



# Hugh's News

Magazine of  
The Friends of Hugh Miller

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## Join us in Edinburgh for our 2024 AGM

By Lara Reid, Editor

Welcome to the Spring edition of *Hugh's News*, hopefully this brings some warm sunshine with it to your inbox! To business, first – we would like to invite all members to join us for our AGM, which this year will take place in Edinburgh at the Library of Mistakes on Sunday 26<sup>th</sup> May. You can find full details overleaf. The AGM itself will be at the start of the event, at 2pm, and is open to current Friends members only.

At 2:30pm, we welcome Professor Ralph O'Connor from the University of Aberdeen who will give a public talk on 'Hugh Miller, folklore, and the recovery of the geological past.' Ralph is an engaging and knowledgeable speaker, and we very much look forward to hearing his take on Miller's storytelling and folklore connections. We will also be joined by two poets from NE Scotland, Cáit O'Neill McCullagh and Gill Shaw, who will read some of their own poetry. Both Ralph's talk and the poetry readings are open to all – please invite family and friends who might be interested!

And speaking of new Friends, we were delighted to be contacted in the autumn of 2023 by Paul Fisko, a teacher in Phoenix, Arizona, and his class of senior high school students who expressed a strong interest in learning more about Hugh Miller. We put Paul in touch with Ralph O'Connor, who was able to give a talk plus Q&A session via Zoom for the students. Both parties thoroughly enjoyed the session, and we are delighted that Miller's story and legacy continues to spread across the globe!

While we welcome new faces, there have also been changes within the Friends of Hugh Miller management committee. After many years of commitment to our small charity, our events co-ordinator and long-term committee member Gavin Berkenheger has recently stepped down. I am sure many of our members will have met Gavin at various fossil-related events, as he regularly ran the Friends' stall at public events and showcased our fossil collection with great enthusiasm. We would like to thank Gavin for his loyalty and support over the years, and wish him all the very best for the future.

Hopefully, I will meet many of you at our upcoming AGM – in the meantime, I hope you enjoy this latest edition of *Hugh's News*!



Ralph O'Connor



Gavin Berkenheger

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## **Annual General Meeting 2024**

**Sunday 26<sup>th</sup> May**

**The Library of Mistakes, 33A Melville Street Lane  
Edinburgh EH3 7QB**

**2pm AGM Official Business** - Friends of Hugh Miller Members only

**2.30pm - 4pm** – Everyone welcome

Public talk by Professor Ralph O'Connor, University of Aberdeen

**'Hugh Miller, folklore, and the recovery of the geological past'**

We will also have two poets joining us to read some of their own work:

**Cáit O'Neill McCullagh and Gill Shaw**

Both poets reside in the North East of Scotland and use the Scottish landscape and folkloric elements in their works.

# An update from the Hugh Miller Birthplace Cottage and Museum, Cromarty

By Deborah Reid, Visitor Services Manager

It has been a busy winter, but we are now back open ready for the season ahead. I am thrilled to be continuing my position as Visitor Services Manager here at Hugh Miller's Birthplace Cottage and Museum, and we have a few things planned for the year ahead. 2024 marks the 20<sup>th</sup> anniversary of the main museum opening. It was transformed from Miller House into a full museum and opened to the public on 8<sup>th</sup> April 2004. To mark the occasion, we plan to have a small temporary exhibition on display in the cottage looking back at the history of the house. Over the winter we have found some wonderful images in our archive and are hoping to display these alongside some memorabilia from events such as the Hugh Miller opera and the visit of King Charles back when he was merely Prince Charles.

We are also working with the Courthouse Museum next door participating in the National Trust for Scotland's annual Easter Egg trail. This year we will have a trail across the two properties with Moo Free eggs for all the children who take part.

Over the winter we have been busy revamping the shop in the museum to make it brighter and more modern and after last year's record breaking year where we took over £5,000 in retail, we are hoping to continue to build on this figure with new products for our visitors to enjoy. Shortly we will be receiving Hugh Miller's own keyring and magnet for visitor to buy exclusively from the museum.

We also have a new timeline of the history of the site and Hugh Miller now decorating the walls of the museum as you make your way up the staircase. This allows visitors to follow the history of the site as they make their way up through the building and we have had lovely line drawings created to showcase the key stages of the history.

