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DISCOVER

The magazine of the National Library of Scotland | www.nls.uk

Issue 26 Summer 2014

FIRST WORLD WAR

Behind the lines

Powerful stories
from the battlefield
to the home front

HOW SCOTT TRANSFORMED LITERATURE

Celebrating the 200th
anniversary of Waverley



**ALASDAIR GRAY
INTERVIEWED
OOR WULLIE AND
SCOTS LANGUAGE
TEACHING
ALL THE
LATEST NEWS
AND EVENTS**

GREAT ENTERTAINMENT



Three dancers in red leotards are captured in mid-air, performing a synchronized dance move against a clear blue sky. The dancers are positioned in a line, with their arms and legs extended in various directions, creating a sense of movement and grace.

RICHARD ALSTON
dance company

26 September Festival Theatre



A landscape scene at sunset or sunrise, with a field of golden grass and a few trees in the distance. The sky is filled with soft, golden light, and the sun is low on the horizon, creating a warm and atmospheric setting.

SELL A DOOR THEATRE COMPANY
presents

Sunset Song

7 to 11 October King's Theatre



A man in a military uniform, wearing a cap, is shown from the chest up. He is looking towards the left. The background is a blurred scene of a battlefield with soldiers and smoke.

TOURING CONSORTIUM
THEATRE COMPANY

ROYAL
DERNGATE &
NORTHAMPTON

Pat Barker's
REGENERATION

Adapted for the stage by Nicolas Wright

30 September to 4 October King's Theatre



A black and white portrait of a woman with long, dark hair, looking down with a somber expression. The background is a simple, light-colored wall.

TRON THEATRE COMPANY
Presents

THE THREE SISTERS

by John Byrne

21 to 25 October King's Theatre



A man in a tuxedo is shown from the waist up, holding a large, white, fluffy hat. He is looking towards the right. The background is a dark, blue, starry sky with a line of small figures in the distance.

TOP HAT

Music & Lyrics by
IRVING BERLIN
Based on RKO's
MOTION PICTURE

7 to 18 October Festival Theatre



A man in a dark suit and hat is shown from the chest up, looking towards the left. The background is a blue, snowy landscape with a large, ornate building in the distance.

AGATHA CHRISTIE'S
THE MOUSETRAP

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DISCOVER NLS
ISSUE 26 SUMMER 2014

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A time to remember

It's an exciting time for the Library. As you will see from our news story on page 7, we are delighted to announce that Dr John Scally has been appointed as our Chief Executive and National Librarian. He takes up the post in September and on behalf of everyone at NLS I would like to extend a very warm welcome. We look forward to working with him.

Looking beyond the Library, 2014 is shaping up to be one of the most momentous in Scotland's history.

As we commemorate the centenary of the start of the First World War, our new exhibition, Behind the Lines: personal stories of the First World War, remembers all those Scots whose lives were touched by the conflict. In these pages NLS curators Alison Metcalfe and Jan Usher discuss how the letters, diaries and journals of soldiers and their families poignantly bring home the realities of the war.

We also mark a notable anniversary in Scotland's literary heritage as Sir Walter Scott's novel *Waverley* turns 200 this year. Historian Eleanor M Harris reveals why the setting and styling of this first in historical fiction have had such an influence on successive generations of writers.

Another author with an outlook arguably as unique as Scott's is Alasdair Gray and we have the opportunity to speak to him about the role literature, libraries and language have played in his life.

Elsewhere, DC Thomson's much-loved character Oor Wullie gets off his bucket and takes to the internet to feature in a website the Library is creating to help children learn Scots.

There are, of course, all the regular features to keep you up to date with NLS news and events, helping you make the most of the collections and hopefully shedding some light on our past, present and potential future as well.



James Boyle

JAMES BOYLE
Chair of the Board

THREE NLS AUDIO RECORDINGS

1

FOUND AT SEA

Andrew Greig and Jim Hutchinson share music and poetry inspired by Greig's sea-faring adventures to uninhabited Scottish isles.
nls.uk/events/audio-recordings/found-at-sea

2

INSPIRATIONS AT NLS

Brian Cox, one of Scotland's greatest actors, talks about the inspirations in his extraordinary life and varied career.
nls.uk/events/audio-recordings/brian-cox



An amputation operation

3

BODYSNATCHERS TO LIFESAVERS

Tara Womersley and Dorothy Crawford discuss the evolution of medical practice in Edinburgh through the ages.
nls.uk/events/audio-recordings/bodysnatchers-to-lifesavers

The last letter of Mary Queen of Scots. History delivered.



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Historian Eleanor M Harris on the enduring appeal of Sir Walter Scott's pioneering historical novel *Waverley*

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We reveal how a'boday's favourite mischief maker, Oor Wullie, features on a braw new website teaching bairns Scots

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MALCOLM COCHRANE, DC THOMSON



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First World War memorabilia on show

CONTRIBUTORS TO THIS ISSUE INCLUDE



Eleanor M Harris

A historian with a PhD on Edinburgh Episcopals, Eleanor is researching the business networks of George Gilbert Scott



Helen Vincent

NLS Rare Book and Music Collections Manager, Helen writes in this issue about the manuscript of Sir Walter Scott's *Waverley*



Sally Harrower

Sally is a Manuscripts Curator at NLS. She writes about the acquisition of a revised shooting script for the film *Whisky Galore!*



Alison Metcalfe

Alison is an NLS Manuscripts Curator and co-curator of the Library's Behind the Lines First World War exhibition



Jan Usher

Jan is a Social Sciences Curator in General Collections NLS and is co-curator of the latest exhibition focusing on World War One



WIGTOWN BOOK FESTIVAL

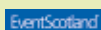
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- Sat 9 FORFAR**
Reid Hall, Castle Street, Forfar DD8 3HX
10am-5pm. £1
- Sun 10 BALLATER**
Victorial Hall, Station Square, Ballater AB35 5QB
10am-5pm. £1
- Sat 23 & Sun 24 EDINBURGH FESTIVAL**
The Roxburghe Crowne Plaza Hotel,
38 Charlotte Square, Edinburgh EH2 4HQ
10am-5pm both days. Free
- September**
- Thurs 4 - Sat 6 SKYE**
Aros Cultural Centre, Viewfield Road, Portree,
Skye IV51 9EU
Thurs 12pm-5pm, Fri 9am-5.30pm, Sat 9am-4.30pm. Free
- October**
- Sat 18 EDINBURGH**
Radisson Blu Hotel, 80 High Street, Royal Mile,
Edinburgh EH1 1TH
10am-5pm. £1
- Sat 26 ABERDEEN**
Hilton Treetops Hotel, 161 Springfield Road,
Aberdeen AB15 7AQ
10am-5pm. £1



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Tourism Board





The entrance to the Library's
George IV Bridge building

NLS announces new National Librarian

Dr John Scally returns to the National Library of Scotland as Chief Executive and National Librarian

The National Library of Scotland has appointed Dr John Scally as its new Chief Executive and National Librarian.

Dr Scally is currently Director of Library and University Collections at the University of Edinburgh and takes over from Martyn Wade who retired at the end of March.

Dr Scally is returning to where he started his library career in 1993 as a curator in NLS' British Antiquarian Division. He joined the University of Edinburgh 10 years later as Director of University Collections and Deputy Director of Library, Museums and Galleries, moving on to his current role in 2012.

The NLS Chair James Boyle said he was delighted that the Library had been able to recruit someone of John's calibre and experience to this important role.

'John impressed the interview panel with his understanding of the challenges facing libraries today and his imaginative ideas on how NLS can best respond to them. As one of



Dr John Scally

the leading library professionals in Europe he brings vision, great experience and enthusiasm to this role which will greatly benefit NLS in the months and years to come.'

Dr Scally will work with a Board which recently recruited seven new members. 'These Board members are already making their mark and we are all looking forward to working with John to move things forward,' said James.

'It is a great honour and privilege to have been appointed CEO and National Librarian of the National Library at this important period in its illustrious history,' said Dr Scally, who takes up his post in September.

'It is my ambition to make the National Library a multimedia hub for learning, research and inspiration. Libraries in Scotland have played a vital role in the education and cultural development of the nation, and I see that continuing in the decades to come. I am thrilled to be returning to the institution where I learned my trade as a young curator and very much look forward to working with the excellent staff and the renowned collections in order to make Scotland's National Library one of the very best in Europe.'

Dr Scally holds a BA (Hons) in English and Modern History from the University of Strathclyde, a PhD in History from the University of Cambridge and a Diploma in Information and Library Studies from Aberystwyth University.

On your marks, get set...

TREASURES DISPLAY

Go! NLS celebrates Commonwealth nations ahead of Glasgow 2014

As athletes around the globe gear up for the Commonwealth Games in Glasgow, NLS is preparing a Treasures display to reflect cultural diversity from across the competing nations.

Celebrating the return of the Games to Scotland, there will be books, sketches, photographs, maps and manuscripts from the 53 countries of the Commonwealth on show. Every item has been selected to represent a significant or lesser known aspect of the rich cultural, historical and literary heritage of each country.



M'tessa, the King of Buganda, and his commander-in-chief: watercolour by James A Grant c.1860

The display will feature a lavishly illuminated manual of astrological computations in Sanskrit written in 1788; a 1779 sketch of the fortifications at Brimstone Hill on the island of St Kitts, a UNESCO World

Heritage Site; photographs showing key political figures of the independence movement in the Pacific Islands; literary works by African and Caribbean authors; as well as the latest biography of

Rihanna, Barbados' most famous international star.

