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SPORT IN SCOTLAND  
Finding gems in the archive

HAPPY ANNIVERSARY  
Edinburgh Festival is 70 years old

# DISCOVER

The magazine of the National Library of Scotland • [www.nls.uk](http://www.nls.uk) • Issue 35 Summer 2017

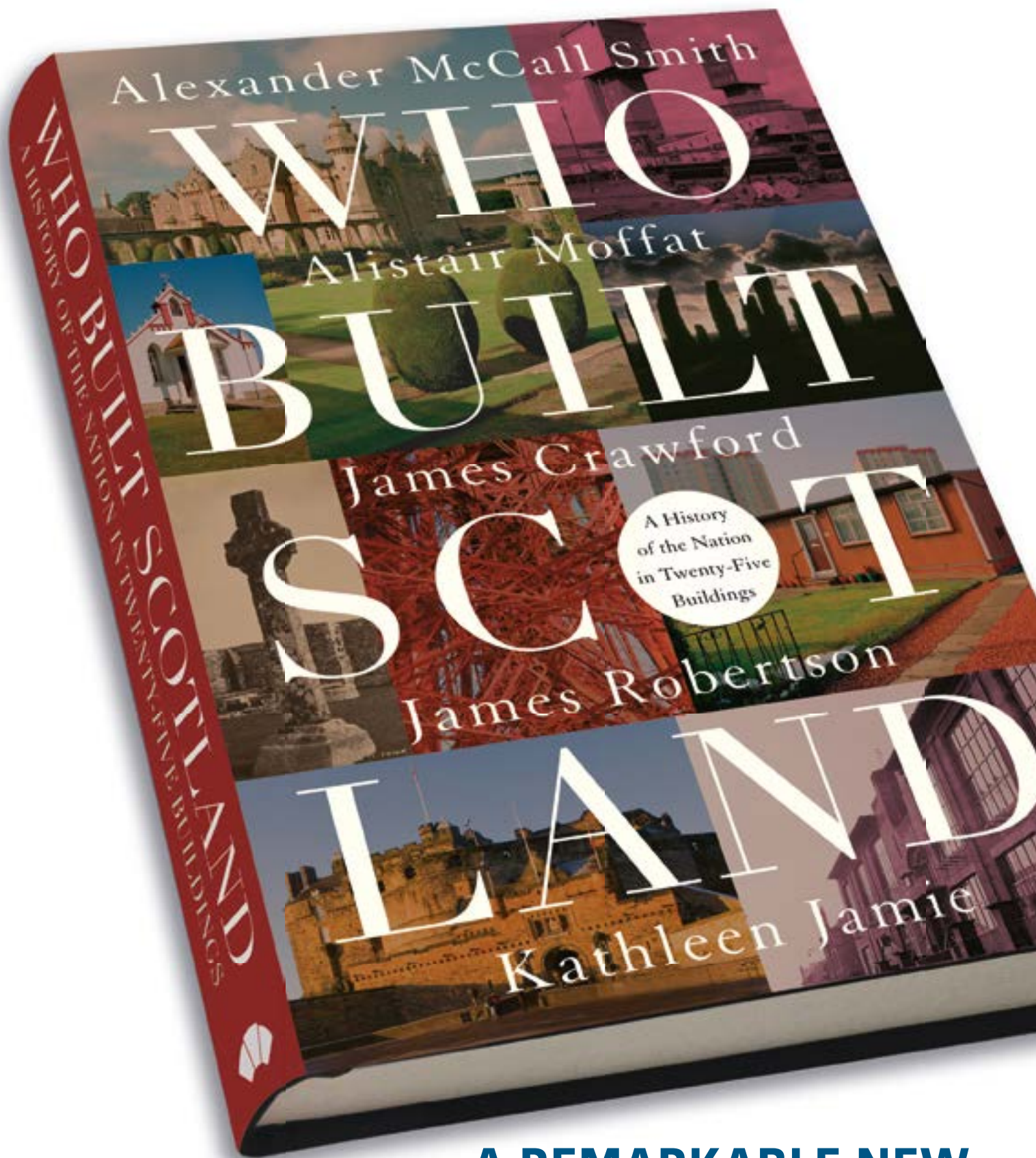
A composite image featuring a historical photograph of Ernest Shackleton and his crew in Antarctica, overlaid with a detailed map of the continent. The map includes labels for various geographical features and expedition routes, such as 'Amundsen', 'Scott', 'Shackleton's furthest 1909', 'Queen Elizabeth Range', 'Ice Barrier', 'South', 'Victoria', and 'Ross I.'. The background is a textured, greenish-yellow surface, possibly representing a map or a historical document.

## Antarctic adventure

Our visiting exhibition takes us on the famous journey  
with Ernest Shackleton and the *Endurance*



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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](mailto:discover@nls.uk)

**FOR THE NATIONAL LIBRARY**  
EDITOR-IN-CHIEF  
Alexandra Miller

EDITORIAL ADVISER  
Willis Pickard

Contributors: Bryan Christie,  
Stewart McRobert, Nigel  
Donaldson

**PUBLISHED BY**  
Connect Publications  
[www.connectmedia.cc](http://www.connectmedia.cc)

EDITOR  
Lauren Campbell  
[lauren@connectmedia.cc](mailto:lauren@connectmedia.cc)

DESIGN  
Mark Duncan  
Renny Hutchison  
[renny@connectmedia.cc](mailto:renny@connectmedia.cc)

ADVERTISING  
Alison Fraser  
[alison@connectmedia.cc](mailto:alison@connectmedia.cc)

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NATIONAL LIBRARY  
OF SCOTLAND  
George IV Bridge,  
Edinburgh EH1 1EW  
TELEPHONE 0131 623 3700  
FAX 0131 623 3701  
EMAIL [enquiries@nls.uk](mailto:enquiries@nls.uk)  
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Compelling Shackleton exhibition chronicles a remarkable story of bravery, survival and triumph over disaster at foot of the world

## Timeless tale

There's something captivating about old photographs, especially when they chronicle extraordinary and pioneering events. That's just one reason why our visiting exhibition featuring early images from the Antarctic is likely to be popular.

*Enduring Eye: The Antarctic Legacy of Sir Ernest Shackleton and Frank Hurley* has been brought to the Library by the Royal Geographic Society and the Institute of British Geographers.

Hurley's remarkable high-resolution photographs, of which more than 90 are featured, date back to 1915 and capture Shackleton's failed attempt to cross Antarctica. Their ship, *Endurance*, became trapped in the ice and they were eventually rescued after great hardship and bravery.

The images show not just the team's stunning surroundings, but also the daily life of the crew. When the ship finally sank, Hurley rescued the glass plates and negatives from under the icy water. They tell a compelling and timeless tale about survival at the edge of the world.

Here in more hospitable climes, we're moving towards Edinburgh Festival season, and our pages feature a celebration of the event's 70th anniversary this year.

And there's another anniversary to mark – it's 20 years since the beginning of the JK Rowling phenomenon with the publication of *Harry Potter and the Philosopher's Stone* on 26 June 1997. We take a look at her close connections with the Library, including her donation in 2005 of the first copy of one of her works.

Our recently appointed sports specialist, Hugh Dan MacLennan, tells us about his background and the role he plays here. He also reveals some of the hidden gems in our collection.

So there's lots to engage and stimulate you. Enjoy your summer reading!

*John Scally*

Dr John Scally,  
National Librarian



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### THE ANSWER IS IN OUR ARCHIVES

Can you guess where in Scotland these photographs on the left have been taken?

Let us know your guesses!  
Tweet @natlibscot using hashtag #natlibquiz

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Find out the winner of this year's Callum Macdonald Memorial Award, join us on a voyage round Staffa and delve into the John Murray Archive

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We take a look at some of the wondrous items within the Edith Simon (pictured) archive including personal letters to her loved ones and close friends



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More than 90 high resolution images are used to take us on a journey through our visiting exhibition *Enduring Eye: The Antarctic Legacy of Sir Ernest Shackleton and Frank Hurley*

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CONTRIBUTORS...



**Sally Harrower**  
Curator,  
Modern Literary  
Manuscripts



**Paula Williams**  
Curator, Maps,  
Mountaineering and  
Polar collections



**Jan Usher**  
Social Sciences  
Curator



**Stewart McRobert**  
Editorial Executive,  
Connect  
Publications



**Dr Hugh Dan  
MacLennan**  
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Hugh Bryden (left) with Lady Marks and Hugh McMillan

## POETRY PAMPHLET SUCCESS FOR DUMFRIES PUBLISHER

**Dumfries-based Roncadora Press has won this year's Callum Macdonald Memorial Award, which recognises excellence in poetry pamphlet publishing.**

It is the second time that publisher Hugh Bryden has won the award, having triumphed previously in 2009. He was presented with the winning quaiach and a cheque for £1,500 at a ceremony at the Library in May. The winning entry was

a pamphlet entitled "Sheep Penned", written by poet Hugh McMillan. The award, which is unique in Scotland, recognises a publisher, rather than a writer, with a connection with Scotland or Scottish culture. It was established in 2001 in memory of Callum Macdonald MBE, Scottish literary publisher and founder of Macdonald Publishers and Printers.

Second place was awarded to Duncan Lockerbie of Aberdeenshire-based

Tapsalteerie Press for his pamphlet, "tilt-shift" by Kate Tough. He received a cheque for £600.

