of the Porpoise Press, Broadsheet Series 1, 1922

5.32 Austin Priestman, Children’s Verses and Poems, Title Page Design by Cecile Walton, 1926

5.33 Dorothy Una Ratcliffe, Nightlights, Title Page Design by Cecile Walton, 1931

Chapter Six

6.1 School Crafts Exhibition Catalogue, HMSO, Edinburgh, 1936

6.1 (a) Front Cover

6.1 (b) Book Crafts Display

6.2 Wendy Wood, self-portrait, charcoal on paper, n.d., SNPG PG 3146

6.3 Gwendolen Meacham, untitled, watercolour on paper, Museum of Childhood, Edinburgh

6.4 Gwendolen Meacham, ‘Splashing About’, watercolour on paper, Museum of Childhood, Edinburgh

6.5 Gwendolen Meacham, Royal Drawing Society Certificate, June 1909, Museum of Childhood, Edinburgh
6.6 Life Study, signed Gwen Meacham, pencil drawing on paper, executed in the studio of Walter Sickert

6.7 Images of Gwen Cuthbert in a private collection of Cora Cuthbert
(a) Marriage of Gwen Meacham to Walter Cuthbert, Cape Town, South Africa, 1913
(b) Gwen Cuthbert in evening dress, 1915
(c) Portrait photograph for screen test and admission to film studies course, 1917

(a) Front book case
(b) Title Page
(c) Preface by Jessie King

6.9 David Foggie, Portrait of Wendy Wood, pencil on paper, signed by the sitter according to the habit of the artist, 1926 SNPG PG 2678

(a) Cover
(b) Title Page


(a) Front book-case
(b) Sample line illustration prepared in pen and ink by Wood, ‘The Old Carr Bridge’.

6.14 Gwen Cuthbert and Elizabeth Mariott King, *A Lad of Dundee*, published by George Harrap and Co., London, 1935, as part of a strategic policy to promote Scottish goods to the transatlantic market
(a) Front book-case
(b) Frontispiece and title page (illustrated by Canadian artist, Hélène Carter)
6.15 Wendy Wood, The Children of Lir, pencil and blue ink on paper, 1939, Museum of Childhood, Edinburgh

6.16 Wendy Wood, ‘Scottish Nationalist (to Unionist) “Cut that Hawser (Treaty of Union) and we’ll make harbour on our own course.”’, cartoon, 1939

6.17 Wendy Wood, ‘Butter is bad enough but!!!’, suggests butter wouldn’t melt in Hugh MacDiarmid’s mouth; this may be a reference to female pipers admired by the seated figure of MacDiarmid, possibly in mini-skirts; or it may be a reference to the ‘Guns or Butter’ arguments of the 1940s and thus an allusion to the use of economic resources. The picture is undated. With thanks to Carola Gordon

6.18 Florence St John Cadell, Portrait of Wendy Wood, 1959, SNPG PG


6.20 Wendy Wood, sketch of ‘Running Deer’, representing the change in style she developed in the 1960s-70s

6.21 Commemorative issue of The Patriot, August-September, 1981 from the collections of Huntly House Museum

6.22 Copy of the First Constitution of The Saltire Society, 1937, National Library of Scotland

6.23 Letter from Joan Hassall to Alison Cairns, Secretary of the Publications Committee of the Saltire Society, 4 December 1943, National Library of Scotland

6.24 Joan Hassall designs for Saltire Chapbook 8, Old Scottish Christmas Hymns, chosen by Agnes Mure Mackenzie

(a) Dummy designs for front and back cover

(b) First proof, front and back cover

(c) Dummy designs, double page spread for pp 6-7

(d) First proof, double page spread pp 6-7

(e) Angel design for dummy page 8

(f) First proof page 8

(a) Front and back cover

(b) Double-page spread

(c) Final page, head-piece of Robin and tail-piece of Wren


(a) From Edinburgh Castle Ramparts

(b) Edinburgh Castle

(c) Sealskin Trousers

6.27 Title page device and design for John Oliver and JC Smith's *A Scots Anthology*, published by Oliver & Boyd, Edinburgh, 1949

6.28 Decorative head-piece for an edition of Robert Burns' *Poems* by Joan Hassall
1.1 The Sketching Master, from John Leech’s Pictures of Life and Character from the Collection of Mr Punch, Bradbury Agnew & Co., London, 1897

1.2 ‘Shocking Incident in real life: Enter Bachelor Brother (who has come from a long day of business) “That confounded organ again! Although I told him to go! But – phew!! – My dear Rebecca, What dreadful odour is this in the room?” [the truth is, Rebecca has had the Grinding Ruffian to sketch from], from Punch, 1891, July-December, p 251
College of Art Types
By R. D. Smith

1.3 College of Art Types by RD Smith, in *The Cairn*, Edinburgh College of Art Magazine, 1911
Progressive changes in fashions for sport among nineteenth century women, indicating increased standards of health, greater mobility and new social attitudes to the female role. From *Punch*, July 18, 1891. p 6
1.5 Detail from *The Cairn*, Edinburgh College of Art Magazine, 1911, p 45
CHAPTER TWO
Mary Burton (1819-1909), from Sarah A Tooley, 'A Slum Landlady', for The Young Woman, photograph by JG Tunny, Edinburgh, 1895/6, p 166, with acknowledgements to Ann Jones, Archivist, Heriot Watt University and The National Library of Scotland (NLS Q.122)
2.2 Mary Burton (see notes for 2.1 above) p 164
HERIOT-WATT COLLEGE.
ART DEPARTMENT.

Entrance Hall.

2.3 Heriot Watt College, Art Department, Entrance Hall, from Heriot Watt Calendar 1905-6, p 189
2.4 Flora Stevenson (1839-1905) painted by AI Roche (1826-1941), oil on canvas 127 x 106.7 cm, 1905 (funded by Scotsman subscriptions after the death of the sitter), acknowledgement to the Scottish National Portrait Gallery (SNPG G643)
2.5 Heriot Watt College, Printing Department, Composing Room for Trade Classes, *Heriot Watt Calendar* 1910-11, p. 306

2.6 Heriot Watt College, Printing Department section of Machine Room, from *Heriot Watt Calendar* 1910-11, p. 310
Fig. 2.7 Edinburgh College of Art, Early Staff, c. 1908; Frank Morley Fletcher, Principal, front row fourth from left; left behind him, Miss Waterston; Mabel Royds second row from front, fourth from right (ECA Archive 2/1/4/1)
Fig. 3.1 Aerial photograph from the North West, Exhibition Hall of the International Exhibition of Industry, Science and Art, Edinburgh, 6 May 1886 (RCAHMSB/8666)

