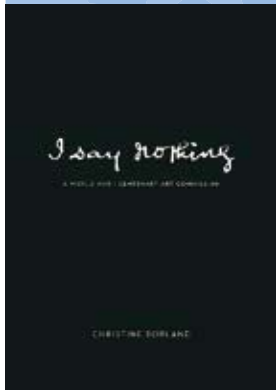
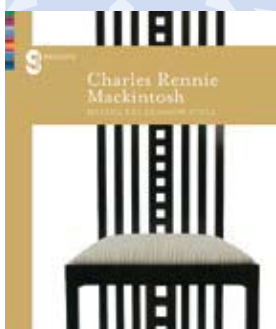


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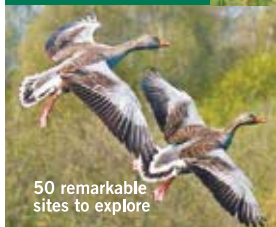
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## NATIONAL LIBRARY SURPASSES ENERGY TARGETS

The Library has been presented with a Gold Pledge Award by Zero Waste Scotland and named Resource Efficiency Ambassadors as recognition for its energy-saving initiatives. The Library has also exceeded the Scottish Government's 2020 climate change target.

The Government set the targets in 2009, and since then, we have reduced our carbon emissions by 62 per cent – 20 per cent more than the target. Energy use has also been cut by 52 per cent, far surpassing the 40 per cent target.

National Librarian Dr John Scally said: "We're proud to lead the way in energy efficiency and help our partners, Zero Waste Scotland, to encourage savings across the public sector.

"While it's important for us as a national institution to meet these targets, it's also vital work for the environment. Our work reducing emissions

and energy use has also led us to make financial savings. It's a double-win for us."

Marissa Lippiatt, Head of Resource Efficiency, Zero Waste Scotland, said: "It's fantastic to see the National Library has already surpassed its goal. It has done an amazing job of putting a realistic and measurable plan in place that involved everyone in the organisation."

To achieve the targets, we implemented a programme of work, which included replacing infrastructure throughout our buildings with more energy-efficient equipment, replacing all lighting with LED across the estate, and ensuring all staff used only what was required.

The Library has also been shortlisted for the Environment Award with the Energy Institute, with the ceremony taking place in London in late November.



National Librarian Dr John Scally and Marissa Lippiatt from Zero Waste Scotland check out the scale of our George IV Bridge building



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P.B.F.A.

# BOOK FAIRS

IN SCOTLAND 2018/2019

<p><b>DECEMBER '18</b> Sat 1 <b>EDINBURGH</b> Radisson Blu Hotel, 80 High Street, Royal Mile, Edinburgh EH1 1TH 10am-5pm. £1</p>	<p><b>MAY '19</b> Sat 25 <b>SCOTTISH BORDERS</b> The Corn Exchange, Market Square, Melrose TD6 9PN 10am-4.30pm. £1</p>	<p><b>AUGUST '19</b> Sat 3 <b>GLAMIS</b> Bridge View House, Glamis, Forfar DD8 1QU 10am-5pm. £1</p> <p>Sun 4 <b>BALLATER</b> Victoria Hall, Station Square, Ballater AB35 5QB 10am-5pm. £1</p>
<p><b>MARCH '19</b> Fri 29 and Sat 30 <b>EDINBURGH</b> Radisson Blu Hotel, 80 High Street, Royal Mile, Edinburgh EH1 1TH Friday 12pm-7pm, Saturday 10am-5pm Free</p>	<p><b>JUNE '19</b> Sat 15 <b>EDINBURGH</b> Radisson Blu Hotel, 80 High Street, Royal Mile, Edinburgh EH1 1TH 10am-5pm. £1</p>	<p>For more information on P.B.F.A bookfairs, please visit the website or contact us using the details below.</p>

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# FROM VIENNA TO EAST ANGLIA: A GLOBAL TAKE ON SCOTS

## Dr Michael Dempster rounds up a hectic couple of months as Scots Scribe

Thir last twa month hiv been full o activity fir masel. Amangither events we premiered oor Scots an Gaelic owersettin o the Opera *Dido an Aeneas*, A pit on Govan Scots Language Week, A owerset a story fir the Bolivian embassy, A launched ma first Scots language comic anthologie, *Scrieve!* an we stertit oor Scots language Cafe in Glesga wi a mind tae haein mair aw ower Scotland. Affae, affae thrang! Alangside aw this A attendit a academic conference an hit's that A wantit tae tell ye about the noo.

The conference wis the frlssu, ane o thae initialisms thit juist bonnilie lowps aff yer tung. Tae gie it it's mair formal title, hit wis the Twalt Triennial Conference o



the Forum for Research on Languages of Scotland and Ulster, hostit this year bi the Varsity o Glesga. Amang the talks A attendit wis anes on Irish, Gaelic, British Sign Leid an, o coorse, Scots.