The author of the winning pamphlet, Hugh McMillan, is also eligible for a separate prize of a two-week residency as the Michael Marks Poet in Residence at the Harvard Center for Hellenic Studies in Greece in July.

Graeme Hawley, one of the judges and General Collections Manager at the Library, said: "This award is an opportunity to acknowledge the best Scotland has to offer in contemporary poetry publishing, and celebrates the coming together of both the content and the carrier by looking not only at the words, but also how the words appear on the pages, and how those pages work as an artefact. The standard gets higher every year."

The Callum Macdonald Memorial Award is supported by the Michael Marks Charitable Trust and administered by the National Library of Scotland.

## DELICIOUS JOURNEY

**The fascinating story of the development of the Scots diet over the past 400 years is to be told at venues across the country in a new touring display by the Library.**

It is the first in a planned series of free touring displays that aim to introduce the Library's collections to people across Scotland, close to where they live. It is a fulfilment of a commitment made in the Library's strategy to extend its reach beyond Edinburgh and Glasgow.

Aberdeen University library is the first venue to host the new exhibition, which will run there from June to August 2017. It will then move on to the New Lanark World Heritage Site visitor centre in September until November.

The display includes a series of colourful panels that tell the story of food and drink in Scotland, based on photographs and descriptions of material in the Library's collection. Visitors will be able to view films from the Library's Moving Image Archive on two small screens in some of the venues.

The information is taken from the popular exhibition *Lifting the Lid: 400 years of food and drink in Scotland* which was staged at the Library in Edinburgh in 2015. Curator Olive Geddes, who developed *Lifting the Lid*, said: "We hope that, through this touring exhibition, people can learn more about food in Scotland and about how tastes have developed."

### Beyond Borders International Festival

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# SPIRITUAL VOYAGE AROUND STAFFA

Experience a stunning visual and musical homage to Mendelssohn's visit to the fabled Fingal's Cave

A visual and musical treat is being offered to Library visitors during August when they will get the first chance to experience a new collaborative work that will have its World Premiere at the Edinburgh International Festival's 70th anniversary celebration concert.

*Staffa* is a film and musical score that pays homage to Felix Mendelssohn's famous 1829 visit to the haunting Fingal's Cave on the island of Staffa, which provided the inspiration for his *Hebrides Overture*.

BAFTA and Grierson award-winning filmmaker Gerry Fox and acclaimed composer Ned Bigham have collaborated on the new work for full orchestra and large screens depicting three simultaneous visions of the uninhabited island. *Staffa* can be seen and heard for free at the Library from 17-27 August as a three-screen quadraphonic installation, with a stunning performance recorded by the Royal Scottish National Orchestra,



Fingal's Cave, Staffa

repeated throughout the day from 10am-6pm.

*Staffa* will have its World Premiere at the 70th anniversary concert on 27 August, performed by the BBC Scottish Symphony Orchestra.

The project has been supported by Creative

Scotland and involved the use of pioneering drone-mounted footage of Staffa in three contrasting weather conditions; sunny, rainy and stormy.

The musical score dramatically evokes the different moods in a perfect

marriage of sound and image.

Gerry Fox said: "We have hopefully captured the vastly different moods and conditions of Staffa to create a spiritual voyage around the distinctive cave and its beautiful surrounding landscape."

## Unlocking our sound heritage

The Library is to be the location of a new sound preservation centre, one of 10 being created across the UK. It is part of a major £18.8 million sound preservation and access project, which has received a £9.5 million National Lottery grant.

The Unlocking Our Sound Heritage network is led by the British Library. It will save

almost half a million rare and unique recordings threatened by physical degradation or stored on formats that can no longer be played.

These recordings tell a rich story of the UK's diverse history through traditional, pop and world music, drama and literature readings, oral history, regional radio and wildlife sounds.

The National Library of Scotland will work with archives, libraries and museums across Scotland that have sound recordings in their collections. Examples of the recordings

that will be preserved by the project in Scotland include stories of the working lives of people across the country; interviews with prominent literary figures including Hugh MacDiarmid and Edwin Muir; and recordings of traditional Scots music and songs.

A vital element of Unlocking Our Sound Heritage will be an interactive website hosted by the British Library, allowing listeners to explore a wide selection of recordings.

This website is scheduled to go live in 2019.

"Our sound heritage is under threat as tapes, minidisks, lacquer, vinyl and shellac discs degrade or equipment to play them becomes obsolete," said Dr John Scally, Scotland's National Librarian.

"This is a vitally important project that will help to save the nation's sounds and preserve them to be enjoyed for many generations to come."

[For more information, visit the Save Our Sounds project \[www.bl.uk/projects/save-our-sounds\]\(http://www.bl.uk/projects/save-our-sounds\)](http://www.bl.uk/projects/save-our-sounds)



# Painstaking art of conservation

The Library's conservation team have recently completed a major project associated with the John Murray Archive. They have managed to repair, conserve and re-house more than 225 manuscripts, which equates to just over 10,000 individual items.

Sarah Wilmott, Project Conservation Technician, worked on the project with former colleague Lynn Teggart, who has since left the Library. Sarah said: "The team used 61 metres of Japanese paper, our colleagues at Sighthill made 1,028 booklets and Lynn delicately removed 23 strips of Sellotape from one single letter.

"The John Murray Archive contains more than 150,000 items and it has been a privilege to work on this important historic collection."

She added that their favourite items include a map with severe insect damage which is believed to



have been used by Patrick Leigh Fermor while serving with the Cretan resistance in 1944, a cheque paid to Jane Austen for her novel Emma, and a number of Lord Byron's original playbills.



## Map collection marks road classification

A recent addition to the Library's online collection is a set of Ministry of Transport maps that marked a new era in identifying road classification.

The maps, issued by the Ordnance Survey (OS) in 1923, were the first to accurately show the initial numbered roads in Scotland. The roads depicted on this set of maps are Class I roads showing important routes connecting large population centres or through roads, and the less important Class II roads.

The Ministry of Transport was formed in 1919, and following the Roads Act in 1920, the Government was allowed to generate revenue from an excise duty on road vehicles and licences. With the rapid increase in road traffic, a method for managing the road network

was needed. The Ministry of Transport devised a road classification system for this purpose and a definitive list of road classifications was published in 1922/23.

These maps of Scotland, at a scale of half-inch to the mile (1:126,720), were reduced from larger-scale mapping at one-inch to the mile. They were published as a set of 34 sheets covering Scotland, with a standard sheet coverage of 48 by 36 miles, the area covered by four one-inch to the mile sheets. There were no contours on the maps, with relief shown just by spot heights. The series was published up until 1936 and the road classifications were constantly revised and updated on later editions.

 View the maps at: <http://maps.nls.uk/os/half-inch-mot-roads/>

This side by side view compares two MoT maps of West Lothian and the Bridges to the present day



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It's the wealth of engaging and revealing personal correspondence that breathes life into the story of a prodigious artist and writer

# CREATIVE

*Edith Simon*

# FORCE

CURATOR'S CHOICE – BY SALLY HARROWER, MANUSCRIPTS CURATOR

**T**he greatest fascination of working with archives is the people you meet. More often than not, the person you're getting to know through their papers is dead, but I would argue that an archive resurrects its creator more than anything else we can leave behind.

Anyone who has lived in Edinburgh during the last 50 years might recognise the name – Edith Simon had a solo art exhibition at just about every festival for a period of 30 years. This tells you something about her phenomenal

creative energy – the fact that she was producing enough new work to carry this off year after year. And art for Edith Simon was a second career, or one to which she returned after a long and successful literary career that saw the publication of some 20 books between 1937 and 1972.

Both these lives are well-represented in the archive – notebooks containing drafts and research relating to the novels and non-fiction books as well as photographic records of artworks in various stages of creation. Edith was acclaimed in

both fields of creative endeavour, and the surrounding illustrations give only a hint of her output. I recommend Antonia Reeve's handsomely illustrated book about her mother, *Edith Simon: Moderation Be Damned* (2005), for a much fuller account.

In the archive, it's the correspondence that really tells the stories. Edith Simon was born in Berlin 100 years ago, into a middle-class Jewish family. Her father, Walter Simon (described by Edith's

*Continues overleaf* >



Photograph by Antonia Reeve

Photograph by Antonia Reeve



Photographs by Antonia Reeve



From previous page >

sister Inge as “a cheerful pessimist”) foresightedly moved with his family to London in the early 1930s. The earliest letters in the archive date from this period. These are to “Liebes Edchen” from friends she left in Germany. Friendship was something else at which Edith evidently excelled.

For example, there is a great series of letters from a friend called David Mindline. The first two surviving letters are written from Spain in the winter of 1937–38, where Dave had gone to volunteer with Socorro Rojo Internacional (International Red Aid). The letters are long, vivid and often funny – the

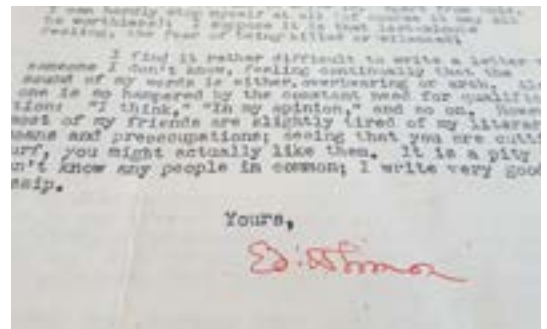
● As war often separated the couple, there are many loving letters from Eric to Edith. Her letters don't survive, but they must have made him love her all the more ●

two clearly enjoyed writing to each other: “When we finally got [to H.Q.] the Battalion Commander ordered me to take up a position at an observation post some two kilometres away. He presented me with a jar of potted tongue and sent me out alone in the cold, cruel world...”