3.2 Plan site map from the Official Guide to the International Exhibition of Industry, Science and Art, Edinburgh 1886; Women’s Exhibition in Hall 33; T & A Constable Printing Offices Halls 22-24; Grand Hall (left) Exhibition space
Convenors of the Women's Industries Section, as noted in the Women's Industries Section Pamphlet, printed by T & A Constable, Edinburgh, 1886
3.4 Front Cover illustration, *Catalogue of the Pictures and Works of Art*, using the thematic design of the figurine of Athena and the coat of arms of Edinburgh City. These corporate images were used on the covers of the official catalogues, music catalogues and Art Union Tickets printed by T & A Constable for and in the exhibition
3.5 Plan diagram of the picture gallery spaces in the Grand Entrance Hall from the Official Catalogue for the Edinburgh International Exhibition of Industry, Science and Art, 1886
Cover for the *Guide to Irish Exhibits*, compiled by Her Excellency The Countess of Aberdeen, printed by Hodges, Figgis & Co., Dublin, 1886; the Irish Exhibits were shown in the Women’s Industries Section area.
3.7 Cover of the pamphlet itemising *Women's Industries* designed by Elizabeth Gulland, published by David Douglas, typeset and printed by female composses in T & A Constable Ltd., at the Edinburgh International Exhibition of Industry, Science and Art, 1886
3.8 (a) and (b) Cover designs by Elizabeth Gulland for the American Authors Series, on sale at the exhibition of 1886, published by David Douglas, typeset by female composites and printed at T & A Constable, Edinburgh, 1885. The series dealt with the issues of 'modern' women and 'modern' marriage in new and controversial ways; from NLS Collections
AMERICAN AUTHORS.
IN ONE-SHILLING VOLUMES.
These choice editions are all revised by the Authors, and published with their sanction.

<table>
<thead>
<tr>
<th>W. D. HOWELLS.</th>
<th>OLIVER WENDELL HOLMES.</th>
<th>JOHN BURROUGHS.</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Forgone Conclusion.</td>
<td>In Six Vols.</td>
<td>Winter Sunshine.</td>
</tr>
<tr>
<td>A Chance Acquaintance.</td>
<td>New and Revised Editions, containing Prefaces and additional Bibliographical Notes by the author.</td>
<td>Locusts and Wild Honey.</td>
</tr>
<tr>
<td>Their Wedding Journey.</td>
<td>Every man is his own Howells.</td>
<td>Wake-Robin.</td>
</tr>
<tr>
<td>A Counterfeit Presentment.</td>
<td>The Autocrat of the Breakfast Table.</td>
<td>Fresh Fields.</td>
</tr>
<tr>
<td>The Lady of the Aroostook. 2 vols.</td>
<td>The Poet at the Breakfast Table. 2 vols.</td>
<td>Birds and Poets.</td>
</tr>
<tr>
<td>Out of the Question.</td>
<td>The Professor at the Breakfast Table. 2 vols.</td>
<td>Pepacton.</td>
</tr>
<tr>
<td>The Undiscovered Country. 2 vols.</td>
<td>&quot;Small enough to be carried in any snailily constructed pocket, clear enough in type to accommodate any fainthearted eye, pleasant and instructive enough for the personal to be undertaken with the certainty of present enjoyment and the prospect of future profit.&quot;—Whitfield Nisbit.</td>
<td></td>
</tr>
</tbody>
</table>

"Mr. Howells is one of the best living writers of American fiction."—Academy.
"Mr. Howells seems resolved to do for America what Dickens and Thackeray have done for England. His novels are studies of American life, realistic and faithful to an extraordinary degree... These books are absolute photographs of social life."—Literary World.

Rudder Grange. By F. R. Stockton.
The Lady or the Tiger? By F. R. Stockton.
A Borrowed Month. By F. R. Stockton.
Prue and I. By Geo. William Currier.
An Echo of Passion. By G. P. Lathrop.
Mingo. By J. C. Harris ("Uncle Remus").
A Humble Romance. By M. E. Wilkins.
A Far-Away Melody. By M. E. Wilkins.

Prudence Palfrey. By T. B. Aldrich.
The Queen of Sheba. By T. B. Aldrich.
Marjorie Daw. By T. B. Aldrich.
Wyndham Towers. By T. B. Aldrich.
One Summer. By Blanche Willet Howard.
In Partnership. By B. Matthews and H. C. Bunnell.
Wanderers. By Wm. Winter.
Gray Days and Gold. By Wm. Winter.

Others in Preparation.
Any of the above can be had bound in cloth extra at 2s. each volume.
EDINBURGH: DAVID DOUGLAS, 10 CASTLE STREET.

3.9 Advertisement for the American Authors Series, published by David Douglas, Edinburgh, 1886, from NLS Collections
3.10 Cover for the commemorative booklet of Queen Victoria's visit to the Edinburgh International Exhibition of Industry, Science and Art, 1886 designed by Elizabeth Gulland. Top edge shows sketch of the front exhibition hall; to the left is the figure of a Queen's Archer, the Royal Bodyguard in Scotland; central cartouche portrait of Queen Victoria. The booklet was printed in red type, with blue line drawings and gold ornamental details by T & A Constable, Official Printer in Scotland to Her Majesty the Queen; from the Collections of the Edinburgh Room, Edinburgh Public Library.
PROGRAMME
OF THE VISIT OF
HER MOST GRACIOUS MAJESTY
THE QUEEN
TO THE
INTERNATIONAL EXHIBITION
of Industry, Science, & Art
EDINBURGH
18 August 1886
Illustrated by
ELIZABETH GULLAND

3.11 Title Page, programme of the Queen’s Visit; note the illustration of the memorial statue to Prince Albert, sited in Edinburgh’s Princes’ Street (see also notes to 3.10)
ROYAL EQUERRIES.

THE QUEEN.


Duchess of Connaught.

Prince Henry of Battenberg.

Princess Henry of Battenberg.

Major General Commanding Troops, N.B., with his Aide-de-Camp.

THE QUEEN'S HOUSEHOLD.

EXECUTIVE STAFF.

Treasurer. Manager. Secretary. Auditor.

Glasgow Secretary. Engineer.

EXECUTIVE COUNCIL.

POLICE.

The Procession will then proceed to the Throne at the north end of the Grand Hall. The Edinburgh Choral Union will sing the National Anthem.

3.12 Programme of the Queen's Visit, 1886, Elizabeth Gulland includes an illustration of the popular subject of the Newhaven Fishing Girl (see also notes to 3.10)
3.13 Elizabeth Gulland, Bookplate with Scottish motif of thistles. Female figure reading a book inscribed with the words 'Votes for Women'. Illustration dated 17.8.87. In collections of Bushey Museum.
3.15 (a) Interior view of the Art Galleries, Meggetland, 1890 and (b) Impression of display from the Japanese Village, from the Official Guide to the exhibition, from the collections of the Edinburgh Room, Edinburgh Public Library
3.16 Organisers of the Edinburgh International Exhibition, 1890, RCHAMS,
Female organisers, Miss Sinclair, Lady Cranston, Mrs Gibson and Mrs Knight
Male organisers Sir Robert Cranston, The Rt Hon L Gibson, Councillor Dobie (top)
Mr J Marchbank, Mr Knight, Mr Paterson (below)
CHAPTER FOUR
The only Illustrated Magazine Published in Scotland.

Scottish Art Review

PUBLISHING OFFICE: 243 ST. VINCENT STREET, GLASGOW.
LONDON: ELLIOT STOCK, 62 PATERNOSTER ROW.

