Cover Stories:
What bindings say about books
An exhibition at The Gallery, The Sir Duncan Rice Library, University of Aberdeen

This beautifully presented exhibition of bookbindings from the University of Aberdeen’s Special Collections includes examples of rare books with the finest luxury coverings through to others that were purely utilitarian. Many of the books were bound for, or belonged to, persons of note. Included in the display is a fine leather volume with lions stamped in gold, a binding that was commissioned in 1610 by King James VI and I for his adored son Henry Frederick, Prince of Wales. There is also a group of fifteenth-century textbooks wrapped in 400-year-old waste manuscripts that were used by the Renaissance scholar Duncan Liddel. A bible belonging to Bishop Elphinstone and a book of poetry owned and inscribed by Thomas Cranmer continue an impressive list in the category “these books belonged to”.

The Friends of Aberdeen University Library
A book cover can tell its own story. During the early history of book production, the manner in which a book was bound was unique. Each handcrafted binding revealed information about the individuals who owned the books, their social status and professions, and how they valued the texts within. The type of covering also demonstrated the skill of the binder and the fashion of the times in which it was made. The exhibition’s information panels present an overview of bookbinding processes and illustrate the anatomy of a book to help the visitor identify types of coverings and their decorative features.

The exhibition also presents covers that illustrate the moment in the mid-1800s when the art of bookbinding changed from being the means of customising a text for an individual into a new graphic art of book design aimed at the mass market. Examples from this period include a book that was both written and designed by William Morris and wrapped in his Arts & Crafts “Tulip and Honeysuckle” chintz, a binding designed by Thomas Sturge Moore for his friend the poet WB Yeats and a case showing the colourful cover illustrations that were created to appeal to the blossoming children’s market.

It is not just the exterior bindings that are featured in “Cover Stories”. One of the great surprises hidden inside these books are the beautiful endpapers that were inserted by the binder to protect the text block. Early endpapers were made from plain or waste papers but from the seventeenth century on they became a decorative feature. Six examples of Dutch gilt and marbled endpapers taken from books on display in the exhibition adorn the walls of the exhibition space, giving it a gloriously colourful and glittering atmosphere.
Cover Stories Talks: February to May 2017

As part of the exhibition, the Special Collections Centre is hosting a series of five talks that focus on some of the individuals behind the bookbindings: the commissioners, book owners and book cover designers.

**Professor William Naphy** gave a fascinating insight into the life of Duncan Liddel (1561-1613), the Scottish mathematician, physician and astronomer who left his library to the University. **Dr Alastair Mann** (Stirling University) traced the career of Andrew Hart, the most successful Scottish book printer and publisher before the Restoration. The cornerstone of Dr Mann’s talk was the 1633 Hart Bible – an emblem of the Hart Press’s renowned quality and sharp practice. **Duncan Chappell** (Glasgow School of Art) gave a talk on the early twentieth-century cover designs created by Talwin Morris, a friend and contemporary of Charles Rennie Mackintosh. **Jane Pirie**, Rare Books Cataloguer in the Special Collections Centre and Curator of “Cover Stories”, spoke about the stories behind her selection. The series concludes with **Dr Andrew Gordon** telling the story of Henry Stuart (1594-1612), the Lost Prince who died shortly after his father presented him with an exquisite library of bound volumes, a single volume of which is included in the display.

For further information on the exhibition and the talks, please visit the website at: [http://www.abdn.ac.uk/library/events/10790/](http://www.abdn.ac.uk/library/events/10790/)

The exhibition continues until 28 May 2017.

**Regular Gallery Opening Times:**
- Mon to Wed: 10am - 5pm
- Thurs: 10am - 7pm
- Fri to Sat: 10am - 5pm
- Sundays: 11am - 4pm

Jen Shaw
I spent two enormously productive weeks in Aberdeen in October 2016. I worked largely on the George Washington Wilson (GWW) collection. I examined extant business records, research notes, and the photographs themselves as both images and material objects, using the archives and the digital resources as integrated tools. I was able to add to my understanding of the “pace” of the recording of ancient monuments and their dissemination. Piecing together small traces within the GWW collection, such as stationers’ labels, negative mark-ups, successive catalogues and GWW publications, is leading to more than the sum of its parts, showing exactly how the production and circulation of images was managed. I

Postcard from the George Washington Wilson Collection, MS 3792/F0964.