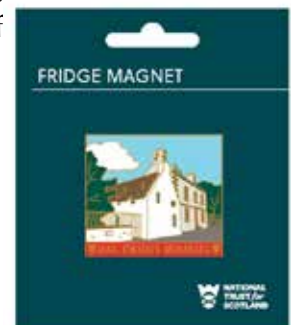
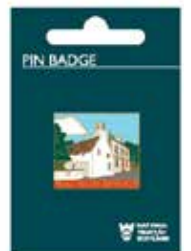
Looking further ahead we hope to run fossil tours along the foreshore in the Summer and are busy coming up with plans for Lydia Garden so that it continues to flourish. We hope to get the local community involved with some ideas including planting neeps which we can then carve at Halloween and decorating the oil tank in the far corner of the garden to make it less of an eyesore.

Opening hours for the season are as follows:

13<sup>th</sup> March–31<sup>st</sup> May, Wednesday–Sunday, 11.00–16.00

1<sup>st</sup> June–31<sup>st</sup> August, daily, 11.00–16.00

1<sup>st</sup> September–31<sup>st</sup> October, Wednesday–Sunday, 11.00–16.00





# A novel approach to Hugh Miller: Brian McLaughlin's *An Edinburgh Suicide*

Edinburgh-based author Brian McLaughlin has written three-part, two-volume novel called *An Edinburgh Suicide*, which employs the life and death of Hugh Miller as its axis. *Hugh's News* editor Lara Reid (LR) recently spoke to Brian about his books, the extraordinary research behind them and what drew him to writing about Miller.

**LR: Of all the Victorian scientists, scholars and famous names in Edinburgh, why did you settle on Hugh Miller as the pivotal character for your story? What attracted you to him in the first place, and what intrigued you about Hugh enough to write a novel in three volumes?**

I have always been interested in the reconciliation or not between faith and science. I was standing in the Café Royal one evening and I remembered that one of the characters on the tiles, Michael Faraday, the leading scientist of his day, was a member of a Christian sect that took the Bible extremely literally. I looked into Faraday, but he had too little connection with Scotland. I discarded the idea of writing about James Clerk Maxwell, a man of faith and science, who lived a happy uneventful life and had little impact beyond science. Then I came upon Hugh Miller, who combined scientific, social and religious importance and allowed me to touch on all these areas. And I read his suicide note and was puzzled enough to try to explain it. Hugh's story is the story of Scotland and of Edinburgh in particular. To put him in his true context meant depicting the society from which he emerged, in Cromarty and the Capital, and not by just giving the usual attention to the great and the good but also to the poor and the downtrodden. There are many books about the rise of enlightenment Edinburgh. There are few, like this one, looking at its demise. *An Edinburgh Suicide* does not just focus on Hugh's death and the reasons for it, it asks what has happened to us as a nation and a people.

**LR: Your research for these books is truly impressive. Could you talk us through some of the sources you used, perhaps explaining how they helped to frame the plot of your story? Which sources did you find most fascinating and why?**

Nearly all of my sources are cited on my website in their digital form (see link at end of article) with the complete citations. Apart from the standard works by Mary Cosh (Edinburgh: The Golden Age) and Tom Devine, (The Scottish Nation: A Modern History) and Michael Taylor on Miller, some less well-known pieces inspired me: *People and Society in Scotland: 1830-1914 v. 2* which helped me move beyond the purely individual, James A. Secord, *Victorian Sensation: The Extraordinary Publication, Reception, and Secret Authorship of Ves-*



*tiges of the Natural History of Creation*, key in understanding the importance of Chambers' work, and William Tait. *Magdalenism. An Inquiry into the Extent, Causes, and Consequences of Prostitution in Edinburgh*, a heart-breaking and compassionate contemporary study. Thomas Brown, *Annals of the Disruption, with Extracts from the Narratives of Ministers who left the Scottish Establishment* gives a human dimension to the religious schism. Of course I make use of Miller's writings, especially *My Schools and Schoolmasters*. I have also read every number of *The Witness* newspaper to get a picture of the vigorous polemicist Miller became. A sympathetic and moving reflection of Miller's drama comes in his daughter's Temperance novel, *A Man of Genius*, where a decent man is brought down by his one flaw, leaving his daughter distraught. His daughter continually buries her face in his shoulder, and I appropriated that gesture and gave it to Harriet in my novel.

