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SECRETS UNCOVERED
Finding out about Muriel Spark

ARTISTRY IN ARCHITECTURE
The genius of Robert Adam on display

DISCOVER

The magazine of the National Library of Scotland • www.nls.uk • Issue 32 Summer 2016



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National Library of Scotland
Leabharlann Nàiseanta na h-Alba

WORLD-CLASS SCREENINGS

FESTIVAL THEATRE
EDINBURGH



Lily James and Richard Madden in
ROMEO AND JULIET

Sun 17 July

KENNETH BRANAGH ENCORE SCREENING



Ralph Fiennes in
RICHARD III

Thu 21 July

ALMEIDA LIVE SCREENING

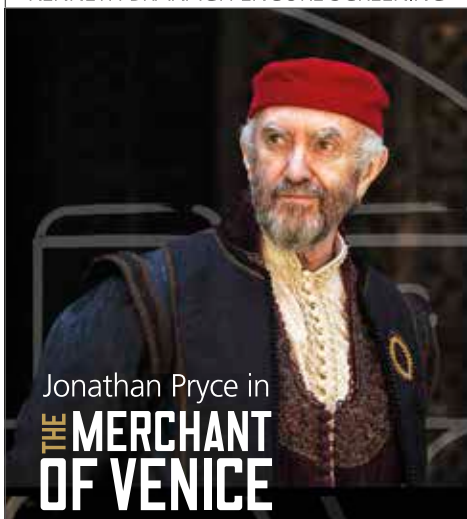


Mariah Gale in

**MEASURE
FOR
MEASURE**

Sat 10 September

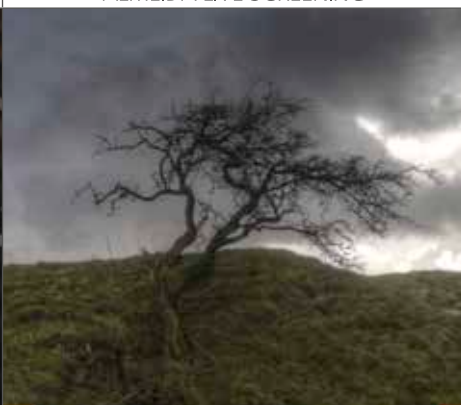
SHAKESPEARE'S GLOBE ENCORE SCREENING



Jonathan Pryce in
**THE MERCHANT
OF VENICE**

Sat 17 September

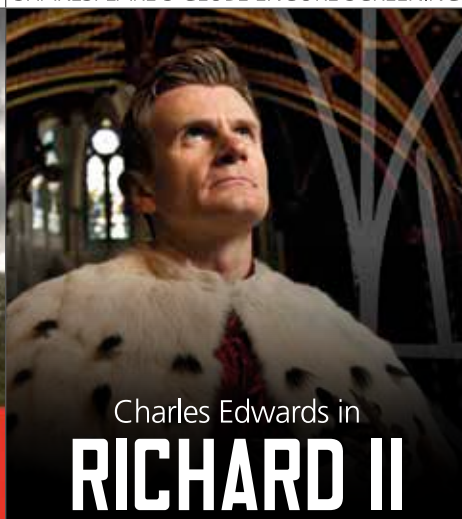
SHAKESPEARE'S GLOBE ENCORE SCREENING



CYMBELINE
WILLIAM SHAKESPEARE

Wed 28 September

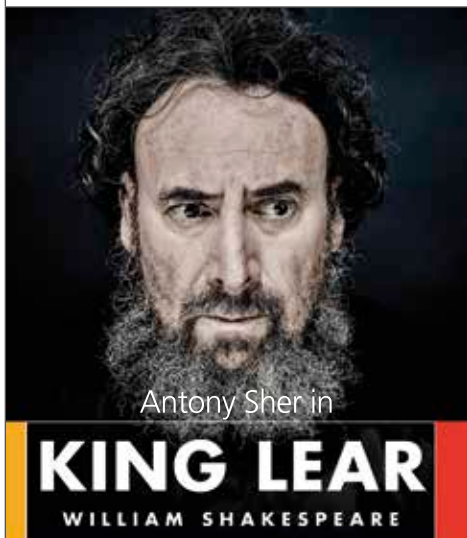
RSC LIVE SCREENING



Charles Edwards in
RICHARD II

Sat 1 October

SHAKESPEARE'S GLOBE ENCORE SCREENING

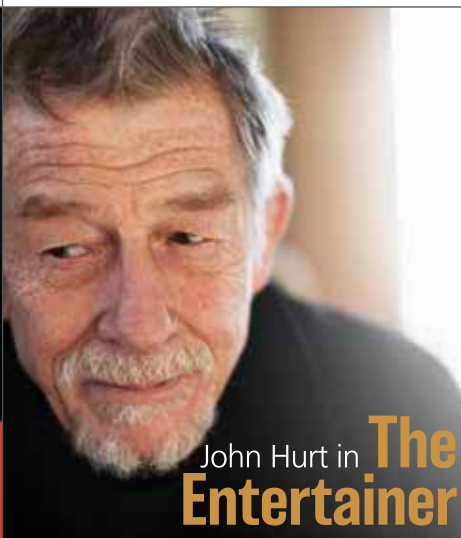


Antony Sher in

KING LEAR
WILLIAM SHAKESPEARE

Sat 22 October

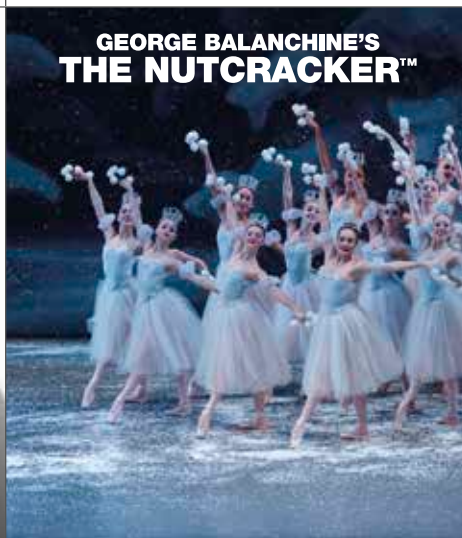
RSC ENCORE SCREENING



John Hurt in
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DISCOVER
ISSUE 32 SUMMER 2016

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We welcome all comments, questions, submissions and subscription enquiries. Please write to us at the National Library of Scotland address below or email discover@nls.uk

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Edinburgh has been home to the Library since the 17th century. Now, for the first time, riches from the national collection will be on show in Glasgow

Mapping our past and future

This summer is a very special one for the National Library of Scotland because it marks the final stage of preparations to open our brand new premises in Glasgow within the iconic Kelvin Hall building. This provides a new home for our Moving Image Archive as well as giving people in Glasgow and the west of Scotland access to extensive digital resources including our rapidly growing electronic legal collections.

It has been a massive endeavour to make this wealth of material available in Glasgow for the first time, and in this issue of *Discover* we take a tour behind the scenes before the doors open in September.

The Library's map collection is one of the biggest in the world, and this summer we have a new exhibition, *You are Here*, which provides a journey through some of the most magnificent maps ever produced. It includes the first map printed of Scotland from 1560, through to the online era of Google Earth. We have also now launched technology that allows you to bring historic maps to life with an innovative 3D viewer.

Besides that, we are marking the Year of Innovation, Architecture and Design 2016 by exploring the work and legacy of Robert Adam, one of Scotland's most celebrated architects, and we have a fascinating feature revealing the secrets being unearthed from 274 boxes of material belonging to Dame Muriel Spark, the largest modern literary archive we hold.

As always, we're on a journey of discovery, and I look forward to bringing you along with us.