“The three recipients of the awards in 2016 concluded their visits to Aberdeen. Here we are presenting the updates on their projects, which we introduced in the previous issue of the Friends’ News.”

“Photographs, Sites, Monuments: The emergence of public histories 1850-1950”
by Elizabeth Edwards
also found some important “archaeological” information in GWW’s photographs themselves, notably a corner of a photograph of Kirkcaldy High Street c1885 which almost incidentally includes a shop window crammed with photographs. The intensive engagement with the material over two weeks has also enabled me to develop some of the framing concepts of my project more clearly and firmly, as well as integrating GWW into my larger dataset. What has been interesting is the number of points of connection with other strands of my project, substantiating my sense of the way in which “heritage” was produced through networks and actions.

At the end of my visit I also discovered the Simpson Collection. This includes a mass of “heritage ephemera” – postcards, photographs, souvenirs – from ancient monuments. This is a treasure trove of material that rarely survives and again feeds into my larger project in important ways, notably the part that looks at the visualising strategies of the Inspectorate of Ancient Monuments in the mid-twentieth century. The points of connection and data potential of the Special Collections in relation to my wider project proved very much greater than I had hoped. I have come away with nearly 60 pages of notes – extensively annotated with points of connection to the larger project. I feel my visit was a satisfying object lesson in how much can be achieved with modest funds. I am most grateful to the Friends of the Aberdeen University Library and the Special Collections Centre for giving me this wonderful opportunity.

Beyond my research in the library, I gave a formal seminar in the Anthropology department of the University and a small informal seminar for the Visual Culture group. I also took the opportunity to discuss my research with colleagues from various departments at the University of Aberdeen, including Anthropology, French, and History.

The research undertaken in the Special Collections Centre will be central to the development of my planned monograph. In the meantime I shall also be presenting the material in seminars at other universities, including Cambridge, Bristol, and Loughborough. Finally I would like to thank the wonderful Special Collections Centre staff for their knowledge, professionalism and good humour.

Elizabeth Edwards is Emeritus Professor of Photographic History at De Montfort University, Leicester (UK).
During the month of November 2016, I had the privilege to use the resources of the Special Collections Centre of the Sir Duncan Rice Library as a visiting scholar. During my stay, my research focused on the material contained in the collection of the Scottish Catholic Archives. I focused in particular on sections that contain parts of the correspondence written and exchanged by William Leslie, who since the second half of the seventeenth century acted as procurator of the Scottish Catholic clergy in Rome and as first official archivist of the Sacred Congregation “de Propaganda Fide”, the Roman ministry founded in 1622 to oversee missionary activities in Protestant and non-Christian countries.

The series that I examined contains only a small part of Leslie’s correspondence, consisting of more than 300 letters. However, the letters that I was able to consult are illuminating in the sense that they reveal the complex web of networks through which Leslie succeeded to be in contact with his fellow countrymen in continental Europe and in Scotland. Although the handwriting is sometimes difficult to read, the correspondence of Leslie also allowed me to get a glimpse of his exceptional personality. Indeed, the letters that I examined show that Leslie was a devout and loyal Catholic, with a strong interest to defend and preserve Catholicism in his native country. Furthermore, his letters demonstrate that he was considered a key figure by the most prominent members of the papal curia like – to name just one – the almighty cardinal Carlo Barberini.

Beyond the correspondence of Leslie, I also consulted a section that contains the original manuscript history of the Scots College of Rome by Abbé MacPherson. In particular, I examined the first part of the manuscript which
describes the origins of the Scots hospice in Rome in the fifteenth century, a still unknown structure which can be considered the forerunner of the Scots College.

During my research, I benefitted from the constant and outstanding support of all the members of the staff of the Special Collections Centre. Their help and expertise was indispensable during my visiting scholarship. Given the breadth of Leslie’s correspondence, I plan to return to Aberdeen to consult the other material on him and thus to enjoy one more time the warm hospitality of the Special Collections Centre, which truly made me feel at home!

Dr Matteo Binasco is a post-doctoral research fellow at the CUSHWA Center for the Study of American Catholicism at the Rome Global Gateway, University of Notre Dame in Rome (Italy).

