



Above: North of Scotland Archaeology Society map scanning volunteers in action

Estates Ltd for permission to display their maps online, and to the North of Scotland Archaeology Society and its volunteers for helping with the scanning.

Q An initial set of five maps by Peter May (1724/33-1795), and 64 maps by George Brown (1747-1816), are available on our Estate Maps page under Inverness-shire: maps.nls.uk/estates/#inverness-shire



DUNDEE AND GLASGOW PUPILS SCOOP NATIONAL FILMMAKING AWARDS

A dancing duo from Dundee and an acrostic ensemble from Glasgow are the winning films in the Library's 'One Minute Film' competition.

As 2018 was the Year of Young People, the Library joined forces with the Scottish Youth Film Festival to invite young people to enter a competition with films entitled 'Whit Scotland Means tae Me'.

The winning film in the 12 years and under category From Dancing Dundee,

was made by Sen and Lucy as they danced their way around Tayside providing an insight into their view of Scotland. The 13-19 age category was won by St Thomas Aquinas Acrostic Account where a group of pupils shared their thoughts about what Scotland means to them, using individual pieces to camera.

Shortlisted films will be added to the Library's collections and preserved in perpetuity.



Actor Kevin Guthrie with the winners of the under 12s category Sen Demajo and Lucy Lin from Dundee



Winners of the over 13s category from St Thomas Aquinas School in Glasgow pictured with Kevin Guthrie and Scottish Bafta Winner Tim Courtney

MAJOR RETROSPECTIVE ON THE 1980s

This year will see the 40th anniversaries of Margaret Thatcher's first General Election victory, the Iranian Revolution, the Soviet invasion of Afghanistan, and the 30th anniversaries of the fall of the Berlin Wall, the massacre in Tiananmen Square, and the invention of the World Wide Web.

Between May and December 2019, the Library will be producing a programme of online content, public events and displays under the title of Back to the Future: 1979–1989. The programme will invite people to question how well they know the period and will seek to engender conversation and understanding between people of different backgrounds, generations and worldviews.

The 1980s was a time of considerable national and global change, and our programme will be structured on six

themes: international relations; UK politics; economics and employment; science and technology; social change; and culture and entertainment.

As well as essays written by Library staff, guest writers such as Kate Adie and Sandy Gall who were prominent in the 80s will also join the mix. The essays will be published on a bespoke microsite of our website, which is due to go live in May. New content will be added throughout the year.

A retro games event will take place at Kelvin Hall in July, and in August a Treasures display will open at George IV Bridge and will run until the autumn. This will feature just a handful of the 2.5 million publications the Library holds from that decade alone. A video installation will also run at our George IV Bridge building during August as part of the Edinburgh Festival Fringe.



UNLOCKING OUR SOUND HERITAGE



Conor Walker, our Audio Preservation Engineer, digitises an open reel tape

Building on the work of Scotland's Sounds, Unlocking Our Sound Heritage is a National Lottery Heritage Funded project, led by the British Library, encompassing the whole of the UK through

10 regional and national hubs. The National Library of Scotland's hub will work with 16 other organisations the length and breadth of the country, to save unique and at-risk audio recordings.

Why are these recordings at risk? It doesn't necessarily mean they are really old. In fact many of our recordings have been made on magnetic tape since the 1970s, but this type of media is subject to severe degradation if not optimally maintained. However, it is the rapidly changing technologies that put the material most at risk.

An initial analysis of the sound collections and archives in 2016 showed that if they weren't digitised in the next 10 years, the technology to playback the recordings would be prohibitively expensive for any public sector organisation to purchase.

Technical challenges aside, the collections earmarked for digitisation are rare or unique and cover a wide range of subjects from oral history and traditional music to wildlife recordings. Some

of the items already digitised cover varied subjects from the visit of Pope John Paul II, the announcement of war or the sinking of the Titanic, to more intimate portraits of Scots and Scotland: carding parties in Shetland, recounting the Whaligoe Steps in Caithnessian dialect, and poems in lowland Scots.

Over the next three years we aim to digitise more than 5,000 items to produce around 15,000 individual recordings. We also want to make as many of the recordings as possible available online starting next year.

 As the project unfolds we hope to share news and some of the stories we uncover. Meanwhile, keep up with our work via the Scotland's Sounds website www.scotlandssounds.org and follow us on Twitter @ScotlandSounds.

FOND FAREWELL:
Sally is pictured outside the
Library with her dog, Beano

My Library life

Sally Harrower, Modern Literary Manuscripts Curator, has worked at the Library for 37 years and has had “a fascinating and completely unexpected career”. Here, she shares her memories with us ahead of her retiral this year

● Now I'm on the point of retiring. How I have loved this job – I really believe it's the best one in the Library ●

I first crossed the threshold of the National Library of Scotland in 1966. My mother – swept away with the romantic story of their finding by a stone-chucking Bedouin shepherd boy – was determined to see the Dead Sea Scrolls, then being exhibited here. She was not alone. We joined the queue on George IV Bridge and eventually progressed through the Library door from where we could see (aw, no ...) the queue going through the front hall and up the main staircase to the landing beneath the huge window. It then disappeared up the left-hand stair to reappear at the foot of the right, shuffling back down to the front hall and into the exhibition. After some hours I was finally standing in front of a display case containing some brownish bits of illegible manuscript, thinking 'Is this all there is ...?'. Yes, one of the major disappointments of my young life – I was only 9 – involved manuscripts at the National Library.

The next time I visited was in 1982, having been sent by the Job Centre. After



Sitting on the actual, original Mastermind chair. The Magnus Magnusson archive is held in Library's collections

an informal and friendly interview I was duly given a short-term contract under the Manpower Services Job Creation Scheme. My job was to work through a backlog of uncatalogued pamphlets and create, on an Imperial typewriter, 'input forms' to get these items into the catalogue (then on hi-tech microfiche). This was leavened by working through another backlog: theatre programmes. I made some lifelong friends during that first year, one of whom is still a Library colleague (another Job Creation success story!). And getting friendly with backlogs has been another feature of my Library life.