On the evidence of the archive, Edith and Dave continued writing to each other until the late 1940s. Despite the

occasional mock-flirtatious tone, there's no hint of a romantic connection – both were aspiring writers and their shared cultural and political interests, and humour, created a strong bond.

A good reason for assuming there was no romance between Edith and Dave is that, in 1942, she met and married Eric Reeve, a scientist. As war often separated the couple, there are many loving letters from



## CARING AND CREATIVE

From far left, clockwise: a self portrait of Edith, the Woman in the Rain sculpture, a selection of letters from the archive  
 Above, clockwise: Karate 'scalpel painting', a letter from David Mindline to Edith and a letter from Edith showing her signature  
 The large image on page 11 shows Edith in her studio creating one of many works of art

Eric to Edith. Her letters don't survive, but they must have made him love her all the more. One of Eric's begins: "My beautiful writer of most Charming and Inspiring Letters".  
 He then goes into great detail on how Edith should seek medical help for a persistent bout of diarrhoea! Yet this is a love letter. He ends: "I think about you much more than is good for the war effort [...] Surely only a fundamentally good God could create anyone so charming, delightful, entertaining – in fact perfect – in all aspects."

Another – sadly much briefer – wartime correspondence was that between Edith and John Mair, a writer and trainee pilot with the RAF. Edith must have written to him because she had enjoyed his novel, *Never Come Back* (1940). It was to be his only book as he died in action in 1942. This file includes a few of Edith's letters, and the quality of the letter writing – of both – is so engaging, ranging from thoughtful comment on writing (specific and general) to wry humour, often directed

at the vagaries of war and the RAF. Edith ends one early letter with the winning line: "It is a pity we don't know any people in common; I write very good gossip." The story continues after John Mair's death. Edith had no contact with Mair's wife when he was alive, but she wrote to Jean Mair after his death. The two women became lifelong friends. Jean was later instrumental in introducing Edith to the literary agent David Higham, who in turn found Edith a US publisher, and it was perhaps in the States that her literary career really took off.

We've run out of space and the Reeves haven't even reached Scotland. That happened in 1947 which – appropriately enough – is the year in which the Edinburgh Festival started. It might have taken such a sea change to turn Edinburgh into the city in which such a vibrant creative force as Edith Simon would feel at home.

She lived here, with her much-loved family and at the centre of a vast social and creative network, until her death in 2003.

THE NUMBERS

# 20

BOOKS PUBLISHED

between 1937 and 1972

# Scots is truly alive an kickin amang the bairns

Our Scots Scriever Hamish MacDonald talks about the success of the 'Wee Windaes' website and the enthusiasm and interest among school children for the Scots language

Since the official launch o the Wee Windaes website in December 2016 we hae ettled tae gie mair kennin tae the Scots leid through the National Leebrar's braid-reenigin collections, as weel as takkin schuil activities an the occasional 'when o blethers' tae different airts o the country. It is guid tae report that a halesome interest in Scots is truly alive an kickin amang primary schuil bairns in the Kingdom o Fife, while saincentary scholars in Dundee, Ayr, Bellshill, Banff an Kirkcaldy hae shawn a mettlesome response whan gied the opportunity tae wark creatively in the Scots tung. Time an again it is reportit that pupils wha din'nae ayeways engage in classroom activities aftimes tak a gleg interest an can even excel whan a lesson is gied in Scots.

As weel as offerin learnin activities providit by Education Scotland, Wee Windaes will nou alsae extend tae ither pairtner organisations wha can gie some furder provision tae learnin about a particular featur o the site. We are cantie then that the University o Edinburgh will gie mair grist tae the mill by gien additional materials tae oor featured windae 'The Buke of the Howlat', wi insights intae the conventions, orthographies an linguistic origins o the text. Aw o whit means that the educational potential o Wee Windaes nou reenges



frae primary schuil level tae mair advanced an specialised kennin o leids an linguistics.

The texts wae'in the National Leebrar continue tae kittle dumfoonement an wunner. Mair recent additions tae Wee Windaes hae includit a double featur o twa dramatic warks frae the late saxteenth an seeventeenth centuries, namely the play 'Philotus' o undetermined scrievership (though this has whiles been attributit tae Alexander Montgomerie), an Archibald


Pitcairne's 'The Assemblie'. In the 'Biographa Dramatica' journal o 1812, Philotus wis described as 'by far the most offensive drama ever produced' an 'sufficient proof of the barbarous state in which Scotland remained till civilised by its intercourse with England'. Whither sic a critical dingin-doon o Philotus can be justified or no, the play is nanetheless an ootrageous Renaissance comedie o mainers – somewhit at odds wi the stents o Reformation discipline then prevalent in the capital. Pitcairne's 'The Assemblie' is a hale-hertit skaithin on kirk an state affairs at the hin-end o the Glorious Revolution. In addition tae a featured windae

Printed at Edinburgh.  
MDCCLXXIII.



ABOVE: The Buke of Howlat has a featured windae on the Wee Windaes website to which the University of Edinburgh will now contribute

on Anna Gordon's ballad collection, Wee Windaes furder explores the oral Scots tradition by luikin at the scrievit record o Traivellers' Tales, wi wunnerfu imprents sic as Duncan Williamson's 'A Thorn in the King's Foot', editors Ewan MacColl an Peggy Seeger's collection 'Till Doomsday in the Afternoon' an Stanley Robertson's 'Reek Roond a Camp Fire'. The yaise o Scots as weel as a rowth o words frae the Cant language are considert in the supportin texts. Frae a licht-hertit 19th century novel tae contemporary fiction, frae Galt tae McNeillie tae Kelman, Glesga Scots will alsae be keeked intae through a wee windae, frae its origins in braid Scots tae its mair present form. John McNeillie will featur again in a forthcomin windae on the literature o Gallowa, as the reenge o Scots – an its dialects an variants – continues tae glent frae the shadier or lesser kent neuks o the Leebrar's collections.

 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.

NEW EXHIBITION

BELOW: Frank Hurley captures moving pictures using a Prestwich No.5 cinematograph



**ENDURING**  
**EYE**

**THE ANTARCTIC LEGACY OF  
SIR ERNEST SHACKLETON  
AND FRANK HURLEY**

Words: Paula Williams

*See overleaf*>

# 'I have tried to tell of the wonders we saw, of the dangers we faced...' Frank Hurley's accounts and spectacular images capture the reality of an incredible story of bravery and survival

**A**t the heart of the Library's visiting exhibition *Enduring Eye: The Antarctic Legacy of Sir Ernest Shackleton and Frank Hurley* are more than 90 high-resolution images, taken by Shackleton's official expedition photographer Frank Hurley.

Brought to us by the Royal Geographical Society (with the Institute of British Geographers), the images were saved by Hurley under the most extreme circumstances and provide a lasting record of the men of the *Endurance* and their story. Hurley's technical ability and eye to capture the story set him apart as a pioneering photojournalist. Pushed by the environment, he created images that still have the power to throw us back 100 years and more than 10,000 miles on to the ship and the ice.

The Imperial Trans-Antarctic Expedition, led by Sir Ernest Shackleton (pictured), left Britain just as war was declared in August 1914. The goal was to cross Antarctica via the newly conquered South Pole. The largest group sailed via Buenos Aires and South Georgia to the Weddell Sea. A small team was based on the other side of the continent at the Ross Sea, to lay food depots and await the arrival of the main party. The ice in the Weddell Sea was particularly difficult that year. Their ship, the *Endurance*, became trapped, and one of the greatest stories of human endurance and endeavour unfolded.

Through the exhibition, we travel on the ship and experience the cramped conditions on board and in the so-called haven of Elephant Island, to the eventual rescue. Life among the ice is shown large in Hurley's spectacular photographs.

The exhibition has been researched, written and curated by Meredith Hooper, the Antarctic historian, writer and broadcaster, from original source material in the UK, Australia and New Zealand. It also draws on information provided by descendants of some of the 28 men on the *Endurance*. Meredith largely uses words from the men themselves, sourced from their original diaries.

*"I have tried to tell of the wonders we saw; of the dangers we faced; of the glamour of being the first to penetrate the unknown; of our successes, and of our failures, - just as glorious - and to picture ... the incredible beauties, as well as the awesome desolation, of that vast unpeopled continent - Antarctica."*

**Frank Hurley, *Argonauts of the South 1925***

## FIGHT FOR SURVIVAL

Using three cameras, Hurley tried to capture the daily life of the expedition as well as the beauty and grandeur of their surroundings.



Using a Prestwich No.5 cinematograph he captured moving pictures, later incorporated into the film *South*, which will be screened at the Library. A large tripod glass-plate still camera enabled him to capture the detailed images. He was often to be found with it out among the ice floes, or hanging off the ship's masts to get an interesting shot. After the ship was crushed, he was left with his smaller "pocket" Kodak FPK, on which he captured the immediacy of the men's fight for survival.

