



**Tea & Tigers**

Stories of Scotland  
and South Asia

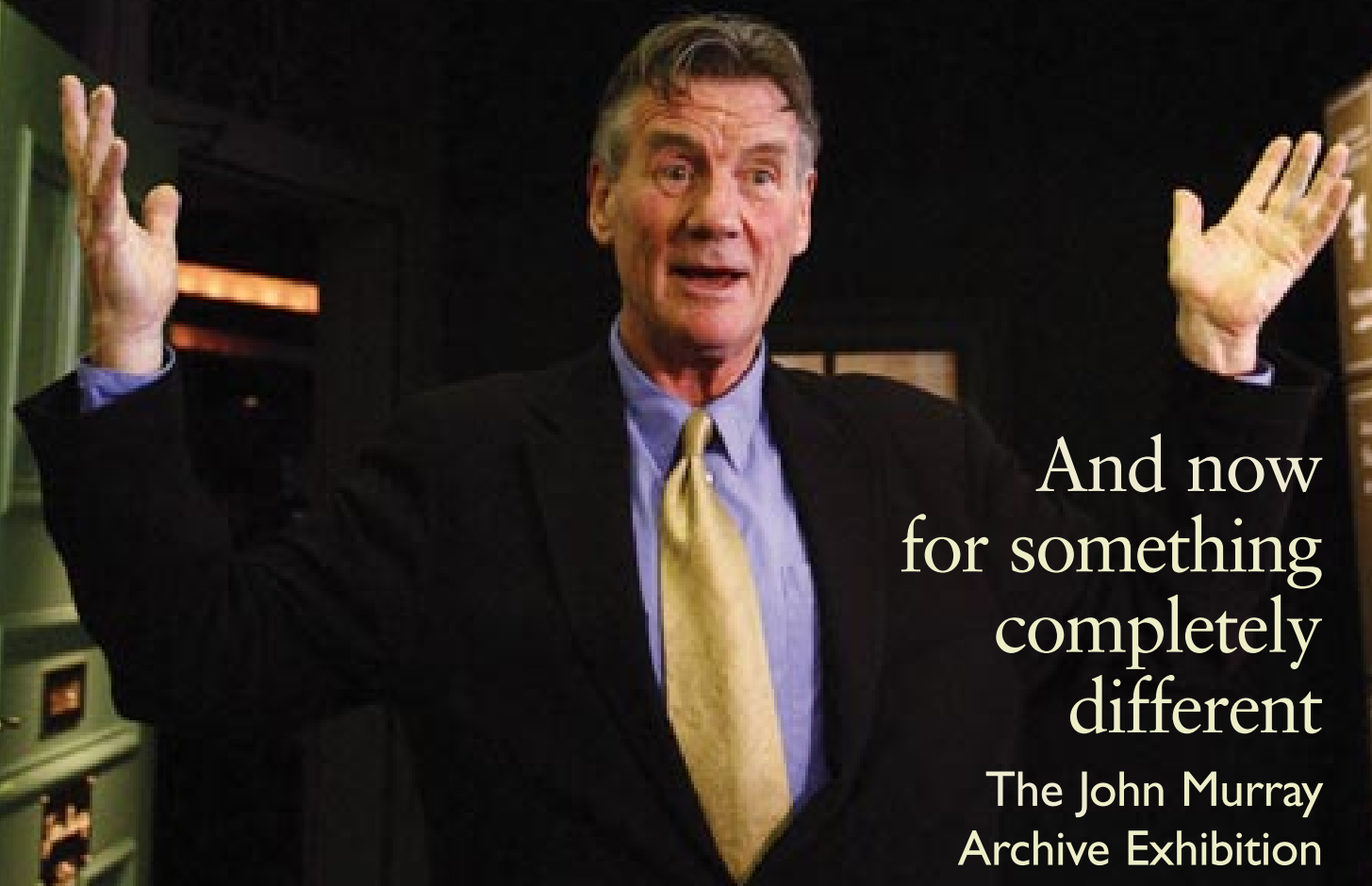
**King of the  
Castles**

Battle plans at Fort  
George

**Writing  
a Life**

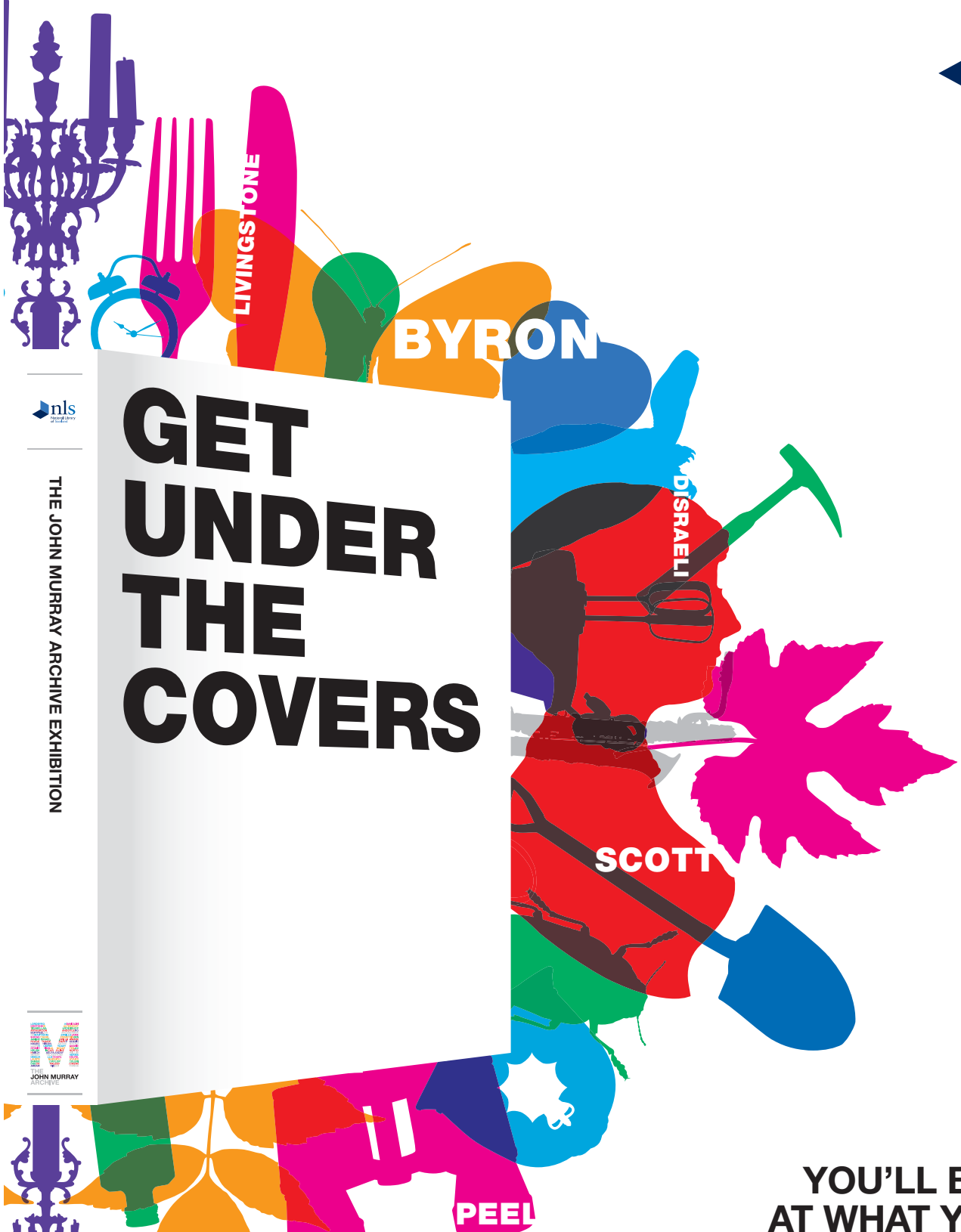
Elizabeth Gaskell on  
Charlotte Brontë

The  
John Murray  
Archive



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The John Murray  
Archive Exhibition



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THE  
JOHN MURRAY  
ARCHIVE

## Foreword



This summer NLS proudly unveils not one but two major exhibitions, and both are previewed in this issue of the magazine. Julian Stone lifts the lid on the ground breaking and much anticipated **John Murray Archive** exhibition and also takes us behind the scenes to meet some of the key staff involved in the wider project to share the Archive with the world. Meanwhile Jan Usher takes us on a passage to India with an illustrated piece on the **Tea and Tigers** exhibition that shows how the South Asian subcontinent brought out the polymath in Scots of all backgrounds and professions.

Regular readers will know that the Library's collections encapsulate Scottish culture in its broadest sense, and this issue is no exception. The book-lovers among you may be drawn to Ruth Boreham's piece on the letters of Elizabeth Gaskell to Charlotte Brontë, which illustrates the wealth of literary connections found in the Murray Archive. The golf fans among you should be interested in Olive Geddes' facts about the sport's early days, as chronicled in greater detail in her

fascinating, recently re-published book *A Swing Through Time*.

The essential work our colleagues in cataloguing do behind the scenes is also featured in this edition, as we hear from Graeme Forbes on how the influx of digital material is ripping up the cataloguing rulebook.