4.1 Advertisement for the publication The Scottish Review, design by Selwyn Image, 1888
4.2 Phoebe Anna Traquair (1852-1936), Self-Portrait (c.1910), oil on panel, 29.9 x 34.1 cm with acknowledgement to the Scottish National Portrait Gallery (SNPG PG 1594)
4.3 Phoebe Anna Traquair, illuminations, inks and gold leaf on vellum for the frontispiece of The Psalms of David, 18.8 x 14.1, with acknowledgement to the National Gallery of Scotland (D NG 1872, Artist’s Bequest, 1936)

Each section illustrates a significant incident in the life of King David
4.4 Phoebe Traquair, *The Psalms of David*, folio 49. Cartouche images of a presiding angel holding the burning torch of Truth (top); the artist as crafts worker at her embroidery, ministered by a presiding angel; as the scribe overseen by the ministering angel; being fed and watched over by night and day
4.5 (a) Folio 49, detail of the artist as craft worker and embroiderer; books line the right wall behind the embroiderer, as the angel presides and supports her vision and inspiration, as seen in the rays of light projected onto the material worked by the artist.
4.5 (b) Folio 49, detail of the female artist as scribe, illuminating her manuscript. Behind her the angel once again projects rays of light onto the written page, and behind the angel a range of books, again stressing the importance of references to the written and biblical word. Moonlight from the window indicating the night-time hours of the artist as she works in solitude but for the inspiration of ministering angel.
4.6 (a) Phoebe Traquair, Edinburgh style case design for the front cover of The Psalms of David, forwarded by Jane Easton and silver clasps by JM Talbot. Untreated calf, embossed, and lettered 'Laudate Dominum Domini Est Terra et Plenitudo Eius' treated with gold leaf, size 19.6 x 14.9 cm
4.6 (b) Book case, back, *The Psalms of David*, with Celtic interface motif entwined with initials of the artist ‘PAT’ Phoebe Anna Traquair and the date of completion, 1898
giving the gold to our churlish host: it will do him good;—he will have less hard thoughts of humanity in future; he will not keep the next traveller waiting at his gate in the storm. As for our kind host of this morning, his little son, who to all human eyes but yours died in a convulsive fit, will prove a magnet to draw the father to heaven. His heart will be, where his treasure is—in safe keeping. As for the wicked servant, cease to lament his fate. His death was what is called "accidental" in the language of men. It saved him from the commission of a great crime: he had planned to rob his kind and generous master this very evening. And now you will understand whether God governs His world. Confide in Providence, and farewell! The angel vanished, and the holy man returned to his hermitage to ponder the mysteries of life as illustrated by the revelation of the last two days.

J. Logie Robertson.
Gessler being dead, the Gründli oath yet remained to be fulfilled. On the 1st of January the castles of the governors were stormed. The castle of Rotzberg was taken by means of a rope let down from a window by a serving-maid, and along which thirty men climbed into the keep. At Samen, the peasants, laden with New Year gifts, were as usual let into the castle. While Landenberg was in church, they seized the keys and took him prisoner.

Bonfires were lit on the hills to announce to all the freeing of the country.

It is said that William Tell was drowned while rescuing a child. It may be so, but he is not dead; he lies asleep in a cave amidst his native hills in an unknown spot. Whenev-er his land shall be again in danger, he will come down to save it.

(F. F. Roget.)

PORTRAITS FROM HISTORY.

II.-SOCRATES.

JUST eleven years after the great battle of Salamis, when the beautiful boy, who had led the choir of boys' voices that rose in thanksgiving for the great victory, was a young man of six-and-twenty, busy writing those dramas which the next year were to win for him a victory no less great; when the memory of the glorious Persian wars was still fresh in the proud hearts of the Greeks; when the stately buildings that made Athens the noblest city in the world were rapidly rising, there was born in a village near Athens a child, who was afterwards to be called the wisest of men. That child was Socrates, the great philosopher. Do you know what a 'philosopher' is? I hope you won't answer as a little girl in a class I was once teaching did. She was the youngest in the class, and not the brightest; so that I was surprised to see her stretch out her hand and shake it eagerly when I put the question.
4.8 Hannah Clarke Preston MacGoun (1867-1913) Self-portrait, Watercolour on Paper, 1887, size 18.8 x 14.9 cm with acknowledgement to the Scottish National Portrait Gallery (SNPG PG 1481)
4.9 Hannah Clarke Preston MacGoun in her Studio at 130 George Street, Edinburgh, n.d. (post 1894), SNPG File 1481
4.10 Hannah Clarke Preston MacGoun 'Mother' in *Life and Work*, published by David Douglas, engraved by William Cheshire, 1894, p 10
Waiting

There are no islands by the Northern sea.
A little village old.
Each red-tiled roof is dear to me—
Each with its tale untold.

'Tis a morning bright and gay.
The waves are on the pier.
The brown sails broken from the bay.
And there she lay alone.

'Tis a wild and stormy night.
The bay is black as doom.
Save for each tall white-roofed height.
That breaks with thundering boom.

Great vision of the vanished Past.
Failed for everyone.
She knows not how she is the last
Of those who faced the shore.

Alas in mercy take the page.
Whereas her good is writ;
To stanch the advancing age.
No gloomy shadows play.

'Tis for him who lies so deep.
In a long and dreamless sleep
Nearth the tide.
She washes o'er the foam.
Till he come to take her home.
For his bride.

H.W. MacGoun

4.11 Hannah Clarke Preston MacGoun, page design incorporating lithographic illustrations into decorative line borders in Life and Work, 1898, p 190. The lithographic seascapes and figures evoke images of the Dutch school; the image of an old woman acknowledges the presence of female authority and wisdom in counterpoint to text of poem by her father. This syncretic composition of type, decorative initials and decorative borders indicates the way in which the artist and the printers experimented with the medium of print.

68
4.12 Painting entitled ‘The Threshold’ by Hannah Clarke Preston MacGoun illustrated in Life and Work, 1914, p 12 to accompany her Obituary by John Hogben. The subject of a mother and child suggests MacGoun’s social realist interpretation of a Christian theme of the Madonna and child as such subtexts pervaded other apparently secular illustrations (as, for example, in Rob Lindsay and His School).
"Evidently they could all do very well without me, so I walked by without saying anything."—Page 57.
4.13 (c) Title page design for *Little Miss Conceit* by Hannah Clarke Preston MacGoun, indicating composite use of florid patterns - ribbons, butterflies and peacock feathers - figures and text, indicative of the desire to combine symbols of display (peacock feathers) with narrative elements (the conceited girl reprimanded by the older female) of the story.
ROB LINDSAY
AND HIS SCHOOL,
by
ONE OF HIS OLD PUPILS.
A REMINISCENCE OF
SEVENTYFIVE YEARS AGO.

ILLUSTRATED BY
H.C. PRESTON-MACGOUN, R.S.W.