**LR: It is interesting that you use 'letters' / 'descriptions' from Miller to break up the story – why did you chose to introduce your readers to his character in this particular way?**

The novel is a fabrication, taking texts by Miller and his contemporaries and weaving them together with my own words to produce a fictional history and not a historical fiction. We all use fictions - by which I simply mean structures and not something that is necessarily false, to order and understand life. The problem may come when we suddenly realise that these fictions,

these structures are false, or no longer fit the circumstances. My book presents a whole series of geometrical, historical, political and religious fictions, sets them in their context and asks the reader to play with them and examine their own. The use of letters is just one strand in this. The novel starts with Hugh's actual suicide note and later a cynic remarks that life is one long suicide letter. The use of the letters enables me to keep Hugh in the reader's mind when the book is dealing with other characters and issues and is meant to form a type of counterpoint to the other themes.

**LR: You have suggested that Hugh was quite a showman and wore his plaid and bonnet on purpose to make a 'statement' - it was his 'signature'. How did you come to this conclusion from your research?**

Hugh gave the impression of simple, unstudied authenticity. What you saw was what you got. However, he strode up and down Castle Street in 1824 hoping to meet Scott, a Lowlander from Cromarty wearing the Highland plaid and it would become his uniform. In 1843, near the start of his second period in Edinburgh, he was photographed as if about to carve a gravestone. It had been thirteen years since he had last picked up a chisel! And his posthumously published last work, *The Testimony of the Rocks*, was the first book in the world to feature a photograph of the author. And of course, Miller shot to fame in 1839 with his *Letter from a Member of the Scotch People*, where he adopted the pose of the outraged common man. Image was important to him, and he used it astutely.

**LR: Some of our members may have formed their own ideas about Miller's suicide and the reasons behind it – could you explain how you came to your own conclusions about his death?**

There was no one reason and we will never really know. If we did, I wouldn't have a novel! He cites his dreams, his fear that his brain was collapsing. His attitude to others' suicide had been that it was an act of cowardice. It also contradicted his insistent belief in God's scheme for us all. I try to take the reader through his isolation and breakdown and plant clues to it from the earliest pages of the novel. The sheer effort that he put into *The Testimony of the Rocks* left him physically and mentally shattered. But why did he work himself to extenuation? Because it was his third desperate effort to demolish the findings of *Vestiges of Creation*, the work which, even more than Darwin, spread the idea of Godless evolution. Its authorship was not revealed until many years after the death of the writer, who turned out to be Robert Chambers, one of the most successful publishers in the world. In my novel, I exploit the drama inherent in the fact that Miller and Chambers not only knew each other but saw the other reflected in himself- both from relatively poor backgrounds, both self-made men who had made their fortunes through writing and journalism. I imagine Hugh discussing each of his books attacking *Vestiges*, unawares, to its author. What if he became aware?

**LR: Did your opinion of Miller change during your research/writing? How do you feel about him after writing the books?**

I always admired Miller's tenacity, his ability to communicate with people of all ages and social classes. He was clarity personified. That is why I was taken aback when I discovered that his depictions of his workmates, such as Cha, distorted the truth in order to favour his political position. His writings and drawings are illustrations of a privileged mind. Sometimes he infuriated me by combining his capacity to identify a social problem, such as the oppression of the working man, or the desolation caused by the Clearances, with a refusal to accept any of the solutions being put forward by the labour movement or liberal Christians. He adopted an Augustan style, which was out of date by the end of his life, his elaboration of a gap theory of evolution has been seized on by anti-intellectual American creationists, the Free Church seemed to him more and more just another schism. He was fighting a losing battle. He fought till his last breath.

**LR: Do you think your novel brings anything new to our view of Miller?**

Part Two of is called *An Edinburgh Panorama* and features a series of characters and scenes of contemporary Edinburgh, following the model of the round, tented Panorama which stood for many years at the top of the Mound. You could thrill to depictions of great battles or biblical scenes on painted canvases which would be swept away to reveal the next one. Miller visited it on his first visit to Edinburgh in 1824 and, as he confessed, it made an even greater impression on him than the real carnage of the great fire of Edinburgh that year! In the 1840s he was struggling with the question of how long a biblical day was in Genesis. My suggestion that his adoption of the idea of Genesis being a succession of visions in Moses' mind sprang from The Panorama and allowed him to escape defining how long creation took. Others may have remarked on this point too, but I give it dramatic importance. And as mentioned above, I lend more attention than others to his relationship with Robert Chambers.