Voices from the Commonwealth: Diversity, Identity and Culture is on from 9 July to 7 September



A 1931 map of population density in Great Britain overlaid on a modern map

RESOURCE

NLS mashes up maps with Google

New resource draws upon Library's amazing collections

A selection of 30 maps and mosaics from NLS' collections has been made available on a Google Maps Gallery. The initial selection focused on maps of Scotland and Great Britain dating from the 19th and 20th centuries, but the

resource is growing, with maps of Hong Kong dating from 1845 and 1930 now also available to view online.

These fascinating plans can be studied as overlays on top of Google's present-day maps, allowing you to compare cartography old and new. View the maps at www.bit.ly/googlenlsmaps

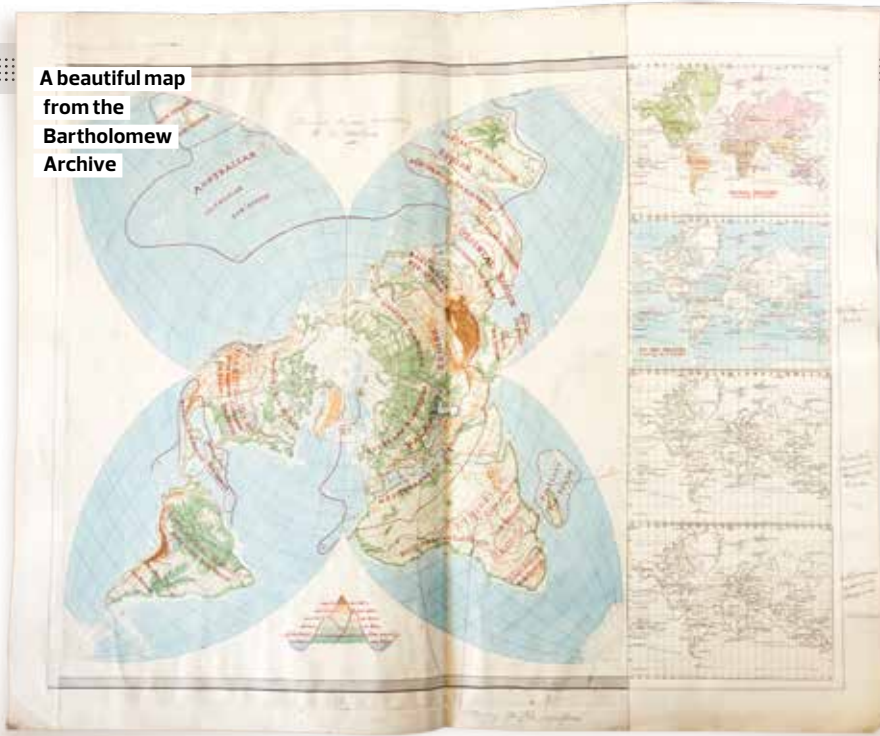


32,000

BY THE NUMBERS

Films and videos representing more than 100 years of Scotland's history are held in NLS' Scottish Screen Archive

A beautiful map
from the
Bartholomew
Archive



LOOKING BACK AT BARTHOLOMEW

COLLECTIONS

Library's research project into map maker's archive draws to a conclusion

At the end of March, the Library's six-year Bartholomew Archive project came to an end.

An Edinburgh-based publisher of maps and other items, Bartholomew was renowned around the world for the high quality



The map makers

of its maps. The funding for NLS' project came from the John R Murray Charitable Trust, and it

enabled the Library to catalogue and conserve what is indisputably an internationally significant collection of cartographic business papers, copper plates, manuscript maps, tools, and much more.

The Archive contains a number of fascinating treasures, including some eye-catching touring maps from the dawn of the automobile age.



COMPETITION

WIN **Fantastic Middle Ages book**

The popular portrayal of the medieval era as one of endless famine, war and ignorance overlooks brilliant advances in science, art and literature. *The Middle Ages: The Illustrated History of the Medieval World* by Anita Baker is a beautifully illustrated collection that illuminates the dark ages and tells the story of the period. It also includes 15 facsimile documents, such as Pope Innocent IV's authorisation of the use of torture that was issued in 1250.

For your chance to win a copy, you need to answer the following question correctly: Which book printed in Mainz, Germany, in around 1455 is regarded as the first in Europe printed using moveable type?

POST YOUR ENTRY, ALONG WITH YOUR ADDRESS, TO: Discover NLS Middle Ages competition, Think Scotland, 20-23 Woodside Place, Glasgow G3 7QF, or email discovernls@thinkpublishing.co.uk (with 'Middle Ages' in the subject line). Closing date is 19 September.

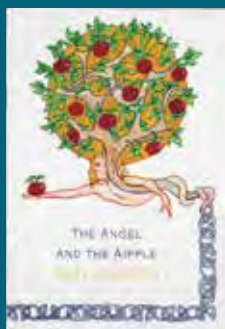
PAMPHLET WINNER ANNOUNCED

AWARDS

Latest selection of poetry publishing wows judges

The 2014 Callum Macdonald Memorial Award has been won by Perjink Press for *The Angel and the Apple*, by Mary Johnston. The award recognises outstanding examples of pamphlet poetry publishing with a connection to Scotland or Scottish culture.

Publisher Dorothy Lawrenson received the winner's cheque for £800 and the Callum Macdonald Quaich at a ceremony in the National Library of



Scotland on 15 May. As the winning poet, Mary can look forward to a two-week residency as the Michael Marks Poet in Residence at Harvard University's Center for Hellenic Studies in Greece in July.

Cromarty Arts Trust took the £300 runner-up prize with *Ballast Flint* by Richie McCaffery.

Lesley Duncan, Poetry Editor of *The Herald*, who chaired the judging panel, said: 'There's a high "wow" factor about this year's shortlist. On this showing, creativity in Scotland is not just alive and well, but positively burgeoning.'



EXTRA ONLINE RESOURCES

DIGITAL

New e-journal, e-book and music reference collections have been added to the online resources available to registered readers.

You can access all of the Library's licensed digital collections in our reading rooms or from outside the Library if you have registered with NLS and your main address is in Scotland. See also page 32.



Maps for schools

OUTREACH

Online resource gives pupils access to maps old and new

The NLS Map Library team has contributed to a fun online service created in partnership with Ordnance Survey and The University of Edinburgh. The Digimap for Schools website provides current and historical Ordnance Survey maps for schools.

Maps can be downloaded and printed for use in the classroom, for homework or school projects. There is also a range of helpful online tools and the popular NLS historical map overlay tool is built into the site so schools can view historical maps for learning about the past. digimapforschools.edina.ac.uk

'Intrigue for those who love Whisky Galore!'

CURATOR'S CHOICE

A shooting script and first treatment from the film *Whisky Galore!* have been newly acquired by NLS. Manuscripts Curator Sally Harrower explains the significance of these pieces of cinema history



Liquid Treasure – that is the title of the production-ready screenplay of *Whisky Galore!*, which the Library has recently bought from Neil Pearson Rare Books. This 'revised shooting script' is dated 16 July 1948, and the title page clearly states, 'This script (contents of which

are confidential) is the property of EALING STUDIOS LIMITED'.

Inserted at the end of the script is a 13-page typescript, with notes and amendments in the hand of Compton Mackenzie.

The first treatment is called 'Tight Little Island',

a working title of the film that would later become its name on the other side of the Atlantic, where regulations prohibited the use of names of alcoholic drinks in movie titles.

This treatment presumably pre-dates the revised shooting script, yet it's interesting to note that the opening titles of

the film are closer to those proposed in the first treatment. The shooting script had big ambitions for 'a series of dissolving aerial shots', starting with a 'crowded city', and moving on over 'green fields', 'low-lying hills', 'the peaks of the

Sally Harrower with the script and, below, filming on Barra



Lake District, 'the Western Highlands' and then 'a sparkling expanse of ocean' at the top of which the Isle of Todday, the film's setting, would appear. But Ealing went for the first treatment plan of 'titles superimposed on the black rocks of the western coast of the Isle of Todday' – undoubtedly a cheaper option!

There is so much here to interest and intrigue anyone who loves *Whisky Galore!*. Curiously, throughout the first treatment 'whisky' is consistently spelled 'whiskey', as is typical in American English. Compton Mackenzie would never have done this, and it seems unlikely to have been his London-born and UK-based co-writer of the film script, Angus Macphail. So who wrote the first treatment?

King Creosote and, below, a still from *The Magic Flute*



FROM SCOTLAND WITH LOVE

SCOTTISH SCREEN ARCHIVE

Film for Commonwealth Games draws on NLS' archives

From *Scotland With Love*, a feature-length documentary commissioned by Creative Scotland and the BBC for the 2014 Commonwealth Games Culture Festival, has been created entirely from material drawn from the Library's Scottish Screen Archive.

The film, which is a purely visual narrative, is directed by Virginia Heath and boasts a music soundtrack by composer and performer King Creosote (also known as Kenny Anderson). The project, which is produced by Faction North and Crossover, will be an emotional musical and visual poem from Scotland to the world.

It all culminates in a high-profile performance during the Commonwealth Games Culture Festival on 31 July 2014.