*Martyn Wade*

Martyn Wade  
National Librarian

## Contributors in this issue



**Ruth Boreham** is a freelance researcher and writer. She was John Murray Archive Project Curator at NLS for 18 months, before leaving to pursue an independent career in research. She retains very fond memories of the JMA though, and uses any excuse necessary to have another look at the many fascinating letters and information it contains.

**Chris Fleet** has worked in the NLS Map Library from 1994, as Deputy Map Curator from 1998. His main responsibilities involve digital mapping, including scanning historical maps and presenting them online as well as working with modern geospatial data applications. In his spare time he enjoys hill walking, cycling, and gardening.



**Jan Usher** is curator and Head of Official Publications and has been with the National Library of Scotland since 1981. Her interest in the Library's South Asian collections was stimulated by the India Papers, and she has spent the last two years actively promoting the collections, through exhibitions, displays, digitisation and partnership projects. She is also Secretary of the South Asian Archive & Library Group.

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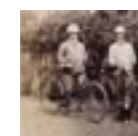
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Michael Palin formally opens the John Murray Archive permanent exhibition on 26 June.

'Image courtesy of *The Herald* & *Evening Times* picture archive'  
[www.thepicturedesk.co.uk](http://www.thepicturedesk.co.uk)



### A word on Shelfmarks

Shelfmarks are references which identify the location of specific collection items (usually a series of numbers and letters e.g. MS.1007; 5.144(2); RB.s.788). You can use an item's shelfmark to search for it in our online catalogues, to order it up in our reading rooms, and as part of any reference to that specific NLS copy.

## Murray Trust funding opens up Bartholomew Archive

A grant of £220,000 over three years has been awarded to the Library by the John R Murray Charitable Trust to enable access to the Bartholomew Printing Record. The Library has acquired the vast archive of the world-famous Bartholomew mapmaking firm over many years, but this vital new funding provides much-needed resources to sort, repair and catalogue this substantial collection.

The Bartholomew Archive is much more than the record of a major mapmaking firm. Bartholomew were a jobbing printer, working for others to provide maps and illustrations, and the Archive records their work for many other publishers (including John Murray) from the mid-19th to the late 20th century. The firm also collected source material from around the world, to update their maps and gather competitor information. The early history of maps and mapmaking is represented with some printed and manuscript maps dating from the 16th century, while correspondence and business records, copper plates, glass plate negatives, annotated proofs and the Printing Record itself also feature.

The Printing Record is a collection of 177 large albums into which a copy of everything the firm printed has been glued, with a note of the date of printing and the number of copies. The Record starts in 1877 and continues until 1985. This grant will enable these volumes to be conserved, and their contents listed - the first crucial step in identifying the other material in this remarkable archive. Further information about the Archive is available online at [www.nls.uk/collections/maps/collections/bartholomew\\_archive.pdf](http://www.nls.uk/collections/maps/collections/bartholomew_archive.pdf)



## Military man marshals surprise bequest

An admirer of NLS has left a wonderful and unexpected gift in his will to the Library, including his own collection of military and political papers. The late Major-General James (Jimmy) Frederick Junor Johnston CB CBE (1939-2006) was an Edinburgh man, whose interest in the Library was inspired by his stepfather, James Ritchie, a former Keeper of Manuscripts and later fuelled by many years of contact with Dr Iain G Brown, Principal Manuscripts Curator.

General Johnston was a man of exceptionally wide interests and varied abilities. He began his military career in the Royal Electrical and Mechanical Engineers (REME), serving regimental appointments in Cyprus, Northern Ireland and Germany. He retired from the army in 1993 as Vice Adjutant-General, and was Colonel Commandant, REME, 1994-2000.

The Johnston Bequest of £250,000, received in May 2007, will support the preservation and cataloguing of Jimmy Johnston's personal archive, and will provide funds for NLS to acquire complementary manuscripts relating to the military and international relations history for the period 1939-2000, and to promote and encourage research of all kinds on this important period. The Library has already been able to make good use of the bequest to acquire the illustrated archive of former King's Own Scottish Borderers Platoon Commander Peter White, whose memoirs of active service in north-west Europe in 1944-45 are considered essential reading for those studying the Second World War.

*A bequest to NLS is the highest honour we will receive. If you would like to remember us in your will, please contact the Development Department on 0131 623 3733 who will be happy to discuss your intentions in confidence.*

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## Two more Scottish writers for the collection

NLS has recently bought two important literary archives. Late last year we acquired the papers of the acclaimed poet, Don Paterson. The manuscripts show the level of work which goes into each poem, illustrating his statement that writing one 'never takes less than a year'. One primary school jotter survives, in which - aged 7 - he says "Iv rote an afly long peom! I will be a peot when I grow up."