An album of images developed aboard the ship, known as the *Green Album*, was rescued and is now at the Scott Polar Research Institute. The images on display came from the glass plates and negatives rescued from under the icy water by Hurley when the ship was sinking in November 1914. The plates were too heavy and Hurley was forced to select only 120. The others he smashed on the ice.

*"Sealed in containers, many of the negatives were submerged beneath the mushy ice deep in the bowels of the wreck for a fortnight. Rescued after some sensational diving, the cases experienced the perils of a six months' drift on an ice-raft."*

**Frank Hurley, *Shackleton's Argonauts 1948***



## LASTING LEGACY

Celebrating the *Endurance* expedition's centenary, the original, fragile glass plate and celluloid negatives, stored securely at the RGS (with IBG) for more than 80 years, have been digitised.

The exhibition showcases Hurley's images, to explore the expedition's lasting legacy and to collect its community memories. Hurley's pictures are integral to the popularity and durability of the Shackleton legend.

The final panels explore the "local heroes" of the *Endurance*, the Scots who travelled south with Shackleton and supported his plans.

They encourage us to consider both their legacy and our shared Antarctic heritage.

*"Shackleton's Endurance: Discovering our shared Antarctic Heritage"* is a project, enabled by the Heritage Lottery Fund, to explore local links to the *Endurance* expedition and the ways in which the experiences of the men - and their knowledge of Antarctica - came to be shared, understood, and then inspire people across the United Kingdom. Local reminiscences from across the UK will be posted online during the tour of the exhibition.

## WORDIE ARCHIVE

In addition to the photographs, the Library is displaying material about the expedition, largely from the Wordie Collection, but also on loan from the Wordie family.

Glasgow-born James Mann Wordie was the young geologist on the expedition. His archive and personal collection of more than 4,000 polar books are here at the Library.

He was a mountaineer, explorer and academic, who went on to become master of St John's College, Cambridge.

He was president of the RGS at the time of the successful climb of Mount Everest, sponsored by the Society.

He led several expeditions to Greenland and the Arctic and was involved in the planning of the Commonwealth Trans-Antarctic Expedition with his friend and college fellow Vivian Fuchs. Fuchs and Edmund Hillary crossed the continent via the South Pole, fulfilling Shackleton's dream, in 1958.

The Heritage Lottery Fund has supported the exhibition to tour the UK from the RGS in London. The Library is its only Scottish venue.



NEW EXHIBITION

James Wordie, Alfred Cheetham and Alexander Macklin (left to right) scrubbing the galley floor



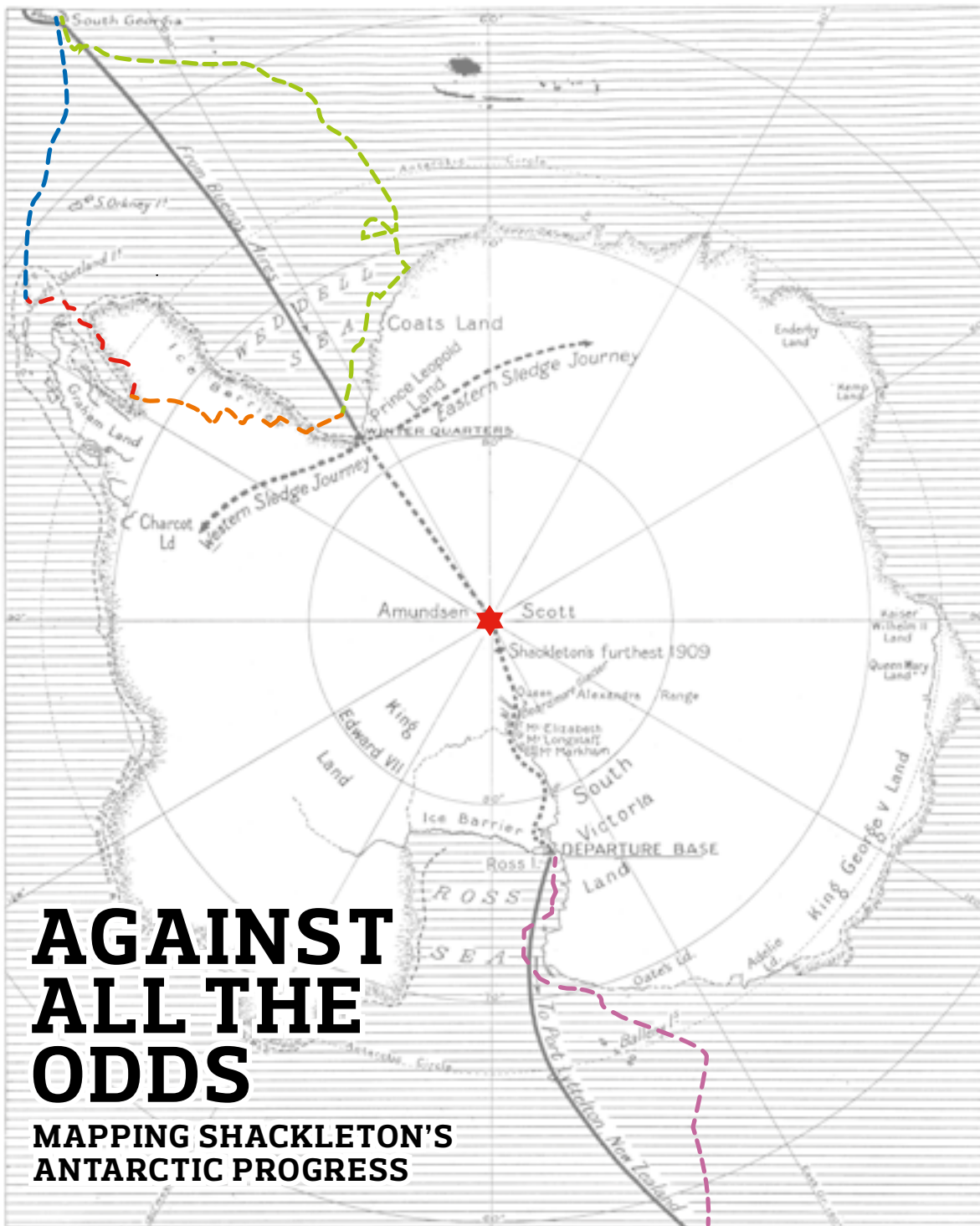
For more info on the exhibition visit: [www.nls.uk/exhibitions/enduring-eye](http://www.nls.uk/exhibitions/enduring-eye)

**Enduring Eye: The Antarctic Legacy of Sir Ernest Shackleton and Frank Hurley** will be at George IV Bridge, Edinburgh, between 16 June and 12 November, 2017

● The images on display came from the glass plates and negatives rescued from under the icy water by Hurley when the ship was sinking ●



Frank Wild looks over the wreck



MAP KEY

● Actual voyage of *Endurance*

● Planned routes for voyage and expedition

● Drift of *Endurance* in ice pack

● Ice drift after *Endurance* sinks

● Voyage of the *James Caird*

● Drift and retreat of *Aurora*

# AGAINST ALL THE ODDS

## MAPPING SHACKLETON'S ANTARCTIC PROGRESS

### ENDURING EFFORT: THE UNFOLDING TRANS-ANTARCTIC TIMELINE

**8 AUGUST, 1914**  
*Endurance* leaves Great Britain as First World War is declared.

**5 DECEMBER, 1914**  
*Endurance* leaves South Georgia.

**16 JANUARY, 1915**  
The Ross Sea party arrives in Antarctica to lay food depots.

**18 JANUARY, 1915**  
*Endurance* trapped in pack ice in Weddell Sea.

**7 MAY, 1915**  
Ten men of the Ross Sea party stranded ashore as *Aurora* is damaged and swept away in a gale.

**27 OCTOBER, 1915**  
*Endurance* crushed,

ship abandoned. Camp on the ice.

**21 NOVEMBER, 1915**  
*Endurance* sinks.

**2 APRIL, 1916**  
*Aurora* limps into New Zealand.

**9 APRIL, 1916**  
Launch boats for Elephant Island.

**24 APRIL, 1916**  
Shackleton and five others sail for South Georgia on *James Caird*.

**20 MAY, 1916**  
Shackleton, Worsley, and Crean reach Stromness whaling station South Georgia.

**30 AUGUST, 1916**  
Remainder of the

*Endurance* party rescued from Elephant Island on fourth attempt (24 months, 22 days after leaving UK).

**10 JANUARY, 1917**  
On the other side of Antarctica, Ross Sea party rescued by their ship *Aurora*, with Shackleton on board. Three men are dead.

BELOW: Frank Hurley



# 70 YEARS OF CELEBRATING THE HUMAN SPIRIT

We delve into our archives and dig out festival items from over the years

**T**his year marks a significant milestone for the Edinburgh International Festival (EIF). It is 70 years since the first event was held in the wake of the Second World War.

The Festival was conceived by Rudolf Bing, then the General Manager of Glyndebourne Opera. As expressed by its first Chair, Sir John Falconer, the idea was to 'provide a platform for the

flowering of the human spirit'. Little did either man know that they and their fellow founders would inspire the world's largest annual arts celebration.