For more, visit www.glasgow2014.com/culture/event/type/film



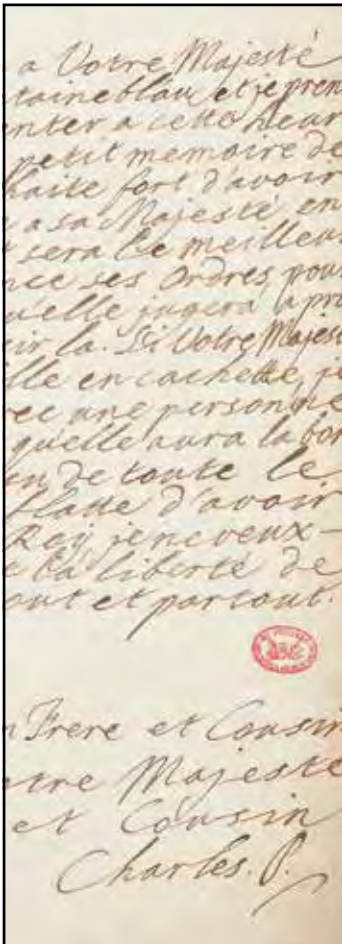
New films from an old society

Twelve films from the Edinburgh Cine and Video Society are available on the Scottish Screen Archive website (ssa.nls.uk). The Society is Scotland's oldest movie-making group. The films include:

- **The Magic Flute:** Thieves use a magic flute to steal from people, but they meet their match in a group of vigilantes.

- **Reel Success:** A young amateur filmmaker struggles to achieve the prowess that he desires until he joins the Edinburgh Cine Society, which leads him to award-winning success.

- **Story of a Christmas Seal:** Quirky animated film about Sammy the Christmas seal and his friendship with Santa.



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Cathy Marsden | cathy.marsden@lyonandturnbull.com

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See the Events page on
our website or Facebook
for our full programme
of events.



Summer events at NLS

All the following events take place at the National Library of Scotland, George IV Bridge, Edinburgh, unless otherwise stated. At the time of writing, places are available at all of the events listed here.

PATRIOTIC PORKERS AND OTHER FILMS: SCOTLAND'S FIRST WORLD WAR FILM COLLECTION

Thursday 3 July, 6pm

A showcase of films from the First World War held at the Scottish Screen Archive at NLS. Often made by local cinema managers, the films provide an insight into the war effort at home away from the theatres of war. Footage focuses on troops training for combat, 'Patriotic Porkers' doing their bit for their country and 'Julian' The Tank Bank raising funds for the troops. There will also be footage of Scottish



Women's Hospitals run by the National Union of Women's Suffrage Societies in Villers, France. Ruth Washbrook from the Scottish Screen Archive is your guide through these historic films.

TRICOLOUR POETRY EVENINGS

Monday 7 July, 4 August, 1 September, all at 6.30pm

The spoken word and performance poetry scene is thriving in Scotland. Tricolour is a monthly event showcasing three different poetry and

FROM VIRGIL TO TINTIN: TRANSLATING INTO SCOTS

Thursday 11 September, 6pm

Sponsored by BOSLIT (Bibliography of Scottish Literature in Translation), a panel of distinguished scholars and translators will discuss the future of literary translation into Scots. Speakers, who will also read from their translations, are poet and novelist Tom Hubbard, J Derrick McClure, translator of *Sorley MacLean* and *Alice in Wonderland* into Scots, and Susan Rennie, editor of the *Dictionary of the Scots Language* and creator of the Scots *Tintin*.

spoken word talents. Three different voices, three different styles, three different takes on life. If you enjoyed the Burns night poetry slam, you'll love these. The July poets are J A Sutherland, Jennifer Williams, and Carly Brown.

THE FIELDS OF WAR

Tuesday 8 July, 6pm

Award-winning poets Chrys Salt and Brian Johnstone combine to mark the centenary of the First World War. In a broad sweep of original poetry, evoking war and the losses of battle,

together with counterpointing prose extracts, they range across the 100 years from 1914 to the present day from The Blitz to Bosnia; from Flanders to Iraq.

CARINA CONTINI'S KITCHEN GARDEN COOKBOOK

Thursday 4 September, 6pm

Edinburgh restaurateur Carina Contini will share her story and her love of cooking. Her first book is a glorious celebration of her Scots-Italian heritage and the kitchen

garden she has created to supply her restaurants and reflect her passion for food. The book charts the story of a year in the life of the garden with recipes for each season. It is interspersed with family history and experiences.

A CAPITAL VIEW: THE ART OF EDINBURGH

Tuesday 9 September, 6pm

Edinburgh boasts one of the largest and most diverse collections of art of any city in Britain. In this talk, Alyssa Poppie selects highlights from Edinburgh-focused artworks within the city collection, setting them in context with lively historical and anecdotal detail.

Book events online at www.nls.uk/events/ booking or call 0131 623 3734



TREASURED TRAVEL DIARY

MANUSCRIPTS

Once a battered old journal has been lovingly restored and digitised by NLS, and is an object with stories to tell. Begun by Paddy Leigh Fermor in March 1934, a few months into his journey on foot from the Netherlands to Turkey, the 'Green Diaries' words and sketches chronicle the aspiring writer's adventures over the next year or so among the aristocrats, monks and peasants of a forgotten Europe.

Returning to England to enlist at the outbreak of the Second World War, Paddy left the diary with his Rumanian lover, Princess Balasha Cantacuzene. But he didn't see her again for years, and when her estate was confiscated by the Communist authorities, the diary was feared lost. When they finally met again, briefly, in 1965, it turned out Balasha had managed to hold on to the diary and Paddy treasured it until his death in 2011.



Paddy Leigh Fermor in Băleni, where he lived with Balasha Cantacuzene

The Green Diary was used by Colin Thubron and Artemis Cooper to complete, posthumously, *The Broken Road* (John Murray, 2013), the long-awaited third volume in the trilogy describing Paddy's great walk, and is part of the Sir Patrick Leigh Fermor Archive (ACC. 13338), purchased in 2012 and currently being listed by Project Curator Graham Stewart.



TESTIMONIES FROM THE FRONT LINE

In the centenary year of the outbreak of the First World War, NLS examines the many experiences of the conflict in a special exhibition featuring letters, photographs, diaries and films. Bryan Christie talks to NLS curators Alison Metcalfe and Jan Usher

Bound with a simple ribbon, the small collection of letters from a mother to her son is one of the saddest items in the entire holdings of the National Library of Scotland. They were sent to George Buchanan Smith (pictured below right) serving at the front line in the First World War and have remained unopened since the day they were returned to his mother marked 'killed in action'.

This is just one of the many moving stories told in the NLS summer exhibition, *Behind the Lines: personal stories of the First World War*, that looks at one of the largest conflicts in history through the eyes of the people who experienced it. From the enlisted soldier to the army commander, the nurse at the front to the worried parents at home, to the conscientious objector and the German citizens interned in Scotland, it explores the enormity of what took place during the Great War through its impact on ordinary lives.

THE TOLL OF WAR

More than 30 million people were killed or wounded in the four years of fighting that engulfed Europe from August 1914. It reverberated far beyond the front line, affecting lives around the world in many different ways. The exhibition uses material from across the Library's extensive WWI collections to chart the experiences of Scots and of Scotland.

The story is told in a variety of ways through personal letters, diaries, journals, postcards, original recruiting



Soldiers in the
trenches with
letters from home



posters, contemporary films and photographs, maps, official reports and propaganda material. It looks far beyond the familiar images of scorched earth and mud-strewn trenches to show there was no typical experience of war.

One of the most important historical documents of the First World War is the daily diary kept by Field Marshal Earl Haig, who was Commander in Chief of the British Army on the Western Front for most of the war. It is a key part of NLS' WWI collection and excerpts from the diary, along with a selection of other items from the Haig papers, including letters to his wife, will appear throughout the exhibition.

Manuscripts Curator Alison Metcalfe, who has put together the exhibition with Social Sciences Curator Jan Usher, said some of the personal accounts were harrowing. 'It was difficult reading some of the letters when you already knew that the person concerned was not going to make it. It is these small details that bring home the reality of the war.'

She added: 'It is impossible to tell the full story of the war in a single exhibition. What we have tried to do is to understand it through the records that people left behind of their experiences, be that fighting at the front or waiting for news back at home.'

The exhibition has been planned in sections and takes the visitor on a journey through the war. It begins with the countdown to hostilities breaking out; the call to arms which led to an initial wave of eager recruits; the reality of active service on the front line in France, Gallipoli and East Africa,

Top: Alison Metcalfe (left) and Jan Usher have put together an exhibition of WWI items, including propaganda material, diaries, letters and photographs

and in the Navy or Royal Flying Corps; life on the 'home front' back in Scotland and, finally, the aftermath of the conflict when the guns fell silent and those involved returned home.

'The items in the exhibition are only a small selection from our WWI collection, but they are a window through which people can see what the war was like for a variety of individuals,' said Jan.

THE EARLY DAYS

The exhibition also provides a number of surprises. From the distance of 100 years it is hard to see the First World War as anything other than a tragedy on a vast scale, resulting in unprecedented levels of pain, suffering and loss. However, that view contrasts with the optimism of the early days and the gung-ho nature of some of the participants. A letter from Walter Elliot, who later became an MP, describes life at a training camp and his eagerness to transfer to the front. A pamphlet produced in 1917 describes the 'romance' of air fighting.