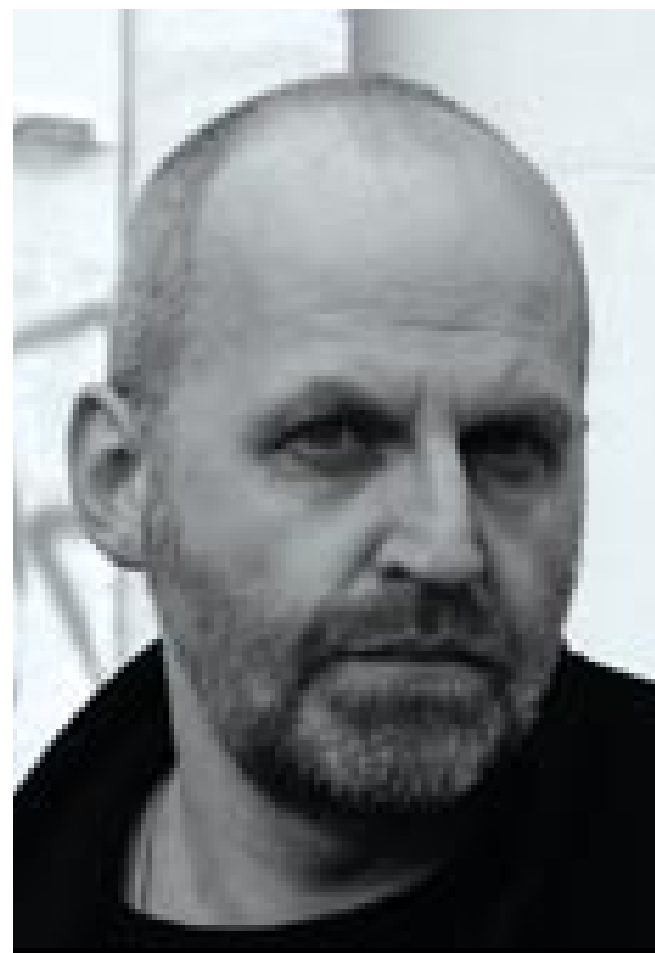
The Library already owned a substantial part of the novelist James Kennaway's papers; these were generously gifted by his widow, Susan, four years after his sudden death in 1968. Kennaway is best remembered for *Tunes of Glory* (1956) which was later made into a successful film of the same name. Our recent purchase of his remaining archive completes the collection and we hope to publish an article on this fascinating writer in a later issue of *Discover*.

The collections can be found using the following shelf marks:

Don Paterson:  Acc.12689

James Kennaway:  Accs.5540, 5696 and 12670

Image: Don Paterson, by Caroline Forbes.



## MasterMap saved for Britain

In April, the UK Legal Deposit Libraries celebrated the signing of an important agreement with Ordnance Survey, ensuring they continue to receive the firm's annual snapshots. These comprise the very latest and most detailed digital mapping for the whole of the United Kingdom. The libraries collectively have the most comprehensive archives of Ordnance Survey mapping, dating back over two centuries, which were originally received on paper, microfilm and most recently digitally. From 1998 their *Land-Line* series of digital maps was made available to the public on standalone workstations in each Library. As Ordnance Survey is currently replacing *Land-Line* with *MasterMap*, the libraries have managed this transition with a new improved web-based system. This allows all annual snapshots from 1998 to 2006 to be explored and compared through a user-friendly web programme. *MasterMap* offers improved layers of information, allowing more precise recording of landscapes changing over time. The system can be viewed in the NLS Map Library and customised A4-sized colour printouts of any area can be made for non-commercial use.