“Coal in the Scottish Enlightenment: Contributions to a history of science” by Helge Wendt

Thanks to the 2016 Visiting Scholar Awards, I was able to make two research visits to Aberdeen – one in May 2016 and one in February 2017. During these visits, I worked in the Wolfson Reading Room at Aberdeen University Library, Special Collections Centre, with the aim to bring to light the knowledge of the Aberdonian physician and co-founder of the Philosophical Society, David Skene, on various issues related to coal. The medical doctor, who is well known for his interest in gynaecology and natural history, also enquired into the fields of geology, chemistry and the environment, including the use of coal in industrial
production and its effects on human health. My research in Aberdeen was part of a research project on Coal as a matter of history of science (1750–1850) which investigates the development of knowledge about coal in different scientific disciplines and institutional contexts in Western European countries (France, the German states, the British Isles and Spain) and their colonial empires. The results of this project will be presented in a book publication and several articles published in scientific journals.

During my research in Aberdeen, I discovered several manuscripts in which David Skene revealed his knowledge about coal and coalmining. These manuscripts deal either entirely or in part with the topic. Therefore, I either transcribed the entire document or only those parts that deal with coal from perspectives which later became individual disciplines such as geology, geography or chemistry. Skene had an ambitious plan for writing a book about the fossil substance that he knew was crucial for new forms of coal production. Furthermore, I was able to relate Skene’s writings to his intellectual biography and explore the question of whether Skene can be considered a precursor of the more famous geologist James Hutton.

Based on my research in Aberdeen, I have been preparing two scientific articles, both of which aim to contextualise Skene’s knowledge of coal and coalmining. One article takes a biographical approach to David Skene and Coal. The second article, written in German, has a more systematic approach and compares writings on Scottish coalmining with other coalmining contexts and writings on coal of other countries and regions. While staying in Aberdeen, I was able to present some of my findings and early insights at a seminar held in the Special Collections Centre and organised by Dr Ben Marsden from the History department and Siobhan Convery in February 2017.

Dr Helge Wendt is research scholar at the Max Planck Institute for the History of Science in Berlin (Germany).
Rare Book Acquisition Supported by the Friends
First French edition of seminal work by Aberdeen philosopher

The Friends of Aberdeen University Library generously met the full purchase costs of a copy of the first translation into French of Thomas Reid’s major treatise, *Inquiry into the Human Mind on the Principles of Common Sense* (1764). *Recherches sur l’entendement humain* was published in two volumes in Amsterdam by Jean Meyer in 1768. Written in response to David Hume’s writings on scepticism, the work had a strong influence particularly in France, where Reid’s philosophy was accorded official recognition by the colleges during the nineteenth century. The Special Collections Centre has excellent archival and printed holdings on Reid (1710-96), an alumnus of Marischal College. However, we did not previously hold a copy of this translation and are most grateful to the Friends for their assistance.

Keith M C O’Sullivan
Senior Rare Books Librarian
The Friends of Aberdeen University Library generously supported a project to catalogue the records of the King’s College Archive. The project is now completed and successfully replaced a series of handwritten paper catalogues with a searchable online catalogue. Comprising 2889 records, the catalogue includes 130 records for materials previously unlisted in the paper catalogues.

The original catalogues listed and arranged items according to their original storage in either the Old or New Charter Chest. What did these chests look like? With assistance from a number of colleagues the location of the original chests was discovered in the Crown Tower building. The two large wooden chests appear to have been adapted and renovated over the course of their existence. However, some original features of the chests remain, such as the front wooden drawer panels. The drawers are long and narrow, which required many of the rare documents formerly stored within to be heavily folded to fit within them.

The collection is a unique and rich resource, documenting the life of King’s College from its foundation, through its political and religious struggles, to the union with Marischal College. A large number of legal documents are contained within the collection, recording the College’s property and land ownership in the surrounding area. Additionally, the records capture the College’s relationship with the Burgh Council and the wider community, revealing the cultural, political and economic landscape of the area.
The earliest official record of the College is the Papal Bull, issued under the petition of James IV who stated that the northern part of his Kingdom was “inhabited by a rude illiterate and savage people”. The bull was issued by Pope Alexander the VI in 1495, but it wasn’t until 1497 that Bishop Elphinstone made the Foundation Bull public. The collection holds a number of Papal Bulls issued to the College, which confirm and ratify the rights and privileges of the College until the reformation.

Alongside the official records of the College, beautifully written and adorned, are the more routine records of the College. The personal stories of the staff and students of the College are captured in a variety of records including registers of entrants, lists of bursars and faculty minutes. These records document the everyday administration required to run the College and even the frequent lapses in the discipline of the students. The bloody events of the student riots of the seventeenth century, which started in retaliation to the “poaching” of students between the colleges and ended with serious injuries and large scale property damage, are vividly recorded in witness statements.