There wis fowk fae aw ower the planet attendin an gjein talks on Scots, fae wir ain varsities o St Andra's, Glesga, Aiberdeen, Embra, Strathclyde, UWS, tae the likes o Munich, Texas, Vienna, Japan, Australia an even sae faur afield as

Bristol an East Anglia! See, aftentimes when bletherin tae fowk they're taen aback wi juist hou monie fowk the world ower is interestit in Scots, an thit they've been studyin it fir years.

Topics reenge fae Dutch in early Scots in the fowerteent yearhunner, throu explorin the 20t century linguistic survey o Scotland, tae dialect an grammar o Scots usage the day, an e'en its uise in modren opinion

pieces in the papers. Tae feenish it aw aff there wis a plenary speech fae Robert McColl Millar on marginal Scots Past an Present luikin at the mair obscure neuks o Scots, particularly thae contact areas atween Gaelic an Scots athoot Staunnart English bein a intermediary language.

Another affae interestin, an unique presence at this conference, is thaim at the darg o lairnin an heezin-up Scots, nemmlly the Scots Language Centre, the langest rinnin Scots advocacy organisation, an Education Scotland. Wi Scots noo bein alood as pairt o the Curriculum for Excellence 1 + 2 language policy it wis braw tae hear o furst language Scots weans' sel-esteem gettin a guid haunner, the lik o whilk wid affect their lifes mair widely.

## Our collections at your fingertips

We just launched Library Search, a new service that allows you – for the first time – to find details of our printed, manuscript and archive, moving image and digital collections in a single search. You can also carry out a wider search of our collections including high-quality electronic resources and databases from a range of publishers. Other new improvements include being able to view your borrowing history and receive notifications when your item is available for pick-up at the Library.

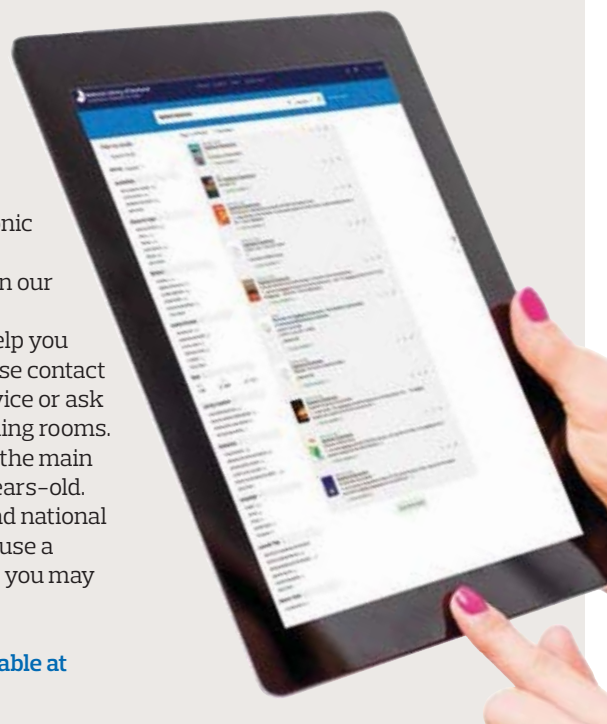
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# SPEAKING UP FOR OUR AGE

Elizabeth Bryan, Community Development Coordinator for Age Scotland, celebrates 75 years of older people's groups and organisations in Scotland. Together with the Heritage Lottery Fund and the National Library of Scotland, Age Scotland formed a team of 'history detectives' to explore their predecessor charities' records...

**2018** is a special year for Age Scotland as we celebrate our 75th birthday. Our 'detectives' spent many a fascinating afternoon and evening in the National Library of Scotland's reading rooms, consulting the many publications, annual reports, newsletters and campaign materials from our predecessor charities.

Our journey started in the offices of the Scottish Council for Voluntary Organisations where we rediscovered minute books detailing the beginnings of the Scottish Old People's Welfare Committee – our first predecessor. The first meeting was held on 22 January 1943 in Edinburgh, soon after the publication of the Beveridge Report and at a time when the country was starting to look at what welfare services and support would be required after the war ended. Life expectancy was increasing, and post-war studies drew attention to the poverty, malnutrition and hidden loneliness experienced by older people, as well as the lack of appropriate homes. The committee's immediate aim was to gather information about the 'care of the aged'.

What excitement for us when on one of our first visits to the National Library we were able to handle and read *Homes for Old People in Scotland!* Produced in 1947 by the Scottish Old People's Welfare Committee, this directory is a fascinating listing of 109 homes for old



● **Our 'detectives' spent many a fascinating afternoon in the reading rooms** ●

people compiled with help from the homes' matrons. In post-war years this publication helped the Committee to press for more residential homes.