Dr John Scally,
National Librarian



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THE CLUES



THE ANSWER IS IN OUR ARCHIVES

Using the images to the left, can you guess which famous scientist we are referring to? Let us know if you guess it correctly! Tweet [@natlibscot](https://twitter.com/natlibscot) using hashtag [#natlibquizz](https://twitter.com/natlibquizz)

MURIEL SPARK

with her

SPOOKY SHORT STORY

This image is a detail from the cover of the Christmas 1994 edition of *The Spectator*

6 NEWS

Read about how you can now view historic georeferenced maps in stunning 3D and could you write the next Frankenstein? You can certainly try by entering this ghost story competition

13 CELEBRATING ADAM

We're marking the Year of Innovation, Architecture and Design with an exhibition in our treasures display on architect Robert Adam

16 SUMMER EXHIBITION

Join us on a "walk-through" of your place in the world at our fascinating exhibition - *You are Here*

21 WELCOME TO GLASGOW

The National Library of Scotland is making its debut in Glasgow to showcase riches from the national collection

24 BOX OF TREASURES

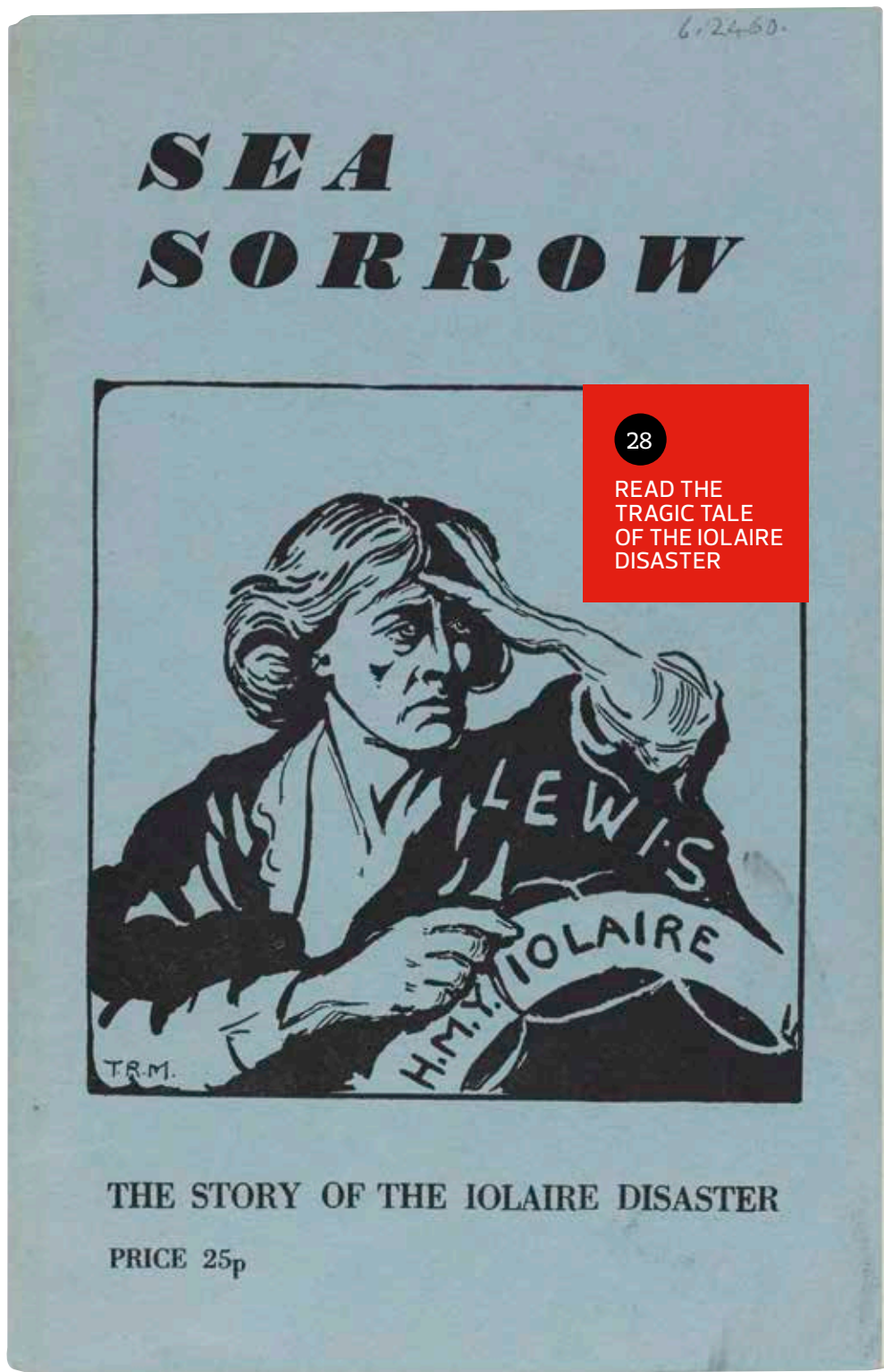
Our Muriel Spark Curator Colin McIlroy shares some of the fascinating items he's uncovered in Spark's vast collections

34 MEMORY LANE

It's time to reminisce with some delightful railway posters from across the years



This map of Edinburgh from 1817 can now be viewed in 3D



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FINE BOOKS & MANUSCRIPTS

Knightsbridge, London
Wednesday 9 November 2016

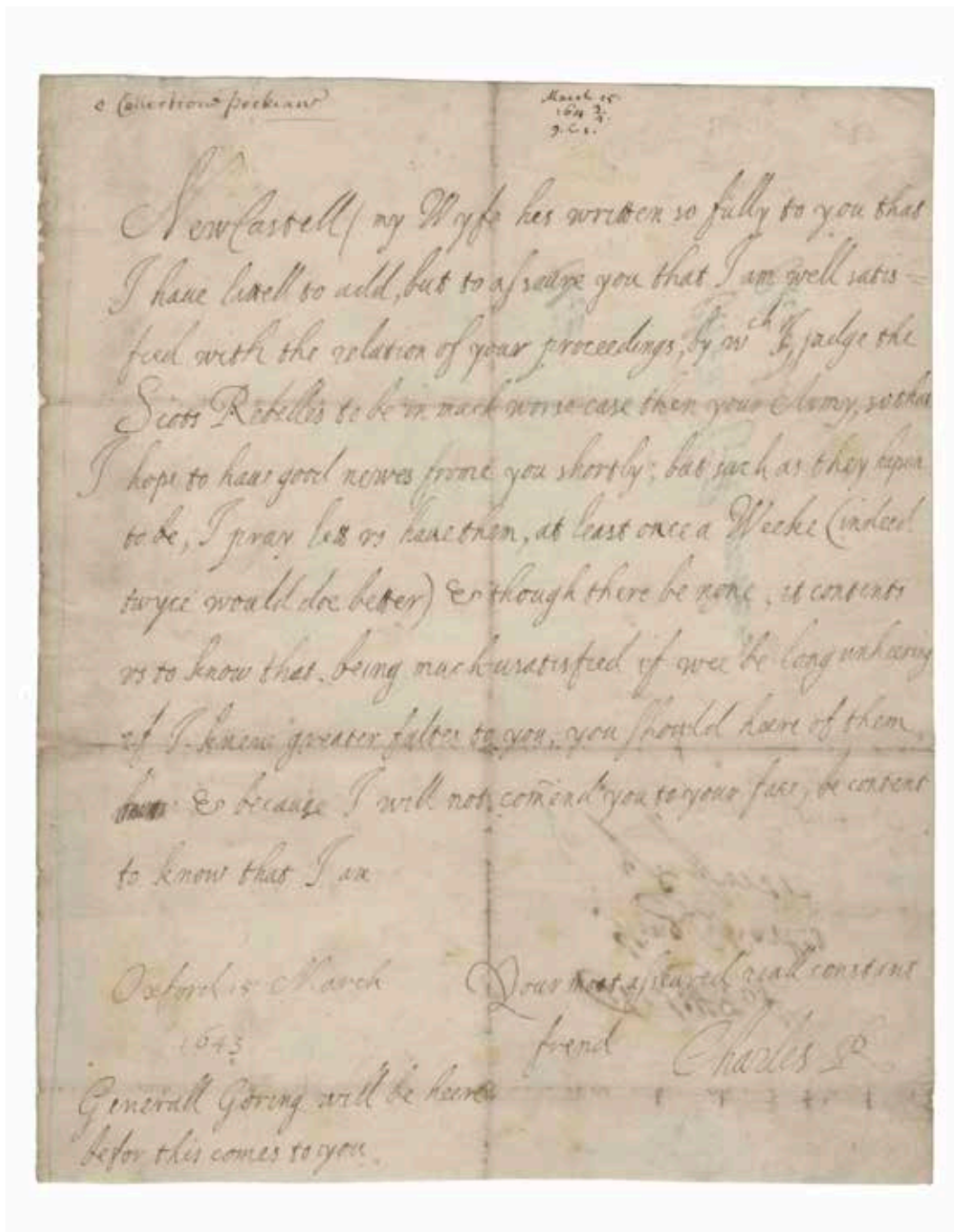
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Map the past online in stunning 3D