Lack of discipline, or certainly respect for the staff, is wonderfully penned in a small document called the Student Litany. The Litany describes “the useless, needless, headless, defective, elective masters of the King’s College of Aberdeen, 1709”. This mischievous note was retained within the College Charter Chests so it must have made an impression on somebody.
Digital Imagery Reveals Secrets of 800-Year-Old “Royal” Book

New digitally enhanced photography has confirmed that the Aberdeen Bestiary, which once belonged to King Henry VIII, was not created for the royal elite but was actually a tool for teaching. The Aberdeen Bestiary, created in England in around 1200 and first documented in the Royal Library at Westminster Palace in 1542, is one of the finest surviving examples of a medieval illuminated manuscript and has been in the care of the University of Aberdeen for almost four centuries.

It has now been digitally enhanced and made available online for the first time in high definition, thus returning the precious book to its original purpose of learning and revealing details previously unseen to the naked eye. This enhancement has provided answers for experts who have long debated whether the Bestiary, which is lavishly illustrated in gold leaf, was commissioned for a unique high-status client or seized during King Henry’s reign from a dissolved monastic library.

Professor Jane Geddes, an art historian from the University of Aberdeen, says marks and annotations that were not previously visible point to it having been handpicked by scouts of King Henry VIII when they scoured monasteries for valuables, rather than it being commissioned in the first place for a royal or high-ranking client. “The Aberdeen Bestiary is one of the most lavish ever produced but it was never fully completed and so the edges of the pages were not finished and tidied up,” she said. “This means that the tiny notes from those who created it still remain in the margins, providing invaluable clues about its creation and provenance.

Some were visible to the naked eye, but digitisation has revealed many more which had simply looked like imperfections in the parchment. When we examine these in detail we can see clear evidence that it was produced in a busy scriptorium. There are sketches in the margin, newly visible with enhanced photography, which show the artist
practising with models. Many images also have prick marks all around them. This technique called ‘pouncing’ was a way to transfer an image to another document. Often they damaged the illumination on the reverse of the page and this shows that when it was produced, the need to make copies was more important than keeping the book pristine.”

The new photography has also enabled experts at the University to identify stress marks on the text and previously unseen fingerprints which all point to a teaching purpose in its creation. “On many of the words there are tiny marks which would have provided a guide to the correct pronunciation when the book was being read aloud,” Professor Geddes adds. “This shows the book was designed for an audience, probably of teacher and pupils, and used to provide a Christian moral message through both its Latin words and striking illustrations. We’ve also been able to see for the first time that most pages have dirty finger marks in the bottom corner, from turning the folio. But at least one has repeated dirty thumb marks in the centre of the top margin, created by turning the book around for public viewing. This all suggests that it was a book created for the enjoyment of many rather than to be held as a private treasure for the wealthy elite, meaning that it was most likely seized by Henry VIII during the dissolution of the monasteries rather than created for one of his ancestors.”

Siobhan Convery, former Head of Special Collections at the University of Aberdeen, said she was delighted to be able to bring the 800-year-old “University treasure” full circle to once again make it a tool for learning. “The Aberdeen Bestiary is the jewel in the crown of the University’s holdings and attracts interest
from all around the world. A website was created for it back in 1996, allowing people across the world to get access to this extraordinary manuscript, but obviously since that time technology has moved on considerably and the quality of the new digital imagery is truly remarkable. All the pages have been photographed at high resolution so viewers can zoom in to minute details. It allows you to examine the precise brush strokes of the artist. The quality of paint and gold leaf and its vivid colours and graceful outlines are spectacularly beautiful. The team at the University has created a wonderful new website which allows the book to be virtually examined in high definition and ‘handled’ as it was during its working life.”

Since its launch in November 2016 up to March 2017 the new website attracted 316,000 page views, which was a 60% increase in views over the entire previous year. The highest numbers of visitors came in from the US, Russia and the UK, in that order. There was also much media interest and page views peaked at 16,373 on 18 November 2016. The launch of the new Bestiary website was covered by articles published in the Smithsonian Magazine and on the BBC website, among others.