LONDON. Published by T.N. FOULIS
at 23 Bedford St. Covent Garden, W.C.
and at 15 Frederick St. EDINBURGH

4.14 (a) Title page design by Hannah Clarke Preston MacGoun of Rob Lindsay and his School, by
William MacGillivray, published by TN Foulis, Edinburgh/London, 1905

73
4.14 (b) Illustration by Hannah Clarke Preston MacGoun for *Rob Lindsay and His School*, indicating the narrative and literal figuration of the school to the formation of the Scottish childhood. Incorporating the handwriting of the artist in the image indicates the narrative presence of the illustrator in the images she portrays.
4.15 Illustration by Hannah Clarke Preston MacGoun for Cotbank and its Folk written by William MacGillivray. Once again, the centrality of 'Aunt Tibbie's School' to the education of children in a Scottish village is represented in the narrative and in the accompanying narrative image.
Illustration by Hannah Clarke Preston MacGoun for a story by Dr John Brown, *Pet Marjorie*. The artist identifies a girl in the process of writing at her desk to show the importance of education and of female education.
4.17 (a) Cover designed by Jessie M King, inset illustration by Hannah Clarke Preston MacGoun for the Dr John Brown Booklet series also adapted for other series
4.17 (b) Envelope Book format, designed by Jessie M King, inset illustration by Hannah Clarke Preston Mac Goun, used by publishers TN Foulis as one of several alternative versions for the sale of *Pet Marjorie*
4.18 Hannah Clarke Preston MacGoun, unattributed photograph from a Memorial Exhibition Catalogue, New Gallery, Shandwick Place, Edinburgh 1914
CHAPTER FIVE
CHORUS OF THE PURPLE, WHITE
AND GREEN MARCH.

Hark to the fife! Hark to the drum!
W.S.P.U.
Who will obey the call and come?
W.S.P.U.
Purple a-flutter with White and Green,
W.S.P.U.
What do the tricolour standards mean?
W.S.P.U.

Purple stands for the loyal heart,
Loyal to cause and King;
White for Purity, Green for hope,
Bright hopes of Spring.

March and fight through the long, long night
That our children be brave and free!
March and fight for our one common right,
Citizens to be!

---

5.1 Women's Social and Political Union, *Chorus of the Purple, White and Green March*, SNPG File PG 2229
THE
EDINBURGH TYPOGRAPHIA

SYLLABUS
1897-98

ASSOCIATION ROOMS
MINTO HOUSE, CHAMBERS STREET.

5.2 Cover for Edinburgh Typographia 1897-98, designed by Elizabeth Gulland, from Edinburgh Public Library, Edinburgh Room Collections
Session 1905-6.

OFFICE-BEARERS.

Honorary President.
John A. Findlay, Esq.

Honorary Vice-President.
W. M. Findlay, Esq., R.S.A.

Charles H. Mackie, Esq., A.R.E.A.
W. S. Black, Esq.

Director.
W. K. Blacklock, Esq.

Committee.
Miss H. M. Pike
A. M. Findlay
J. E. Bann
W. S. Burnett
H. F. Robertson
A. B. Thorndike

Hon. Secretaries.
Miss Margaret S. Dobson and Mr. D. M. Sutherland

Hon. Treasurer.
Miss Margaret Waterston

RULES.

1. The Club shall be called "The Edinburgh School of Art Sketch Club."
2. Subscriptions for the year to be 10 sh., payable before first meeting in October.
3. Subjects to be set each month, and all work sent in to be original.
4. The drawings to be marked and criticized each month, and twelve marks to be the maximum.
5. No drawing to be signed; each student to use a "Non de Plume."
6. A fee of 6d. will be imposed upon members who fail to send in work for two consecutive months.
7. No member to send in more than one work each month in any of the following subjects, viz.:—Black and White, Colour, Design, Modelling, Study in Pastel.
8. The Committee reserve power to reject any unsuitable drawing sent in.
9. Notice of withdrawal from the Club must be given to either of the Secretaries, a member being liable to be fined for sending in work until such notice be given.
10. The Annual Meeting for the appointment of Office-bearers will be held in October.
11. The money raised by Subscriptions, less working expenses, to be awarded in prizes—one for each subject—in October. The value of the prizes to be determined by the Committee.

Subjects for Summer Vacation, 1906.
1. Figure Subject in Colour. (Prize given by the President, J. K. Findlay, Esq.)
2. Landscape in Water-colour. (Prize given by D. Scott Waterston.)
3. Marine Subject (Oil or Water-colour). (Club Prize.)
4. Set of Sketches in Colour. (Club Prize.)
5. Set of Sketches in Black and White. Figures, etc., engaged in agricultural pursuits, etc. (Club Prize.)
6. Set of Sketches in Black and White. Figures, etc., with a view to gaining knowledge of animal forms. (Club Prize.)
7. Set of Sketches in Colour. (Club Prize.)
8. Modelling—Figure Composition in relief or round. (Prize given by W. K. Blacklock, Esq.)
9. Design for Members Card. (Club Prize.)
10. Special Prize given by W. K. Blacklock, Esq., for a Study of a Figure or Figure in Sunlight.

Sketches in Oil or Water-colour must be mounted on black or brown mounts. Sketches to be delivered at the School on a date to be fixed after Summer Vacation.

5.3 Edinburgh School of Art Sketch Club 1905-6, 16 x 10 cm
(above) Cover Design by Margaret Dobson (female bagpiper and thistle indicating Celtic symbolism; also note use of the Edinburgh City Coat of Arms and symbol of lighted lamp)
(below) Office Bearers and Constitution – as shown

87
Session 1906-7.

OFFICE-BEARERS.

Honorary President.
John R. Findlay, Esq.

Honorary Vice-President.
A. A. Wallace, Esq., R.S.A.

Chairman, Mackay, Esq., A.R.S.A.
W. S. Black, Esq.

Director.
W. K. Blacklock, Esq.

Committee.
Miss J. B. Bain
W. E. Burnett
R. H. Fraser
W. Weir

Miss Margaret S. Donson and Mr. A. B. Thomson

Hon. Secretaries.
Miss Margaret Waterston and Mr. A. B. Thomson

Hon. Treasurer.
Miss Margaret Waterston

RULES.

1. The Club shall be called "The Edinburgh School of Art Sketch Club."

2. Subscriptions for the year to be £6.6d., payable before first sending-in day.

3. Subjects to be set each month, and all works sent in to be original.

4. The drawings to be marked and criticized each month, and twelve marks to be the maximum.

5. No drawing to be signed; each student to use a Nom de plume.

6. A fine of £1 will be imposed upon members who fail to send in work for two consecutive months.

7. No member to send in more than one work each month in any of the following subjects, viz.:—Black and White, Colour, Design, Modelling, Study in Point.

8. The Committee reserve power to reject any unsuitable drawing sent in.

9. Notice of withdrawal from the Club must be given to either of the Secretaries, a member being liable to be fined for omitting to send in work until such notice is given.

10. The Annual Meeting for the appointment of Office-bearers will be held in October.

11. The money raised by Subscriptions, less working expenses, to be awarded in prizes—one for each subject—in October. The value of the prizes to be determined by the Committee.

Subjects for Summer Vacation, 1907.

1. Figure Subject in Colour.

2. Landscape in Watercolour.

3. Marine Subject (Oil or Watercolour).

4. Set of Sketches in Black and White—Figures, etc., engaged in agricultural pursuits, etc.

Note.—Nude and a child should be essentially studies made with a view to gaining knowledge—not pictures.

5. Set of Sketches in Child Life.

6. Landscape in Oil.

7. Modelling—Figure Composition in relief or round.

8. Design for Members' Card.

9. Study of Figure or Figures in Sunlight.

Sketches in Oil must be mounted on black or brown mounts.

Sketches in Watercolour must be mounted on black, brown, or white mounts.

Sketches to be delivered at the School on a date to be fixed after Summer Vacation.