The National Library of Scotland has launched a new 3D viewer that allows you to explore our georeferenced maps from a bird's-eye perspective. You can alter your altitude, tilt and orientation to view any one of our 600 historic georeferenced map layers draped over a 3D landscape. It is also possible to fade the transparency and view different modern base maps and satellite imagery too.

For centuries, map-makers have tried different techniques for showing the third dimension (in the form of terrain or relief) in a two-dimensional map. Pictorial "molehill" symbols of the 17th century often gave way to hachures in the 18th century, with light and dark shades to represent gradual or steeper slopes. The contour lines we are familiar with today are a relatively recent innovation, primarily appearing in the 19th century, and were often



enhanced with other techniques such as hill-shading (lighting slopes of the map from the north-west) or layer-colouring. The Edinburgh map-making firm of Bartholomew excelled in layer-colouring, using a palette of colour from green at sea level, to brown and white at higher altitudes, to create stunning maps.

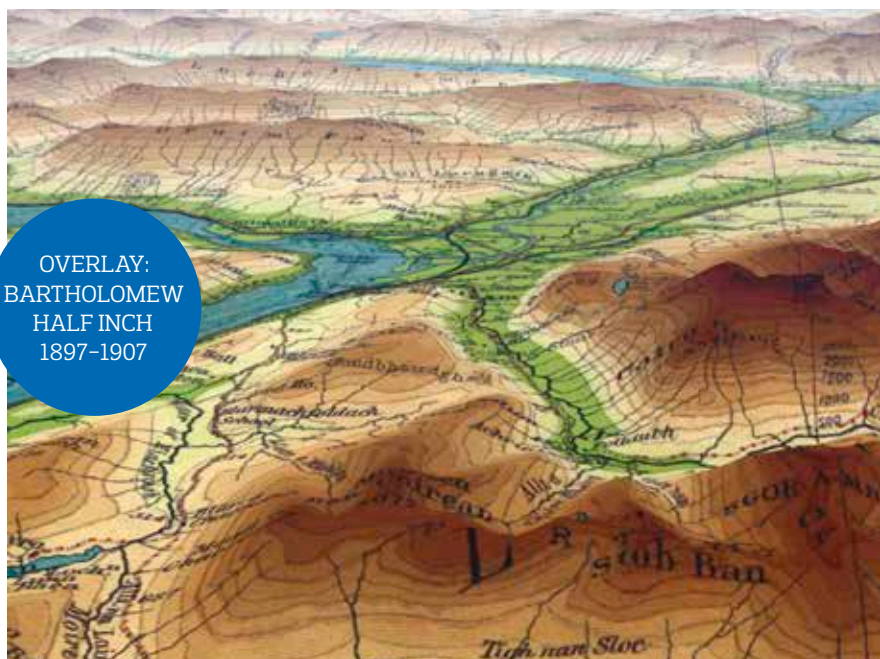


Above: Edinburgh as seen in 1817

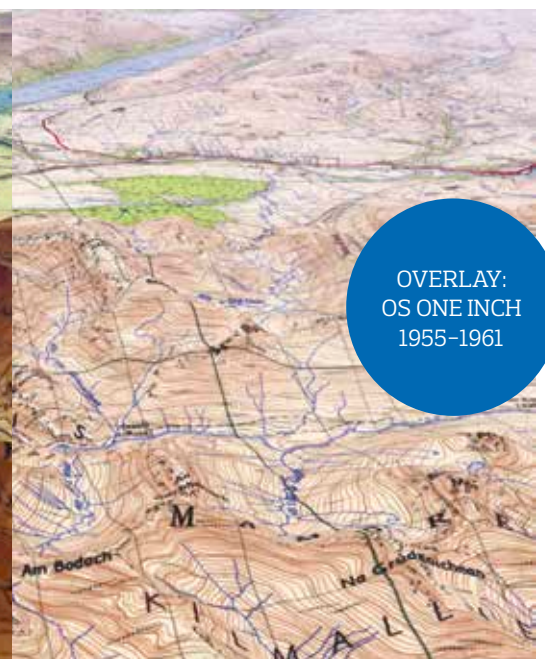
In many ways, all these techniques can be brought together by modern web-mapping technologies, allowing visualisations of the modern and historic landscape to be explored from all perspectives.

The results are great fun and informative, as previous patterns of land-use or settlement on historic maps can be re-interpreted with reference to terrain. Our new 3D viewer also uses the open-source Cesium technology, which allows it to run inside any web browser, and means it is also widely supported by a broad international community.

Check out our 3D Viewer directly at <http://maps.nls.uk/geo/explore/3d/> or through the 3D tab in the footer of our 'Explore Georeferenced Maps' viewer at <http://maps.nls.uk/geo/explore>



OVERLAY:
BARTHOLOMEW
HALF INCH
1897-1907



OVERLAY:
OS ONE INCH
1955-1961



Edinburgh International Book Festival 13–29 August 2016

Book and browse events: www.edbookfest.co.uk

The beautiful green space of Charlotte Square Gardens in the centre of Edinburgh is transformed into a magical village of tents and walkways, theatres, cafés, bookshops and grassy areas to sit, read and soak up the Festival atmosphere.

800 authors in 750 events including:

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Erica Jong • Thomas Keneally • Edna O'Brien • Alan Cumming
Miranda Sawyer • Maggie O'Farrell • Frederick Forsyth
Lionel Shriver • Hadley Freeman • Chris Brookmyre
Philippa Gregory • Mark Haddon • James Kelman • Kate Tempest
Chris Packham • Jackie Kay • Packie Bonner • Billy Bragg
Janet Ellis • Lemn Sissay • Val McDermid • Jonathan Dimbleby
Chris Boardman • Stewart Lee • Michel Faber • Frank Gardner
Alexei Sayle • Tracey Chevalier • Shappi Khorsandi • Nina Stibbe
Irvine Welsh • Melvyn Bragg • Jessie Burton • Ray Mears



Scientific testing at the National Galleries of Scotland (Image courtesy of National Galleries Scotland)

Restored volume of photographs stars in Madrid exhibition

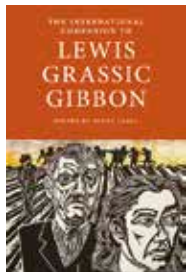
The National Library of Scotland holds many fine examples of early photography, including William Stirling's *Annals of the Artists of Spain* (1848).