## Service Announcement

### Temporary transfer of reading room services

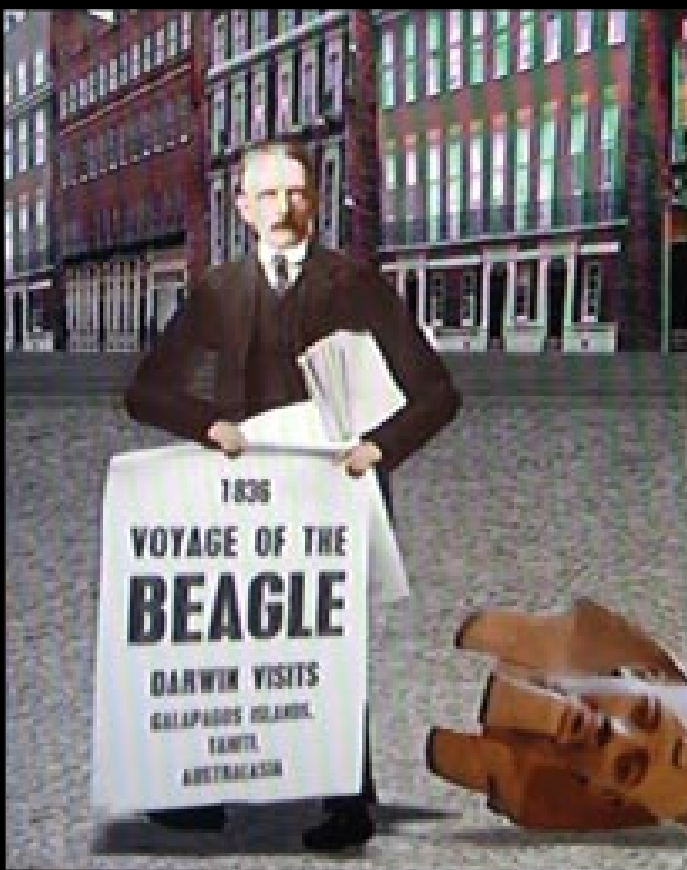
The Library's reading room services will be moving to our Causewayside building (at 33 Salisbury Place, Edinburgh) for two weeks from Sunday 9 to Sunday 23 September 2007. This will include the general, manuscript, rare books and music reading room facilities, enquiries and reader registration. A range of reprographic services will be provided, however, we regret that there will be no self-service photocopiers available during this period. SCOTBIS will continue to provide a full telephone and email enquiry service for users: 0131 225 8488; [enquiries@scotbis.com](mailto:enquiries@scotbis.com).

The temporary move is taking place to allow us to carry out building refurbishment work as part of the project to create a Visitor Centre at the George IV Bridge site, which is due for completion in 2008.

During the period of the move, we will make every possible effort to ensure that any disruption to reader services is kept to a minimum and we thank readers in advance for their patience and co-operation. For further information, please ask a member of staff or check our website [www.nls.uk](http://www.nls.uk).

# Streets Ahead

What does one normally expect from a library exhibition? Flat glass cases displaying books or manuscripts that you can read, if your eyesight and skills at deciphering arcane handwriting are sharp enough, but can't touch or interact with in any meaningful way? Labels, lots of



The permanent exhibition of the **John Murray Archive** finally opened its doors to the public last month. **Julian Stone** explains how it raises the bar on what to expect from a library exhibition.

labels, the longer and more fastidious the narrative, the better? Hushed reverence for the past and its protagonists? Of course, we know that not all library exhibitions fit the stereotype these days, least of all this Library's, but few make such a marked departure from convention as this one. →



Entrance to the exhibition is made through a rather grand green door, a facsimile of the front door of the publishing firm's premises at 50 Albemarle Street, London. Nearby is a holographic window depicting a drawing room scene within, accompanied by the sounds of chatter inside and the clatter of carriages outside. All this helps set the scene and suggests the atmosphere of a Victorian drawing room, similar to that in which the Murrays first entertained Walter Scott, James Hogg and Lord Byron at the gatherings of the 'four o'clock friends' two centuries earlier. One of the first things to strike you as you step back into this world, (other than just how dark the interior of the exhibition is!), is the bookcase. The books on the case, all carefully chosen Murray imprints, are real, and they are not just there as period window dressing. They are there for people to pick up and read in a nearby armchair. This small, but important, detail perfectly symbolises what this exhibition strives to do. The permanent exhibition is the centre piece of the Library's five-year project to bring the publisher's archive to life for as wide an audience as possible. It vividly communicates to a modern audience the scope and scale of achievements made in the 19th century, and their relevance today.



A grand and noble intention, entirely worthy and expected of a National Library, you might think, but what makes it different is the way in which it is executed. The eleven key figures from the publisher's archive - 'the first eleven' - are represented by individual display cases. These are dressed using period clothing, a selection of symbolic props and a prudent selection of original manuscripts or letters. There is a deliberate lack of labels, even for the characters' names, forcing you instead to use the interactive touch screens which lead you into each individual's story. Thus Charles Darwin is visualised with a bassoon and his great white beard, and letters to Murray, but only by flicking through the screen display do you learn that he used the bassoon to observe how earthworms in his garden would react to its sound.

The major achievements and legacies of the authors are interspersed with curious and amusing anecdotes, details of their eccentricities, behaviour, lifestyle and dress (Benjamin Disraeli's penchant for writing in code for no evident purpose, for example, or poet James Hogg's propensity to celebrate finishing a line of his latest work by imbibing a dram of whisky). There is a healthy measure of irreverence poured into the way these characters' stories are told, and how they relate to the world and our understanding of it today. This genuinely helps to demystify the era in which they lived and presents the subject matter as relevant and unthreatening to those who might not normally be interested in it or easily relate to it. The touch screen content is rendered with a series of surreal, Pythonesque animations and this is echoed by a sequence of moving images projected on the exhibition's internal windows scattered around the space: 'the world on the street'.