The temporary contract became permanent in 1984. At that time, it seemed the Library was run by a team of redoubtable women who, according to legend, had Risen From the Typing Pool; Miss Hope and Miss Deas first among them. Miss Hope led the cataloguing team and Miss Deas was Superintendent of the Reading Rooms. Senior management were nearly all men, of course – remote figures who had little obvious effect on our working lives. All curators/assistants worked occasional evening duties and Saturday mornings in the Issue Hall, and the week-long induction was generally viewed as a scary prospect, such was Miss Deas' fearsome reputation. However, come my training week, I really liked it. And Miss Deas must have seen something she liked in me as, two years later, I transferred from Cataloguing to Reference Services. I was later told by someone – and it might be true – that Miss Deas had growled 'I'll take her ...' when my name came up among the possibilities. It was like joining the Brodie Set – we thought ourselves something special, delivering the Library's public service.

Reference Services was the place to really get to know how the Library worked. Though we were the 'front line', you soon understood that there would be no service to deliver without all the other divisions acquiring, processing,



cataloguing and making available these amazing collections. One of the few parts of the Library that we didn't have much to do with was Manuscripts. They ran their own reading room and were a world apart, with a faint aura of Dead Sea Scroll about them. But the romance of manuscripts that had so appealed to my mother was beginning to resonate with me, and when the opportunity came up to apply for a transfer to the Manuscripts Division in 1998, I successfully applied. And this is probably where my memoir should really begin ... The very first collection I handled made me cry. I knew Benjamin Britten was going to die, but when you read Peter Pear's letter breaking the news to Ronald Stevenson, you're feeling it for real. I was



MEMORIES:

The cataloguing team in 1985. Sally is pictured in the centre, holding onto Bobby Knight, on the day of his retrial. The Library's first computer terminals can also be seen in the photograph



where I wanted to be for the rest of my Library career. And now it was a career, not just a job. In 2006 I was promoted to Assistant Curator of Modern Literary Manuscripts, and within a year or so dropped the Assistant bit.

And now I'm on the point of retiring. How I have loved this job – I really believe it's the best one in the Library. After that 1966 disappointment, manuscripts at the National Library of Scotland have more than made up for it. The collections are so rewarding and endlessly fascinating, just like the wonderful people – alive and dead – that I've come to know through working with them.

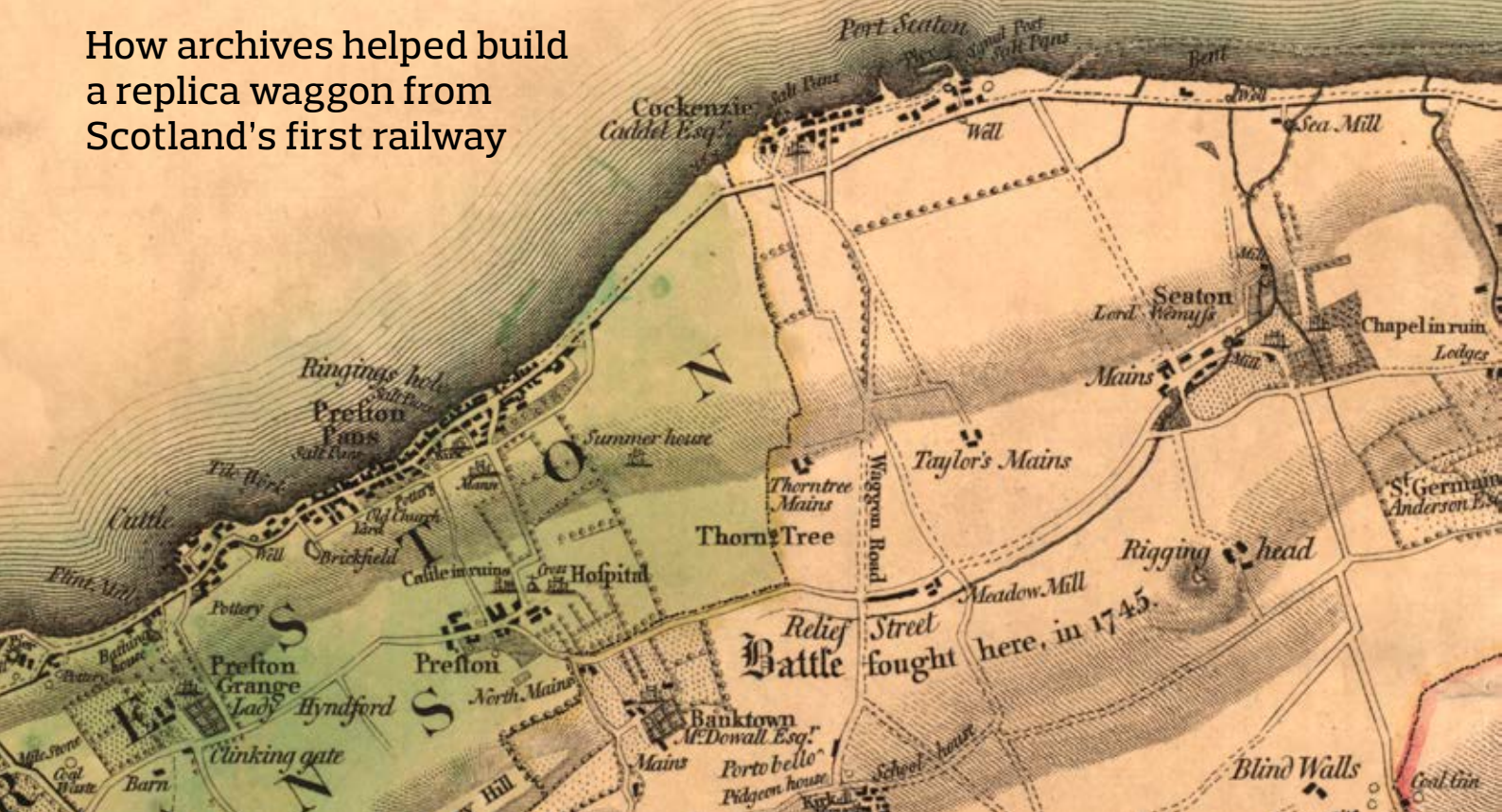
Heck, I'd even take another look at the Dead Sea Scrolls.