Since 1947 the event has brought together audiences and artists from around the world.

From the start, the International Festival inspired artists who were not part of the International programme to put on shows of their own, and these

events grew into the Edinburgh Festival Fringe. More festivals have grown up around EIF in August and early September, as well as throughout the year. There are now 12 major annual festivals in Edinburgh covering topics as diverse as books, cinema, jazz, politics, science and spirituality.

*Continues overleaf >*

From previous page>

# Look back

Every year, Library staff gather flyers, programmes and playbills from all over the city to add to our rich collection of material representing the many Edinburgh festivals. Here, we take a look at some of the items from the festivals from the last 70 years.



**READ ALL ABOUT IT**  
 ABOVE: Programmes, leaflets and ephemera from the Edinburgh International Book Festival.  
 RIGHT: The second International Festival, in 1948, saw its first theatrical success. An adaptation of Sir David Lyndsay's *Ane Pleasant Satyre of the Thrie Estaitis* was performed to great acclaim for the first time since the 1550s. It starred, among others, Scots comic actor, Stanley Baxter



**THEATRICAL SUCCESS**  
 ABOVE: The Library holds the archive of theatre photographer Sean Hudson, who became the Festival's official photographer in 1983. These shots from 1980 show National Theatre Company performers promoting their production of *The Passion*. The cast included Brenda Blethyn, Brian Glover, Dai Bradley and Don Warrington. Above photos courtesy of Sean Hudson.  
 TOP: A Fringe Festival programme from 1962



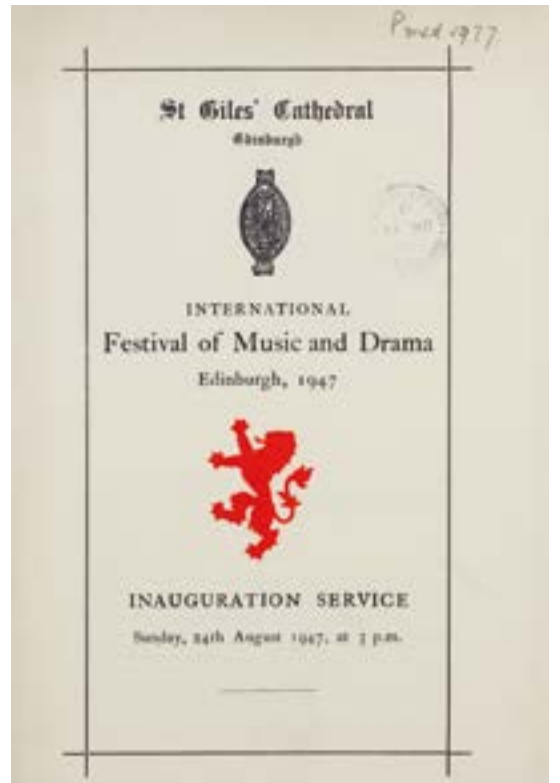
**FRINGE BENEFITS**

BELOW: Edinburgh Festival Society scrapbook, 1970. The Library's collection of festival material features the archive of the The Edinburgh International Festival Society which includes volumes of press cuttings covering many years.  
RIGHT: A selection of Fringe flyers from 1977



**FINE FILMS**

ABOVE: A selection of programmes and brochures covering the early years of the Edinburgh International Film Festival.  
LEFT: Souvenir programmes for the Edinburgh International Festival including some designed by Jean Cocteau



**MUSICAL TALENT**

LEFT: International Festival 1947 concert flyer.  
ABOVE: International Festival of Music and Drama 1947 inauguration

# India in view

*Images of India*, the Library's latest Treasures display, celebrates the UK-India Year of Culture. As Jan Usher, Social Sciences Curator, explains, this portrays the sub-continent as seen through the eyes of religious faiths, artists' imagination and camera lenses over the centuries

An 18th-century Urdu poem



Since its earliest days, when it was first established as the Library of the Faculty of Advocates, the National Library has had an interest in South Asia. The 1742 published catalogue contains titles of books on the Dutch East India Company. Thereafter, there is an increase in the number of South Asia-related items, commensurate with the rise of the East India Company and the British presence in India.

Many Scots were part of the British Empire's administration and spent time in South Asia. Several of the Library's collections relate to colonial administration, but there is also evidence of genuine curiosity and intellectual exchange. This is reflected in the material in *Images of India*, including works produced by Indians, and some early published illustrations produced by ex-pat Scots.

One substantial collection consists of the Minto Papers - those of Sir Gilbert Elliot, 1st Earl of Minto, and Gilbert John Elliot Murray Kynynmound, the 4th Earl of Minto. The 1st Earl was Governor General of India from 1806 to 1813. This collection includes correspondence relating to government and administration, and official material. The papers also contain the illustrated correspondence of Captain Thomas William Taylor who served as military secretary to the 1st Earl. He was a proficient sketcher and water-colourist and sent back a vividly illustrated series of journal letters to Lord Minto's daughter, Lady Anna Maria Elliot, and her family at Minto House, Roxburghshire.

The papers of the 4th Earl of Minto, who was Viceroy from 1905-1910, document the administration of India from around 1883 to 1914. There are official printed reports from major government departments as well as Minto's correspondence and papers, newspaper cuttings, printed speeches and so on.

Also included in the display is Lady Minto's beautifully illustrated scrapbook, presented to her when Lord Minto's tenure ended in 1910. She adored jewellery, and had noted in her diary that when shown the Nawab of Rampur's collection of superb pearls, that it was: "impossible to obviate breaking the 10th commandment...".

The scrapbook is inscribed "A pearl necklace". It is signed by various prominent Indian and Anglo-Indian ladies and contains tiny watercolours of Indian scenes which would have been very familiar to the Vicereine. The one on these pages features the ruins of the Lucknow Residency, with damage from the Indian Rebellion of 1857-58 still in evidence.

#### PHOTO ALBUMS


The Scottish Foreign Mission Records contain material related to missionary activity in South Asia from the early 19th century to recent times. Included in this archive are a huge number of photographs taken or collected by missionaries, including albums such as *Views of Rajputana* by Lala Deen Dayal (1844-1905). He was appointed photographer to the Viceroy of India in 1885 and received the Royal Warrant from Queen Victoria in 1897.

Beyond these major collections of material there are many individual

collections of correspondence and related material that report on the experiences of individual Scots in government, in trade, in the army, in medical practice or elsewhere. There are also papers of Scottish travellers and explorers in the subcontinent.

Also of note are the papers and pencil and watercolour drawings of John Francis Campbell of Islay, author and collector of *West Highland Tales*, a noted folklorist and geologist, and a gifted artist. He visited India in 1876-1877 and made numerous watercolour drawings and other sketches that add to our documentation of the Himalayas.

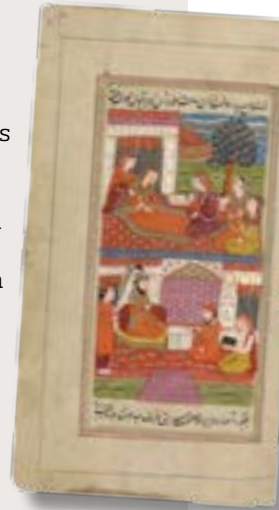
In all, the display is a compelling contribution to the UK-India Year of Culture and includes a range of fascinating, colourful and illuminating material.

 **Images of India will be on show at the Library in George IV Bridge, Edinburgh between 6 July and 20 August, 2017.**

## Some display highlights

#### Akbar-Nama (Book of Akbar)

Akbar was the third Mughal Emperor (r. 1556-1605) and this is the official chronicle of his reign (pictured right), commissioned by him and written by his court historian and biographer, Abul Fazl. It was written in Persian, the literary language of the Mughals, and includes vivid and detailed descriptions of Akbar's life and times.



#### Astrological scroll

This scroll, dated 1788, opens with an image of Ganesh riding a peacock. It is a Sanskrit scroll of astrological computations with diagrams and mythological figures, made for an individual. Ganesh is the god who removes obstructions, so it is not unusual to find him included in what is essentially a horoscope.

#### James Baillie Fraser (1783-1856)

Fraser published *Views of India: Calcutta and its Environs* in 1824-26. He had gone to India to make money to pay off family debts. Once there, he realised his artistic potential. After an extensive tour in the Himalayas, where he was constantly sketching, he settled in Calcutta and set up the agency firm of Fraser and Mackintosh. However, his art work became more important to him than the business. He was the first to publish views of the Himalayas, and he commissioned and collected works by Indian artists, as well as writing about his travels.

#### Ishqnama-I Gulbadan o Naunihal (The loves of Naunihal and Gulbadan)

A Deccani Urdu poem composed by Ahmed Ali around 1785 (an early manuscript copy can be seen on page 22 and left), with illuminated drawings.

BELOW: A view of the Botanic Garden House and Reach by James Baillie Fraser. BELOW RIGHT: Lady Minto scrapbook



# Top of the table



Dr Hugh Dan MacLennan is the National Library of Scotland's first ever Sports Writer in Residence. In a year-long post jointly funded by the Library, Bòrd na Gàidhlig and the University of Edinburgh Academy of Sport, he will be mining the Library's vast sporting resources and opening them up to the public

**W**riting in the *Daily Express* in 1936, the sports journalist Trevor Wignall said "Sport... is probably the biggest thing in the land. It occupies the thoughts, and empties the pockets, of countless millions". Sport will certainly be occupying my thoughts for the next 12 months as I endeavour to mine the extensive and varied sports-related material held in the various locations of this wonderful institution.