The *Annals* comprises three text volumes and a fourth volume of Talbotype illustrations which is generally considered to be the first photographically illustrated book about art.

Only 50 copies of the illustrated volume were produced and the Library's copy has been the subject of a long research collaboration with the University of Glasgow and National Museums Scotland. This project culminated in an exhibition about the *Annals* which opened in May 2016 at the Prado Museum in Madrid. The Library's volume was requested for the exhibition

but its condition was too fragile for it to be displayed without first being conserved. A comprehensive programme of treatment was therefore undertaken by Claire Thomson, one of the Library's specialist book conservators, involving the dismantling, cleaning and re-sewing of the volume. This work was recorded and made into a short film which is available on YouTube at bit.ly/28Jkys5.

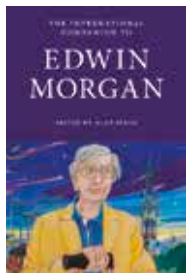
A further consideration for the display was the exhibition lighting. Early photographs are often extremely light sensitive and scientific testing undertaken at the National Galleries of Scotland using a Microfader machine (pictured top left) produced data about the effects of light upon the photographs. This allowed appropriate lighting to be specified.



INTERNATIONAL COMPANION TO LEWIS GRASSIC GIBBON

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Edwin Morgan is one of the giants of modern poetry. This volume guides the reader along Morgan's astonishing, multi-faceted trajectory through space and time, providing students with an essential and accessible introduction to his life and work.



INTERNATIONAL COMPANION TO SCOTTISH POETRY

EDITED BY CARLA SASSI
ISBN 978-1-908980-15-1 £14.95 2016

This volume covers the extraordinary richness and diversity of Scotland's poetry from the early Middle Ages to the modern day, and considers the connections, influences and interrelations between poetry in English, Gaelic, Latin, Old Norse, and Scots.



Published by the Association for Scottish Literary Studies
www.asls.org.uk



Conservator Claire Thomson with the conserved volume

In the footsteps of Frankenstein

Create a monster of your own by entering this ghost story competition

A writing challenge issued 200 years ago which led to the creation of Frankenstein and the world's first vampire story is being used to inspire a modern generation of writers.

The National Library of Scotland and the Scottish Storytelling Centre are inviting entries for a ghost story competition to mark the anniversary of the first appearance of these landmark works of Gothic horror.

It was in June 1816 – “the year without a summer” – that incessant rain forced the poet, Lord Byron, and a group of friends to spend days together inside the Villa Diodati, close to Lake Geneva. To while away the

time, he challenged his travelling companions to write a ghost story.


Eighteen year old Mary Godwin was there with the man she would soon marry, the poet Percy Shelley, and Dr John Polidori, Byron's personal physician and secretary. Responding to Byron's challenge, Polidori wrote a story, later published as *The Vampyre*, which introduced the modern concept of the blood sucking vampire and Mary Shelley sketched out a story which would later be published as *Frankenstein* (pictured right), or *The Modern Prometheus*. Two

of the greatest creations in Gothic literature were born.

“That dark and stormy night when Frankenstein and the modern vampire were brought to life has had a huge impact on storytelling across the world,” said Donald Smith, Director of the Scottish International Storytelling Festival. “We are celebrating the 200th anniversary of this incredible bout of creativity by following Lord Byron and issuing a challenge to people today to come up with their own ghost story.”

The stories should be written to be heard, rather than for private reading. Six winning entries will be brought to life by professional storytellers at the Library on Halloween – 31 October 2016 – as part of the Scottish International Storytelling Festival.



 The closing date for entries is September 5. For details on how to enter, visit: www.tracscotland.org/ghoststory

GLOBAL FIRST FOR NATIONAL LIBRARY

The National Library of Scotland has become one of a select group of institutions to have an item from its collections added to a register that recognises documentary heritage of global significance.

The handwritten diary of Field Marshal Douglas Haig who commanded British forces for most of the First World War has been added to the international register of the Memory of the World Programme. This programme

was set up to promote the importance of documentary heritage and is run by the United Nations Educational, Scientific and Cultural Organization (UNESCO).


As Commander-in-Chief of the British Expeditionary Force, Haig commanded the largest British Army ever assembled. He wrote a daily diary entry throughout the war which records events during key battles, such as the Somme and Passchendaele.

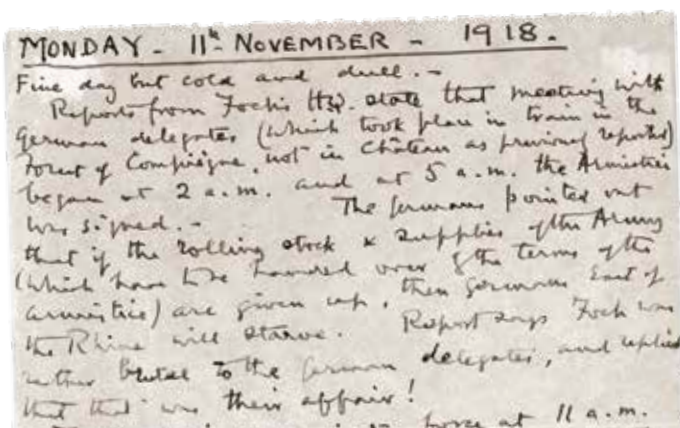
This is the first time that a collection item from a Scottish heritage organisation has appeared on the international register.

“The recognition by UNESCO of the Haig Diary as having outstanding international significance is

to be celebrated,” said Elizabeth Oxborrow-Cowan, Chair of the Memory of the World UK Committee.

Scotland's National Librarian Dr John Scally said the Library was well represented on the UK register and was delighted to see the Haig diary being added to the international register.

 For more information on the Library's Experiences of the Great War, visit digital.nls.uk/great-war/general/haigs-legacy/index.html



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A RICH HERITAGE

Nan Shepherd, one of Scotland's best but least-celebrated writers, is the face of the new Royal Bank of Scotland £5 note

Rediscover an author of note

CURATOR'S CHOICE - ANDREW MARTIN, CURATOR, LITERATURE AND THE ARTS

There is good news this year for Scottish literature in cashpoints and wallets and check-outs all over Scotland. The Royal Bank of Scotland will feature the face of Nan Shepherd, one of our best and most interesting – but perhaps not particularly well-known – writers on the new £5 note.

But who is the striking figure in the new artwork?

Nan Shepherd (1893–1981) was born and lived in Aberdeenshire all her life, and published three novels, one collection of poetry, and one non-fiction work. Nevertheless, as this year's honour from the Royal Bank of Scotland underlines,

she is a writer who deserves to be remembered – and not just at the shops.

The Quarry Wood, *The Weatherhouse*, and *A Pass in the Grampians* are the novels, published between 1928 and 1933 – all set in sharply-observed rural communities in the North East of Scotland.

Her poetry collection, *In the Cairngorms*, was published in 1934.

Readers who know their Scottish literature may come across *The Quarry Wood* and immediately think of *Sunset Song*, Lewis Grassic Gibbon's later but famous novel, published in 1932.

Nan Shepherd, however, proves that there is more than one Scottish rural novel to read from that period, and at the time her work was highly acclaimed on both sides of the Atlantic.