FLYING HIGH

MAJOR ALASDAIR GEDDES

The son of Scottish pioneering town planner Sir Patrick Geddes, Alasdair manned kite balloons, which were raised some 3,000ft above the front line, still tethered to the ground, and allowed enemy movements to be observed. They were at great risk of being shot down. Geddes was awarded the Military Cross after spending 14 consecutive hours on New Year's Day in 1917 observing an attack in which he gained vital information on enemy movements. He survived being shot down once, but later died from an artillery attack while on the ground.





TAKING CARE

MAIRI CHISHOLM

Aged 18 at the outbreak of war, Mairi Chisholm (pictured left with colleague Elsie Knocker) wanted to help the war effort and so she joined the Flying Ambulance Corps. On arrival in Belgium, it became apparent that many soldiers were dying before they could be transported

back from the front to where they could receive medical attention. Along with Elsie, Mairi set up a medical post on the front line, in a village called Pervyse, where the wounded were treated throughout the war until March 1918, when the Belgian Army insisted that the post be closed down as the danger of remaining there became too great. Mairi had no nursing training, but learned the necessary procedures by copying others.

BROTHERS IN ARMS

ARCHIE AND BERTIE DICKSON

The Dickson brothers joined the Royal Navy as cadets at the age of 12 and fought in the Battle of Jutland where Archie was killed at the age of only 16. Bertie survived the war and carried a photograph of his brother with him for the rest of his life. The photograph will feature in the exhibition as will a censored letter he wrote to his parents, describing the battle and his anxious wait for news of his brother whose ship HMS Queen Mary had been sunk with the loss of all but nine lives from its crew of 1,275. Their father, William Dickson, became the first Librarian of the National Library of Scotland when it was established in 1925.



The attempts to turn public opinion against the enemy both at home and overseas were also profound. Newspapers described the Germans as 'the Hun' and an official committee reported on alleged German atrocities against Belgian civilians. Propaganda appeared in many languages and was directed at all age groups. It could take many forms, from books, newspaper articles and posters to cinema and photography. Propaganda emphasised the government 'line' and exposed the failings of the enemy. Strict censorship and the official licensing of military intelligence were imposed by both sides during the Great War. One example of censorship was the interception of letters sent home from the front by the Censor's Office. The contents were checked not merely for military secrets, but also for any adverse comments about the morale of the troops. Propaganda and censorship went hand in hand.

Anti-German feeling was running high at home as well and the exhibition will show how it led to the detention of a prominent businessman who had settled in Scotland a quarter of a century earlier. It will feature a letter from Friedrich Bauermeister, who had set up a bookselling business in Glasgow, protesting at his internment. In the letter he professes his loyalty to his adopted country and says he is in danger of seeing 'my whole existence gone, my young family ruined forever, simply because I was born in Hanover'.

'We wanted to mark the centenary of the outbreak of the war by honouring the many ways people experienced the conflict'





FROM HAIG'S DIARY

Field Marshal Douglas Haig was Commander in Chief of the British Expeditionary Force on the Western Front for much of the war. His diary, letters to his wife, reports and maps provide a fascinating insight into his role in the war. Here's an extract from his diary of 11 November 1918, Armistice Day:

Fine day but cold and dull. – Reports from Foch's H.Q. state that

meeting with German delegates (which took place in train in the Forest of Compiègne, not in Château as previously reported) began at 2 am and at 5 am the Armistice was signed. The Germans pointed out that if the rolling stock & supplies of the Army (which have to be handed over by the terms of the Armistice) are given up, then Germans East of the Rhine will starve. Report says Foch was rather brutal to the German delegates, and replied that that was their affair!

The state of the German Army is said to be very bad, and the discipline seems to have become so low that the orders of the officers are not obeyed. ...

We heard this morning that the Kaiser is in Holland... If the war had gone against us no doubt our King w[ould] have had to go, and probably our Army w[ould] have become insubordinate like the German Army!



Field Marshal Douglas Haig's diary entry on Armistice Day of the First World War, 11 November 1918

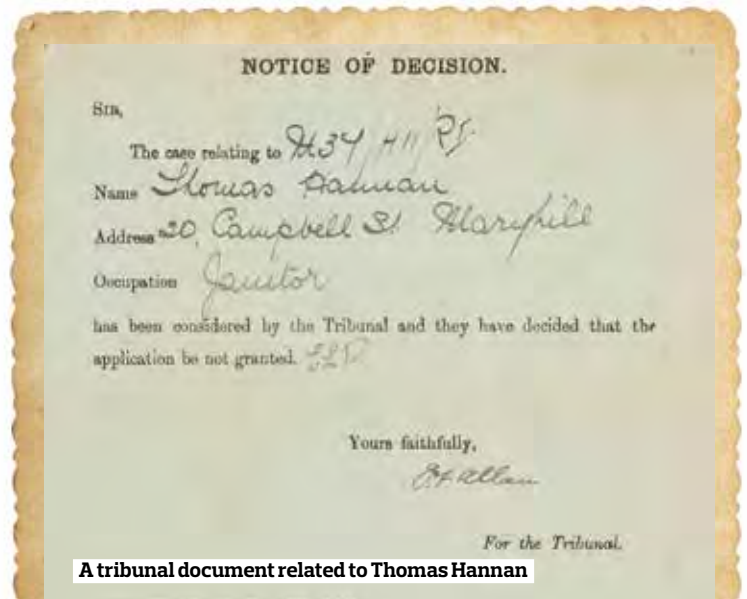
'It is a real privilege for the National Library of Scotland to act as the custodian of so many personal experiences of the First World War'

The often neglected role of women in the war will be highlighted in the exhibition, showing their contribution both at the front and back at home in Scotland. It will tell the story of nurses treating horrific injuries, sometimes with very little medical training, to women serving with the Royal Flying Corps. There will be film footage of women running the trams in Glasgow and accounts of munitions workers at the Georgetown shell-filling factory.

'It is a real privilege for NLS to act as the custodian of so many personal experiences of the First World War,' said Alison. 'They provide a direct link to the past which helps us understand what it would have been like to live through it.'

She added: 'We wanted to mark the centenary of the outbreak of the war by honouring the many ways people experienced the conflict. We hope visitors to the exhibition will come away with new insights into one of the most important chapters in recent human history.'

Behind the Lines: personal stories of the First World War runs from 27 June to 11 November (Armistice Day) at the National Library of Scotland, George IV Bridge building



A tribunal document related to Thomas Hannan

CONSCIENTIOUS OBJECTORS

ARTHUR WOODBURN, EMRYS HUGHES AND THOMAS HANNAN

Three conscientious objectors who were all jailed for their opposition to the war and their refusal to fight. After the war, Hughes and Woodburn both became Labour MPs and Woodburn served as Secretary of State from 1947–50. A hard-labour camp was set up for conscientious objectors at Dyce outside Aberdeen.

MANY HANDS MAKE LIGHT WORK

A modern solution for transcribing historic manuscripts and books

The National Library of Scotland is home to many historic manuscripts written by great names such as Lord Byron, Charles Darwin and Mary Queen of Scots. The opportunity to read their words in their own handwriting is a real thrill and helps bring history alive.

However, unlike printed material, manuscripts can be challenging and difficult to decipher. Not everyone writes in a legible hand, which is why the Library is keen to provide a transcription to complement any digitised image that appears online.

With millions of manuscripts in the national collection, transcribing them all is an endless task. Modern technology can provide a solution, though. Crowdsourcing has developed in recent years as a way of enlisting the support of the online community in certain tasks, by reaching out to a wide group of people and asking for their input or assistance. NLS is now raising funds to test an innovative crowd-sourced transcription service for the manuscript collection which will considerably enhance its use.

Transcriptions not only provide the reader with the content of a page quickly and efficiently, but they also transform a document into a 'searchable' one. Online users will be able to find these documents just by typing a key word into a computer.

Another significant benefit is that visually impaired individuals will be able to take a transcribed version and play it through an audio reader programme, thus opening up a whole new world to a community that ordinarily doesn't have access to the information contained within the manuscripts.

The Library has developed an online tool accessible on the website encouraging the public to get involved. Initially the Library will make up to 5,000 pages available for the 'crowd' to transcribe, including diaries and journals relating to the subjects that are most popular with users.

As the project progresses, further manuscripts will be added, such as 18th-century recipes and the diary of child writer and poet Marjory Fleming (pictured, right).

The system will require volunteers to register before taking part and will generally attract library users who access material daily. The 'transcribing crowd' will expand as it develops and will introduce many more individuals from around the world to the Library and its collections.

Before this online tool goes live, the Library needs to ensure that it is user-friendly, and unbreakable. The cost of this essential stage is £10,000.

The Development team is confident that such a worthwhile project will receive full support from the public and, once up and running, will provide users from around the world with an even deeper insight into our vast and remarkable collections.



HOW TO HELP

If you would like to make a contribution towards this exciting project, please contact the Development team on 0131 623 3733 or at development@nls.uk

IS THIS THE WORLD'S MOST IMPORTANT NOVEL?

Historian Eleanor M Harris explains why we should be revisiting Walter Scott's *Waverley* on the occasion of its 200th anniversary

'It is, then, sixty years since Edward Waverley, the hero of the following pages, took leave of his family, to join the regiment of dragoons in which he had lately obtained a commission.'