I first experienced the Library's joys when, as a post-graduate student at Aberdeen University in the 1990s, we were sent to George IV Bridge to learn how to use a reference library! Twenty years later, I have now been given the equivalent of the keys to a sweetie shop and access to some of the most knowledgeable people in the world when it comes to sport and Scottish heritage. While the National Library of Scotland is the largest library in Scotland, there are also, within our collections, many smaller more specialist libraries. We are the largest newspaper library in Scotland and have



the largest collection of Scottish newspapers in the world. I knew that, but did not realise that the same applies to maps.

The Library is the largest sports library in Scotland with a wealth of material on the home-grown Scottish sports of shinty, curling, golf and Highland Games. There are also large collections on sports where Scotland has often played a key role in the sport's history and development such as football, rugby, tennis, swimming, athletics and cricket. Among the other sports to be found at the Library are roller derby, ice skating, bowling, boxing, snooker, athletics and bazaars. There is a huge amount of material on personalities relating to sport in Scotland, their achievements at home, and also on the world stage. And if you want to know about the history of lifting big stones, *à la* Donald Dinnie, this is the place to find out more about them.

As would be expected, the National Library of Scotland has one of the largest collections of printed and manuscript golf and golf-related material in



**Above right:** A rare programme from a cricket match in Aberdeen in 1948 when the legendary Don Bradman played his last international match

**Below right:** Rugby's losses in the First World War were marked by the publication in 1919 of E H D Sewell's valuable Roll of Honour. Among the Scottish players named are Eric Milroy, David Bedell-Sivright and Walter Sutherland

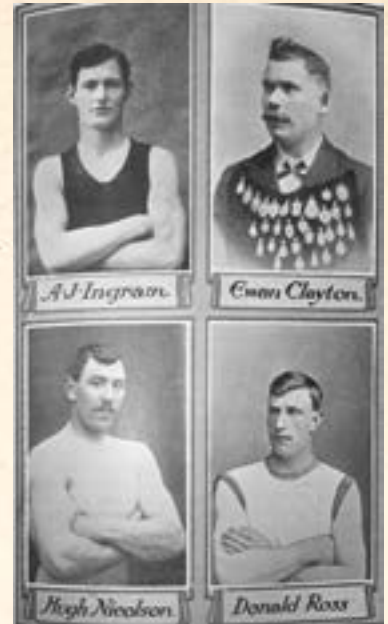




● Our newspaper collections are home to decades of sports coverage both at national and local level ●



Right: Four "Men of Muscle" from John James Miller's *Scottish Sports and how to Excel in them: a Handbook for Beginners*. A snip for budding heavyweight athletes at 6d in the (very) old money  
 Left: A selection of items from the Library's amazing collection of sporting books, pamphlets and programmes



the world, ranging from 15th century manuscript material that mentions the game right up to the programme for the 2014 Ryder Cup held at Gleneagles and includes maps, early books, biographies, club histories, course design, serials and programmes. The Library has recently been trying to build up 20th and 21st century printed golf collections, such as programmes for major championships and we will continue to scope and build our modern golf collections via purchase, donation and Legal Deposit.

Our newspaper collections are home to decades of sports coverage both at national and local level. We currently receive 250 Scottish newspapers and have almost complete collections going back to 1925 and beyond. We have more than 18,000 items on football world-wide, including large collections on Scottish football. We have probably the largest collection of Scottish football programmes available to the public for perusal; over 9,000 programmes for full-time league clubs and another thousand for international and

junior football matches, including a small but growing collection of programmes for women's football.

We have club histories from the smallest amateur side to the big city teams, a near comprehensive collection of biographies relating to the game, extensive collections of football magazines, Wee Red Books, Topical Times books and Roy of the Rovers annuals, amongst others.

There are more than 3,000 books on world and Scottish rugby, ranging from the history of local clubs to books on the Rugby World Cup and Lions tours as well as early books on the development of the game in Scotland and international programmes dating back to when these were played at Raeburn Place rather than Murrayfield.

Cricket in Scotland was widely played and has a long and interesting history. We have early histories of the Grange Cricket Club, Carlton Cricket Club and books on lots of other cricket clubs throughout Scotland. We have the rare programme from 1948 for a Scotland v Australia match played in Aberdeen which was the legendary Don Bradman's last international.



Over the next 12 months I will be delving into this rich seam of sporting history, contributing to the work of the Sports Heritage Scotland project at Hampden Park and linking our sporting heritage to other aspects of society such as the nation's health and wellbeing. I will also be taking part in events at the Royal National Mod, the Edinburgh Festival, The Academy of Sport's Summer School on Sport and Culture and other events throughout Scotland.

The Library is keen to develop new audiences, enhance the sports content of its online offering and to engage with communities in terms of building our store of the nation's sporting history. There is a whole community of interest which the Library can support by continuing to make its collections more accessible. The material held here on behalf of the nation is for everyone to peruse at their leisure, online, or, better still, in person. Our collections are diverse and niche. Your sport is here – we are sure we have a sport for everybody and can help everybody with sport.

**Access to our resources is free and straightforward in our reading rooms in Edinburgh. For those more interested in sport science, tens of thousands of electronic journal articles are available in Glasgow at Kelvin Hall. If you require help, please contact Dr Hugh Dan MacLennan, on [h.maclennan@nls.uk](mailto:h.maclennan@nls.uk)**



# POTTER POP-UP

As J K Rowling's legendary creation celebrates 20 years in print, we look back at the literary phenomenon that is Harry Potter

Words: Andrew Collier

It's virtually impossible to visualise a world without Harry Potter. The adventures of Edinburgh-based J K Rowling's boy wizard have done more than captivate the imagination of children everywhere – they've become a publishing sensation.

More than 450 million copies of the books have been sold worldwide, and it's estimated that the films based on them have made nearly \$8 billion. There can hardly be a youngster on the planet

who hasn't read about, seen or heard of Harry's exploits.

Most of us now know J K Rowling's amazing rags-to-riches story, starting her writing career while a single mother in Edinburgh and putting together some of her first book, *Harry Potter and the Philosopher's Stone*, in a café in the city's Newington district.

It's now 20 years since that first groundbreaking volume in the series was published.

To celebrate the anniversary, a special pop-up exhibition was held at the Library on June 26, featuring Harry Potter and related books from our collections. The event showed the international reach and huge impact on publishing of her writing.

In fact, Joanne Rowling – her personal rather than her Harry Potter writing name – has a long and warm association with the Library. Back in 2005, she signed and donated the very first copy of one of her works, *Harry Potter and the Half*



*Blood Prince*, to the Library on the day of its publication.

Then, three years later, she read extracts in the Library from one of the original handwritten fairytales mentioned in her book *Harry Potter and the Deathly Hallows*. She made seven handcrafted copies of *Beedle The Bard*, creating, handwriting and illustrating them herself.

The Library event – a Beedle tea party for city youngsters – was hosted by

## ● Youngsters love reading her works and immersing themselves in Harry Potter's magical world ●

the Children's High Level Group, now called Lomos, which she co-founded along with former MP Emma Nicholson. The charity promotes an end to the institutionalisation of young people worldwide.

The National Library of Scotland also borrowed one of the seven original books from Barry Cunningham, the author's first editor, who received it from her as a personal gift.

Then, in 2014, the association between the Library and Ms Rowling took another step forward when a first edition of *Harry Potter and the Philosopher's Stone* was loaned for a week as part of the Wha's Like



Us exhibition, celebrating ideas and inventions made in Scotland.

First editions of the work can now fetch up to £25,000, but this one was particularly special as it contained more than 40 pages of personal notes and drawings made by her. On the title page she had drawn a coat of arms and written "changed my life forever".

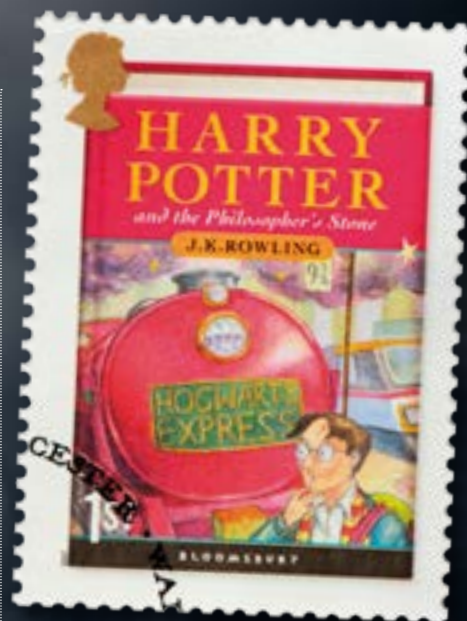
Her notes also contain references to the Harry Potter series as a whole and to the film adaptations. One of them explains how she invented Quidditch, a sport involving witches and wizards which is played by characters in the series. More than 20 of her drawings also illustrate this game.

The one day pop up exhibition renewed our relationship and acted as a reminder of the phenomenally successful Ms Rowling's links with Scotland and Edinburgh.