Sally on a day-trip on the Waverley in 2009

RESEARCH IS ON THE RIGHT TRACK

How archives helped build a replica waggon from Scotland's first railway



When Ed Buthane, Chairman of the 1722 Waggonway Heritage Group, visited the Library in 2017 and told us of his plans to build a replica of a waggon – as detailed on a plan in our Stevenson Collection – our interest was piqued. He explained how, in the early 18th century, there was a need to transport coal from Tranent to Cockenzie Harbour. This was achieved by building Scotland's first railway.

This inaugural railway was built on a slope down to Cockenzie Harbour. Gravity allowed the speed of a loaded waggon controlled by a brakeman. The laden waggon was followed by a horse tasked with pulling the waggon back to Tranent on its return journey. The Cockenzie end of the waggonway fell into disuse in 1875, but other parts were still in use by National British Rail as late as 1962.

The 1722 Waggonway Heritage Group

unearthed the history of this once pioneering railway line. Here, Ed gives us a first-hand account.

SCOTLAND'S FIRST RAILWAY

My interest in railways is in the blood; my railway-obsessed family made sure of that. Until recently that part of me had lain dormant, waiting for the right opportunity, and I found it in Cockenzie.

In 2013, I moved to the town and decided to research the history of the local area. Curiously, it appeared that little had been done to preserve the memory of Scotland's first railway, the 1722 Tranent–

● My interest in railways is in the blood; my railway-obsessed family made sure of that ●

Cockenzie Waggonway. My research rolled along quite comfortably for another year or two, and then the aforementioned opportunity presented itself.

A collection of interested locals had organised a shoreline history walk, led by archaeologist Alan Braby, architect Gareth Jones and artist Andrew Crummy. The conversation inevitably turned to the waggonway and, in what has become a bit of habit, I contributed to the discussion with some of my newly acquired knowledge. A few days later, I met the gentlemen at the local pub to discuss what should be done to bring the waggonway to the fore. With this, the 1722 Waggonway Heritage Group was formed.

When embarking on a research project, many possibilities await. The chance to further the available knowledge and interpretation of your chosen subject is, of course, always the driving force. Normally, this comes to fruition in the collation of a series of new facts, possibly



supplemented by images. It was with this expectation that I visited the National Library as part of my research.

At this time, my investigations had reached an impasse – new information was hard to come by. The group was keen to investigate any documents produced by Robert Stevenson, the engineer who designed Cockenzie Harbour.

I discovered the National Library held several plans by Stevenson, one of which was listed as *Waggon and Tilting Apparatus used at Cockenzie*. I arranged to view the document and it surpassed expectations. Here was a beautiful drawing of the type of waggon used on the waggonway we were studying, with a tilting mechanism used for unloading coal. I ordered copies, which were used with contemporary photographs from the 1850s to produce a detailed schematic for a replica waggon, a first version of which has now been created by volunteers at the Waggonway Project.

Our first waggon was constructed with a purpose: to be a prop in the 2018 Battle of Prestonpans re-enactment organised by the Scottish Battlefields Trust. In 1745, Sir John Cope reportedly positioned several cannons during the Battle of Prestonpans to make tactical use of the Cockenzie-Tranent railway line.

The re-enactment was scheduled for September 2018, so there was a time limit of five months for our team of volunteers to construct a working, rolling waggon.

The plans and photographs revealed the waggons were fairly simple: a flat timber chassis with buffers, four timber sides, wheels rotating on a fixed axle and a timber brake. Construction elements such as getting the axle and wheels right were tricky. The beauty of a community project is wonderful people with dormant



skills get involved, and the result is the prototype waggon we have now.

We were also gearing up for our community archaeology event *The Waggonway Big Dig* as part of East Lothian Archaeology Fortnight. The newly constructed waggon was part of the living history on offer.

The Big Dig focused on two areas: the 17th- and 18th-century salt pan houses and an area of quayside at Cockenzie Harbour. Some of the finds we unearthed included a quayside turntable cavity, iron runner and the remains of a loading bay. Would we be able to establish how salt and coal were transferred from the waggons to the ships, given what little evidence remained?

We figured out how the ships were loaded. The area on the seaward side of the turntable proved to be a backfilled 2.4metre-deep loading bay alongside a cavity in which the tilting apparatus had been located. The waggons were spun on the turntable and rolled onto the tilting device before unleashing their contents into the loading bay.

How did we come to this conclusion? Among the finds from the trench were pieces of the tilting mechanism shown in Stevenson's plans: a bracket for fixing the device to the quayside and, excitingly,

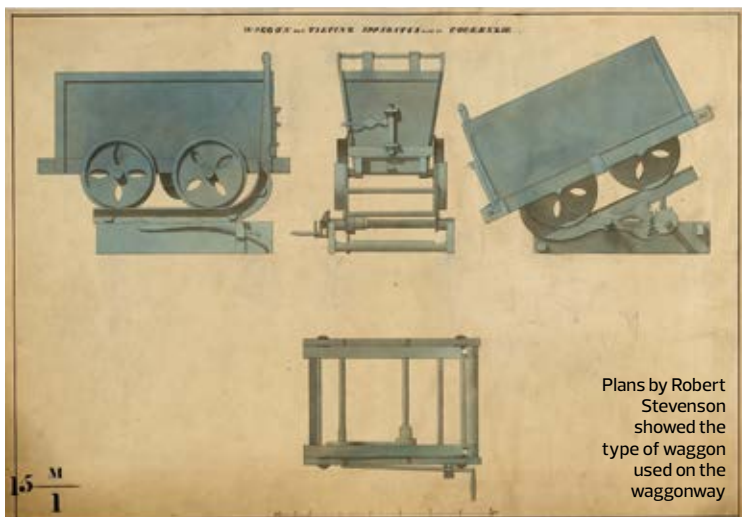
a piece of the curved rail which received the front waggon wheel.