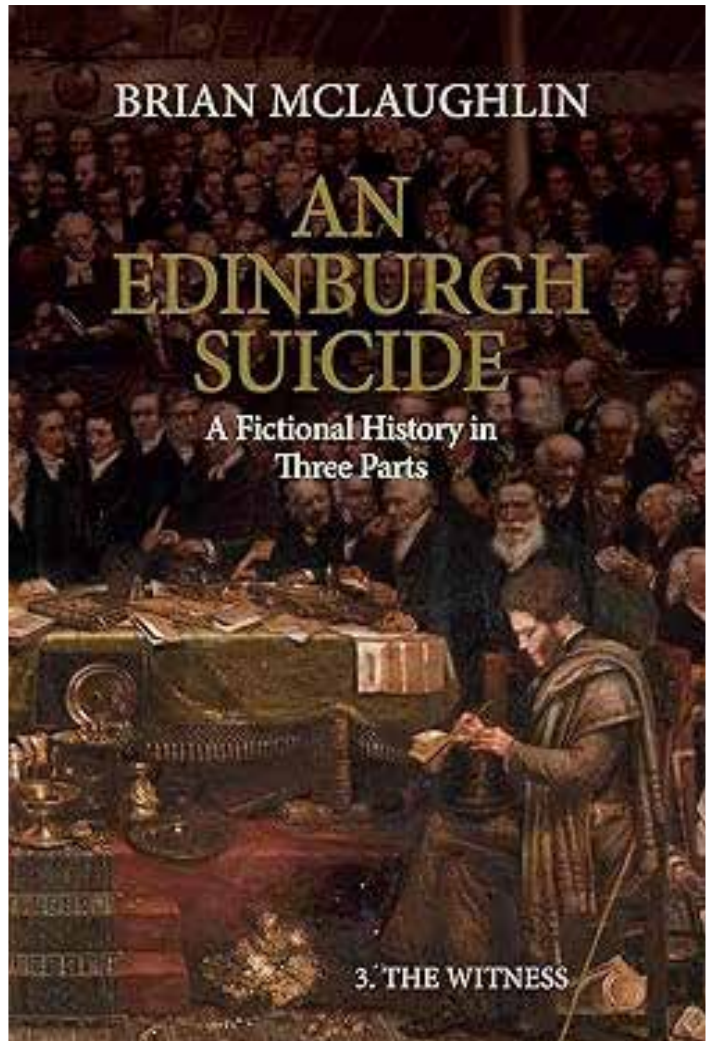
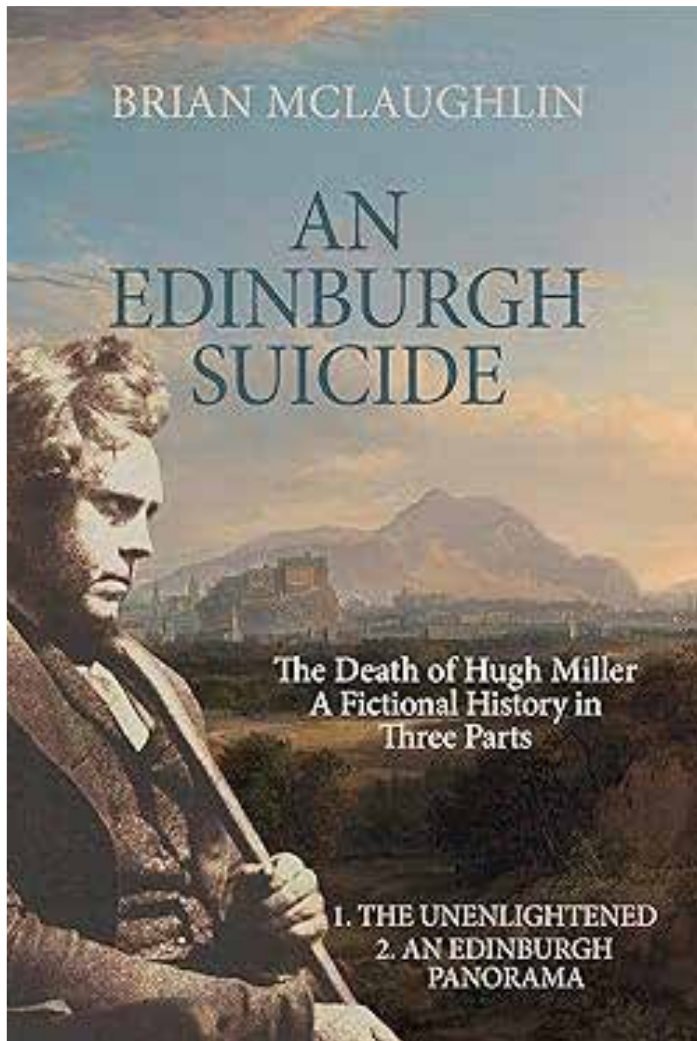
**Further details:**