Shepherd worked at the Aberdeen Training Centre for Teachers, later Aberdeen College of Education, as a much admired lecturer in English from 1919 till her retirement in 1956. She became in some ways a forgotten writer, still living in the home she had moved to as a baby, but maintained long friendships with writers including Helen Cruickshank, Willa Muir, Hugh MacDiarmid, William Soutar, and Jessie Kesson.

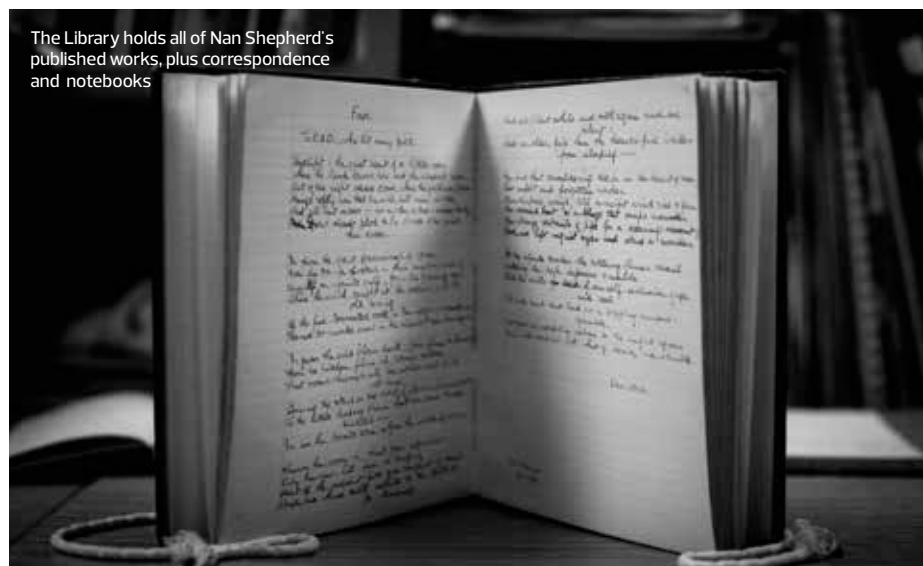
Her friendship with Jessie Kesson, the author of *The White Bird Passes* and *Another Time, Another Place*, famously started in a chance meeting in a railway carriage, and Kesson always appreciated the support Shepherd had given the aspiring writer during that journey.

In 1977, a 30-year-old manuscript was published as *The Living Mountain*. This celebration of her beloved Grampians has had enduring appeal – and a quotation from that book will feature on the new £5 note.

In recent years, Shepherd's work has been rediscovered and republished. Enthusiastic new supporters include the travel writer Robert Macfarlane – author of *The Wild Places* and *The Old Ways* – who provided the introduction for a new edition of *The Living Mountain*, and presented a fascinating BBC TV documentary about it. Modern readers now see Zen-like qualities in Shepherd's meditation on her beloved mountains.

Here at the National Library of Scotland we have all of Nan Shepherd's published works in the different editions, as well as original correspondence and notebooks, recording a long life.

Those who have never read her before are in for a treat.



The Library holds all of Nan Shepherd's published works, plus correspondence and notebooks

● This abundant hairstin o literary riches ●

Scots Scriever Hamish MacDonald looks forward to sharing the Library's kist o riches through its *Wee Windaes* website and a series of summer events

Syne takkin up the darg o Scots Scriever wi the National Library o Scotland mid-September last, time has passed in a gey thrang manner as I hae socht tae reenge somewhair among the mony thousands o buiks, manuscripts an warks in the Scots leid in order tae seek some unity tae this abundant hairstin o literary riches, the pickins o which will be offert fir public consumption on the National Library's forthcomin *Wee Windaes* website, wi an official launch date set fir October this year. Researches continue tae ceust up the antrin pleasant surprise. Wha wid hae kenned that ane-time Jacobite satire, *The Muckin o Geordie's Byre*, mair kenspeckle as a bothy ballad or even as a single released by Scottish entertainer Andy Stewart, wid be aince adaptit by Glesga poet an weaver Alexander Rodger intae a full-blawn satire anent the Hanoverian Succession. Rodger's satire appeared in the first edition o the 1819 Radical periodical *Spirit of the Union*, earnin him an arraignment at the Glesga sedition trials which wid see his editor sentenced tae a life sentence in the



The Buke of the Howlat. By Holland.



Printed at Edinburgh.
MDCCLXXXIII.


Featured on *Wee Windaes* is *The Buke of the Howlat* – a poem o wit an imagination, scrievit in the 1440s fir Lady Elizabeth Douglas at Darnaway Castle in Morayshire



Australian colonies, later commuted tae five years. (Editor Gilbert MacLeod wid die in Australia, haein taen up the post o dominie whiles servin his sentence ayont seas).

The braider remit o the scrievership, tae share some o these researches frae the National Library o Scotland's kist o riches among the airts an pairs o Scotland, has thus far seen carrants tae schuils in the likes o East Kilbride, Tain, Dingwall an Edinbrugh, events sic as the Borders Book Festival in June an a ceilidh tae handsel in the Jessie Kesson centenary o this year. As pairt o the Jessie Kesson event we will celebrate Scots through story an sang, initially takkin a when o bairns aboard the PS Jacobite Queen oot oantae the watters o Loch Ness,

luikin up tae the heichts o Abriachan whaur Jessie Kesson aince bidit. Furder schuils visits tae the various airts o Scotland are anticipatit fir 2016-17. We luik forrart also tae a healthy inclusion o Scots at the Verb Garden venue at Belladrum Festival 2016, wi communins, poetry an sang among a rowthie an varied programme. An so the Scriever programme itsel rolls oot an rolls on, wi nae doot a few mair antrin surprises in store tae bumbaise, kittle an conflummix the researcher along the wey.

 The Scots Scriever post is funded for two years by Creative Scotland. It is based at the Library and aims to raise awareness, appreciation and use of Scots across the country.

P.B.F.A.

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Fri 9am-5:50pm,
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- *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 15 November 2016. Please note the closing date.

Every moment tells a story...



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THE ADAM STYLE

Words: Robert L. Betteridge

Monumental books go on display to showcase one of Scotland's most celebrated architects

To mark the Year of Innovation, Architecture and Design 2016, the National Library of Scotland is displaying some of its finest architectural books to illustrate the work of Robert Adam, one of Scotland's most celebrated architects. Alongside Adam's *Ruins of the palace of the Emperor Diocletian at Spalatro in Dalmatia* and the monumental *The works in architecture*, early editions of influential architects, such as the ancient Roman Vitruvius, Renaissance architect Andrea Palladio and Antoine Desgodetz, can be seen. Also, the fabulously coloured *A book of ceilings, composed in the style of the antique grotesque* by George Richardson will be on display.