Another important role for the Committee was to encourage the spread of local welfare committees in cities,

towns and villages across Scotland. The pace of growth was remarkable. By 1959, there were 121 constituted old peoples' welfare committees and

140 in development. The early emphasis on residential care homes gave way to caring for people in their own home. Committees organised a huge variety of services including lunch clubs, 'meals on wheels' schemes, visiting

services for the housebound as well as holidays, concerts, social events and even food, log and fuel deliveries. Day and weekly clubs also offered everything from woodworking to hairdressing.

Among a great many gems, the National Library has all the copies of *The Old People's Welfare, Scottish Bulletin*, from 1951-1973. The bulletins, published three times a year, were packed with news, practical tips and ideas from older people's groups and organisations around the country, the national charity's work, and articles on policy issues affecting the lives of older people. We were able



### STEP BACK IN TIME

**Clockwise from left:**  
Dancing at St. Mungo's, Glasgow;  
Bowls at Woodside Club,  
Aberdeen; Tea party at Stranraer  
Old People's Club; Age Concern  
Annual Reports from the 1970s

to piece together our history by using these publications, our own documents and photographs, member organisations' documents, and the oral history and testimony of those involved over the years.

The Scottish Old People's Welfare Committee became Age Concern Scotland in 1974, and was renamed Age Scotland following the merger with Help the Aged in 2009.

We're enormously grateful to the National Library, who helped us shed light on the remarkable and neglected story of older people's groups and organisations in Scotland, and their considerable achievements over the past 75 years. Without the Library's work caring for documents, this important aspect of the social and political history of Scotland would have been lost.

 For a free copy of the *Speaking Up for Our Age* timeline magazine, contact Age Scotland on [info@agescotland.org.uk](mailto:info@agescotland.org.uk) or 0333 323 2400

# A NEW PERSPECTIVE ON AULD REEKIE

Rachel Dishington is a Collaborative Doctoral Partnership PhD student working with the University of Edinburgh and the National Library of Scotland on the history of the Stevenson Engineering firm. Here, she shares some of her discoveries...

**M**uch of the world of engineering is hidden from view. Often, when a project is completed, designs and logistical records are archived and the structure quickly becomes a taken-for-granted part of daily life. When we drive on roads, cross bridges or travel along train tracks, the work of centuries of engineers goes unremarked in the background. This is especially the case in Edinburgh, a city of intersecting roads, buildings and bridges where you enter the Library on George IV Bridge from the street and find yourself on the 11th floor.

This occurred to me during my first visit to consult the archive of one of the engineers responsible for designing the complicated intersections of Edinburgh's city centre. Robert Stevenson was an Edinburgh-based civil engineer in the late-18th and early-

● **The most visually exciting part of the archive is the plans and engineering drawings** ●

19th centuries. Originally apprenticed to his father-in-law, Thomas Smith, a lamp-maker and lighthouse engineer, Stevenson soon took over the lighthouse business and branched out into other fields of engineering, from canals and harbours to bridges and railways. Under Robert's three sons – Alan, David and Thomas – the firm's portfolio and influence grew, leading them to be consulted as expert witnesses by Parliament and engaged across the UK, New Zealand and Japan.



Rachel Dishington

The Stevenson Engineering firm's archive, part of the Library's collections, provides a rich picture of the day-to-day working lives of the engineers involved in some of the major construction projects of the age, as well as the myriad local projects, repairs, maintenance and surveying that provided much of their work.

For me, the most visually exciting part of the archive is undoubtedly its collection of plans and engineering drawings. From harbours at Peterhead, Granton and elsewhere to the roads of central Edinburgh, they record the design, construction and reconstruction of sites all over the country in minute and multicoloured detail. They are clearly working drawings. Some have been annotated with amendments and calculations, or overlaid with new designs as the projects changed over time. Some are fragile, torn in places from being taken out, consulted and replaced again and again, presumably by engineers, contractors and clients.

Together with the diaries, notebooks and letters that are also included in the archive, I am using the Stevenson material to look at the infrastructure we take for granted, and consider how it came to be and what processes shaped it.



CURATOR'S CHOICE



I am going to try to sleep. And that have said to yourself many a time. When long assailed you. Then what kind of courage shall you have? To leave all conscious intention and try to slip into a crevice of oblivion. To leave what? And what are we doing? But one thing you do, and that is something more than those words. I have now so many cups of coffee and yet I think I am off to my bed byes I must go maybe not to the 'haven of sleep' but toss all night. My sleep is 'bebuggered'. End now. Night by my sweet and I think you'll be far away riding your trains and tunnels and nighty night.



# 'KEEP LOVING ME'



**WORDS:**  
**Sally Harrower**  
Modern Literary  
Manuscripts Curator

The centenary year of one of Scotland's most artistic poets is being celebrated widely with some of our beautiful manuscripts on display in Orkney

**T**here are writers who are also artists – think of Alasdair Gray, or Ian Hamilton Finlay. The poet Jen Hadfield is another for whom visual art is an important aspect of their practice. The Library has significant manuscript and artwork holdings relating to all three. But – perhaps unexpectedly – one of our most visually-rich manuscript collections is that of the poet, William Sydney Graham (1918–1986).