I began this narrative by describing the normal expectations which one might expect to achieve in a research project, so it exceeded our wildest dreams to find pieces of a unique apparatus only previously seen in these plans. It is a great example of what can be achieved using collection material from the National Library of Scotland.

The 1722 Waggonway Heritage Group has been established for nearly two years, with the objective of interpreting, preserving and celebrating Scotland's first railway and its associated industries and environments. We have 10 committee members and more than 60 subscribing members. Members include Alan Braby, who expertly guides us during our archaeological digs; and Gareth Jones, who led the group in building a replica salt pan – the industry the waggonway served with coal. We are once again producing fine sea salt in Cockenzie as an ongoing living history project. Plans are under way to create a more robust waggon, which will go on permanent public display at Cockenzie Harbour.

We led two community archaeological digs over the past two years, discovering portions of the waggonway and salt pan houses at Cockenzie Harbour. The investigations will continue and we'd encourage anyone interested in helping to get in touch. All are welcome.

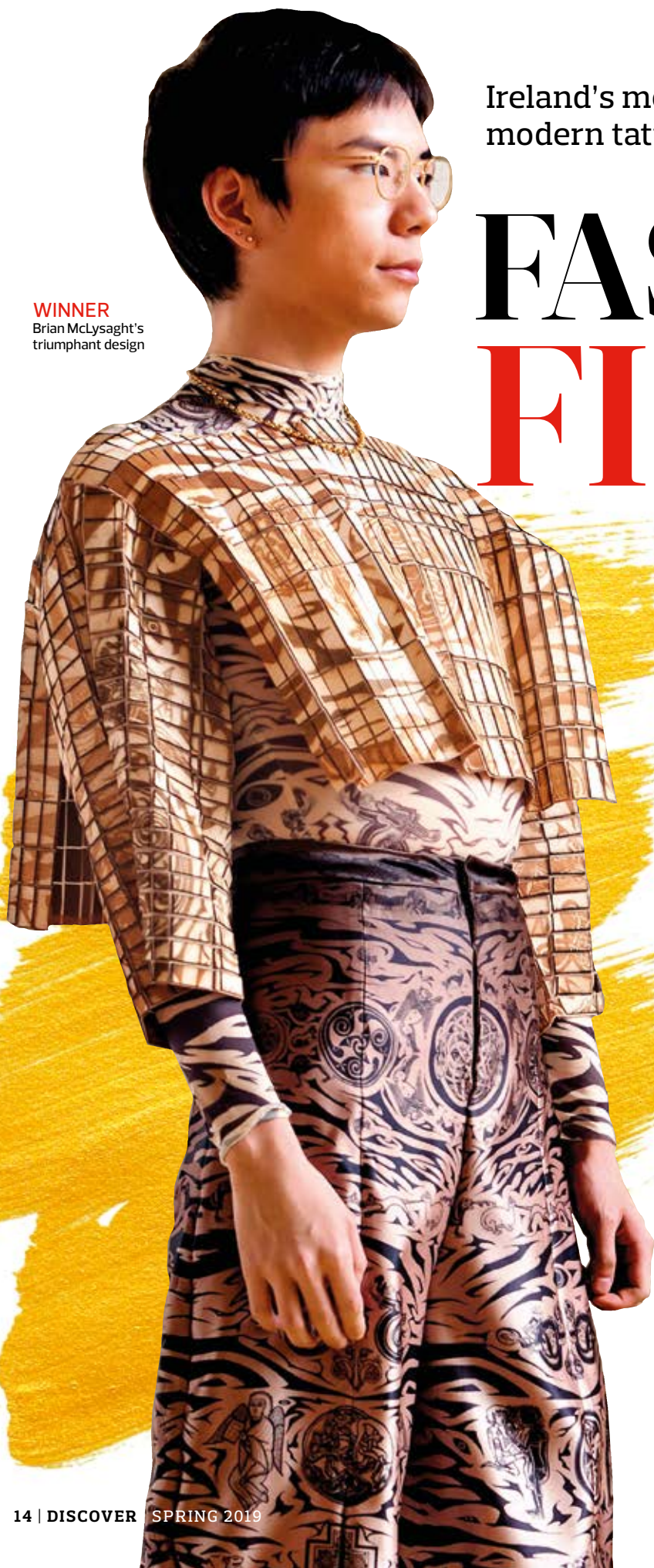
Q All the items from the recent archaeological investigations at Cockenzie can be viewed at the Waggonway Museum, West Harbour Road, Cockenzie. Images of the replica waggon, archaeology finds and dig sites are courtesy of 1722 Waggonway Heritage Group. www.1722waggonway.co.uk



Ireland's medieval manuscripts and modern tattoos inspired a winning design

FASHION FIRSTS

WINNER
Brian McLysaght's
triumphant design



Last autumn, the Library held a competition for students and recent graduates of design courses (such as fashion or textile design) in Scotland. Called *Re-Fashioned*, the competition invited entrants to produce a creative response to 100 years of social, political and cultural change since the Armistice, tying in with the Library's major exhibition – *A Better World? Scotland after the First World War*.

A total of nine submissions went on display at the Library's George IV Bridge building in January. Judges, drawn mostly from the fashion industry, were unanimous in selecting the winner – Brian McLysaght, who is studying Fashion at the University of Edinburgh. Rosie Baird, who is studying Fashion at Edinburgh College of Art, was the winner of the People's Choice Award.