Graeme Hawley, General Collections Manager at the Library, led the anniversary event. He explained: "It was really important for us to do something for Potter fans to mark the anniversary. J K Rowling's books are of tremendous significance to a generation who discovered

anew or rediscovered the joy of reading, and anticipating the next instalment. We wanted to celebrate the impact that these books have made."

Ms Rowling's influence on the world of arts and literature has been huge. As youngsters love reading her works and immersing themselves in Harry Potter's magical world, they have boosted children's interest in books, especially longer ones. Some of



the volumes run to 800 pages.

The films, too, have had a major impact, not least on the UK visual effects industry, which is now a world leader and regularly sweeps up Oscar nominations. There's also a huge range of branded merchandise available for adoring Potter fans, ranging from Lego to video games and even stamps (pictured above).

Tourism across the UK has been boosted by the settings used in the movies, including the famous Glenfinnan Viaduct on the West Highland Line which features in two of them. Even sales of the round-framed spectacles similar to those worn by Harry have risen in popularity.

In the long term, though, is the so-called Potterverse – JK Rowling's magical universe – sustainable? There's little reason why not: after all, Tolkien's works and C S Lewis's *Chronicles of Narnia* series remain highly popular.

The fantasy world of Hogwarts lives, is loved, and still attracts new readers every day. Harry Potter, it seems, will be with us for a long time to come.

As a schoolgirl volunteer in conservation, Kit Guy's eyes were opened to the scope and nature of work in cultural heritage. The experience changed her life...

Words: Stewart McRobert

# SKILLS FOR CAREER OF A LIFETIME

**V**olunteering at the Library is a great experience in itself, and in a few cases it can lead to a rewarding career. Kit Guy can vouch for this. In September, she became a trainee digitiser employed by the National Galleries of Scotland – almost exactly one year after earning valuable experience as a volunteer at the Library.

Kit explained: "In 2015, while in fifth year at Currie High School in Edinburgh, I took volunteering as a subject. People were aware of my love for history and books. My teacher saw an ad for volunteers at the Library. I thought I'd give it a go, and after a phone conversation with Organisational Development Partner Andrew McDougall I was taken on."

She was part of a group of 10 volunteers who had the chance to help out with basic conservation work. "Among other

things we learned how to clean books using special sponges that attract dirt and how to prevent rust on metal map plates," said Kit.

"We made boxes for material associated with the 2014 Scottish independence referendum. That ranged from metal badges to balloons, which degrade over time. It was a case of looking at the best way to store them so that degradation is delayed for as long as possible and when it does happen the fragments of balloon don't contaminate everything else around them."

Her band of volunteers included a mix of people. "Being still at school, I was the youngest. A lot of my fellow volunteers had just completed university."

It was her intention to take that path too. However, she became aware of the opportunity to be a trainee digitiser and her application was successful. Part of her training involves 20-week

placements at three different locations – the Scottish National Portrait Gallery, the Scottish National Gallery of Modern Art and the National Library of Scotland.

## SKILLS

In her new role she is already using some of the skills she learned during her time as a volunteer. "Conservation is part of what we do, and it's particularly important how we handle artwork. For example, in our studio we use a book cradle to support documents, some of which can be very fragile. We are encouraged to treat everything with extreme care, even newer material which can seem more robust. That's a lesson I learned while volunteering."

● Volunteering made me really appreciate all the effort that is put into conservation. It gave me an idea of where I wanted to go ●



Kit Guy.  
Photo courtesy  
of Stewart Hardy

Kit believes that volunteering opened her eyes to the variety in the cultural heritage sector and the scope of work that is carried out. "I was able to get an appreciation of what the Library does. Like other people, I had visited exhibitions, but did not know what went on behind the scenes. I hadn't really thought about who looked after all of the artwork and books and how it was done. Volunteering made me really appreciate all the effort that is put into conserving the material."

The experience also helped to crystallise her thoughts about her own career. "It gave me an idea of where I would like to go. I had been thinking about areas associated with history but hadn't considered cultural heritage, simply


because I didn't know much about it."

During the seven weeks she spent at the Library, she appreciated the trust shown in her and her fellow volunteers. "We were shown what to do and staff were always on hand in case we needed help, but for the most part we were left to carry on with the task in hand. It was good to have that freedom. The work wasn't regimented – we did not have a set amount of material to get through in a specific time. It was imperative that we were gentle with the material and took good care of it."

Kit said that she did not volunteer with the intention of landing a job. Instead, she wanted to gain experience and expand her knowledge of the sector.

"I didn't know what to expect when I started. I had a feeling we would be working with material but didn't know how closely. The staff liked to get us involved as much as possible. That's what you want as a volunteer – you want to feel like you are doing a real job with value. I am really glad I did it and would happily volunteer again."

Like others before her, volunteering turned out to be a life-changing experience for Kit.

 **If you would like to know more about volunteering at the Library, please contact Organisational Development Partner Andrew McDougall at: [a.mcdougall@nls.uk](mailto:a.mcdougall@nls.uk) or on 0131 623 3728.**

# Great Library resources...

Based in two cities and with a collection of more than 26 million printed items, two million maps, 32,000 films, three miles of manuscripts, and thousands of photographs, getting around the Library sites requires a little navigation

## LIBRARY LOCATIONS

### FILM AND DIGITAL COLLECTIONS

Kelvin Hall  
1445 Argyle Street  
Glasgow G3 8AW

Tel: 0845 366 4600

E: kelvinhall@nls.uk  
Mon-Fri 9am-5pm

### OTHER COLLECTIONS

George IV Bridge  
Edinburgh EH1 1EW

Tel: 0131 623 3700

E: enquiries@nls.uk  
Mon-Fri 9.30am-8.30pm  
(Wed 10am-8.30pm),  
Sat 9.30am-1pm

### MAPS

Causewayside Building  
159 Causewayside  
Edinburgh EH9 1PH  
Tel: 0131 623 4660

E: maps@nls.uk

Due to building works the public entrance will be moved, please follow signs.

## HOW TO JOIN

To use the Library's Edinburgh 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>

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 are at [www.nls.uk/using-the-library/library-cards/evidence-of-identity](http://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](mailto:enquiries@nls.uk). If you have a Library card, books can be ordered in advance via the online catalogue on our website. For information about pre-ordering, see [www.nls.uk/using-the-library/reading-rooms/general/preorders](http://www.nls.uk/using-the-library/reading-rooms/general/preorders)

## ONLINE

The Library has a vast range of electronic resources, including digital versions of reference works, massive full-text facsimiles and business databases. Many of these resources are available on the internet to users resident in Scotland, although additional conditions may apply in line with our licence agreements.

Your first port of call to access the Library's

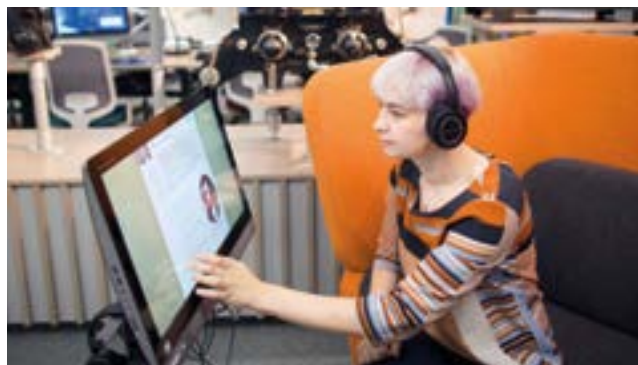


licensed digital collections is <https://auth.nls.uk/ldc>

Additionally, recent legislation has given the Library 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 is 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 if you are a registered user.

## VISITOR CENTRE

The Visitor Centre at the George IV Bridge building in Edinburgh has an exhibition space, a shop selling books, stationery and gifts, a café and PCs with access to Library catalogues and other digital facilities.



## IN FOCUS

# Discover your history

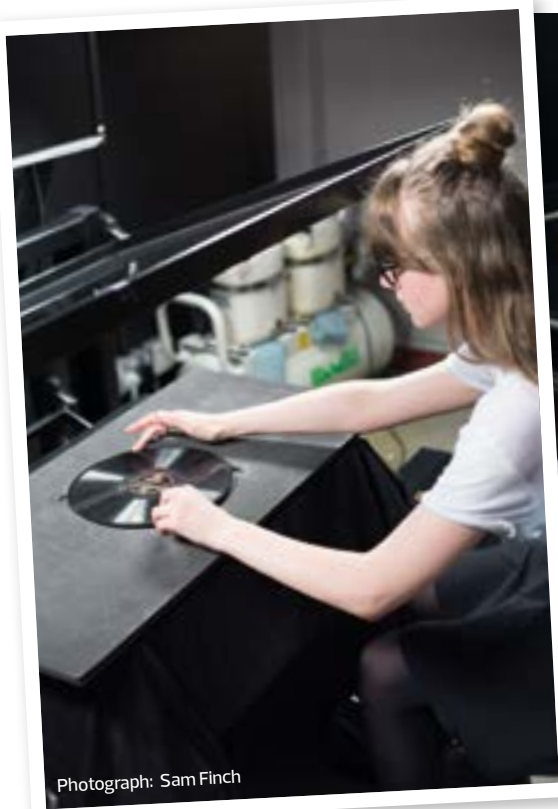
The Library has an impressive range of genealogical resources if you want to research your family history.