This is W.S. Graham's centenary year. Much is being done in celebration, with events and exhibitions from Cornwall to Orkney. An anthology, *The Caught Habit*

*of Language*, combining some of his previously unpublished work with new poems written in his honour, was launched earlier this year. A special issue of *The Chicago Review*, devoted to Graham, is imminent. It is handsomely illustrated with many images from our collection. At the time of writing, some 60 artworks/manuscripts are being taken to Orkney on loan to the Pier Arts Centre in Stromness for the exhibition 'Voice and Vision: the Poetry and Art of W.S. Graham'.

W.S. Graham was born on 19 November 1918 in Greenock. He trained as a structural engineer, but changed

direction in 1938 when he was awarded a bursary to study philosophy and literature at Newbattle Abbey College. Medically unfit for active service during the Second World War, he had various jobs and spent time in London, moving in bohemian – and often drink-fuelled – circles. During this time he came into the orbit and influence of Dylan Thomas, and of painters Robert Colquhoun, Robert MacBryde and John Minton, among others. His first poetry collection, *Cage Without Grievance*, was published in Glasgow in 1942.

By the end of the war, Graham was living in Cornwall. The caravan he

stayed in was offered rent-free, and he gave himself entirely to his poetry. Living on the coast undoubtedly suited and inspired him, a legacy of his Greenock childhood.

Graham went on to make many friends among the artists who lived in the area, notably Roger Hilton, Peter Lanyon and Bryan Wynter. Their increasingly abstract work had some influence on Graham's poetic development, and his friends recognised and valued a fellow striver pushing at the boundaries of expression. In 1954 he married Agnes Dunsmuir (Nessie) whom he had met at Newbattle many years earlier, and the couple settled to a lifetime of near-poverty in basic cottage accommodation in Cornwall.

Graham's poetry, to which he and Nessie – a poet herself – essentially gave their lives and energy, is too complex to be considered here, and many others are doing just that in his centenary year. We settle for including a poem, with strong Scottish resonance, written to his dead father.

Personally, I feel I have come to know W.S. Graham more through his dazzling letters than through his poems. He must have been the most extraordinary friend. A very difficult one at times, but a man with whom the most profound connections were made.



### MAN OF LETTERS

Clockwise from left: Letter to Ruth Hilton; letter to Robert Colquhoun and Robert MacBryde; letter to Ronnie and Henriette Duncan

In recent years, I have met and been in contact with a number of the poet's friends, and so much love for him, and for Nessie, still shines out 30 or more years after his death. Graham asked a lot of his friends – spiritual, intellectual and sometimes financial support – but he gave a great deal back.

How exciting it must have been to receive one of his epistolary fireworks. Before you opened the envelope – which might be decorated with one of Graham's trademark heads – you would know who had sent it. Then the letter: an inadequate word here, for many of Graham's letters could as easily be called artworks. He painted on them, designed them, sometimes responding to the size and shape of the paper. His handwriting has a calligraphic quality. You just know that this man enjoyed the tactile act of creating on paper. There's a strong element of play and experiment in both the look and the content of his letters. His friends, Michael and Margaret Snow, selected and edited a collection of them, published as *The Nightfisherman* (Carcantet, 1999). As Michael Snow wrote in his introduction, '[The letters] provide him with an arena for language to toss its head and gallop all the way through high seriousness to the absurd and back'.

No description, or transcript, does justice to a W.S. Graham letter or manuscript. A Library visitor once said: "Once you find W.S. Graham, it's almost as if you want to keep him to yourself". I know just what she meant, and that feeling only intensifies when you are face-to-face with his manuscripts. They have to be seen, first-hand, and you can do that here at our Special Collections Reading Room. Anytime.

## To Alexander Graham

Lying asleep walking  
Last night I met my father  
Who seemed pleased to see me.  
He wanted to speak. I saw  
His mouth saying something  
But the dream had no sound.

We were surrounded by  
Laid-up paddle steamers  
In The Old Quay in Greenock.  
I smelt the tar and the ropes.

It seemed that I was standing  
Beside the big iron cannon  
The tugs used to tie up to  
When I was a boy. I turned  
To see Dad standing just  
Across the causeway under  
That one lamp they keep on.

He recognised me immediately.  
I could see that. He was  
The handsome, same age  
With his good brows as when  
He would take me on Sundays  
Saying we'll go for a walk.

Dad, what am I doing here?  
What is it I am doing now?  
Are you proud of me?  
Going away, I knew  
You wanted to tell me something.  
You stopped and almost  
turned back  
To say something. My father,  
I try to be the best  
In you you give me always.