BRIAN MCLYSAGHT, WINNER

I initially began thinking about the homogenisation of fashion worldwide. Regardless of where on earth, dailywear has become virtually identical: jeans and t-shirts being the world's casual uniform. Business suits are worn by virtually every world leader, irrespective of nationality. Distinctions in dress appear to be disappearing due to the spread of Western fashion. This observation led me to consider Ireland – my home country – and its lack of native dress. Due largely to colonisation, Ireland's indigenous dress has been erased.



● Judges – drawn mostly from the fashion industry – were unanimous in selecting the winner ●

From there, I moved to researching decolonisation movements and fashion trends. After the First, but especially the Second world wars, the dismantlement of colonial empires commenced. This was helped by the formation of the United Nations in 1945, when the right to self-determination was written into international law.

More than 100 states were formed as part of the decolonisation process and clothing became incredibly important to these new nations, proving strategic in the re-establishment of the countries' pasts.

I chose to explore the concept of 'decolonising the body'. I wanted to regenerate the indigenous visual culture of pre-colonial Ireland. I studied Celtic revival and reconstruction movements in Ireland and Scotland from the beginning of the 20th century through to the 1930s.

By hand, I drew zoomorphs (illustrations having the form of an animal) and abstract imagery inspired by Ireland's medieval manuscripts. The manuscripts were produced by painting ink on calf skin, and this, in turn, prompted me to consider the changing

attitudes towards tattooing in the past century. I decided, for my garments, to print hand-drawn patterns in black (similar to tattoos) on varying shades of nude to reference and embrace the diversity of 21st-century Ireland.

Brian received a career development award of £750 and saw his winning creation brought to life at the Library with a professional photo shoot at our Reading Rooms.

ROSIE BAIRD, PEOPLE'S CHOICE WINNER

Since the First World War there has been an extreme rise in excessive consumption. Rapid globalisation has made way for the fashion industry to boom. While this has allowed people of all economic backgrounds the ability to access and harness fashion as their own, it has had (and continues to have) a devastating effect on our planet. Sustainability is arguably the fashion industry's most relevant issue today.

My design tackled this by looking at adaptable silhouettes – giving one garment the ability to transform into

two different looks. The first, a regular parka and trousers, which in turn can be unbuttoned to create the second: a coat and trousers with excessive pockets of varying sizes across the body.

My hope is that people will invest in key pieces they will treasure for a long time, helping to reduce consumption and combating the idea of clothes being disposable. I want to produce pieces that have a life of their own and offer a lot to the wearer – from useful pockets and exciting detail, to recreating the feeling of buying something new when the garment is transformed.

I found that, since the First World War, people are more active and reliant on a larger volume of 'stuff' that they carry about daily. Through my design, I wanted to look at how we can disperse accessories across the body to allow the wearer to be hands-free. This relates back to my research on disaster preparation from the increase in natural disasters due to climate change. I wanted to create a piece that allowed a wearer to be 'survival ready' in minutes.

In a world that is becoming more unpredictable, we need to be prepared.

Follow Rosie's work on Instagram at [rkb.fashion](https://www.instagram.com/rkb.fashion)

All entrants will get the chance to attend a creative industry workshop at the Library, exploring how our collections can help support the development of brand and business as well as providing visual design inspiration.

☆ **Want to start or develop your business? Check out our extensive business resources at nls.uk/business**



PEOPLE'S CHOICE
Rosie Baird's creation

Localising Library collections

Touring displays take material from our extensive collections to locations across the country to help tell the story of the local area

We have great homes in both Edinburgh and Glasgow, but we're committed to reaching people as far as possible throughout Scotland. In 2017, we started to produce touring displays, and so far we have reached more than 20 locations from Elgin to Dumfries and Galloway.

The project has helped us to build partnerships with other organisations including public libraries, university libraries, museums and heritage centres. We're delighted that many of the hosts have used the displays to tell the story of their local area.

One such display, *Lifting the Lid*, tells the story of the development of the Scottish diet over the past 400 years. Based on the 2015 major exhibition, *Lifting the Lid: 400 years of food and drink in Scotland*, the display introduced viewers to the Library's resources by using images and descriptions of the material in our collections.

Evelyn Whitelaw, now Head of Public Programmes for the National Library, recounts how she used the Library's colourful panels and archive footage as the starting point to create a unique display when she was working at New Lanark World Heritage Site.

"When we hosted *Lifting the Lid*, it provided an impetus for us to develop partnerships with the local museum and library network



A bespoke exhibition in New Lanark

to highlight materials from collections across Lanarkshire. The Lanark Library and the Lanark Museum provided a wealth of photographic and material collections such as early images documenting the beginning of the co-operative movement to the rise of high street café culture in the 1920s.

"We developed a bespoke exhibition for our local audience. It showcased the history of food production in the Clyde Valley – once known as

'Scotland's Fruit Basket' – and reflected on the everyday diet and cooking practices of millworkers from the 18th to the 20th centuries. The exhibition drew parallels with the Library's display, providing a resonance across the themes.

"The display was an excellent opportunity for New Lanark to explore its own heritage and collections."

 ***Lifting the Lid* continues its tour. You can find it at: Elgin Library, Moray, until 23 March. East Renfrewshire Libraries, 15 April–7 July Find out more at nls.uk/exhibitions/touring-displays**



Evelyn Whitelaw



Showcasing the history of food production in the Clyde Valley

Lifting Lid

100 YEARS OF FOOD & DRINK IN SCOTLAND

Scots All Breeds

SCOTLAND'S SCOTTS AREN'T JUST THE BARK OF THE DOG.