About the Aberdeen Bestiary

The Aberdeen Bestiary is an exquisite illuminated manuscript from the twelfth century, rendered in rich gold and magnificent colour. It is a work of extraordinary artistry and craftsmanship in which tales of animals are used to illustrate essential moral beliefs. The Bestiary first came to Aberdeen in 1625 when it was bequeathed to the University’s Marischal College by Thomas Reid, a former regent of the College and the founder of the first public reference library in Scotland. Reid, who served as Latin secretary to King James VI and I, is said to have been given the book by his friend Patrick Young, son of the Royal Librarian to the King.

Bestiary online:

http://www.abdn.ac.uk/bestiary/

Siobhan Convery & Jane Geddes
In this article we look at a book which connects us to the many people involved in its production. This book is from our early printed collections which are chiefly comprised of the early libraries of King’s and Marischal Colleges. It was given to King’s College in 1643 by Sir Francis Gordon who was an agent in Poland in the early years of the sixteenth century and was involved in several trade and political affairs there. Recalled to Aberdeen, he donated “at his return to Scotland for the help of the library of the College, after 30 years peregrination, 42 fair volumes, most part physicall [medical], anno 1643”.

It is a fascinating book, even before it is opened. The book is bound in heavy wooden boards, covered with calfskin. The binding is from the early 1500s and has features typical of early bindings. It has plain vellum pastedowns (rather than paper) which fold around the first and last gatherings of print.

The binding was repaired in the 1950s by Roger Powell who replaced the spine but also repaired the elaborate but structurally vital endbands. These were composed of pleated red and white leather over a core of thread and twisted vellum which was laced into the boards, thus providing an added support to hold the heavy wooden covers. The metal clasps which held the book shut have been lost but the sturdy brass corner pieces which protect the wooden corners are still in place. It is a well-made binding which has lasted for 500 years with minimal repair.

The volume contains two medical works. The two works have no connection with each
other, but it was common practice to bind unrelated printed works together to save on binding costs and to make storage and transportation easier. The first work is *Liber theoricae* by the Arab Muslim physician Abū al-Qāsim Khalaf ibn ‘Abbās al-Zahrāwī, or Al-Zahrawi (d.1013). Al-Zahrawi intended this book to be for the use of medical students and describes a number of surgical procedures. It also contains one of the first descriptions of haemophilia. The second is *De re medica* by Alban Thorer (1489-1550), which is a translation of a number of medical works by classical authors. Both works were printed and sold in the early sixteenth century, part of the humanist tradition to make available classical texts by re-publishing and translating ancient texts. The first was produced in Augsburg, Germany, in 1519 by two printers, Sigismund Grimm and Marx Wirsung, and the second in Basel, Switzerland, by Andreas Cratander in 1528.

Grimm and Wirsung were both medical men in addition to being printers and publishers. Grimm was one of the town physicians in Augsburg and Wirsung a pharmacist, merchant and poet. Cratander was a graduate of the University of Heidelberg who settled in Basel where he produced humanist works of early classical scholars. The printers of these two works are great examples of scholar printers of late Renaissance Europe, educated men who made accessible in print works found previously only in manuscript and who edited and translated many of the works they published.

The title page of the first work by Al-Zahrawi has a woodcut which shows a group of scholars in debate around a table. The woodcut is by the German artist Hans Burgkmair (1473-1531) who worked in Augsburg where the book was printed. The scholars depicted were important humanist authors of the time and are recognisable from other portraits. Burgkmair was also responsible
for the marvellous printer’s device which appears at the end of the work.

This shows the device of the two printers, Sigismund Grimm and Marx Wirsung. Wirsung’s symbol is a flamboyant heraldic shield and helmet and Grimm’s is that of a wild man or “woodwose”.

Alban Thorer’s work has a relatively plain title page with no images, but further into the book there are separate, additional title pages which have elaborate metal cut borders by Jakob Faber designed by Hans Holbein the Younger.

These depict wonderfully lively rustic scenes of a drunken bacchanal, a peasant’s dance and a chase after a fox who has stolen a goose. The whole work is studded throughout with detailed historiated initials.

This book is a wonderful object. It is full of historical details which link to personalities. Suddenly the book becomes far more than a printed text, you appreciate the many people involved in its production from the authors to the editors, the immensely educated printers, the booksellers, the book binders, the metalworkers, the artists and engravers and the owners, like Sir Francis Gordon who knew the value of a work such as this and thought it a fitting gift for a university library.