Lying asleep turning  
Round in the quay – lit dark  
It was my father standing  
As real as life. I smelt  
The quay's tar and the ropes.

I think he wanted to speak.  
But the dream had no sound.  
I think I must have loved him.  
W. S. Graham

*New Collected Poems*, edited by  
Matthew Francis (Faber, 2004).  
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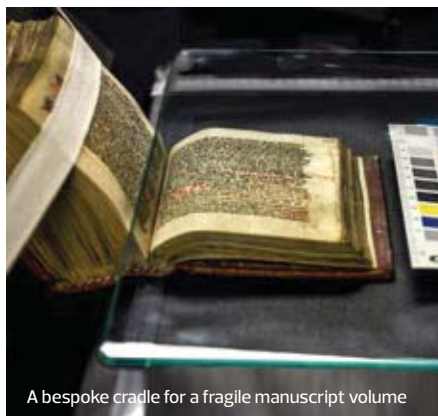
Digitisation Conservator Mary Garner treating a fragmentary letter to allow it to be photographed

# CONSERVATION BEFORE DIGITISATION

Our conservation department plays a key role in the digitisation of our collections. Read on to find out what goes on behind the scenes...

The Library set itself a target for one third of our collections to be in digital format by 2025, and this has dramatically increased the pace of our digitisation programme. The most obvious stage of the digitisation process is 'capture', the process of photographing or scanning the item. But capture is only the tip of the iceberg in a process that can take weeks or even months from start to finish, involving people throughout the Library, including conservators.

Our dedicated Digitisation Conservator, Mary Garner, plays a crucial role in ensuring items are not damaged in the capture process. First, Mary surveys the collections scheduled for digitisation to see if they need conservation treatment



A bespoke cradle for a fragile manuscript volume

before capture. Second, she looks out for things that may impede the capture process, such as fold-outs, uncut pages and size. Conservation treatments are

extremely minimalist, aiming only to make text legible and ensure items can be transported, handled and captured safely. Treatment is usually carried out before capture, but sometimes, for example if the sewing structure of a book is completely broken, we capture the item first and treat it afterwards.

Besides conservation surveys and treatments, Mary also trains new digitisation staff, and provides advice on the handling and capture of particularly difficult or fragile items, such as books with very tight openings. Most items can be digitised with our standard equipment, but in some cases we need to adapt the equipment, or custom-build something new.

Conservation for digitisation is a relatively new specialism. We have learned from other organisations as we developed our own approach, and in turn, we are providing advice to other organisations as they start digitising their own collections.