FISH & SHELLFISH

SCOTLAND IS BLESSED WITH A PLentiful NATURAL LABOUR

MEAT POULTRY & GAME

UNTIL RELATIVELY RECENT TIMES MOST SCOTS RARELY ATE FLESH

Oatmeal & Bread

OATS HAVE BEEN THE STAPLE FOOD OF SCOTS FOR CENTURIES.

EVERY VIRTUE POSSESSED BY THE SCOTS, FROM GOOD HEALTH TO GOOD SENSE AND COURAGE TO CHARITABLE DEEDS AT SOME TIME BEEN ATTRIBUTED TO OATS.



FULBRIGHT SCHOLAR'S LIBRARY JOURNEY

Greg Baldi shares the findings of his time spent at the Library as the J. William Fulbright Scholar during the autumn of 2018



It was my great pleasure to spend autumn 2018 as the J. William Fulbright Scholar at the National Library of Scotland researching the history of the

Scottish National Party (SNP). The Fulbright programme is an American initiative founded by Senator J. William Fulbright after the Second World War to foster international dialogue and cooperation.

Its scholarship programme sponsors the exchange of researchers and practitioners in areas from the natural sciences and the arts to business and government who are placed in universities, research institutions and government bodies.

This year, Fulbright UK is marking the 70th anniversary of the first UK-US programme. Some 35 scholars study in the UK each year and I am the third Fulbright scholar to be placed at the National Library of Scotland.

My time at the National Library was spent largely in the Special Collections Reading Room (where readers can enjoy one of the best views in Edinburgh), reviewing primary documents. For decades, the SNP and its leaders have donated papers to the Library, and the collections on the Party and Scottish politics more broadly at the Library is unrivaled in the UK. During my time in Edinburgh, I benefitted greatly from the skill, insight, and helpfulness of Library staff. The Library also has a growing



The Moving Image Archive at Kelvin Hall

collection of audio and visual materials dealing with Scottish politics – which I hope to examine further on a future return trip – as I learned at a tour of its Moving Image Archive at Kelvin Hall in Glasgow.

The Library is more than just a collection of printed material, and I was fortunate during my time as Fulbright Scholar to experience the Library as a site for learning, exchange, and dialogue for all who are interested in Scotland.

In November, I helped organise and moderate a roundtable discussion on the SNP in the 1960s and 1970s that included several current and former party leaders. As part of our discussion, we circulated materials from the Library's collections, including election flyers, policy documents, and political

pamphlets from the era. The discussion was digitally recorded and will be made available to researchers through the Library's catalogue.

I also had the opportunity to hold a public lecture on the topic of German-American relations (a previous area of research) that considered how this very important relationship has changed since the end of the Cold War and the challenges it faces in the future.

As anyone who has spent time at the Library can attest, it is a public resource of the first order.

In an era in which information is produced and consumed in ever shrinking snippets, the Library reminds us of the enduring value of a deep engagement with a nation's documented history and culture.

● The Library also has a growing collection of audio and visual materials dealing with Scottish politics – which I hope to examine further on a future return trip. ●



WORDS:
Stewart McRobert
Writer

There's
something about
MARY



As *Mary Queen of Scots* is released in cinemas across the globe, we take a look at some of the Mary-related treasures in our archives

MARY, QUEEN OF SCOTS

Saoirse Ronan stars as Mary Stuart and Jack Lowden as Lord Darnley (middle) in the feature film *MARY QUEEN OF SCOTS*
Credit: Liam Daniel / Focus Features

MARY'S TIMELINE

Born at Linlithgow
Palace. Her father
James V, died

1542

1543

Crowned
Queen of Scots

Sent to France

1548

1554

Mary's mother, Mary
of Guise is named
Regent in Scotland

Marries the 14-year-old
François II, Dauphin of
France; Elizabeth
Tudor becomes
Queen of England

1558



ew historical figures inspire as much interest, passion, debate and fascination as Mary, Queen of Scots. This year, the latest feature focusing on her life was released (*Mary Queen of Scots*), and a special two-day event at the Library in February attracted over 1100 visitors.

Anette Hagan, Rare Books Curator and Ulrike Hogg, Manuscripts Curator, both curated February's pop-up event. They recently gave their views on Mary, her legacy and the time in which she lived. Speculating on the hold Mary continues

to have over the public imagination, Anette observed: "She is seen as a wronged, tragic heroine who was

beautiful and intelligent. Her execution served to enhance her reputation. People view her as a martyr who died for a cause and someone who suffered at the hand of others. She was imprisoned for almost 20 years by Elizabeth I, a blood relative. And Mary's image stands in contrast to Elizabeth who, while recognised as strong and clever, is also seen as cold and unfeeling."

Ulrike believes that Mary's reputation is advanced because we have a great deal of information about her, from the time she was a baby, through her childhood in France and her rule in Scotland. She also had the dubious advantage of living through turbulent times. The Reformation was in full flow in Scotland and the fact she was Catholic did not help her cause. She was a woman up against many powerful men – Protestant lords who were keen to seize power from her.

EXTENSIVE MATERIAL

The Library is fortunate to have an extensive amount of material on Mary, in particular more than 300 printed items that form part of the Rosebery Collection, as well as a large collection of manuscripts.

"What we have is very interesting," said Ulrike. "Though we don't have a lot relating to government affairs, we do have some of her correspondence dating from her Scottish reign and her captivity. There is also a great deal of material that shows her close ties with her French relatives. This begins with letters from her childhood and continues to the very

Continues overleaf>

François and Mary are crowned King and Queen of France

Returns to Scotland

1559 — 1560 — 1561

Mary of Guise passes away, as does Mary's husband, François

From previous page>

end of her life. They clearly show her strong attachment to the French side of her family."