5.4 Edinburgh School of Art Sketch Club, Member's Card 1906-7, 16 x 10 cm

(above) Cover Design unattributed

(below) Office Bearers and Constitution
Session 1908-9.

OFFICE-BEARERS.

Honorary President.
JOHN R. FINDLAY, Esq.

Honorary Vice-Presidents.
Sir JAMES GUTHRIE, R.S.A.
F. MOLELY FLETCHER, Esq.
Sir R. ROWAND ANDERSON, LL.D.
D. Y. CAMERON, Esq., A.R.S.A.

Committee.
Miss W. S. BURNETT, Miss H. MILLER.
W. W. P. WEIR, A. R. STURROCK.
E. DOYLE, J. B. LAWSON.
D. WATERSTON, E. H. M. ROBERTSON.

Hon. Secretaries.
Miss JESSIE G. PORTER, and Mr. WALTER B. HISLOP.

Hon. Treasurer.
Mr. WALTER B. HISLOP.

CONSTITUTION.

1. The Club shall be called "THE EDINBURGH COLLEGE OF ART STUDENTS’ CLUB."
2. Membership shall be open to all Students attending the College.
3. A General Meeting of Students shall be held in October of each year to elect a Committee.
4. A quorum of Committee shall consist of six members.
5. A General Meeting must consist of more than half the Club members.
6. The Club shall meet once a month.
7. There shall be an Exhibition of work after each vacation.
8. Members must submit work for each Exhibition.
9. There shall be no competitions.
10. The Annual Subscription shall be 2s. 6d., and must be paid before the first Club meeting.

RULES.

1. Of the three Exhibitions those held at Christmas and Easter shall be private, and that held in the Autumn shall be public.
2. All work sent in for the Autumn Exhibition shall be submitted to the Selection Committee, who reserve the right to withhold work at their discretion.
3. Work for the Autumn Exhibition must be framed.
4. Architectural Students may submit measured drawings (sheets not to exceed 30 x 22)."
5. No College work shall be considered.
CONSTITUTION.

1. The Club shall be called "THE EDINBURGH COLLEGE OF ART STUDENTS' CLUB."

2. (A.) Membership shall be open to all students attending the College.

(B.) Extraordinary Membership shall be open to Members of the Teaching Staff and Former Members of the Club.

3. The Annual Subscription shall be 2s. 6d., and shall be paid before the first Club meeting.

4. A General Meeting of Students shall be held in October of each year to elect a Committee.

5. A quarter of the Committee shall consist of six members.

6. The Club shall meet once a month.

7. There shall be three Exhibitions during the College year.

8. Members not submitting work at two of the Exhibitions shall be fined.

(The Rule does not apply to Architectural Students.)

9. The Committee shall have the power to suspend any member.

RULES.

1. Of the three Exhibitions held at Christmas and Easter, one shall be private, and that held in the Autumn shall be public.

2. Subjects will be set for Christmas and Easter Exhibitions, and will be published at the monthly meeting by an artist chosen by the Club. Entry for these subjects will be optional.

3. Work submitted for the Autumn Exhibition must be framed, and will be selected.

4. Architectural Students may submit measured drawings (sheets not to exceed 30" x 22").

5. No College work will be considered.

5.6 Edinburgh College of Art Student’s Club, Membership Booklet, 1910-11, 12.5 x 8 cm

(above) Cover Design by Ethel B. Clark

(below) Office Bearers and Constitution
5.7 *The Cairn*, Edinburgh College of Art Magazine

(a) Issue for 1911, etching by Margaret Dobson, 1910 (above)
5.7 (b) Issue for 1912, portrait drawing by Lena Alexander (later Mrs Lees Duncan)
5.7 (c) Issue for 1912, tailpiece woodcut with initials of Ethel Clark
<table>
<thead>
<tr>
<th>No.</th>
<th>Name</th>
<th>No.</th>
<th>Name</th>
<th>No.</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Lulu Leighton</td>
<td>27</td>
<td>Helen Wingate</td>
<td>53</td>
<td>Alex. R. Sturrock</td>
</tr>
<tr>
<td>2</td>
<td>Muriel Fry</td>
<td>28</td>
<td></td>
<td>54</td>
<td>Mr Carnie</td>
</tr>
<tr>
<td>3</td>
<td>Walter B. Hislop</td>
<td>29</td>
<td></td>
<td>55</td>
<td>Adam Scott</td>
</tr>
<tr>
<td>4</td>
<td>Eric M. Robertson</td>
<td>30</td>
<td>Ethel B. Clark</td>
<td>56</td>
<td>W. Wilson Cowan</td>
</tr>
<tr>
<td>5</td>
<td>Rose Fraser</td>
<td>31</td>
<td>John W.A. Allan</td>
<td>57</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Jenny Campbell</td>
<td>32</td>
<td>Mima C. Keith</td>
<td>58</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Mr Blacklock</td>
<td>33</td>
<td>Albert C. Dodds</td>
<td>59</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>May Gibson</td>
<td>34</td>
<td></td>
<td>60</td>
<td>Allan Sutherland (Secretary)</td>
</tr>
<tr>
<td>9</td>
<td></td>
<td>35</td>
<td></td>
<td>61</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td></td>
<td>36</td>
<td></td>
<td>62</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Mary Ash Robertson</td>
<td>37</td>
<td>J. Howard Lyne</td>
<td>63</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td></td>
<td>38</td>
<td>Alex. J. Lothian</td>
<td>64</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Margaret J. Baker</td>
<td>39</td>
<td>Miss Allan</td>
<td>65</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Jennie Dickson</td>
<td>40</td>
<td>David D. Burnett</td>
<td>66</td>
<td>Dorothy Holmes</td>
</tr>
<tr>
<td>15</td>
<td>Neil Johnstone</td>
<td>41</td>
<td></td>
<td>67</td>
<td>W.S. Black (Head of Design School)</td>
</tr>
<tr>
<td>16</td>
<td>Elizabeth Souden</td>
<td>42</td>
<td>Peggy Crockett</td>
<td>68</td>
<td>Kenneth Balmain</td>
</tr>
<tr>
<td>17</td>
<td>Bessie G. Molmeaux</td>
<td>43</td>
<td></td>
<td>69</td>
<td>Mr Adam(s)</td>
</tr>
<tr>
<td>18</td>
<td>Dorothea Waterston</td>
<td>44</td>
<td>Christine Simpson</td>
<td>70</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Wilma L. Weir</td>
<td>45</td>
<td></td>
<td>71</td>
<td>C. d'O Pilkington Jackson</td>
</tr>
<tr>
<td>20</td>
<td>Jean Bain</td>
<td>46</td>
<td></td>
<td>72</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Margaret S. Dobson</td>
<td>47</td>
<td>Elspeth Galloway</td>
<td>73</td>
<td>George H. Paulin</td>
</tr>
<tr>
<td>22</td>
<td>Winifred Harvey</td>
<td>48</td>
<td></td>
<td>74</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>Marie E. Fraser</td>
<td>49</td>
<td>Eliza Miller</td>
<td>75</td>
<td>Alfred Greig (Head of Architecture School)</td>
</tr>
<tr>
<td>24</td>
<td>Jessie Porteous</td>
<td>50</td>
<td>Miss Shankes</td>
<td>76</td>
<td>James Smyth (Teacher in Design School)</td>
</tr>
<tr>
<td>25</td>
<td>May B. Robertson</td>
<td>51</td>
<td>A. Stuart Hill</td>
<td>77</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td></td>
<td>52</td>
<td>Andrew Storie</td>
<td>78</td>
<td>Adam Bruce Thomson</td>
</tr>
</tbody>
</table>
ADD PHOTOCOPY
5.9 Mabel Royds (1874-1941) Self-portrait, sketchbook, n.d.; acknowledgement to Harry Barton
5.10 Mabel Royds with daughter Marjorie (c. 1917), black and white photograph 12.5 cm x 8 cm, with acknowledgement to Harry Barton
5.11 Choir Boys by Mabel Royds, colour woodblock, 7.2 x 8.9 cm, 1898, SNGMA GMA 517A