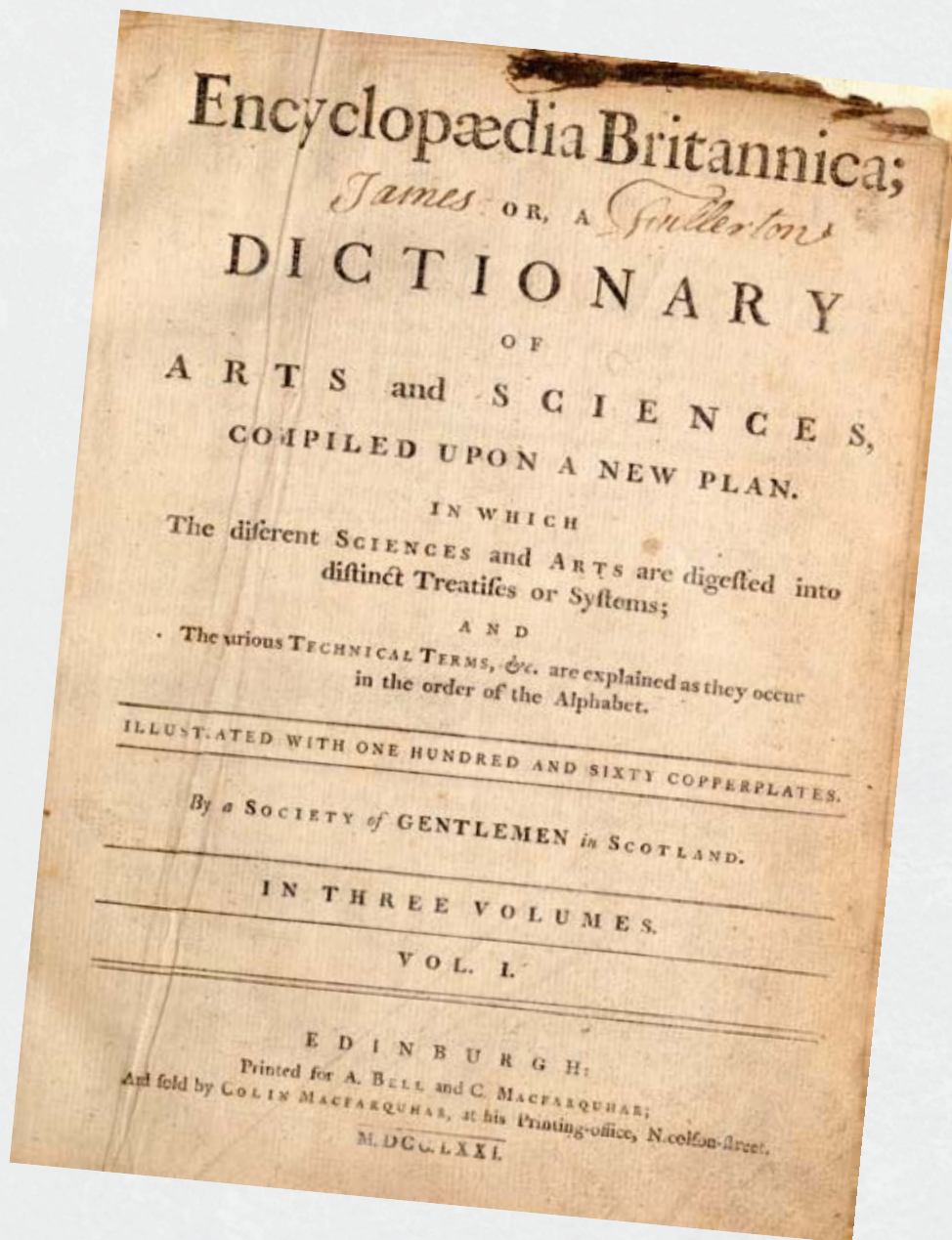
# LONG REIGN OF BRAND BRITANNICA

Created in Edinburgh 250 years ago to 'diffuse knowledge of Science', the famed encyclopaedia has endured and evolved as a source for those seeking enlightenment



**WORDS:**  
Professor Stephen Brown and Rare  
Books Curator Robert Betteridge





**O**n 10 December 2018, the *Encyclopædia Britannica*, one of the enduring achievements of the Scottish Enlightenment, will celebrate its 250th anniversary. Conceived, compiled, printed and published entirely in Edinburgh, the Britannica's first edition was undertaken at considerable financial risk by three young tradesmen, none of whom had published anything previously. The two principal partners, who would retain the copyright of its first three editions, were printer Colin Macfarquhar (1744-1793) and engraver Andrew Bell (1753-1832). Macfarquhar, a wigmaker's son, had just opened his printing firm in 1767. Bell, a baker's son and an apprentice of Scotland's leading engraver Richard Cooper, established his reputation as an engraver through pioneering work for *Scots Magazine*. There, he met William Smellie (1740-1795), himself a master printer, and editor of the magazine from

1760 to 1765. Smellie agreed to compile the Britannica's first edition for a fee of £200, more than Diderot received for his efforts editing the *Encyclopédie* in 1751, but nothing like the approximately £25,000 Bell and Macfarquhar would jointly accrue from the Britannica's first three editions.

Smellie was uniquely qualified to establish the Britannica 'brand'. Unlike Bell or Macfarquhar, and probably all the other tradesmen in Edinburgh, he was learned, attending Edinburgh's High School before studying at the University. Under his editorship, *Scots*

● **The first edition emphasised two themes: modern science and Scottish identity** ●

*Magazine* adapted the practices of an encyclopaedia, something Smellie emphasised in introducing the 1762 volume, describing it as "a work calculated to promote knowledge, and inspire the reader with the love of it". While Bell and Macfarquhar kept their politics to themselves, Smellie was a vocal proponent of a free press and especially of the need for knowledge to be made accessible to all who sought self-improvement. He opened his preface to the first edition with the assertion that "utility ought to be the principle intention of every publication". To this day, that succinct observation remains the motto of the *Encyclopædia Britannica*, even in its digital form.