Brian is happy to discuss his novel and associated research with interested parties, and is contactable via his website. See <http://www.fabricatedfictions.com> for more detailed information and for extensive notes on Brian's sources and inspirations.

E-book and paperback available on Amazon UK: <https://www.amazon.co.uk/gp/product/B0B8BPD89W/>

Paperback copies of the books are available at The Edinburgh Bookshop at Holy Corner, Edinburgh.

Brian McLaughlin was born in Scotland and currently resides in Edinburgh, though he has lived and travelled all over the world, especially in the United States, India, France and Catalonia. He has an Honours degree in English Language and Literature from Edinburgh University, a PhD in English from The Pennsylvania State University and a Masters in Communication from the University of Barcelona. He was an English-Speaking Union scholar and was awarded the Gold Medal for European History while at Edinburgh. He is married to Rhona McLeod. He is the author of *An Edinburgh Suicide*, a three-part, two volume novel which employs the life and death of Hugh Miller as its axis.



# Hugh Miller and *Stagonolepis robertsoni*

By Dave Longstaff, Elgin Museum

As part of the preparation for Elgin Museum's 180<sup>th</sup> anniversary, I started to delve into our old visitor books to try to find signatures and dates of visits of notable Victorian scientists. During the mid-19<sup>th</sup> century, fossil finds in the Elgin area were of assistance in unravelling the mysteries, and relative dates, of the different rock units to be found in the region. Thus, from time to time, Elgin Museum benefited from the visits of geologists and palæontologists, and we are fortunate to have the old visitor books to inspect.

In this article I'll describe Hugh Miller's visit to the Elgin area, which included a visit to Elgin Museum.

Date	Name	Designation or Residence
12	Miss M. Grant	Highland
	Mr. Grant	Highland
13	J. W. H. W. W.	Water Ayley
15	Hugh Miller	Editor of the Witness, Edinburgh
17	James ...	London

Figure 1. Hugh Miller's signature in Elgin Museum Visitor Book, 15<sup>th</sup> Aug 1844. Note that he signs in his professional capacity as Editor of the Witness, Edinburgh, rather than as a visiting geologist/palæontologist!

It's interesting that Hugh Miller's visit, on 15<sup>th</sup> August 1844, presumably took place shortly after the discovery of a fossil scute (plate/osteoderm) from Lossiemouth Quarry that same month.

Fossil fish were being found in the Elgin quarries and rock outcrops from around 1826 so another fossil fish discovery wasn't unexpected. This fossil has features that resemble fish scales, but which also look different from those of other known fishes, perhaps explaining Miller's interest? At the time the rocks throughout Moray were thought to belong to the Old Red Sandstone Group and this latest discovery did nothing to upset that theory.

This incident is described in the writings of Hugh Miller which were edited by W.S. Symonds in 1857, after Miller's death, and published in 1862 as *Rambles of a Geologist; or Ten thousand miles over the fossiliferous deposits of Scotland*. In this extract Miller describes meeting Patrick Duff (Secretary of Elgin Museum, Elgin Town Clerk, and naturalist) and visiting fossiliferous localities around Elgin with him and, in particular, seeing an unusual fossil:

*'Among the singularly interesting Old Red fossils of Mr. Duff's collection I saw the impression of a large ichthyolite from the superior yellow sandstone of the Upper Old Red, which had been brought him by a country dicker only a few days before. In breaking open a building stone, the dicker had found the inside of it, he said, covered over with curiously carved flowers; and, knowing that Mr. Duff had a turn for curiosities, he had brought the flowers to him. The supposed flowers are the sculpturings on the scales of the ichthyolite; and, true to the analogy of the dicker, on at least a first glance, they may be held to resemble the rather equivocal florets of a cheap wallpaper, or of an ornamental tile. The specimen exhibits the impressions of four rows of oblong rectangular scales. One row contains seven of these, and another eight. Each scale averages about an inch and a quarter in length, by about three quarters of an inch in breadth; and the parallelogramical field which it presents is occupied by a curious piece of carving. By a sort of pictorial illusion, the device appears as if in motion: it would seem as if a sudden explosion had taken place in the middle of the field, and as if the numerous dislodged fragments, propelled all around by the central force, were hurrying to the sides. But these seeming fragments were not elevations in the original scale, but depressions. They almost seem as if they had been indented into it, in the way one sees the first heavy drops of a thunder shower indented into a platform of damp sea sand; and this last peculiarity of appearance seems to have suggested the name which this sole representative of an extinct genus has received during the course of the last few weeks from Agassiz. An Elgin gentleman forwarded to Neufchâtel a singularly fine calotype of the fossil, taken by Mr. Adamson of Edinburgh, with a full-size drawing of a few of the scales; and from the calotype and the drawing the naturalist has decided that the genus is entirely new, and that henceforth it shall bear the descriptive name of Stagonolepis, or drop-scale<sup>12</sup>.*

The fossil was taken by Duff to the studios of Hill and Adamson, Edinburgh, whereby it was photographed (a calotype is produced by an early photographic process invented in 1841). It is thought that this calotype is the world's first vertebrate fossil photograph, a starfish being the first fossil calotype<sup>11</sup>. Duff's fossil resembled ganoid fish scales: drawings were sent to Louis Agassiz and the animal was, erroneously, proclaimed to be a fish.

Agassiz' *Monographie des Poissons Fossiles du Vieux Grès Rouge, Tableau Synoptique: des poissons fossiles du systeme Devonien* published 1844-45 included lists of fossil fish found or studied by Agassiz from 1833; this was



reproduced in Hugh Miller's book *The Old Red Sandstone*, published in 1852, with *Stagonolepis robertsoni* listed on page 288<sup>[3]</sup>.

It wasn't until 1858 when leg bones and teeth were being found in quarries to the north of Elgin (Spynie, Findrassie, and Lossiemouth) that Professor Thomas Henry Huxley, having studied these specimens, reclassified the fossil as that of a crocodylian-like animal, an aetosaur, a very different creature<sup>[4]</sup>. The scutes formed part of the body armour of *Stagonolepis*; the animal, which was up to 3 metres long, had small peg-like teeth (see photograph right) suggesting an omnivorous diet of predominantly vegetation and invertebrates.

**Pterichthys arenatus.**  
 “ **canceriformis.**  
 “ **cornutus.**  
 “ **major.**  
 “ **Milleri.**  
 “ **latus.**  
 “ **oblongus.**  
 “ **productus.**  
 “ **testudinarius.**  
**Ptychaeanthus dubius.**  
**Stagonolepis Robertsoni.**

Figure 2: Extract from: *Tableau Synoptique: des poissons fossiles du systeme Devonien*. In Miller, H. 1852. *The Old Red Sandstone*. p 288.; *Stagonolepis robertsoni* is shown at the end of Agassiz' list.

Of course, Hugh Miller died in 1856 so didn't live to see these later discoveries; bones of *Stagonolepis* and another animal *Hyperodapedon* meant that palaeontologists were beginning to understand that the Elgin fossils must come from rocks that were much younger than the Old Red Sandstone. By comparison with similar fossils from England and further afield, it was becoming clear that the Elgin quarries were being worked in rocks from the Late Triassic period, dating to ~ 225 million years ago. These findings, together with other fossil discoveries, were crucial in dating the relatively small, quarried, areas of fossiliferous rocks around Elgin, helping solve a problem that had vexed geologists and palaeontologists for nigh on 50 years! I wonder what Hugh Miller would have made of these discoveries, had he lived even a couple of years longer...

#### References:

[1]: Andrews, S.M. 1982. *The Discovery of Fossil Fishes in Scotland up to 1845*.



Figure 3: *Stagonolepis robertsoni* scute, lithograph taken from a Hill and Adamson 1844 calotype. In: Agassiz, J.L.R. 1844-45. *Poissons Fossiles du Vieux Gres Rouge*. Plate 31.