5.12 The Stocking, or Christmas Morning by Mabel Royds, colour woodblock, 14 x 6 cm, 1908, SNGMA GMA 519
5.13 From a series of colour woodcut prints by Mabel Royds from her travels in India, 1913-17; Bathers in Benares, SNGMA GMA 541

5.14 Series of colour woodblock prints of still life subjects from nature produced by Mabel Royds in the 1930s in the possession of the Scottish National Gallery of Modern Art

(a) Foxgloves, 16.9 x 20.8 cm., c.1934, GMA 532B (above)
5.14 (b) Dead Tulips, 22.5 x 18.7 cm, c. 1934, GMA 529

5.14 (c) Magnolia, 19.8 x 23.4 cm, c. 1936, GMA 521
5.14 (d) White Lilies, 21.2 x 24 cm, 1937, GMA 514

5.14 (e) Artichoke, GMA 525
5.15 Mabel Royds, colour woodblock print, ‘The Flight into Egypt’, 23.6 x 30.7 cm, 1938, SNGMA GMA 531
5.16 Cecile Walton (1891-1956), photographed by Dorothy Johnstone, 16 x 11.5 cm, c. 1923, reproduced with kind permission of Mrs Muriel Robertson.
5.17 Images of Cecile Walton painted by Eric Robertson (1887-1941)

(a) 'Cecile', oil on canvas, 187.2 x 93.6 cm, 1912, from a Private Collection, USA (above)
5.17 (b) 'Sheba, the Night and the Moon', oil on canvas, 59.5 x 64.4 cm, Smith Art Gallery and Museum, Stirling, 1913.
5.18 Cecile Walton, Design and Illustrations for a leaflet publicising the Scottish Children’s League of Pity, SNGMA GMA A30

(a) (Above) Terracotta ink on vertical folding paper, 22.5 x 15 cm, 1907
5.18 (b) Front Cover design by Cecil Walton, black and white line drawing and inscription ‘Never Judge by Appearances’ A Play, for the Scottish Children’s League of Pity, 18.2 x 12.8 cm, 1907
5.19 Edinburgh College of Art, Photograph of Students for the Spring Term, 1909, ECA Archive 2/1/3/8; Cecile Walton, first figure on the far right of the front row

5.20 Edinburgh College of Art, Photograph of Students, 1910, ECA Archive 2/1/3/9
(a) (Above) Dorothy Johnstone, front row fourth from left; Dorothea Waterstone, first from left on back row; Margaret Dobson, third from right, second row from back; Ethel B Clark, second from right, second row from front
5.20(b) Detail, Ethel Clark

5.20 (c) Detail, Margaret S Dobson
5.21 Cecile Walton, Designs for *Hans Andersen's Fairy Tales*, TC & EC Jack, Edinburgh, 1911

(a) (Above) Front Cover
5.21 (b) *Hans Andersen’s Fairy Tales*, Endpapers
5.21 (c) Frontispiece, ‘The Little Mermaid’
5.21 (d) The Snow Queen' facing page 72
5.21 (e) 'The Red Shoes' facing page 112
5.21 (f) 'The Story of a Mother', facing page 302
5.21 (g) 'Thumbelina', facing page 340
5.22 (a) and (b) above, Dorothea and Margaret Waterstone, photographs, c. 1918, with acknowledgements to G. Waterstone (Snr)
5.23 Cecile Walton, design for Waterstone’s Stationery, 25 x 15.5 cm, undated (c. 1916?) from company records of G. Waterstone & Co., Edinburgh
5.24 Etchings by Cecile Walton produced in John Duncan's Studio, from a collection in the Scottish National Gallery of Modern Art, Edinburgh

(a) (Above) Knight with girl and Flowering Shrub (Isabella and the Pot of Basil?), c. 1908 GMA 3725
5.24(b) Profile of a Seated Woman, c. 1908, GMA 3724
5.24(c) Etching for 'The Elegy of the Rose' c. 1908, GMA 3722

(a) (Above) Endpapers (Original recently sold at Auction at Bonhams, Edinburgh, June 2002)

(b) Frontispiece, ‘The Fairy Girls make the Carpet’ from The Frog Princess
5.25(d) The Dragon with the Twelve Heads' facing page 25
5.25(e) 'The Children Transformed' (a variant of the story of The Children of Llyr), facing page 29
5.25(f) ‘The Princess of the Brazen Mountain’, facing page 70
5.26 Cecile Walton, 'Romance', self-portrait, oil on canvas, 100.6 x 150.9 cm, 1921, in the Scottish National Portrait Gallery, SNPG PG 2995

5.27 Cecile Walton, Grass of Parnassus, oil on canvas, untraced, painted in 1919 and exhibited with the Edinburgh Group in 1920, acknowledgement to John Kemplay
5.28 And These Also, oil on canvas, untraced, dated 1919, exhibited with the Edinburgh Group in 1920 and at the Royal Academy in the same year. This may be read as Cecile Walton’s explicit commentary on the destruction caused by the First World War and the division between the dead at the Front and the grief of women and their hopes for their children. Acknowledgement to John Kemplay
5.29 To Nobody Knows Where, oil on canvas, untraced, painted 1921, exhibited at the RSA in 1921. Acknowledgement to John Kemplay

5.30 ‘Suffer the Little Children to come unto me and forbid them not’, mural painted for the Children’s Village in Humble, near Edinburgh, as oil on canvas, c. 1922, now in a Private Collection in the USA
5.31 Design for the logogram of the Porpoise Press Broadsheet Series 1, by Cecile Walton in 1922
Designs and illustrations by Cecile Walton were included in Austin Priestman's, *Children's Verses and Poems*, published by Arthur H. Stockwell, London, 1926 as noted on the title page above.
NIGHTLIGHTS

by

DOROTHY UNA RATCLIFFE

ILLUSTRATED BY

CECILE WALTON

HERBERT RUSSELL
35 & 36 Temple Chambers, E.C.4
LONDON

5.33 Cecile Walton also designed and illustrated publications for Dorothy Una Ratcliffe, such as Nightlights, published by Herbert Russell in London, 1931
6.1(a) School Crafts Exhibition Catalogue, HMSO, Edinburgh, 1936
6.1(b) Book Crafts display for the School Crafts Exhibition, 1936
6.2 Wendy Wood, self-portrait, charcoal on paper, n.d., SNPG PG 3146
6.3 Gwen Meacham, untitled, watercolour on paper, n.d., with acknowledgement to the Museum of Childhood, Edinburgh