The world on the street is an animation sequence that delivers a selective and highly impressionistic chronology of major world events, discoveries and breakthroughs since the inception of the Murray firm in 1768 to the present day. Such events take place against a backdrop of the virtual view from the window of 50 Albemarle Street. From the Battle of Trafalgar to the discovery of the gorilla, and from the invention of the aeroplane to the Great War, a series of animated events are watched by a couple of Victorian news hawks who keep the visitor up to date with the latest news, as it happens in very unreal time. →

A major factor in earning the largest award made in Scotland by the Heritage Lottery Fund was the Library's commitment to deliver an exhibition that appeals to the uninitiated. In practical terms, this means avoiding assumptions about the level of knowledge visitors may have about the events and figures featured. While hugely influential in their respective fields and eras, many of the Murrays' most important authors (with a few notable exceptions) are not what you might describe as household names today. It's the exhibition's job to highlight their significance to a modern audience, and this is cleverly achieved by drawing parallels between Murray's authors and modern-day figures. Therefore, Maria Rundell is introduced as the original 'domestic goddess' centuries before Nigella Lawson and even Mrs Beeton. Similarly, Disraeli's keenness to align himself with Byron and his cohorts from the eminently more glamorous and fashionable literary circles than he was accustomed to, is compared to the 'Cool Britannia' era of the Blair years, when rock stars and fashion designers were courted by the new Labour government.

The exhibition celebrates the achievements and ideas of a disparate group of writers and thinkers active in the 19th century, but at its core is the common thread that links them all: the business of publishing and being published. The exhibition sets out to show both just how much – and in some instances, how little – the business of writing and publishing has changed. Again, this is achieved through a combination of showing the past, side-by-side with the present. There is material from the Archive on display that records the sales dinners held by the Murrays for booksellers, where guests would either buy copies of the firm's latest works on the night or pledge to buy a particular number of copies. Also on display is a printer's quotation of £1 for 500 copies of Robert Southey's *The Life of Dr Andrew Bell* (the pioneering St Andrews-born educationalist) deemed expensive at the time.

Alongside these are reflections from a number of modern-day Scottish publishing luminaries, including Ian Rankin's meditations on the popularity of his Inspector Rebus character and how he originally planned to kill him off in an early novel and Irvine

Welsh's musings on the schizophrenia of the contemporary writer, trying to focus on the narrative of his next work amid dealing with the maelstrom of publicity for his last book.

Our connection with the past, and how its developments have paved the way for the world we live in today and its culture, is really what this exhibition is about. It attaches special significance to the relevance of Murray's authors to ordinary people today and encourages visitors to interact with the subject matter and the exciting, but often challenging, business of publishing. The old saying that everyone has a good book in them is put to the test with the 'publishing machine', an interactive that prompts you to make a series of decisions involved in publishing a book – choosing its title, designing the cover, planning its marketing – to see if you could publish an international bestseller. You can also pen a letter to John Murray (or any of his 'first eleven') which not only gets pinned onto a board displayed above Murray's writing desk in the exhibition, but also becomes part of the Archive itself, providing a contemporary creative response to this historic collection. Even the way in which we often choose to read and take in information today is reflected by a nice feature which, ironically for an exhibition whose subjects toiled with pen, ink and the printing press to perfect their masterworks, allows the visitor to email themselves a copy of any of the items transcribed on show for maximum convenience and later reflection. The John Murray Archive is on display at NLS as a living, breathing thing, capable and worthy of interaction. The past is not only brought to life, but shown in parallel with the present – and we'll even let you pick up a book and read it!

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# The JMA TEAM

Bringing the John Murray Archive to Scotland, caring for it, cataloguing it and interpreting it for a wide audience is a major project. The permanent exhibition is the centre piece of this project, the culmination of 18 months work by a team of ten full time project staff, supported by departmental teams across all parts of the Library. We speak to four members of the project team about the challenges and highlights of bringing this historic Archive to life.



**Teri Wishart**  
Development Manager

#### What's your role?

I became the Development Manager a year ago, and the main focus of my time is to complete the fundraising for the JMA. We launched the campaign to raise a final £5million earlier this year to complete the £33.2million project – no mean feat!

#### What's been the biggest challenge in your work on the project?

Finding the final £5million! My job is completely new at NLS and while the Library has had really successful fundraising appeals in the past, there has never been a department dedicated to generating funds.