Figure 4: *Stagonolepis robertsoni* scute, Elgin Museum. ELCNM 1858.10 Professor T.H. Huxley's red numbering, 27, is visible top right.



Figure 5: Bones and teeth of *Stagonolepis robertsoni*. ELCNM 1978.563.5a

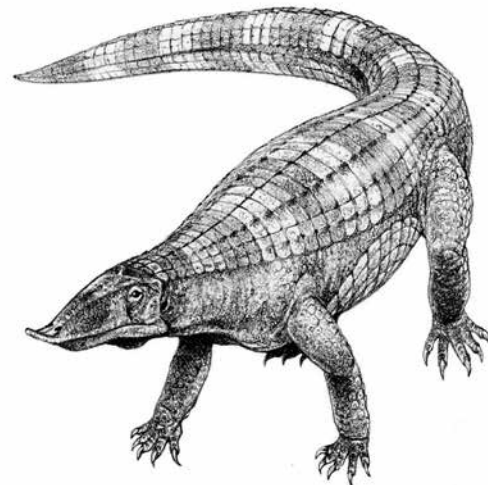


Figure 6: *Stagonolepis robertsoni*. © James Robins. In: *Elgin Museum Geology Group*. 2021. *The Elgin Reptiles*. p 21.



Edinburgh: Royal Scottish Museum, 32-33.

[2]: Miller, H., Symonds, W. S. 1858. *The cruise of the Betsey, or, A summer ramble among the fossiliferous deposits of the Hebrides: with Rambles of a geologist, or, Ten thousand miles over the fossiliferous deposits of Scotland*. Boston: Gould and Lincoln, 238-239.

[3]: Agassiz, J.L.R. 1844-45. *Monographie des Poissons Fossiles du Vieux Grès Rouge, Tableau Synoptique: des poissons fossiles du systeme Devonien*. In: Miller, H. 1852. *The Old Red Sandstone*. Boston: Gould and Lincoln, 288.

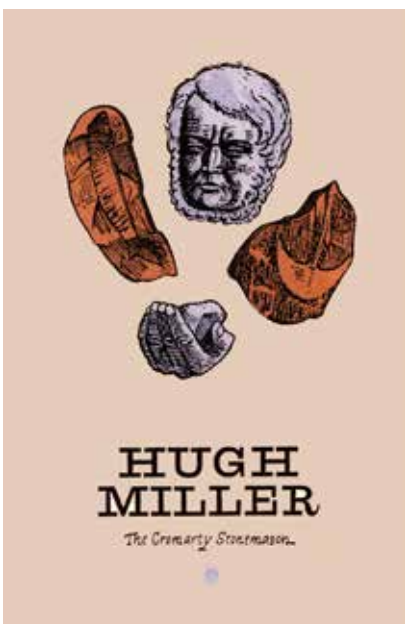
[4]: Huxley, T.H. 1859. On the *Stagonolepis Robertsoni* (Agassiz) of the Elgin Sandstones; and on the recently discovered Footmarks in the Sandstones of Cumingstone. *Quarterly Journal of the Geological Society*, 15, 440-460.

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## Obituary: Dr. Charles Dewar Waterston FRSE

It was with sadness that we learned recently of the death of Dr. Charles Waterston on 6<sup>th</sup> March, 2024, aged 99. In 1950 he was appointed to the post of assistant keeper for geology in the Natural History Department of the Royal Scottish Museum in Chambers Street, Edinburgh (today part of the National Museums Scotland). His diligence with the geological collections persuaded the authorities of their importance and in 1953 he found himself in a separate Department of Geology. He was promoted to Keeper of the Department, which he developed further and where he was to remain until 1985. He was elected a Fellow of the Royal Society of Edinburgh and on his retirement, he became their General Secretary.