The best way to start your research is to work backwards from what you already know. Collecting family memorabilia such as birth, death and marriage certificates, diaries, newspaper cuttings, letters and photographs can also provide you with further information.

Also, remember to write down any information that you find and where you found it. Be methodical and follow every clue. This will enable you to create a fuller picture of your family and its history.

 To get started, visit [www.nls.uk/family-history](http://www.nls.uk/family-history)





Photograph: Sam Finch



Photograph: National Library of Scotland



Photograph: Graeme Yule, National Galleries of Scotland

Trainees will learn to use a variety of digitisation equipment and techniques, and work across collections ranging from maps to old records

# Learning to be hands-on

## HLF Skills for the Future digitisation traineeship under way

In partnership with the National Galleries of Scotland, the Library has embarked on a Heritage Lottery Fund (HLF)-funded Skills for the Future digitisation traineeship which sees materials from our collections digitised by 12 young trainees aged between 18 and 24. As part of their time at our digitisation studio, the trainees learn how to operate a variety of digitisation equipment, use image editing software, carry out quality checks, and create metadata to ensure that all digital images meet our required standards.

The traineeship, which started in 2015 and runs

for two sets of 18 months, enables the trainees to work on many different collections, ranging from fold-out maps within Post Office directories, to shellac record labels from our Dean-Myatt collection of historic sound recordings. They will also get the chance to work on everything from Gaelic pamphlets and manuscripts to antiquarian books, printed music, and 20th century exam papers.

Reasons for digitisation can be as varied as the materials themselves. The trainees may, for example, be working on collections which get digitised before

the physical copies go on loan. At other times they may create digital images to support our exhibitions and events programmes. However, our major driver for digitisation is the aim to make our collections digitally accessible to the public.

The Skills for the Future traineeship therefore provides an ideal way to merge two very desirable aims. It actively contributes to the Library's strategic priority to have a third of our collections in digital format by our centenary in 2025. At the same time, it provides the 12 young trainees with sought-after

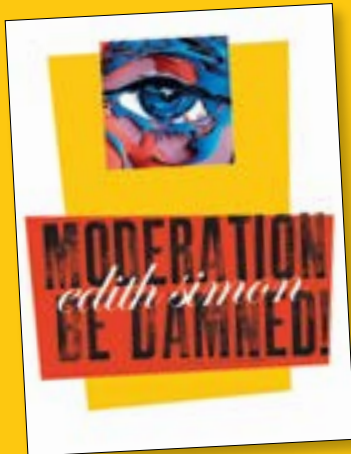
heritage digitisation skills and invaluable insight into working in the information and cultural heritage sector.

### MORE INFORMATION

To find out more about the Skills for the Future traineeship, contact Ines Byrne, Digital Collections Specialist ([i.byrne@nls.uk](mailto:i.byrne@nls.uk))

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Giles Sutherland on Edith Simon's work



Read more about Edith Simon on pages 10-13

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## A Kist o Skinklan Things

AN ANTHOLOGY OF SCOTS POETRY FROM THE FIRST AND SECOND WAVES OF THE SCOTTISH RENAISSANCE

Compiled and annotated by J. Derrick McClure

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

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

The closing date for the return of completed applications in each case is 15 November 2017.

P.B.F.A.

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**Sun 6  
BALLATER**  
Victoria Hall, Station  
Square, Ballater  
AB35 5QB  
10am-5pm. £1

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EDINBURGH  
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The Roxburghe  
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Square, Edinburgh  
EH2 4HQ  
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**Free**

### AUGUST/

**SEPTEMBER**  
**Thu 31 Aug – Sat 2  
September SYKE**  
**ANTIQUARIAN  
BOOK FESTIVAL**  
Aros Cultural Centre,  
Viewfield Road,  
Portree, Skye  
IV51 9EU  
Thu 12pm-5.30pm,  
Fri 9am-5.30pm, Sat  
9am-4.30pm. **Free**

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### Sun 29

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Theatre director Mark Thomson's relationship with the Library was born out of practicality... and then blossomed

# Dramatic effect

For playwright Mark Thomson, the sheer range and volume of the Library opened up new vistas and enriched his knowledge of theatre

**I** have always loved libraries. Because I have always loved books. Because words and ideas have always been key to my happiness. I know many will say that being in the quiet contemplative universe of silence populated by galaxies of books and people gently floating around them, or hunched over desks, makes them calm. For me, never so. It places me in a heightened state, like a kid hitting Disneyland. Like the books were active experiences, their contents brimming with the life, the knowledge, and the passion of their authors. Whatever energy it took to write, I became infected.

I first started visiting the National Library of Scotland 20 years ago when I took up artistic directorship of the Brunton Theatre in Musselburgh and thereafter Edinburgh's Royal Lyceum Theatre. Like many relationships, it was born out of practicality before blossoming into something fuller.

I moved from London in 1997 and

**● I still get excited when I walk through the doors... and sit in the beautiful reading room ●**

MARK THOMSON

was used to scouring bookshops that had shelf loads of plays. Sadly, Scotland had nothing similar and the Edinburgh libraries' range did not help me programme a theatre company.

Then I tried the National Library, where the resources and range of services opened up rich and surprising avenues of thinking. I'd pop in to visit obscure Jacobean "lost" masterpieces, then discover German contemporary works by Kerstin Specht, an obscure Giraudoux, a Victorian burlesque and more.

Searching the main catalogue was an artform. My keyword searches – French Plays Sixties, European Plays and so on – threw up works I'd never thought of. Some I'd read half a page of, others I'd get lost in. The sheer range and volume opened up vistas to help me in programming and enriched my knowledge of theatre, voice and world drama. Every day I spent there was like having several birthdays.

My next step came when I adapted *James Hogg's Private Memoirs and Confessions of a Justified Sinner*. I wanted to research the historical, social and domestic context of the characters, and, most of all, the complex religious dynamics surrounding predestination. At the Library, I could sit with 10 books at a time gathering data and knowledge, following bibliography routes like literary maps through the database. As a theatre director, you create worlds and

imagination travels through authenticity and truth via informed analysis and research. Hello, National Library of Scotland.

Researching each production became a given. I have examined American late 50s history for Sam Shepard's *Curse of the Starving Classes*, dipped into Brecht biographies when directing *The Caucasian Chalk Circle*, delved into director notes to explore other artists' approaches to playwrights from Oscar Wilde to Pirandello. And with the help of the great Edinburgh mind, Owen Dudley Edwards, who really ought to pay the Library rent as he is there so often, I accessed myriad sources when I directed Tim Barrow's play *Union* about the union between Scotland and England. I read about the world these plays and their characters inhabited, and gleaned what they would have looked like through description and pictorial references of dress, maps and sketches.

The web can throw up some brilliant first-base facts and sometimes more detailed or odd information. But there are legions of books not available electronically. The only place I know where I can access idiosyncratic facts or areas of interest is the Library. I still get excited when I walk through the doors, approach the search engine and, most of all, sit in the beautiful reading room. Unlike Disneyland you can't order a Coke and popcorn, but the food for the mind is very, very good.

**Mark Thomson is a theatre director and playwright. He was Artistic Director of the Royal Lyceum Theatre Company from 2003 to 2016.**

# Pretty as a postcard

The National Library of Scotland boasts more than 200 collections or sets of postcards. The majority show Scottish scenes like the two below of Ayr and Dundee, but if you dig deep you'll also find many featuring popular tourist destinations such as Edinburgh Castle and Kelvingrove Museum. There are also many showing cartoons, caricatures (bottom right), tartanalia and, less commonly, groups of Scottish women doing laundry (top right)!



# Famous Scots from the Past

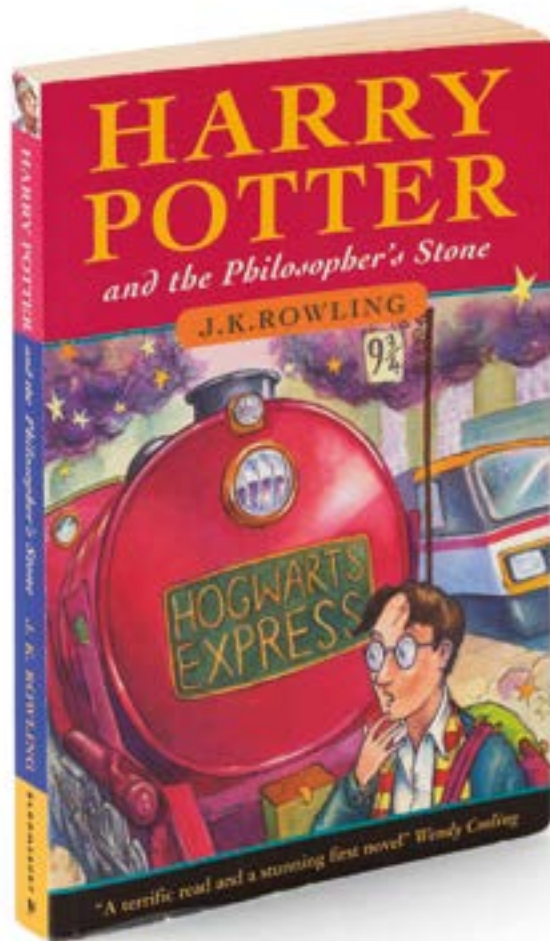
Kings or queens?  
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