It is, now, two hundred years since Walter Scott opened his first novel with these words, beginning a career that would make him world famous and transform the novel and Scotland.

Scott once lived within two miles of me, in the west end of Edinburgh's New Town. In the 19th century he was a best-selling author and pushed his successful contemporary Jane Austen completely off the radar.

Waverley has a strong claim to be high on any list of 'the world's most important novels'. It would be difficult to find a novel, comic or film written since 1814 that did not owe some debt to Walter Scott's first novel and its 26 successors, the *Waverley Novels*.

HOOKED ON SCOTT

Yet today, even in literary Edinburgh, he is almost totally unread. When I first brushed the horrid dust off the old-fashioned image of his novels, not helped by the small print of many editions and the worthy but dull film and television adaptations, and actually read them, I discovered some of the most entrancing books I've ever encountered. I was hooked.

Scott invented the modern adventure story, literally leading his hero out of the drawing room where most contemporary novels were set, and into a world of action and excitement.

He paints scenes so cinematic it seems hard to believe he was writing 80 years before the invention of film. Rather, it was his descriptions of, for example, the Highland army setting out from Edinburgh, or the moonlight escape through thick heather of Jacobite outlaws under the noses of the Hanoverian patrol, that provided the visions that



Washerwomen disturbed by *Waverley* – engraving by George Cruikshank dated 1842 of a scene from Sir Walter Scott's *Waverley* and, above, the manuscript of the novel



inspired filmmakers. In *Waverley* you are swept into grand panoramas and intimate close-ups, the tense waiting and sudden action, the striking effects of light on a carefully composed scene, the emotionally charged individual human story within the mighty event of history.

One of *Waverley*'s most lasting images is of its heroine, Flora Mac-Ivor, singing to her harp in a corrie where she has artfully improved the natural beauty of waterfall, rocks and vegetation, with a good path and judicious planting of native woodland. Another is the portrait painted of the Englishman Edward Waverley, striking a pose in full Highland dress in 'a wild, rocky, and mountainous pass'. How much, one wonders, have these two descriptions been worth to the Scottish tourist, wedding and photography industries?

INVENTION OF THE HISTORICAL NOVEL

Yet *Waverley* is far from a sentimental, shortbread-tin portrait of Scotland, for in it Scott also invented the historical novel. Scott uses real evidence to drive out the myths his contemporaries held about Scottish history.

Other people had written novels set in the past, but had not really engaged with how different social structures, fashions or beliefs would affect behaviour, and the consequences of characters' actions and relationships. Scott, the antiquarian, would have agreed with L P Hartley that 'the past is a foreign country. They do things differently there'; but Scott, the man of the enlightenment, also believed human nature stayed the same across time





'It would be difficult to find a novel, comic or film written since 1814 that did not owe some debt to Walter Scott's first novel and its 26 successors'

and place, and he combined both these convictions in his writing.

Fergus the Highland chief, for example, is no barbarian, untouched by European civilisation, but a sophisticated politician whose misguided Jacobite allegiance stems from his too-close links with France (*Waverley* was written the year before Waterloo). Highland society is not portrayed as in a state of primitive timelessness, a British equivalent of colonial first peoples, but as a clan system managed and constructed by Fergus for his political and military ends. Whether Scott's analysis persuades you or not might affect your perception of the clearances, which gathered pace in the years following *Waverley* and Waterloo.

ARTISTIC LICENCE

Scott was well known for handling historical evidence with much artistic licence, altering dates, people and places to suit his plots. His commitment was not to details which could be looked up elsewhere, but to capturing the culture, the sociology, the spirit of an age. With novels set in the medieval period, such as *Ivanhoe*, Scott was at the cutting edge of new historical research, at the time exciting but now dated. It is *Waverley* and its immediate successors – *Guy Mannering*, *The Antiquary*, *Old Mortality*, *Rob Roy* and *Heart of Midlothian* – set in his own recent past, which have best stood the test of time.

The *Waverley Novels* are delightful for their action and history, but best of all are the characters. The 'hero' is often the least interesting, because his main function is to be the eyes and limbs of the reader, drawing them into the narrative.

Scott is an egalitarian writer, able to depict a complex, admirable or tragic character of any gender, age, rank or religion to an extent which few other writers have achieved. In *Waverley*, Flora and Rose are as prominent and active, if not more so, than the men. Two of his most lovable characters, Dandie Dinmont in *Guy Mannering* and Jeanie Deans in *Heart of Midlothian*, are of low rank.

In *Waverley*, Davie Gellately, the madman, is at first offputting, grows endearing and, finally, is crucial to the plot. Davie was the first bold sketch of a character type for which Scott became famous.

Most of his novels feature a major character, laird, gypsy, old man or young woman, who suffers from severe mental illness, and these characters are portrayed as fully and affectionately as the others. The most noble characters tend also to be highly eccentric and untroubled by it, the hottest heroines are plump or tomboyish, while the ridiculous or

DEDICATED TO SCOTT

Sir Walter Scott lives on in the many memorials to him in Scotland and abroad



- 1 Princes St, Edinburgh
- 2 Central Park, New York
- 3 George Square, Glasgow
- 4 Corstorphine Hill, Edinburgh
- 5 Edinburgh 'Waverley' train station



Mac-Ivor is warned of his fate by the grey spirit, in a scene from *Waverley*

'You are swept into grand panoramas and intimate close-ups, the tense waiting and sudden action, the effects of light on a carefully composed scene, the emotionally charged individual human story'

deplorable characters are those who worry most about their appearance or reputation. The world of the *Waverley Novels* is a great antidote to much that we criticise in 21st-century society.

SLOW TO BUILD, IMPOSSIBLE TO PUT DOWN

It is the reliance on character that makes the *Waverley Novels* slow to build yet, once you have followed the hero into their world, impossible to put down. It takes time to get to know these large casts of characters, but as they develop greater depth and more complex interactions you start to fall in love with them. They are reading for a long train journey or wet Scottish holiday.

One final word of warning: Walter Scott was a Regency writer, and Regency writers are known above all for comedy. Scott will slip in a ridiculous incident, often in the middle of an emotionally intense passage where you least expect it. So if you are reading the beautiful new Edinburgh Editions available on the open shelves in the National Library, beware! You are in danger of being that person who laughs out loud in the Reading Room.

I hope you are inspired to join me in re-reading *Waverley* in its 200th anniversary year. It seems appropriate to discuss it using our newest media, just as Scott did with the novel. Get on to Twitter and talk about it with the hashtag #Waverley200, and let's celebrate Walter Scott.

WAVERLEY IN THE MAKING

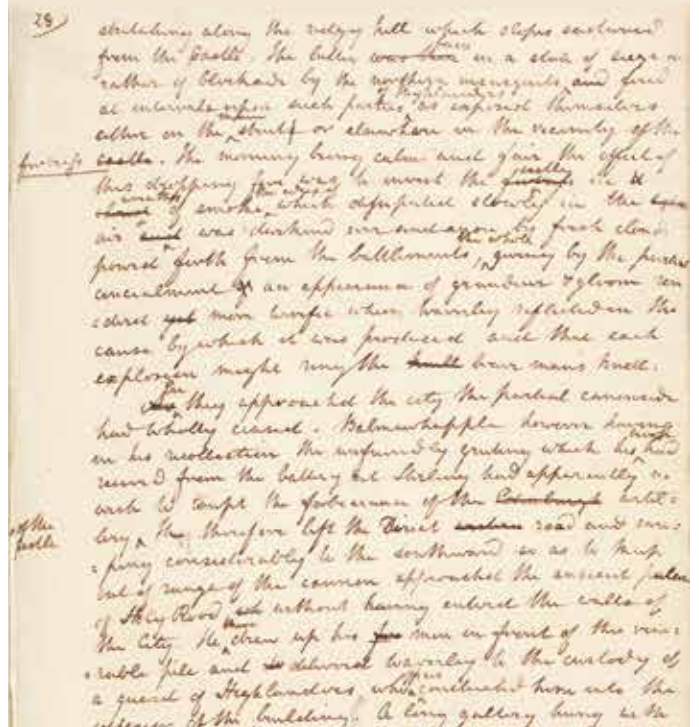
Helen Vincent, Rare Book and Music Collections Manager, tells the story of the manuscript of *Waverley*, the centrepiece of a display at NLS to mark the anniversary

In the General Preface to the 1829 Magnum Opus edition of the *Waverley Novels*, Sir Walter Scott tells how 'in about the year 1805, I threw together about one-third part of the first volume of *Waverley*'. The first part of the *Waverley* manuscript today at NLS is indeed written on paper watermarked 1805, but Scott may have begun his first novel at any time between 1805 and 1810, before abandoning it after negative feedback from 'a critical friend'.

The Magnum Opus preface tells the dramatic story of how Scott rediscovered the manuscript while looking for fishing tackle in an attic, and finally completed it in 1813 – the year of the watermark on the paper he used for the second, larger part of the manuscript.

James Hall, a painter who produced the portrait of Scott shown above, acquired the manuscript in the 1830s – and gave away some leaves to his friends. He donated the substantial remainder to the Advocates Library in 1850. Some of the scattered pages have since been restored to our manuscript, and some are held in other libraries around the world.