6.4 Gwen Meacham, 'Splashing About; watercolour on paper, n.d., with acknowledgement to the Museum of Childhood, Edinburgh
6.5 Gwen Meacham, Royal Drawing Society Certificate, awarded in June 1909, with acknowledgement to the Museum of Childhood, Edinburgh
6.6 Life Study signed Gwen Meacham, pencil drawing on paper, completed in the studio of Walter Sickert, 1909 (Private Collection)
6.7 (a) Marriage of Gwen Meacham to Walter Cuthbert, Cape Town, South Africa, 1913
(b) Mrs Gwen Cuthbert, portrait in evening dress, 1915
(c) Portrait for screen test and admission to film studies course in London, 1917
Photographs with acknowledgement to Cora Cuthbert from her private collection
6.8(a) Book case of *The Baby in the Glass*, written by Gwen Cuthbert and published by Alexander Moring at the De La More Press, London, 1923
THE BABY IN THE GLASS
AND OTHER VERSES

BY
Gwen Cuthbert

With Illustrations by the Author and a
Preface by Joyce M. King

LONDON
ALEXANDER MORING LIMITED
THE DE LA Morris PRESS
10 CLIFFORD STREET, BOND STREET, W.1

6.8(b) The Baby in the Glass, Title Page
THE PREFACE

To have the heart and soul of a child, flooded with the intelligence of a woman! Such a finer combination could be imagined for the making of poems for a child—not to come down to the child but to have always lived with it—stretching out hands of joy to the beauty of sea and sky, and still loving the tiny shells which mean so little to the grown-up, but, so much to the boy or girl who plays on the edge of the ocean.

“Wendy,” as all her friends call her, has all these attributes, and her way through life and her acceptance of it will always be personified to me in a scene which I recall of our entrance into a village where her childhood years had been spent. Sitting upright in a car which dashed through a country road dappled with wild roses, with hands aloft she held a handkerchief of many colours like a banner over her head and shouted for joy.

Go on waving your banner—Wendy—and writing little songs to gladden others, and make them seek for their banners of many hues.

Jessie M. King.

6.8(c) Preface to The Baby in the Glass, by Jessie M King
6.9 David Foggie, portrait of Wendy Wood, pencil on paper, signed by the sitter according to the habit of the artist, 1926, SNPG PG
LITTLE DOTS

UP ON THE HILL IN THE BRIGHT SUNNY WEATHER.

6.11 Illustration for the children's magazine, Little Dots, published by DC Thomson, 1925
6.12 First page of a new Account Book commencing June 1927, the year in which Wendy Wood adopted the pseudonym, Wendy (diminutive of Gwendolen) and Wood (mother's maiden name). She became a regular contributor to the Edinburgh Evening News (noted as E.E.N).
It is not enough tin in it even to make a worth a thirder’s while to melt down old pots and pans. Many have therefore become hawkers, but the difference in status between a creator and a maker remains; and a maker of leather pot-cligners is above the seller of more pretentious goods.

Even hawking unreliable articles does not necessarily spoil honesty. A woman came to the door of a farm with a basketful of very cheaply manufactured billy-tins. When her persistent cajolery had resulted in a question regarding price, she remarked cheerfully, “Cheap at the money, lady, cheap at the money,” but added in sudden conscientious confidence, “But mind yon, lady, t’ pot no faith in them myself.”

Who would grudge her an apronful of palmists or a pickle or meal after that?

The Tinkles get the name of being lazy because they do not strive to alter their circumstances. They are lazy; but it is difficult for them to make a good living without going against their roving instincts.

One may not quite understand the intense desire to “move on,” but one has to admit the force to it when an old woman, knowing that she has but a few days to live, will insist on breaking camp to get over the neat hill for no perceptible reason. One never heard them praise the wonderful scenery in which they live, but could appreciate the rigours of winter in a cave or under faulty canvas rather than enjoy the comforts of a house.

One sees the camps under the pines or on the shelter of quarries seem untidy and poverty-stricken...
A LAD OF DUNDEE

Gwen Cuthbert
Elizabeth Mariott King

(b) Illustrated by Hélène Carter, text, by Gwen Cuthbert and Elizabeth Mariott King, part of an export drive for Scottish goods to the Transatlantic market
6.15 Wendy Wood, 'The Children of Lir', Pencil and Blue Ink, 1939, Museum of Childhood, Edinburgh
6.16 Wendy Wood, Cartoon 1939, ‘Scottish Nationalist (to Unionist) “Cut that hawser (Treaty of Union) and we’ll make harbour on our own course”

6.17 Cartoon ‘Butter is bad enough but’ suggesting butter wouldn’t melt in Hugh MacDiarmid’s mouth (seated), but possibly a commentary on farming prices or on the ‘Guns or Butter’ arguments of the nineteen ‘fifties
6.18 Florence St John Cadell (1877-1966), Portrait of Wendy Wood, 1959

163
I thought when I was sixty
I wad be quiet an' doon,
I thought that side-kicks' energy
An' time wad mak a trace,
I thought I wad be sittin'
3rd knittin'.

But ma een see faur maer colour
Than when my heart was young. My lugs hear faur maer music
Than aa ma youth has sung, Ma thochtis is strong an' uneck gay
As the gae.

I never wis sae throang aroon
I never wis sae free,
I eat mey cas the storn down
An hung them on a tree.
Whit? Hae me an' count the years?
Kae fearis!
The burnet a experience
I'm spik is black an' lage,
Yet it mak a bannie pattern.
Wi red an' gowden spla/ge.
The wind o' history wad it spread
Ower my heed.

I've run time for boons backward
As the teit is tae the low,
A muth o' friends, new plays, new books
New thochtis, new hopes galore!
I've made mistakes, an' I'll mak mair,
I'm shair.
An I thocht that I'd be sittin'
3rd knittin'.


6.20 Wendy Wood, Sketch of Running Deer, representative of the change of style developed in the 1960s and 1970s
6.21 Commemorative issue of The Patriot, 1981 from the collections of Huntly House Museum, Edinburgh
CONSTITUTION.

1. The Society shall be called "The Saltire Society."

2. Its object shall be the encouragement of Scottish culture. Particular objects shall be:
   (a) To perpetuate the memory of great and undeservedly neglected Scotsmen and to celebrate the anniversaries of important Scottish events:
   (b) To ascertain the activities of groups and individuals interested in Scottish culture and to encourage them by direct appeal, by correspondence in the Press, and by public meetings:
   (c) To aim at the preservation and development of the Scottish tradition in the arts:
   (d) To promote the study and teaching of Scottish history.

3. Membership of the Society shall be open to any person interested in its objects on payment of an annual subscription of five shillings for ordinary members, or one shilling for junior members under twenty-one years of age. Life Membership fee is £5.

4. The Officers of the Society shall be:
   (a) One or more Honorary Presidents:
   (b) A President:
   (c) One or more Vice-Presidents:
   (d) A Secretary:
   (e) A Treasurer:
   (f) An Executive Committee, which shall include the President, the Vice-President, the Secretary and the Treasurer ex officio, and five other members. Four shall form a quorum of the Committee.