Highlights of the Rosebery Collection include:

- a beautiful elegy by Pierre de Ronsard, a distinguished French court poet, on her departure from France after the death of her husband François II
- a paraphrase of the Latin Psalms by her tutor George Buchanan which he dedicated to Mary, before later turning against her...
- ...copies of the infamous 'casket letters' published by Buchanan and used to denigrate Mary
- A document advancing Mary's claim to the English throne produced by the Bishop of Ross, John Lesley in 1571
- A proclamation issued in December 1586 by Elizabeth protesting her reluctance to have Mary executed
- The first drama based on Mary's life by French writer Antoine de Montchrestien
- A German broadside from 1587, the year of her execution, which as a major piece of propaganda, puts forward her status as a Catholic martyr.

Plus, there are lots of testimonies from the centuries after Mary's death.

Anette believes the material suggests Mary was a figure who was everything to everybody. "She was instrumentalised,

idolised and vilified in her own time and beyond. And the further we get beyond her death the more idolised she becomes."

Ulrike added: "Documents we have reveal that Mary left a warm, close environment in France. Ultimately, she had to return to Scotland following her mother's and then her husband's deaths.

● She was instrumentalised, idolised and vilified in her own time and beyond. And the further we get beyond her death the more idolised she becomes. ●

ANETTE HAGAN

"That must have been something of a shock because there were very few people in the country she was close to. She was seen as someone who was slightly alien and she perhaps felt alien too."

That sense of alienation led her to keep strong links with France, as best she

could. Indeed, her final letter asking to put her affairs in order was written to Henri III of France, who happened to be the brother of her first husband.

"She was probably quite a lonely, and perhaps impulsive woman," said Anette. "That might account for her disastrous second and third marriages."

However, there is no doubt she was capable too. In Scotland, Mary came to be seen as someone who was astute and hard to get the better of. She was skilled at pulling the wool over people's eyes, if it was needed.

There are those who see Mary as something more than the innocent she is sometimes painted. It's likely she was scheming during her time in prison and in some ways it was a miracle she survived as long as she did. Her skill at deception was discovered at her execution when it turned out her red hair was, in fact, a wig. By that time she had gone grey and her hair grew only in tufts.

CRUCIAL

In an eventful life there are always turning points. For Mary there were numerous occasions when things could have taken a different tack. Anette believes the death of Mary's first husband was crucial. "If he hadn't died when he did things would have turned out very differently. They were only married for two months when he contracted a fatal ear infection."

Later, her marriage to Darnley was

MARY'S TIMELINE (CONTINUED)

Marries her 19-year-old cousin, Lord Darnley

Lord Darnley is murdered; Mary marries James Hepburn, the Earl of Bothwell; she is later imprisoned at Lochleven Castle and her one-year-old son becomes James VI of Scotland

Held captive in various English prisons

1565

1566

1567

1568

1568-1587

Secretary, David Rizzio, is murdered; Mary's only child is born

Escapes from Lochleven Castle and flees to England

a catastrophe. One reason she was attracted to him was his height. He was one of the few men around at the time who was taller than her. He was also a Stuart and a Catholic. However, those qualities were not enough and the relationship turned sour.

More positively, two of the most important people in her life were her mother, Mary of Guise, and her grandmother, Antoinette de Bourbon. Both were in France as Mary grew up and was developing as a queen. They shaped her personality and influenced the way she dealt with others and carried herself in public. As well as being physically beautiful and dressing well, she had a fine French education and displayed impeccable manners, all of which helped burnish her image.

"Notably, Mary has been admired for her courage and the dignity she showed to the end," said Ulrike. "There was no breakdown and to the last moment she was completely composed.

"Most people would think of her as someone to be proud of. Although she wasn't without flaws she was a distinguished monarch."

By the end of her life everyone shunned her – the nobles in Scotland, Queen Elizabeth her cousin and those in France who she thought she could rely on. Ironically, over 400 years later, people of all shades are extremely keen to embrace Mary as one of their own.



Anette (left) and Ulrike delved into our archives to find some treasures

MY FAVOURITE ITEMS

Anette Hagan

I love the German broadside. It has a portrait of Mary that shows her 'warts and all'. She was 44 when she died, had been in captivity for 18 years and lived a traumatic life.

The broadside is a good example of her being instrumentalised by the Holy Roman Empire. It was printed in Cologne, a Catholic stronghold, and its portrayal of her life highlights the perfect Catholic gentleman Lord Darnley but completely omits her third husband, Bothwell, presumably because he was Protestant.

I also love some hand-coloured lithographs commemorating a masked ball held in Paris in the 1820s (see cover image). The theme was Mary Stuart and everyone had to come dressed as one of the characters from her life. The prints have stunningly beautiful detail and show how she was being idolised even 250 years after her death.

Ulrike Hogg

There is a letter written to Mary when she was five years-old by her half-brother in France, François III duc de Longueville. He was the only son from her mother's first marriage. After the battle of Pinkie in 1547, which ended badly for the Scots, Mary wrote to him – he was then 12. François writes back, thanking her for her letter and assures her he is now in military training and will come to rescue her as soon as he can. He will always be at her disposal. It's a loving letter and just one of many that show a very warm-hearted close family.

The document you can't top is the last letter Mary wrote. That goes straight to the heart. It's very dignified. She asks the King of France, Henri III to look after her servants and keep an eye on her son, James VI – at that point contact had been lost between Mary and James. Intriguingly, she includes some gemstones that are thought to have healing powers and declares herself a martyr for the Catholic faith.

Most of our collection items about Mary can be found in our online catalogue. Alternatively, please contact us at manuscripts@nls.uk or rarebooks@nls.uk

Earl of Bothwell dies

1578

Executed in Fotheringhay Castle, Northamptonshire

1587

Tried for conspiring to kill Elizabeth

1586

Queen Elizabeth I dies: Mary's only child, becomes James VI of Scotland and I of England. He is the first King of both Scotland and England. He moves his mother's body to Westminster Abbey.