Who knows where yet more undiscovered pages of the original *Waverley* manuscript may still be lurking?





Let's make Scotland a place where we all love later life.

As we grow older we all want to keep doing the things we love, remain independent and have a fulfilling life. However, as we age we may face new challenges - perhaps even loneliness, isolation, discrimination or poverty.

That's why Age Scotland is here. We are dedicated to helping everyone make the most of later life. We support local groups where older people can come together and be part of a community. We improve the quality of life for thousands of older people every year by providing life-changing information and advice. Where we find disadvantage and unfairness we stand up and speak for those who need us.

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EH9 1PR

Charity No: SC010100

w: www.agescotland.org.uk
e: fundraising@agescotland.org.uk
p: 0845 833 0200




Love later life

Age Scotland, part of the Age Network, is an independent charity dedicated to improving the later lives of everyone on the ageing journey, within a charitable company limited by guarantee and registered in Scotland. Registration Number: 153343 Charity Number: SC010100 Registered Office: Causewayside House, 160 Causewayside, Edinburgh EH9 1PR.

The Strathmartine Trust

(Scottish Charity Number: SC 028924)

The Strathmartine Trust (established in 1999) is a charitable trust, the primary object of which is to support research and education in Scottish History

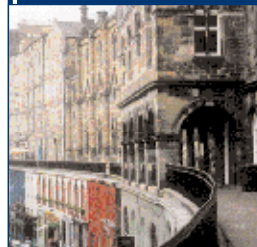
The Trustees seek applications for the following grants:

- **Strathmartine Awards** – up to £5,000 to assist with the completion of existing projects and to aid publication.
- **Sandeman Fund Awards** – up to £2,000 for research in the field of early medieval Scottish History.
- **Marinell Ash Award** – a travel or study grant for the study of any aspect of Scottish or North American History available to a post-graduate student or independent scholar.

Full details and application forms can be obtained from The Strathmartine Trust by e-mail to factor@strathmartinetrust.org or on the Trust's website: www.strathmartinetrust.org

The closing date for the return of completed applications in each case is **31 December 2014**. Please note the closing date.

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TIME TAE LEARN!

Oor Wullie joins forces with NLS to take the lead in Scots language teaching as Alice Heywood, NLS Learning Officer, reveals

The National Library of Scotland has teamed up with publisher DC Thomson to bring one of the country's most lovable characters to a new generation of pupils and help them start learning Scots.

A new website, *Oor Wullie's Guide tae Scots Language*, to be launched later this year, will provide teachers with a range of learning tools for primary school classes. Inspired by the many letters received by current *Oor Wullie* writer and editor Morris Heggie, the resources have been put together in collaboration with NLS and through extensive consultation with a number of imaginative primary



Resources have been designed to fit in with the Curriculum for Excellence

teachers who had already been using *Oor Wullie* in class.

Interactive, online activities are complemented by downloadable, printer-friendly challenges. A multiple-

choice quiz, an audio glossary and a drag-and-drop 'Comic Maker' page are sure to prove popular with pupils. Downloadable activities include a template for pupils to make their own edition of Wullie's hometown newspaper, *The Auchentogle Bugle*, a Scots word search and a 'Test your pals' flashcard resource for pupils to check their friends' knowledge of Scots.

The Curriculum for Excellence has been borne in mind at every stage of the planning and production process, tapping into key areas of language learning, social studies, expressive arts and literacy.

Teachers have said that using the *Oor Wullie* strips in the classroom, particularly with reluctant readers, has been an ideal way to help improve their literacy skills. A comic strip can be an easier introduction to reading for some pupils than a book and has helped them to become more confident readers.



Wullie can help with many aspects of literacy and learning

A multiple-choice quiz, an audio glossary and a drag-and-drop 'Comic Maker' page are sure to be popular with pupils

Learning languages enables children to develop the high-level skills in listening, talking, reading and writing which are essential for learning, work and life. The reading and speaking activities on the site will help pupils develop these skills, while the drawing activities support creativity and expression through art and design.

With an acknowledgment to Robert Burns, the inspiration behind the original *Oor Wullie* comic strip, the site features a small gallery of Burns items from both the Library and the Robert Burns Birthplace Museum. By bringing together two iconic Scottish characters in this way, we are hoping that pupils will see that Scots and Scottish culture can be historic, popular, fun and something that they can relate to at all levels.

A MUCKLE LOT

It is hoped that children will enjoy being able to share language and learning experiences with older family members who may have already developed a love for *Oor Wullie* through their own childhood. For families new to Scotland, it is an ideal way of introducing popular Scots culture and fostering a wider sense of community in which they can also share.

Andrew Martin, General Collections Curator for Literature and the Arts, has



The well-loved comic character first appeared in 1936. Jings!

played an important role in producing the website. He has provided the broad historical context of the collections and compiled a reading list for adults who would like to delve more deeply into learning not only about Scots language but literature as well. This is something about which Andrew feels strongly: 'Many folk speak Scots naturally each day, making use of guid Scots words and phrases, just like Wullie, and it's nae wonder our best writers have aye kent just how braw Scots is for poetry and novels. There's a muckle lot o Scots buiks to explore, auld an new, fir bairns and fir adults an aw.'

AIN FOR AW

The Scots Language Centre and Scottish Language Dictionaries have also lent a hand to ensure the quality of the Scots on the website is accurate. We see this site as a first step in what we hope will be a continued demand for high-quality Scots language materials for schools.

Oor Wullie has inspired more than 75 years of entertainment, fun and, most importantly, kept Scots front and centre in popular culture and imagination. Little did RD Low, the creator of the *Oor Wullie* strip, know that one day his character would be bringing together generations of Scots, old and young, to learn and celebrate Scots language in a completely new format. For the Library and for our schools audience, he continues to be *Oor Wullie*, *Your Wullie*, *A'body's Wullie*.

BEST OF THE REST

Oor Wullie is far from the only jewel in DC Thomson's crown. Here are five other classic comics and magazines for kids from its range



THE BEANO

First published in 1938 and still going strong, featuring Dennis the Menace.



THE DANDY

Pre-dating *The Beano*, *The Dandy* was one of the longest-running comics ever.



JACKIE

The UK's best-selling magazine for girls during the 1970s, *Jackie* folded in 1993.



BUNTY

Cut-out dolls with paper clothes were among the features to regularly grace *Bunty's* back cover.



THE BEEZER

Many other popular comics merged into *The Beezer* over the years.

80 YEARS OF GRAY

Alistair Braidwood, editor of Alasdair Gray's most recent collection, *Of Me And Others*, visits the author and artist's home to talk about how literature and libraries have shaped his life

One of Scotland's best-loved masters of words and pictures, Alasdair Gray was born in Glasgow's east end in December 1934. His working-class background and frank, honest attitude have endeared him to many but, naturally, it has been his creative output that has set him apart from the rest.

In a time when opportunities were scant for kids from council estates, Gray found his way through reading. He believes that growing up in a house filled with books collected by his parents was fundamental in defining his path.

'I had the luck to have a father and mother who liked books,' he said. 'One of the only books I still have which has a copy of my mother's signature in it is an edition of Charles Dickens' *Bleak House*. The most important books I ever read, or saw, were the books in our house.'

'My dad was also a reader; he had the complete plays of George Bernard Shaw. I remember he was particularly fond of Shaw's *The Perfect Wagnerite*, and he also read a lot of non-fiction which reflected his own politics as a Fabian socialist.'

The Gray family's love for literature goes back even further and, Gray suggests, tells of a time when attitudes were quite different.

'My mum remembered her dad reading *Tess of the d'Urbervilles* to the family when she was young, an experience which often reduced her to tears. It is enlightening to think that this



means in the early days of the 20th century Thomas Hardy was not regarded as the property of the academics.'

LESSONS LEARNED

Gray never shies away from talking about his state school background, saying that his education at Whitehill Secondary School was more than acceptable. But it was lessons learned away from the classroom, particularly time spent in libraries, that he feels led him to win his Glasgow School of Art bursary. This allowed him to dedicate his life to art full time: something for which he is eternally grateful.

'I've always been astonished at meeting people who regard me as being socially as good as themselves, but who express surprise about the fact that I had been educated so well. When I was writer-in-residence at Glasgow University, an Oxbridge-educated professor said that he couldn't believe someone from my background knew as much about literature as "we do".'