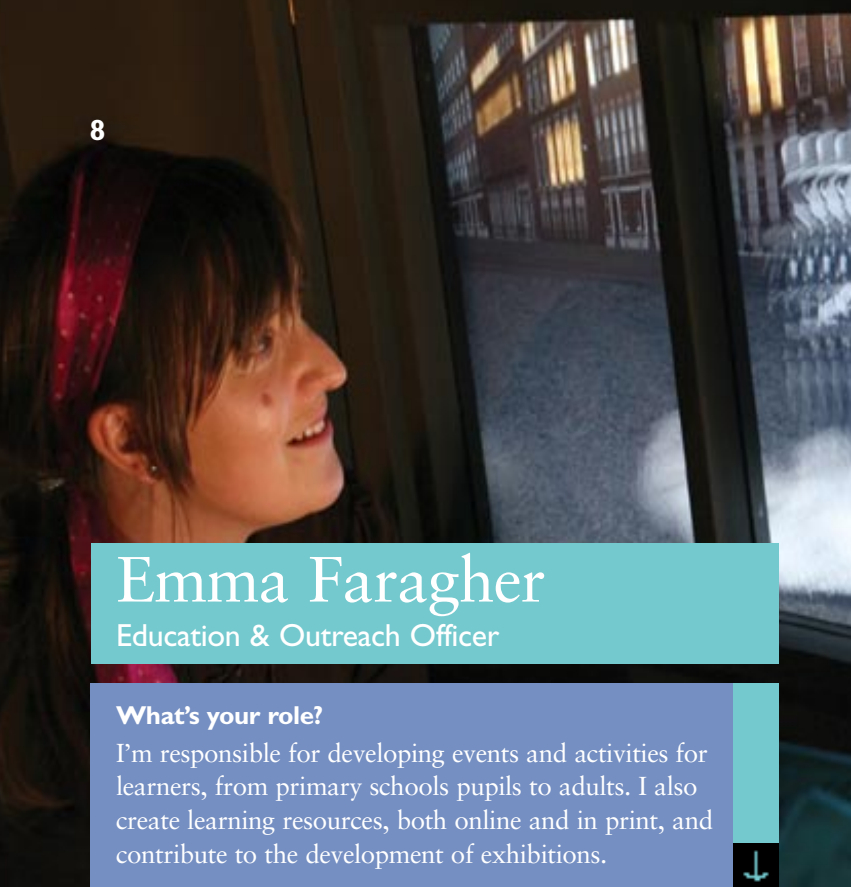
There is something to interest everyone in the Archive, but getting this across to people who haven't seen it is a big challenge. The way in which the exhibition presents the thoughts, ideas, successes and even mistakes of these important individuals easily confounds people's image of 'dusty old archives'. I think that anyone who saw it for themselves would want to help us secure it for the future.

#### What's your personal highlight of the exhibition?

The whole design concept of the exhibition is so stunning and unique. The exhibition was produced by people who have worked on set designs and theatrical lighting. Their skill in these areas gives the exhibition displays a dramatic edge.

#### Who is your 'star player' from the 'first eleven'?

It's hard to pick just one! Each of the 'first eleven', is unique and admirable for one reason or other. I've special admiration for Sir Robert Peel and the good his reforms did, despite the controversy at the time. His speeches are incredibly inspirational and I'd love to see modern politicians argue against him!



## Emma Faragher

Education & Outreach Officer

### What's your role?

I'm responsible for developing events and activities for learners, from primary schools pupils to adults. I also create learning resources, both online and in print, and contribute to the development of exhibitions.



## Kate Kidd

JMA Conservator

### What's your role?

I am the paper conservator for the John Murray Archive. I identify the conservation needs of the collection, carry out treatments on individual items, and help develop a strategy for the long-term preservation of the Archive.

### Biggest challenge?

Identifying and prioritising objects that require treatment has been my greatest challenge. The time I have with this collection is limited, so it is very important that I focus my work on where it is needed most. Getting the balance just right between carrying out labour-intensive treatment on individual items and looking after the long-term preservation of the Archive as a whole is also quite a task.

### Personal highlight?

There is so much to choose from, it's unlike anything I have ever seen before. When I saw the initial plans for the exhibition, I was a bit worried that the props and technology would distract from the Archive material. But seeing it all in place, I realise my fears were unfounded. The wonderful costumes and the clever use of the touch screens and the windows complement the Archive material perfectly. Displaying this type of material can be very difficult. What perhaps might have been rather dry and inaccessible has instead been vibrantly interpreted for the public. It is wonderful to see the story each case tells about its character.

### Star player?

Lord Byron. Byron was both celebrated and misunderstood in his own time, and his exploits ensured he was a constant topic of society gossip - he was perhaps the first 'modern celebrity'. Learning about the real man behind the public image, especially while working on his manuscripts and personal correspondence, has given me a genuine fondness for him.

### Biggest challenge?

The biggest challenge so far has been simply getting to grips with the Archive. The collection is so vast that simply learning about the people represented in it can be a mammoth task – especially in a collection like this one with so many interesting characters to distract you.