His interest in Hugh Miller ran deep. His Edinburgh University doctorate was awarded in 1949 for a thesis titled *The geology and palaeontology of the Jurassic rocks of Eathie (Cromarty)* including the related Hugh Miller material. He did a great deal of curatorial work on the Hugh Miller collection in the Museum. He was very much involved with National Trust for Scotland's Hugh Miller 's Birthplace Cottage and Museum (when it was just the Cottage) and helped substantially with – probably it would be more correct to say executed - the modernisation of the geological displays there - in the 1950s. He wrote the first post-war guide booklet, *Hugh Miller – The Cromarty Stonemason*, which was published by the National Trust for Scotland in 1961. He also contributed papers on Miller to the book of the National Museums of Scotland's 1986 exhibition, *The Enterprising Scot*, and the 2002 centenary publications edited by Lester Borley. He was one of the very earliest members of the Friends of Hugh Miller and remained so until he died this year. He will be sorely missed.



Charles Waterston in recent times  
Family archive, photo: Fiona Lane



Charles Waterston leading a NTS field visit in the 1960s  
Family archive, photographer unknown

Can you  
help us

**BOOST OUR  
SOCIAL MEDIA  
PRESENCE?**

The Friends of Hugh Miller are looking for a volunteer to help us with our social media presence (Twitter / X, Facebook and Instagram).

**We would love to hear from you if you'd like to gain some experience in producing content for social media.** If you have a strong interest in Hugh Miller, that's terrific, but this is not essential. Enthusiasm, a keen eye for detail, and an interest in Earth Sciences would be valuable.

## **CONTACT US**

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# Celebrating a win!

## The Old Red Sandstone: Saltire Society's Scottish Research Book of the Year 2023

Professor Ralph O'Connor (University of Aberdeen, known for his history of 19<sup>th</sup> century geology and literature, *The Earth on Show*) and Dr Michael A. Taylor (National Museums Scotland and University of Leicester) have won one of Scotland's 2023 National Book Awards, the Scottish Research Book of the Year, for their new 2-volume edition of and monograph about Hugh Miller's 1841 bestseller *The Old Red Sandstone, or New Walks in an Old Field*. The Saltire Society presents these prizes each year 'to highlight Scotland's outstanding talent, raise the profile of writers and introduce audiences to exceptional new works.'

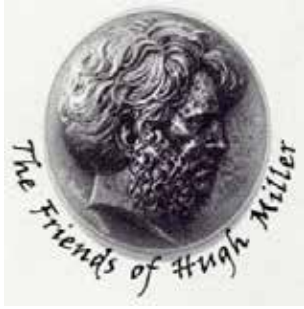
<https://www.saltiresociety.org.uk/scotlands-national-book-awards-2023-announced>

*The Old Red Sandstone* can claim to be the best-loved book about fossils ever written, but no new edition has appeared for over a century. In it, self-taught Ross-shire stonemason, folklore collector and geologist Hugh Miller wove together his passions for geology, history, scenery, literature, folklore and his own deeply held religious beliefs. The result is a compelling meditation on Scotland's deep history, a literary classic that also tells the story of Miller's own beginnings as a geologist. It remains remarkably fresh and readable to this day. Like the *Old Red Sandstone* itself, it also packs in lots of fossil fishes. Volume 2 of O'Connor and Taylor's edition reprints the now-rare first edition of 1841 in facsimile with notes and glossary. Volume 1 is a full-length critical study (with numerous colour illustrations) that explores how Miller wrote his book, why it was so important and what real-life readers made of it around the world. The renowned novelist and poet James Robertson has contributed a Foreword, and a curatorial study of Miller's specimens in vol. 1 was co-authored with Andrew J. Ross, Principal Curator of Palaeobiology at National Museums Scotland.

The Friends of Hugh Miller management committee and all members extend their warmest congratulations to Ralph and Mike, and thank them for their extensive work on this beautiful book! You can read more about the new edition of *The Old Red Sandstone* in the November 2023 edition of *Hugh's News* (issue 55).







# The Friends of Hugh Miller MEMBERSHIP FORM

I/We wish to become (a) member (s) of the charity, The Friends of Hugh Miller  
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**I give my consent to The Friends of Hugh Miller to claim gift aid on all donations I make in the future or have made in the past 4 years**  
 (put an X in the consent box)

I am a UK taxpayer and understand that if I pay less Income Tax and/or Capital Gains Tax than the amount of Gift Aid claimed on all my donations in that tax year it is my responsibility to pay any difference.

Stephanie Kulesza, Membership Secretary can be reached at:  
[membership@thefriendsofhughmiller.org.uk](mailto:membership@thefriendsofhughmiller.org.uk) or 07879614005

The Friends of Hugh Miller is a registered charity: SC037351