Gray's first book, *Lanark*, was written over a period of 30 years

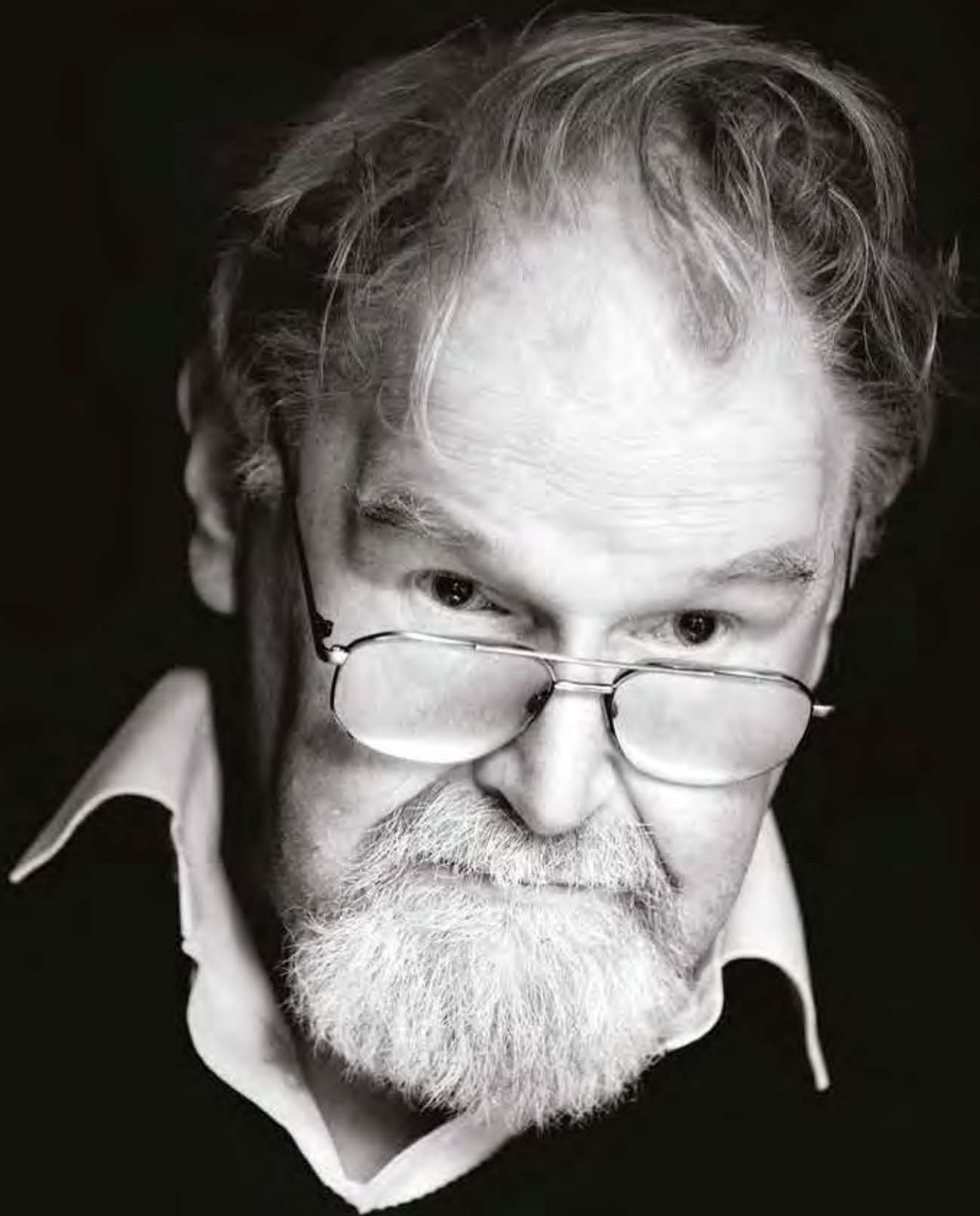
'This was an attitude I encountered quite often in academic circles; the disbelief that someone who had been to a state secondary school would have read Hemingway, or the like, and that it would only have been those from their social circle who had access to what they thought of as "worthwhile literature".'

'This seems to deny not only the importance of public libraries, but their very existence, and fails to recognise just how popular they were. I can only imagine such people are of the sort who professes that nobody needs libraries, and that they should be turned into places that sell things, or where money is made.'

ART AND ARTEFACTS

NLS is fortunate to host an impressive archive collection that paints a detailed picture of Gray's output over the years and his very creative process. This collection, though, started for Gray with a rather different purpose in mind.

'I had, and still have, lots of books and things, such as diaries and notes about early drafts of work I do, which couldn't all be stored at home. Some time in the 1980s I needed money to pay for and organise a major exhibition of paintings by me, but also by friends whose work I thought was not being properly noticed. I suddenly found that I could sell diaries and other things to the National Library of Scotland. That gave me the money I needed.'



'The most important books I ever read, or saw, were the books in our house'

It didn't go entirely to plan, though: 'The exhibition did not make us as famous painters as we hoped. Never mind, we did our best! But, having found that I could get money from the National Library of Scotland, I have since sold original manuscripts, documents, diaries and things to them ever since, and will continue to do so.'

He speaks of the collection, and of those items he still keeps in his own possession, with modesty. He is clearly somewhat aware, though, of the importance of his work.

'It's true that it is a very wide collection of artefacts, such as handwritten notes on the backs of envelopes or scraps of paper. As for the books on my shelves, hardly any of them are rarities. I usually buy books second hand and in paperback, but I have written in margins things which may be of interest in the future. I have often thought that if I become an academic industry, as so many writers do ...' (the heartiest of Gray's regular laughs interrupts this thought) '... that these could add to any study. It would be nice to think so.'

Gray's *Of Me And Others* was released in April this year, the semi-autobiographical collection doing exactly what it says on the cover. His book *Independence: An Argument for Home Rule* was published this month.

IN HIS OWN VOICE

Already, though, the great writer's thoughts have moved on to something new.

'I'm working on... Well, I don't call it a translation... but, it's of Dante's *Divine Comedy*. It is a rhymed paraphrase. I feel the urgency of rhyme is very important to it. The problem is, I can't read Italian! There are five translations that I move between and if, as I hope, people will buy and read my version, they should do so beside a translation. I would strongly recommend John Ciardi's from the 1950s. This is to see how far I depart from it. However, I do not



believe I depart a fraction from Dante's moral message.

'I wouldn't like to say that my version will be translated into Scots, rather into my own voice and dialect. Many will believe my voice and dialect is simply another accent of English, in fact they may not think it different at all. I don't complain about that, but I do use phrases and words, such as "smir" – a very thin descending of rain, which is quite different, I think, from "drizzle".'

This self-portrait was used in *Lean Tales*. On the overlay are Gray's instructions to the printers

'This seems to deny not only the importance of public libraries, but their very existence, and fails to recognise just how popular they were'

'The truth is, I can't be bothered thinking about how different my speech is from English; I don't think it is very different, and I don't care. I think it does have a Scottish "twang" to it, but that twang isn't something I work to emphasise.'

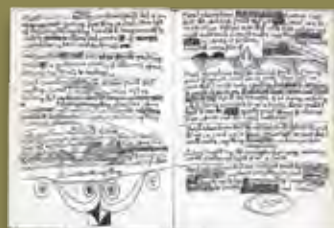
Gray may make light of the legacy which he leaves. But the seriousness with which he considers the NLS archive, married to the 2012 collection of all of his short stories, his 2010 illustrated biography *A Life In Pictures*, and the publication of *Of Me And Others* – which he says could be described as 'my life in prose' – suggests he has at least some idea of its incredible worth.

These collections when taken together tell the story not only of a life lived in art, but of a time and place where Alasdair Gray has been, and continues to be, one of its most interesting chroniclers.

The Alasdair Gray Archive

Alasdair Gray's archive is held in the Library's Manuscript Collections, and includes original artwork for *Lanark*, *Unlikely Stories*, *Mostly*, 1982, *Janine* and *Lean Tales*.

Anyone interested in Gray's methods of writing and editing can access handwritten manuscripts, typescripts, research material, and correspondence relating to specific novels, such as



Poor Things, published by Bloomsbury in 1992.

The archive also contains eight ledgers, dating from the early 1970s to 2008, in which Gray used to record

ideas and drafts of stories, poems, plays and novels, and which also feature diary entries and longhand copies of letters.

One of the most unusual items in the archive is a thesis that Gray produced when he was training to be an art teacher. It focuses on the development of visual and spatial awareness in young children, and is illustrated with children's paintings.

Make the most of your National Library

With a collection of more than 15 million printed items, two million maps, 32,000 films, three miles of manuscripts, plus thousands of photographs, getting around NLS requires a little navigation



NLS LOCATIONS

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Mon-Fri 9.30am-5pm
(Wed 10am-5pm),
Sat 9.30am-1pm

Other collections

George IV Bridge
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(Wed 10am-8.30pm),
Sat 9.30am-1pm

HOW TO JOIN

To use NLS' Reading Rooms and order items from the collections, you need to hold a library card. This can be obtained by completing the online form at <https://auth.nls.uk/registration>. Simply follow the steps on the website.

On your first visit to the Library, you should go to Registration where staff will take your photo and produce a library card for you. You will need proof of identity and confirmation of your address. Examples of acceptable ID and address confirmation can be found at www.nls.uk/using-the-library/library-cards/evidence-of-identity

VIEWING MATERIAL

If you know what you are looking for, we recommend

making your request for the required material in advance of your visit to the Library. Requests can be made in person, by telephone on 0131 623 3820 or 3821, or by email to enquiries@nls.uk. If you have a library card, books can be ordered in advance via the online catalogue on our website.

More information about pre-ordering is available at www.nls.uk/using-the-library/reading-rooms/general/preorders

ONLINE

NLS has a vast range of electronic resources, including digital versions of reference works, massive full-text facsimiles and business databases (see the next page for a list). Many of these resources are

available on the internet to customers resident in Scotland, although additional conditions may apply in line with our licence agreements. Your first port of call to access the Library's licensed digital collections is <https://auth.nls.uk/lhc>

Additionally, recent legislation has given NLS and the other five legal deposit libraries in the UK the legal right to collect, store and preserve the nation's memory in the digital age. There will be a mixture of electronic content available including websites in the UK domain web archive, and articles/chapters from e-books and e-journals. This material can be viewed on Library computers within the reading rooms of NLS if you are a registered user.