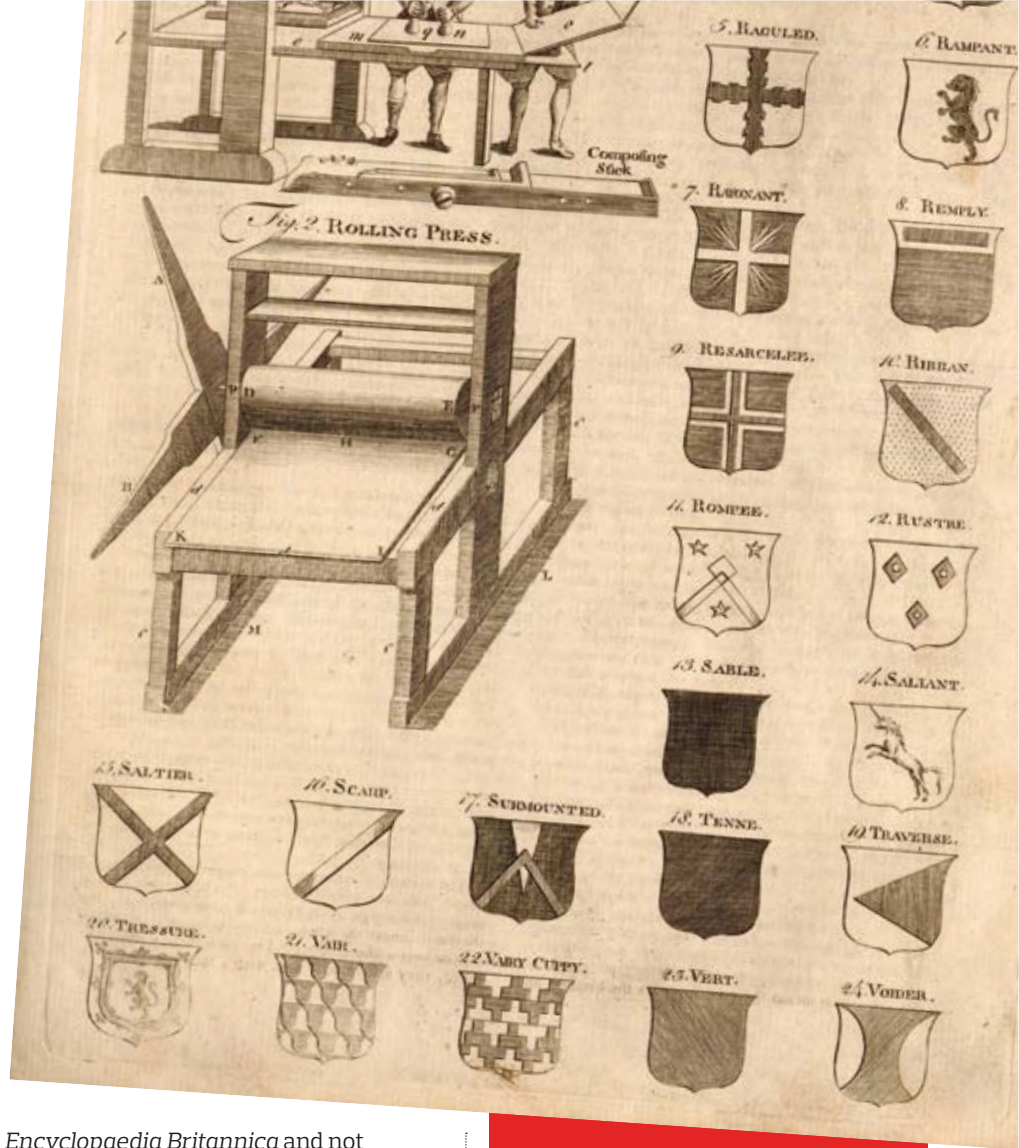
The first edition emphasised two themes: modern science and Scottish identity. The articles on anatomy and Scots law were groundbreaking and controversial. Still, that first Britannica

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**FIRST EDITION**

Previous page: The title page to volume 1 of the first edition. Right: Plate CXLVII from volume 3 of the first edition to accompany the article on printing and to illustrate the heraldic tinctures and patterns described in this volume. Below: Caricature of Andrew Bell and William Smellie by John Kay.



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had a less than auspicious beginning. Production costs depended entirely on the sale of subscriptions, for which the novice proprietors were unprepared. Smellie had difficulty meeting deadlines, subscribers complained about the length of some articles (often exceeding 100 pages), and the medical establishment was less than pleased with the Britannica's unacknowledged circulation of their intellectual property. When in 1771, after the publication of 100 weekly parts and 160 copperplates, the Britannica's first edition was complete in three volumes, a significant quantity of unbound sheets remained unsold. These would eventually be passed on to London booksellers, where they were misleadingly retailed as 'London' editions with the imprints of Edward and Charles Dilly (1773) and John Donaldson (1773, 1775). Smellie supplied a new preface.

As its anniversary approaches, the first principle of that first edition of the Britannica is particularly resonant and instructive: "to diffuse the knowledge of Science".

The National Library of Scotland holds the first edition of the



*Encyclopaedia Britannica* and not only do we have one, but two sets. The appearance of the Britannica in the Catalogue of the Advocates Library issued in 1776 – printed by none other than William Smellie – suggests it was acquired when first published. However, the set that came from the Advocates Library to the National Library in 1925 appears to be a later 19th-century replacement. A second set was kindly donated to the Library in 1965.

We plan to digitise both the text and the copperplate illustrations of a first edition and all subsequent 19th-century editions (for copyright reasons, this is up to the ninth edition of 1875-1899) and make them available through our website, thereby carrying on the tradition that Smellie envisioned of making the Britannica widely available. This will be a considerable task given that the second Britannica was issued in 10 volumes, the third in 18 volumes, and subsequent editions were issued in 20 volumes. By the beginning of the 20th century the *Encyclopaedia Britannica* was under the ownership of American businessmen who introduced the modern methods of direct marketing which, in their way, recall the subscription process Macfarquhar and Bell used in Edinburgh more than a hundred years before.