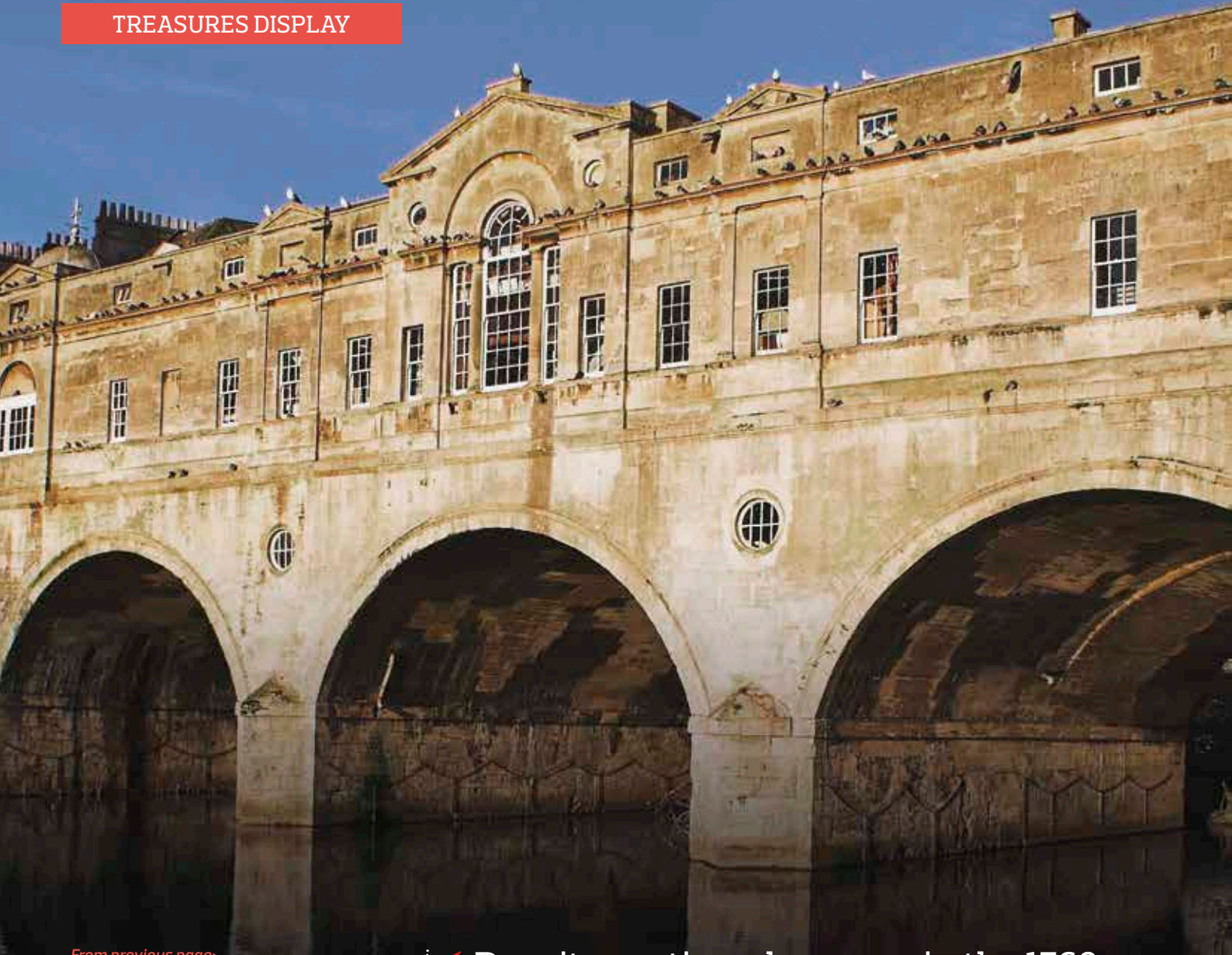
Robert Adam, the foremost of the builder and architect William Adam's sons, was born in Kirkcaldy on 3 July 1728. He was educated at Edinburgh's



High School and University before joining his elder brother John in the family business, working on the construction of Fort George near Inverness. His high school education in Latin immersed him in the culture of ancient Rome and the close-knit Adam family shared their social circle with major figures of the Scottish Enlightenment such as David Hume and Adam Smith. Raised in this intellectual milieu, Adam cultivated an enquiring mind and the confidence to develop beyond the confines of what it meant to be an architect in the 18th century.

At a time when most architects were considered to be on a par with builders and other tradesmen, Adam set out to educate himself in the art of drawing and the architecture of the classical world. With this knowledge he would be able to converse with his well-travelled aristocratic patrons as an intellectual equal: valued for his judgement in taste, elegance and style when commissioned to design their country villas and townhouses. To gain this experience he undertook, in 1755–1757, a Grand Tour through France and Italy. In Rome he was tutored in drawing, sketched classical ruins and pursued contacts that would help him

Continues overleaf >



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to establish an office in London with his younger brother James on his return.

There are two significant books produced by Adam, both born out of necessity: the first to make a reputation and the second to secure it. To fix his name in the public mind with the architecture of antiquity, Adam knew he had to produce a book that would demonstrate both his understanding and ability to interpret these ancient ruins. His initial idea was to publish a new edition of Antoine Desgodetz's *Les edifices antiques de Rome*, printed in Paris in 1682 and by the mid-18th century, a difficult and expensive book to acquire. However, this would require a survey of all the major monuments of ancient Rome and the project was abandoned. Instead, Adam sailed to what is now Split in Croatia to survey the ruins of the palace of the 3rd-century Roman Emperor Diocletian, publishing the results in 1764 as *Ruins of*

Despite continued success in the 1760s, the Adams faced ruin in the early 1770s following a run on the banks

the palace of the Emperor Diocletian at Spalatro in Dalmatia.

Having already spent so much time studying in Italy, there was little the relentlessly self-improving Adam could add to his repertoire in Dalmatia and the illustration and surveying was largely undertaken by Charles-Louis Clérisseau, his instructor in drawing, and two assistants.

Like the work of Italian artist Giovanni Piranesi, with whom Adam struck up a friendship in Rome, some of the plates in *Ruins of the palace* blend historical accuracy with artistic imagination to emphasise the poetic and novel aspects of the ruins, and thus the sense of wonder of Adam's potential patrons.

Adam even delegated the writing of the introduction to his cousin, the acclaimed historian William Robertson.

Despite continued success in the 1760s, the Adams faced ruin in the early 1770s following a run on the banks and the financial problems brought about by their speculative Adelphi scheme in London: a vaulted terrace of large houses with wharves below. The scheme was London's first neoclassical development and bore the considerable influence of Robert Adam's study of Diocletian's palace. Always reluctant to publish his own drawings, Robert Adam was persuaded to do so as part of the brothers' plans to offset the financial pressure the family practice was



View of the Peristyle of the Palace

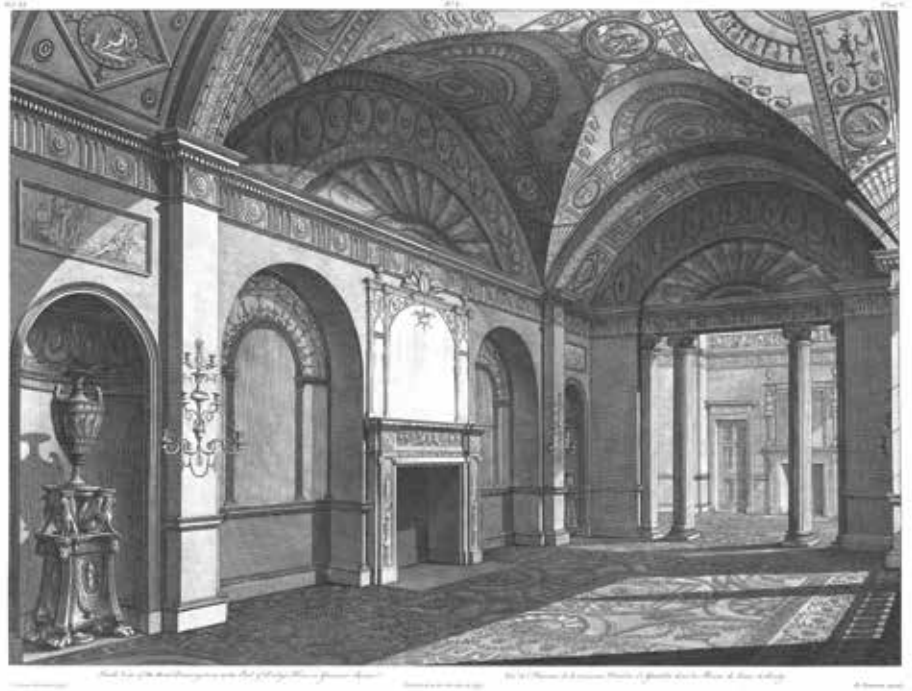
PICTURES OF INFLUENCE

(Clockwise from left) the Pulteney Bridge in Bath, completed in 1774, was designed by Adam; View of the peristyle of the palace from *Ruins of the palace of the Emperor Diocletian at Spalatro in Dalmatia*; inside view of the third drawing room at the Earl of Derby's house in Grosvenor Square from *The works in architecture of Robert and James Adam*

under. Beginning in 1773, *The works in architecture of Robert and James Adam* was published in parts with engravings produced to the highest standards. On display were the commissioned works of the brothers, not to be used as a pattern-book by their rivals, but as an advertisement to potential clients who wished for the novelty and variety that only the Adams could provide.