5. The Office-Bearers and the Committee shall be elected annually at a General Meeting of the Society.

6. The President, when present, shall take the chair at all meetings and shall have a deliberative and a casting vote.

7. The constitution may be altered at any General Meeting on written notice being given by five or more members to the Secretary fourteen days before the date of the meeting.

6.22 Copy of the first Constitution of The Saltire Society, 1937, NLS Collections
29 George Square, Edinburgh Dec. 4th 1943

Dear Alison,

A thousand thanks for the Solaequie. I am so grateful for such a handsome number. I have been very ill with a bad attack of flu, and am still in the stage of sniffling about in dressing room with a lungful of immovable stuff. I wish they had printed the see block on the cover rather blacker. I designed it to hold its own rather better with the border and Scottish Poems, which it fails to do owing to all its blacks being grey through light printing. Perhaps if there’s a reprint this can be rectified, and the reverse may be said of the head tailpiece. Apart from that I am delighted I did say I would like 40, but perhaps you can’t spare as many as I have 30 if not. I was going to send in my bill when I knew they were out. I am glad Alickie likes them. Oh dear you can’t think how your packet has cheered me up. I am so struggling with flu-American stuff.

Yours,

Joan Hassall.
These hymns, chosen and edited by Agnes Mure Mackenzie, were selected out by George Bannatyne in 1568, and probably written round about 1500. They are set in 11½ pt. Poliphilus and Blado Italic.

Printed by
R. & R. Clark, Ltd., Edinburgh

Published by
THE SALTIRE SOCIETY
Gladstone's Land
Lawmarket
Edinburgh

OLD SCOTTISH CHRISTMAS HYMNS
Quaint of the innocent ancient Cymric
His joyful lilt to our humanitie
THE BANNER OF PITY
John Bellenden, Archdeacon of Moray

SALTIRE CHAPBOOK No. 8
Chosen by Agnes Mure Mackenzie
Designed by Joan Hassall
1947

Price 1/-

6.24 Draft design of front and back cover (above) and first proof copy (below) of Saltire Chapbook No. 8 designed by Joan Hassall of Old Scottish Christmas Hymns, chosen by Agnes Mure Mackenzie
JERUSALEM, rejois for joy:
Jesus the Stone of most beauty
In the isle, as Tyr mon roy,
That kings of strange regions
To the ar canun with lusty roar,
All dear with dymnamis but dour,
Recent with gold in every horn,
Soundeth atoms with a solemn
Illumine Jerusalem.

With anglemis licht in legiones
They are illuminat all about:
The od of Jode that chae home,
With glorus sound of anglemis licht in
The Prince is borne in Bethleem
Quhilk sal the mark of thrednome for,
Illumine Jerusalem.

Jerusalem, rejois for joy:
Jesus the Stone of most beauty
In the isle, as Tyr mon roy,
Pro darkness to illumine the
With glorus sound of anglemis licht in
Quhilk cail the mark of thrednome for,
Illumine Jerusalem.

His coming knew all element:
The air be sterno did Him persuade,
The water, quhen dry His on it went,
The col, that quhill all and raffe,
The stone, quhen he ne llichtis galt,
The croce, quhen he in cossis contem
The stane, quhen thay in pieis claff
Illumine Jerusalem.

With anglemis licht in legiones
They are illuminat all about:
The od of Jode that chae home,
With glorus sound of anglemis licht in
The Prince is borne in Bethleem
Quhilk sal the mark of thrednome for,
Illumine Jerusalem.

6.25 Draft Design by Joan Hassall (above) for double-page spread, pp 6-7 of Old Scottish Christmas Hymns and first proof copies (below)
The dead Him knew that rair upricht,
Quhilk lang tyme had the crd lain undir.
Crukit and blind declarit His mcht
That helt of thame so mony hundir.
Nature Him knew, and hae great wundir
Quhen He of Virgyn wej borne but wen;
Hail, quen thair yetts were brokin undir

Illuminare Jerusalem.


6.26 Draft design and final proof copy of page 8 of Old Scottish Christmas Hymns
THERE was an auld gray Poussic Baudrons, and she gaed awa' down by a water-side, and there she saw wee Robin Redbreast happenin' on a brier; and Poussie Baudrons says: 'Where's tu gaun, wee Robin?' And wee Robin says: 'I'm gaun awa' to the king to sing him a sang this guid Yule morn- ing.' And Poussie Baudrons says: 'Com' here, wee Robin, and I'll let you see a bonny white ring round my neck.' But wee Robin says: 'Na, na! gray Poussie Baudrons; na, na! Ye worry't the wee mousie; but ye'se no worry me.'

So wee Robin flew awa' till he came to a fae hauld-dike, and there he saw a gray greedy gled sitting. And greedy gled says: 'Where's tu gaun, wee Robin?' And wee Robin says: 'I'm gaun awa' to the king to sing him a sang this guid Yule morn- ing.' And Poussie Baudrons says: 'Com' here, wee Robin, and I'll let ye see a bonny feather in my wing.' But wee Robin says: 'Na, na! gray greedy gled; na, na! Ye pookit a' the wee lintie; but ye'se no pook me.'

The above little story is taken down from the recitation of Mrs. Begg, the sister of Robert Burns. The poet was in the habit of telling it to the younger members of his father's household, and Mrs. Begg's impression is, that he made it for their amusement. — From Robert Chambers's Popular Rhymes of Scotland.
6.27 Images designed by Joan Hassall for Sealskin Trousers, written by Eric Linklater

96. From Edinburgh Castle ramparts

Sealskin Trousers, 1947

(a) From Edinburgh Castle Ramparts

98. Edinburgh Castle

Sealskin Trousers, 1947

(b) Edinburgh Castle
(c) Sealskin Trousers
ROBERT BURNS
AND SCOTTISH LITERATURE

Robert Burns was the eldest child of William Burnes* (1721–1781), a gardener and tenant farmer, and his wife, Agnes Brown Burns (1732–1820). Both were of sturdy peasant stock: neither family had any previous record of genius. But parents and son together experienced the impact of most of the forces—political, economic, religious, and aesthetic—from the Act of Union at the beginning of the eighteenth century to the French Revolution at the end, which changed Scotland from a proud, half-feudal, half-theocratic kingdom to a mere English colony frequently called ‘North Britain.’ To understand Burns one must remember the history of his country, and especially its literature.

Lowland Scots was not a provincial speech; it was a separate language deriving from the Northumbrian dialect of Old English, and bearing much the same relation to Southern English that Catalan bears to Spanish. In the later Middle Ages and the earlier Renaissance, Scots poetry was a formidable rival of English. In fact, in the century and a half between the death of Chaucer and the accession of Queen Elizabeth, England produced no poet as good as Robert Henryson (fl. 1480), William Dunbar (d. 1520), Gavin Douglas (d. 1522), or David Lindsay (d. 1555). At the beginning of the sixteenth century Scotland had reason to expect a flowering of poetry comparable to the age of Shakespeare

*William Burnes and most of his kindred on the East Coast—he was born in Kincaithshire—usually spelt the name as ‘Burnes’ or ‘Burness’ and presumably pronounced it as two syllables. The poet signed himself ‘Burness’ in a few of his early letters, but soon settled on ‘Burns,’ perhaps because it was easier to rhyme.

[ vii ]

6.29 Head-piece for Introduction to Robert Burns