**OUR APPEAL**

In the 250th year of its publication, we have launched an appeal to celebrate *Encyclopaedia Britannica* by opening it up for people around the globe to see online. Please support our mission to conserve and digitise the Britannica collection if you can. You can donate in the following ways:

📄 Online at [www.nls.uk/support-nls/britannica](http://www.nls.uk/support-nls/britannica)

☎ By phone on 0131 623 3740 and providing your debit or credit card details.







## WORDS:

Alison Metcalfe Missionary and Military Collections Curator

Jan Usher Social Sciences Curator

Sally Harrower Modern Literary Manuscripts Curator

## A BETTER WORLD?

# Scotland after the First World War

Marking the centenary of the end of the First World War, the exhibition *A Better World?* examines life and society in post-war Scotland through books, posters, leaflets, minute books, letters, newspapers and photographs from our collections

**A**mid the noisy celebration when news of the 1918 Armistice broke, there was quiet private reflection on the toll of the war, as people pondered the challenges that lay ahead in peacetime.

While the war still raged, this question was being considered on a national scale. The Ministry of Reconstruction, formed by David Lloyd George's coalition government in 1917, was tasked with the restoration and improvement of industrial, trading and social conditions when the war ended. It developed the idea of rebuilding a society that was fairer than it was before the war, stating that "the idea of... a simple return to pre-war conditions, has gradually been supplanted by the larger and worthier ideal of a better world".

Politicians promised a "land fit for heroes" to a war-weary populace with a new-found political voice, a population with raised expectations of better homes, improved working conditions and hope for a brighter future.



War is over: Celebration and contemplation

***"You are about to be demobilised and will soon be home once more"***

The first major challenge was to demobilise the huge number of men on active service. The British Army alone numbered around 3.8 million soldiers in November 1918. A scheme introduced by Lord Derby in 1917 instructed that those who had worked in key industries, and had jobs to return to, should be released first. This was considered necessary to avoid flooding the labour market, as well as preventing the unrest that was feared might have centred on returning troops. However, this often resulted in those who were called up in the later stages of the war being released first, and longer-serving soldiers being forced to wait.

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## A BETTER WORLD?

discontent among the ranks and this part of the Army has a plan. But the root cause is something deeper than <sup>mere</sup> ignorance of these intentions - it is distrust of intentions of the Army as a government department, coupled with resentment at the desire of the military oligarchy to preserve a sort of mystery about their plans. The root cause of discontent in the Army all through the war has been the archaic idea held by the hierarchy that the soldier must be treated like a child and under no circumstances consulted by or have his feelings taken into consideration by that hierarchy.



ABOVE: George Dott letter

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Unsurprisingly, this led to frustration, which spilled over into The Soldiers' Strikes of 1919 – protests staged by servicemen still in uniform. A letter on display from one demobbed soldier, George Dott, expresses his disillusionment at being engaged in menial tasks like sweeping leaves rather than being released, complaining "the root cause of discontent...is the archaic idea held by the hierarchy that the soldier must be treated like a child". Although not widespread, such protests helped contribute to the introduction of a more equitable demobilisation scheme.

**"All the rebel spirit that lies dormant in every Scot roused itself in me...if the people of Scotland wished to have a National War Memorial...it would be on Scottish soil..."**

Commemoration of the war dead was also at the forefront of people's minds, at a personal, local and national level. The Duke of Atholl was behind the impetus for a uniquely Scottish memorial.

Sir Robert Lorimer was appointed designer, and Edinburgh Castle selected as its location. The memorial was the work of more than 200 artists and craftspeople, including sculptor Charles d'Orville Pilkington Jackson. The Scottish National War Memorial was finally unveiled in 1927, recognising the contribution of all ranks across all services, and was unusual at the time for acknowledging the role played by women. Visitors to the exhibition will see photographs of the memorial under construction and a hand-drawn floor plan of the monument, part of Pilkington Jackson's papers at the Library.

**"Men and Women! YOU have now a simple, but sacred duty to perform!"**

A Better World? explores the tumultuous political scene in the years after the war through a vibrant selection of recently uncovered election posters and leaflets. Shortly after the Armistice, Liberal Prime Minister David Lloyd George called a snap election, which

ABOVE: Labour and Unionist party election posters

took place in December 1918. The Representation of the People Act introduced earlier that year meant that the 'khaki election' was the first opportunity for some women and all men over the age of 21 to vote in a parliamentary election. This increased the electorate in Scotland from 779,000 to 2,205,000.

BELOW: Votes for women



It was a landslide victory for Lloyd George's wartime coalition, with voters believing politicians' promises of training, work and homes for ex-soldiers, increased food production, and improved material conditions for all.

However, although Lloyd George