Despite the public humiliation surrounding the failure of the Adelphi, the introduction to *The works in architecture* showed that the brothers had lost none of their confidence in their ability, writing that "we flatter ourselves, we have been able to seize, with some degree of success, the beautiful spirit of antiquity, and to transfuse it, with novelty and variety, through all our numerous works." The publication is recognised as one of the most important architectural books of the 18th century and reproduces some of the Adams' finest work.

Every aspect of what became known



as the Adam style can be found within *The works in architecture*. Using classical Roman decorative motifs the Adams created unified interiors in which every feature from carpet to ceiling and all fixtures and fittings in between were completed to their design. The book's

publication helped to establish the Adam style, not only in Britain, but also as far afield as the United States and Russia.

👁️ *The beautiful spirit of antiquity: Robert Adam and his influences display will run from 16 June until 18 September.*



A new exhibition helps you walk through your place in the world by showcasing famous maps, providing fun activities and helping you question the objectivity of these visual representations

Words: Bryan Christie

open

22 JULY 2016 TO
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YOU ARE HERE

An emerging sense of wonder at the world often leads children to fix their own place on the planet by writing out their complete address, starting with a street and town and continuing with Scotland, Great Britain, Europe, Northern Hemisphere, The Earth.

This summer, the National Library of Scotland takes you on the very same journey with an enthralling new exhibition that offers a physical "walk-through" of your place in the world.

You are Here takes you from the Library's main building in Edinburgh to the furthest reaches of the world, seen through some of the most magnificent maps ever produced.

It will be a journey of discovery as you see how cartographers have mapped the world down the centuries from Glasgow to the Galapagos – from where you live now, to where you have been on holiday, through to where you might want to visit in the future. Along the way, there will be the

1
ASCOTIA MAP
(pictured right)
Scotland as shown
in the first Islamic
world atlas 1804

2
**THE GRAPHIC
WAR MAP**
(pictured right,
above) from 1914

3
**CITY OF
EDINBURGH
PLAN MAP**
(pictured right,
below) from 1780



opportunity to learn more about how maps are made and why they may not be quite the precision tools you imagined.

The exhibition will be a showcase for some of the most famous maps in the Library's world-class collection, several of which will be blown up to fill whole walls and allow visitors to marvel at the detail contained within. They include the first-ever printed map of Scotland from 1560; a beautiful double

hemisphere world map from the famous Blaeu atlas of 1660; one of the finest plans of Edinburgh from 1896 and a Victorian school room map of Europe. There are also a number of more unusual maps, including one charting the smells that waft over modern-day Edinburgh; a map of Scotland where place names have been replaced by phrases revealing the

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original meaning of these names and the first ever map showing population density across the UK.

The journey will take visitors through five locations from Edinburgh to Scotland, onto Great Britain, Europe and, finally, the world. Each location will feature famous or intriguing maps and will ask questions which will challenge our acceptance of what we see within them.

"Maps are everywhere – on our phones, in our cars and pockets, on walls, bus stops and adverts – but how much do we really know about them?" said map curator Paula Williams who has developed the exhibition. "They help to shape how we see and understand the world but they are not completely objective instruments – they are created by individuals, often with specific aims in mind. I hope visitors to the exhibition will be thrilled to see the marvellous maps on show, but will also learn more about both the usefulness and the limitations of different types of maps."

Map making requires the employment of a set of skills to convert the reality of city streets or rugged, rural landscapes onto a flat piece of paper. As the American comedian Roseanne Barr famously joked: "Men read maps better than women because only men can understand the concept of an inch equalling a hundred miles."

Maps are a marriage between art and science but perfection has to take second place to

I hope that after people visit the exhibition they will be much more questioning of the maps in their pockets

PAULA WILLIAMS



purpose. Paula gave the example of the guide to the London tube system. The distances shown between many stations are not accurately represented on the map, resulting in travel times often much longer or shorter than the map would indicate. "If you do not understand what a map is doing, it's easier to make mistakes and misjudgements."

How are hills shown on a flat piece of paper? Why does north traditionally appear at the top of maps? What is the grid in a grid reference? Do maps go out of date? How are decisions made on what to include on a map and what to leave out? These are just some of the questions that the exhibition will seek to answer.

There will be examples of maps that fit particular purposes such as a planning map from 1820 of Edinburgh showing the proposed construction of George IV Bridge where the Library is now located. This makes the complicated construction of the route appear much simpler than it was in reality and may have helped to sway decision makers to approve the project. Far from presenting an objective reality, this map was designed to influence the viewer.

Maps are powerful tools and help to shape the way we look at the world, whether in the streets around us or in the farthest reaches of the globe.

"We are used to seeing world maps with Europe very much in the centre which may reinforce ideas of Europe being the modern

cradle of civilisation. What if such maps were centred on China or Africa – would this make us look at the world differently?" said Paula.

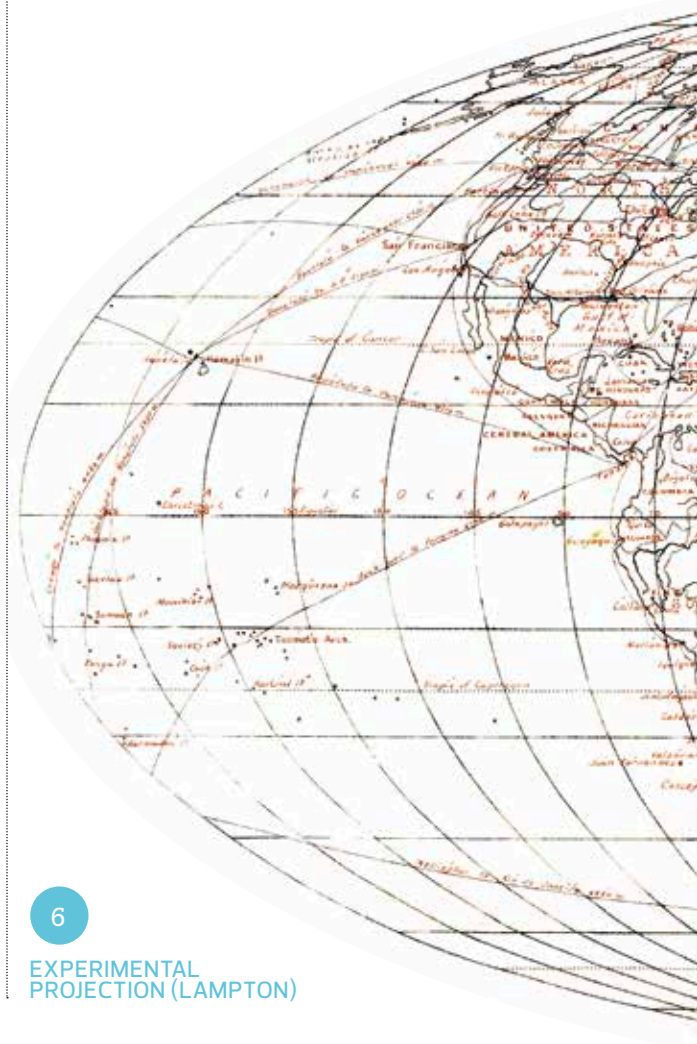
There was an interesting example of how maps can be seen to distort when the BBC produced a new weather map in 2005. Thousands of people complained that the map showed the UK from a southerly perspective and made Scotland and the north of England look smaller. A motion was even tabled in the House of Commons before the BBC decided to alter the tilt of the map to show more of Scotland.