1603



WORDS:
Dr Jill Turnbull
 Glass Historian

SEE CLEARLY:

The window overlooking the main staircase

OUR HISTORY THROUGH THE STAIRCASE WINDOW

Stories of witchcraft and philanthropy are hidden in the painstakingly designed sections of glass

Those of us who regularly use the National Library of Scotland cannot fail to be familiar with the window dominating the main staircase, but we are unlikely to be aware of its history – and its little secret. The building was designed in the mid 1930s by Edinburgh architect Reginald Fairlie (1883–1952), and building began in 1937. By the outbreak of the Second World War only the steel frame had been built, construction work stopped in September 1939, not to be resumed until 1951. A year later, Fairlie died and Alexander Ritchie Conlon, who had become a partner in Fairlie's firm, was appointed to supervise completion of the project. The Library was officially opened in 1956 by H.M. the Queen.

Although the size and shape of the staircase window would have been part of the original plan, decoration of the individual sections was designed

after 1950 by Conlon. Helen Monro (later Helen Monro Turner) was commissioned to create the designs on three-foot square sheets of Pilkington glass. Monro established the glass department at Edinburgh College of Art in 1940 to teach engraving, and by the mid-1950s was highly regarded as a teacher and a glass artist.

Creating the designs we see today required not just skill but also physical strength, so Monro enrolled two of her male students, John Laurie and Charles William Coventry (known as Bill), to assist her. They did not care much for Conlon's formal – and to them old-fashioned – design and tried to convince those in charge to adopt their own idea of a modern, colourful window instead, but to no avail. They were, however, involved in the creation of the window we see today – their main task being to hold the heavy window panes against a revolving grinding

wheel to create areas of the design.

As is so often the case, the designers' names are not obvious on the window. Monro decided that they should all be, however discreetly, included. On the centre panel, flanking the arms of the Faculty of Advocates, her name and the date '55 appear on the right, while J.L. & C.C. adj. is engraved on the left. They are only visible through a magnifying lens from the upstairs balcony. They are not the only addition to the original design.

Conlon's decoration is, in fact, very relevant to the history and existence of the Library. Having established that the project is entirely Scottish with engravings of thistles and the Scottish crown, the main features pay tribute to two men and the institution without whom it would not have been built.

Flanked by the arms of two major

Continues overleaf>



FACULTAS
IURIS





DETAILS

Top: Tributes are paid to the Faculty of Advocates, without which the Library would not have been built, and generous patrons in the window's intricate engravings

Above: Bill Coventry's mouse. If you look closely you can see the head looking forwards and the tail reaching skywards

● Creating the designs we see today required not just skill but also physical strength ●

From previous page-

patrons, are those of the Faculty of Advocates, which was established in Edinburgh in 1532. The Faculty's library was formally inaugurated in 1689 in Parliament House and collected works of general – not just legal – interest. In 1709 it was granted the legal right to a copy of every book published in Britain and Ireland. In 1925 the decision was made to donate the library's non-legal material, comprising 750,000 books, pamphlets, maps and sheet music, to the nation, an act which led to the construction of the National Library of Scotland.

The two men commemorated on the side panels are from very different periods and backgrounds. Sir George Mackenzie of Rosehaugh (1636–1691) was a lawyer, elected to the Faculty of Advocates in 1659 and acting justice depute from 1661–63, during which time he was involved in defending several women accused of witchcraft. He was critical of the legal processes used in such trials, particularly confessions obtained under torture and the legal processes themselves.

In 1669 Mackenzie was knighted and became a member of the Parliament of Scotland, and in 1677 was appointed Lord Advocate and member of the Privy Council of Scotland. A controversial figure, he was later known as 'Bloody Mackenzie' due to his prosecution and treatment of the Covenanters. He was a considerable scholar who wrote legal, political and antiquarian books, ranging from *The Science of Heraldry*, treated as part of the *Civil Law of Nations to A Vindication of the Government in Scotland during the Reign*

of Charles II against Mis-Representation made in several Scandalous Pamphlets. The founding of the Library in 1689 appears to have been one of Mackenzie's final acts as Lord Advocate before he retired and moved to England. He died at Westminster in 1691 and was buried in Greyfriars Kirkyard, where his mausoleum, bearing his arms, still stands.

In the right-hand window are the arms of Sir Alexander Grant of Forres (1864–1937), whose father was a guard on the Highland Railway. After studying at Forres Academy and quitting his subsequent training in a legal office, Grant was apprenticed to a local baker, eventually moving to Edinburgh and becoming an assistant at McVitie and Price bakers on Queensferry Street in 1888. There, in 1892, he developed the recipe for McVitie's digestive biscuit, which remains a secret and is still in production.

The company expanded and Grant rose up the ranks to become general manager. In 1910, after McVitie's death, he bought a controlling interest in the company. Grant became a wealthy man and a generous benefactor to a variety of causes, in particular the Advocates Library. He donated a major contribution to the cost of building the National Library.

In 1923, Grant was given the freedom of the City of Edinburgh and a year later was created a Baronet for his public service. In 1924, his arms were matriculated by the Lyon Office and he bought the Logie Estate on the River Findhorn, where his arms are featured above the door of Logie House. He died in Edinburgh in 1937 and was buried in Forres.

The dominant arms, for obvious reasons, are those of the Faculty of Advocates. Not in the least flamboyant, the central panel bears the weighing scales and a sword representing justice. The belt with its ornate buckle does not, however, appear on the Faculty's coat of arms today, it actually matches the original design for the arms granted in 1856.

The complexity of that more ornate design gave students John Laurie and Bill Coventry the opportunity to make their mark and have a bit of fun after all their hard work. So, at the very bottom of the buckle they created a small cartoon mouse, with a big head looking forwards, its tail reaching skywards. It is very discreet, but once you know where it is, it's quite clear. They told no-one and it appears to have been kept a secret all these years. Until now. Thank you, Bill. I am most grateful to Sally Harrower, manuscripts curator for the National Library, for taking me to meet Bill, who regaled us with stories about the window. He died shortly afterwards.



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