Jane Pirie
Information Officer
Aberdonians in the Americas: Migrants and adventurers from Mexico to Paraguay

A new exhibition at the University of Aberdeen’s King’s Museum explores the lives of five local collectors who travelled to Latin America in the late nineteenth and early twentieth centuries. They went to seek their fortunes for different reasons – as explorers, doctors, miners or missionaries – and met cultures and experiences strikingly different from their lives at home.

_Aberdonians in the Americas_ draws on the University of Aberdeen’s rich South American collections to explore the hidden stories behind the collectors’ donations of material relating to their work and travels. It includes objects whose connections with local collectors were rediscovered during the course of the exhibition – from a stalactite from a Bolivian tin mine to a “diabolical” mata mata turtle that was fished out of the River Amazon.

The exhibition continues until 27 May 2017.

**Opening Times of the King’s Museum:**
Tues to Sat: 11.30am - 4.30pm

The Scottish Warrior

A new student-curated exhibition at the King’s Museum will focus on the idea of the “Scottish Warrior”, drawing on the collections’ wide range of Scottish objects from prehistory to the present. The exhibition will be part of Scotland’s Year of History, Heritage and Archaeology, and run from 13 June to 2 December 2017.
Friends of Aberdeen University Library
Annual General Meeting

Thursday 27 April 2017, 6pm
Special Collections Centre, Seminar Room, The Sir Duncan Rice Library

The Annual General Meeting for Friends will take place at 6.00-6.30pm. The meeting is followed by a talk by Professor Patience Schell (Hispanic Studies) from the University, to which members of the public are welcome.

Professor Patience Schell:
The Life and Travels of the Intrepid Maria Graham

This talk examines the life of Maria Graham (1785-1842), a travel writer, editor, historian and naturalist, whose journeys took her from Enlightenment Edinburgh to India and Dundee to the emperor’s court in Rio, experiences which she vividly depicted through her books, her art and her correspondence.

Maria Graham was an intrepid travel writer, editor, historian and consummate observer of flora, fauna and natural phenomena. Daughter of a naval family and eventually a navy captain’s wife (and premature widow), Graham travelled to India, Italy and South America, observing local culture, witnessing historic moments, like the Spanish American independence struggles, and meeting important historical figures, like the Brazilian imperial family, for whom she was briefly a governess.

Based on her travels, Graham authored Three Months Passed in the Mountains East of Rome during the Year 1819, Journal of a Residence in Chile 1822, and a Voyage from Chile to Brazil in 1823 and Journal of a Voyage to Brazil and Residence there, 1821-23, amongst other works. An editor and reviewer for John Murray publishers (later publishers of Charles Darwin), Graham also participated in scientific debates about the nature of earthquakes, based on her experience of the 1822 earthquake in Chile, becoming embroiled in controversy as there were some who doubted the reliability of a woman’s observations. Her last work, A Scripture Herbal (1842), a Biblical botanical guide, was written from her sickbed. This talk will examine the life, works and times of the indomitable Maria Graham.
FAUL Executive Committee
President
Jack Webster
Chair
Hazel Hutchison
Honorary Treasurer
Sheona C. Farquhar
Honorary Secretary
Emma Fowlie

Members
Diane Bruxvoort
(University Librarian & Director)
Fiona Clark
Andrew Dilley
Jeannette King
Brian Lockhart
Christine A. Miller
Keith M C O’Sullivan
(Senior Rare Books Librarian)
Isabel Seidel (Editor of Friends’ News)

A New Challenge Awaits

Siobhan Convery, Head of Special Libraries and Archives, left the University of Aberdeen to take up a new post as Assistant Director, Collections Strategy at the University of Glasgow, in March 2017. Siobhan joined the University in 2002, having previously worked at the Aberdeen City Council Archives. She played a key role in the design and delivery of the Special Collections Centre within the Sir Duncan Rice Library, which opened in 2012, and masterminded the move of the University’s historical collections from their former home at King’s College. Over the years, she oversaw the acquisition of new resources, including the Scottish Catholic Archive, the papers of NHS Grampian, and major collections relating to the oil and gas industry. A recent project was also the launch of new webpages displaying the Aberdeen Bestiary in September 2017.

Siobhan has been a keen Friend of the Library and was an active committee member throughout. On behalf of the Friends, I thank her for the time and expertise she shared with us. We will all miss her knowledge, enthusiasm and organisational skill, but send our very best wishes for a new challenge ahead.

Prof Hazel Hutchison
Chair of Friends of Aberdeen University Library

www.abdn.ac.uk/library/about/friends-of-the-library/