The creation of maps involves a careful selection process which downplays some features and exaggerates others to achieve the desired outcome. "You can get much more out of maps if

4

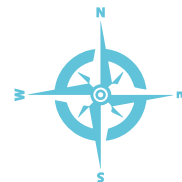
1652 WORLD MAP

Drawn by Nicholas Visscher (pictured above)



6

EXPERIMENTAL PROJECTION (LAMPION)



you understand how they are constructed," said Paula. "I hope that after people visit the exhibition they will be much more questioning of the maps in their pockets or their phones and not treat them as the absolute truth."

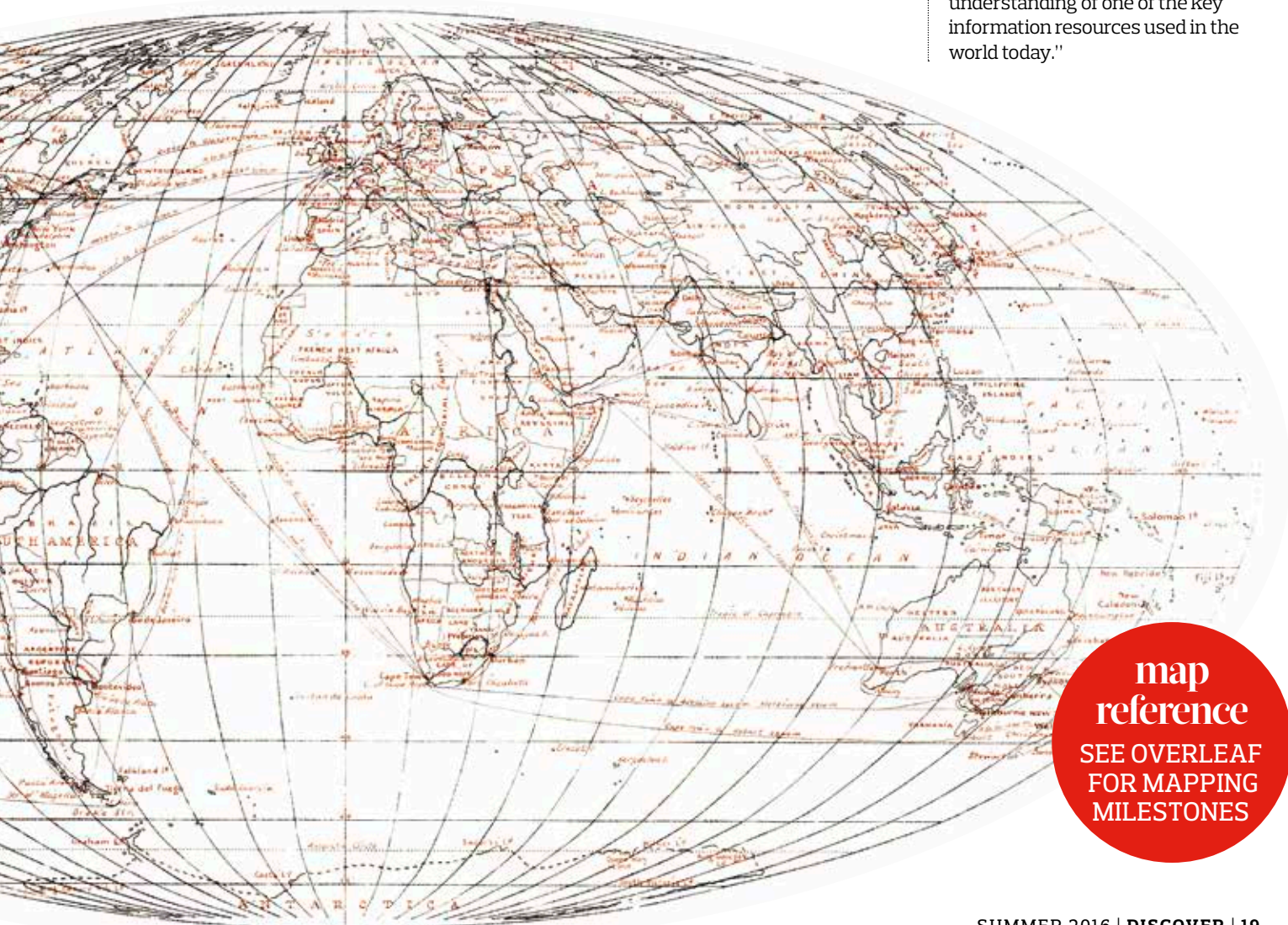
As well as challenging people's view of maps, the exhibition will provide fun tasks to test map skills. This will include using the scale on maps to calculate the distance to popular destinations. People will be able to create their own map symbol and search through old place names to try to identify what they are called today. Images from the Library's collection will also be used to ask visitors to identify the location being featured.

Lastly, the exhibition will have a "map memory board" inviting people to record their favourite



places in the world. This will be introduced with a quote by best-selling Scots writer Alexander McCall Smith talking about the importance of the personal maps – "those maps of our private world we use every day; here I was happy, in that place I left my coat behind after a party, that is where I met my love; I cried there once, I was heartsore; but felt better round the corner once I saw the hills of Fife across the Forth, things of that sort, our personal memories, that make the private tapestry of our lives."

The Library's map collection is one of the most extensive in the world and the exhibition will provide a showcase for some of its riches. "It will include some well-known, important maps as well as some that may surprise and, hopefully, delight," said Paula. "We hope it will enrich visitors' understanding of one of the key information resources used in the world today."



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SEE OVERLEAF
FOR MAPPING
MILESTONES



MAPPING MILESTONES

How the map has evolved over the centuries, from the crude representations of the 16th century to views of the world using cutting-edge technology...

1560

This is the first ever published map of Scotland. Maps at this time were based on written descriptions rather than measured surveys and this one was engraved and printed in Italy, probably by Paolo Forlani. It is based on a map by the English cleric George Lily.



1905

Colourful, easy to use maps of Scotland were produced by the Edinburgh firm of John Bartholomew and Son and became instantly popular with travellers and tourists. The half-inch to the mile series sold so well that they were extended to cover the whole of Britain.



1755

The Jacobite uprisings of 1715 and 1745 convinced Government forces that they needed accurate maps if they were to control the Highlands. This led to William Roy's Military Survey of Scotland (1747-55), and the creation of the first detailed maps of the Scottish mainland.

2005

The era of online maps begins with the launch of Google Earth. It maps the Earth by superimposing images from satellites, aerial photography and geographic information system (GIS) data. Google Earth has been downloaded more than a billion times.

1843

The Ordnance Survey mapped Scotland, recording practically all man-made and natural features in the landscape, including every road, railway, field, fence, wall, stream and building, even down to smaller features such as letter boxes, bollards on quaysides, mile posts, and flag-staffs. These maps helped to give shape and content to Victorian Scotland.