VISITOR CENTRE

The Visitor Centre at the George IV Bridge building was opened in 2009. It features an exhibition space, a shop selling books, stationery and gift items, a café and PC terminals with access to NLS catalogues and other digital facilities.

FOCUS ON

Newspapers Collection

The National Library of Scotland's Newspapers Collection is one of the largest in the UK. It is also the biggest in Scotland. Items range from the earliest newspaper printed in Scotland to online titles running to thousands of pages. Some of the early

material in the National Library of Scotland's Newspapers Collection is available online, such as hundreds of broadsides. These forerunners of tabloid newspapers are a popular source of national, local and family information.

Library card holders can also access the Times Digital Archive 1785 to 1985, a massive resource with more than one



million pages and more than eight million articles.

Thanks to the Library's legal deposit privilege, it is

able to request a copy of every newspaper published in Scotland, and NLS also receives a copy of the main national titles published in the UK.

In addition, there is a selection of regional press titles and a selection of overseas newspapers.

For details about digitised newspaper resources at NLS, visit www.nls.uk/collections/newspapers

Digital resources

With more than 300 million items, of which in excess of 80% is available remotely, NLS' licensed digital collections are a superb research tool

ART AND LITERATURE

The Library's digital collections relating to art and literature include 19th Century UK Periodicals Part 1: Women's, Children's, Humour and Leisure/Sport; British Literary Manuscripts Online c.1660-1900; Naxos Music Library; Oxford Music Online; Perdita Manuscripts – Women Writers, 1500-1700; Scottish Women Poets of the Romantic Period; SCRAN Digital Materials; SUR Digital Archive and Times Literary Supplement Historical Archive.

BUSINESS

Online resources for businesses, including BCC Research Reports; COBRA – The Complete Business Reference Adviser; The Economist Historical Archive 1843-2009; Euromonitor Passport Markets; Factiva; FAME; Hoovers; Insider 500; Key Note Market Research Reports; Kompas; Mint Global; Mintel Market Research Reports; OneSource Global Business Browser; Orbis and ReferenceUSA.

EDUCATION, SCIENCE AND SOCIAL SCIENCE

Educational resources include ALPSP Learned Journals Science Collection;



Oscar Wilde features in British Literary Manuscripts Online c.1660-1900

GreenFILE; JSTOR; MLA Directory of Periodicals; MLA International Bibliography; Oxford Journals Online; Science Full Text Select; Standards Infobase and Web of Science.

GOVERNMENT AND OFFICIAL

A wealth of political information can be viewed online, including House of Commons Parliamentary Papers – includes reports of committees and outside bodies on public affairs; Public Information Online and The Making of Modern Law – Legal Treatises 1800-1926.

HISTORY, BIOGRAPHY, GENEALOGY

You can access 17th & 18th Century Burney Newspaper Collection; 19th Century British

Library Newspapers; 19th Century UK Periodicals Part 2: Empire: Travel and Anthropology, Economics, Missionary and Colonial; British and Irish Women's Letters and Diaries; The British Newspaper Archive; British Online Archives; InfoTrac Custom Newspapers; John Johnson Collection: an archive of printed ephemera; The Making of the Modern World; Oxford Dictionary of National Biography (ODNB); India, Raj & Empire; Sabin Americana, 1500-1926; The Scotsman Digital Archive 1817-1950; Times Digital Archive; Waterloo Directory of English Newspapers and Periodicals 1800-1900 and Who's Who (and Who Was Who).

REFERENCE WORKS AND CATALOGUES

Crede Reference gives you access to 400 high-quality reference books from a range of the world's leading publishers. Early American Imprints, Series 1 – Evans, 1639-1800; Early English Books Online 1475-1700 (EEBO); 18th Century Collections Online (ECCO) Parts 1 & 2; Oxford English Dictionary Online and Oxford Reference Online.

ACCESSING MATERIAL

All collections can be accessed on the Library premises and more than 80% is available outwith the Library by anyone resident in Scotland.

To register to use the licensed digital collections visit <https://auth.nls.uk/registration>

When stories come knocking

Author Nicola Morgan turns to NLS to uncover the 'foulness of the times'

I had never touched history until that day in the NLS Special Collections Reading Room, back in 2002. I'd been useless at history at school, largely because of my inability to remember dates and my fear of two terrifying history teachers. Besides, school history had involved dry textbooks; the phrase 'primary sources' never crossed anyone's lips. You were presented with information and you learned and regurgitated it. You were right or wrong. In my case, usually wrong.

Consequently, I never expected to write a historical novel. My first novel, *Mondays are Red*, was a work of magical realism, and I had a second one under way. But then, unexpectedly, a different novel came knocking, sparked by a true story heard on a private tour of the Royal College of Surgeons. This would become *Fleshmarket*.

Initial research (from secondary sources, of course) was sketchily completed and the first draft came quickly. And just as quickly came my editor's verdict: not good enough. We need more detail, more realism; we need to feel the foulness of the times. My editor had been children's author Leon Garfield's editor – she knew grim reality when she read it.

And so to the internet, because I still knew no different. The internet led me to NLS where, apparently, available for me to see were manuscripts. Diaries written by witnesses. Actual newspapers of the William Burke trial. Could be interesting.

Reader's card obtained; manuscripts reserved; visit planned; rules learned.



'Unexpectedly, a different novel came knocking, sparked by a true story heard on a private tour of the Royal College of Surgeons. This would become *Fleshmarket*'

And then being ushered into the room itself. My memory of this strange experience has significantly blurred, so I have a mental image of a sombre "waiter" wearing white gloves and walking on soft slippers as he led me to where he had laid out the documents on linen pillows, before tiptoeing away to stand near the door with his gloved hands folded decorously.

I began to read. I was allowed to touch – with washed hands, naturally.

And that was when I touched history. Everything else might be blurred in my memory, but not those tremors pulsing through me as I touched the actual pages that people of the time would have touched. Connections, physical not just mental. The real research had begun. And it changed the book.

So, when people ask how I managed to make *Fleshmarket* feel so real, so grotesquely filthy, terrifyingly dark, piercingly cold and reeking of sewage and disease, I blame the National Library of Scotland Special Collections.

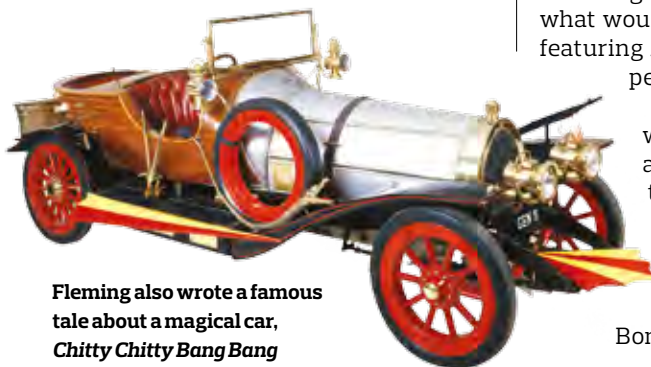
Nicola Morgan is an award-winning author of nearly 100 books, including the Young Adult novels Wasted, Fleshmarket and Mondays are Red; she also writes and speaks about the teenage brain.

This year marks the 50th anniversary of the death of Ian Fleming, one of many thousands of people represented in the Library's collection



Born in London on 28 May 1908, the man who would go on to create arguably the most famous fictional spy the world has ever known was the second of four brothers. Educated at Eton College and then in Germany and Austria, these formative experiences, along with an early career at Reuters news agency, were to inform Fleming's later literary works.

During the Second World War Fleming served as assistant to the Director of Naval Intelligence in the Admiralty in London. It



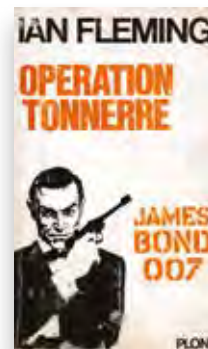
Fleming also wrote a famous tale about a magical car, *Chitty Chitty Bang Bang*

was a position that gave him access to highly confidential information and doubtless further shaped his future career.

SPY SUCCESS

In the immediate post-war years, Fleming returned to the world of news with a role at Kemsley newspapers. Then in 1952, and after a mere two months' work, came the novel that would change everything. *Casino Royale* was published the following year and was the first of what would become 14 works featuring James Bond, agent 007, penned by Fleming.

The early novels were met with some appreciation and acclaim, but it was arguably the publication of Fleming's fifth novel, *From Russia With Love*, in 1957 (with its more rounded and nuanced interpretation of Bond and a confident grip of



Soviet espionage) that really secured the character's place in the popular consciousness.

Bond would, of course, come to be immortalised on celluloid, but he was by no means the only literature-to-cinema success that Fleming enjoyed. He wrote *Chitty Chitty Bang Bang*, the adventures of a magical car, while recovering from a heart attack in 1962. It took

Bond nine years to make it from printed page to the big screen, but *Chitty Chitty Bang Bang* achieved the same feat in just four.

Fleming may have died in 1964, but James Bond remains ever present in popular culture, having long since assumed the kind of iconic status that few other fictional characters can ever hope to attain.

DISCOVER MORE

Read the magazine online at www.nls.uk/about/discover-nls

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