### Highlight of the exhibition?

The publishing machine, an interactive game that gives you a taste of being an author. John Murray guides you through the process of publishing a book, from agonising over the title of your book to designing the cover. It's great fun, but the best bit is seeing how popular your book is – will it be a 'cult classic' or an 'international bestseller'?

### Any exciting projects coming up?

Our *Great Escapes* project with two schools on Mull. The project is inspired by Murray's *Handbooks for Travellers* series, popular guides for Victorian tourists. The schools are exploring how modern technologies might be used in a similar way by creating multimedia tours which interpret the island's landscape. The tours are loaded on to a PDA, or handheld computer, which can be borrowed from local Tourist Information Centres. Tourists can use them interact with the environment as they walk around an area. For example, as they walk to an archaeological site a reconstruction might appear with a recording talking about its history.

### Star player?

James Hogg. I come from the Lake District, so I grew up surrounded by Wordsworth and the Romantic poets, yet I had not encountered James Hogg until I started working with the Archive. I think he is a fascinating character, the eternal outsider trying to find common ground with the great names of the day. Hogg's letters are very immediate, witty and sometimes abrasive. Reading them, you really feel that you know the writer – whether he is telling Murray about his plans to build a castle, asking for money or demanding Murray finds him a wife!



## Rachel Thomas

Assistant Curator

### What's your role?

Curatorial work is really varied. I research material, answer enquiries and work with colleagues on our digitisation, conservation and education projects and workshops. I also help with events and displays that promote the Archive.

### Biggest challenge?

A challenge I particularly enjoy is selecting items for displays for visiting groups. With well over 150,000 items and 16,000 people to choose from, this task can take some serious thought! It helps if there is a theme or a particular interest of the visitors, but often people just want a good selection of material. It is also a great opportunity to show some of the more quirky items in the Archive, such as an advertising pamphlet for a firm of 'Useful Women' or medical advice given to Byron.

### Personal highlight?

I really like the Isabella Bird Bishop display case. The vivid detail in her letters is quite incredible. I also like the fact that a 116-page-long letter starts with 'This cannot be a "great" letter because one native state is so like another and there is now very little to say'. Although she later crossed it out, she was clearly unaware of how interesting her latest adventures were until she started writing them down.

I also enjoy the photographs that she took on her later travels. The photographs have such an impact because they show exactly how far removed she was from the world people generally associate with a Victorian lady.

### Any exciting projects coming up?

Although the exhibition is now open, our work on it continues. Over the next few months, we will be scouting for new items and characters to replace some of those currently featured. This will hopefully keep the exhibition

interesting for returning visitors, as well as protecting the material. There is also a travelling exhibition that will soon be visiting various places around Scotland.

### Star player?

It is a tough call. I like the adventurous spirit of Isabella Bird Bishop, the eccentricities of James Hogg and the scandalous background of Lord Byron, but Charles Darwin gets my vote.

Darwin had a huge influence on how people perceived the world and his *Origin of the Species* sparked debate that continues today. The journey of its publication is so well documented in the Archive. His letters to Murray clearly show his awareness of the work's controversial content, and the fact that Darwin insists that Murray reads the manuscript before offering any terms to the author says much about the man behind the theories.

What is interesting is that both sides of the evolution debate are represented in the Archive. The letter from Reverend Whitwell Elwin shows how fevered this debate was to Darwin's contemporaries. The handwriting gets more and more blotchy and messy as the letter goes on – you can actually see him working himself up about the ideas that Darwin has put forward. I especially love the section where he recommends that Darwin should concentrate on pigeons instead of the whole animal kingdom because 'Every body is interested in pigeons'!



Deputy Map Curator **Chris Fleet** explains how a newly acquired military plan of Fort George at Ardersier conjures up the symbolic power of one of Europe's most imposing strongholds.

# King of the castles

**F**ort George at Ardersier Point, situated nine miles north-east of Inverness, has been described as 'one of the outstanding artillery fortifications in Europe'. Although its power was ultimately more symbolic than practical, it still represents a major landmark in military architecture. It took nearly 20 years to build (1748-67), and was the largest construction job that had ever been undertaken in the Highlands at the time. In the early years, over a thousand soldiers and engineers toiled on the site, with raw materials shipped in from afar; quarries in the Black Isle, ironwork from Edinburgh, timber from a scattering of loyal Hanoverian (pro-government) estates, and nails, lead and tools from Inverness. When complete, the site occupied 42 acres, and held two entire infantry battalions of 1,600 men as well as an artillery unit. →

Main:  
William Skinner's plan of  
Fort George

It had also cost over £200,000, over twice its original estimate, and more than the annual Gross National Product for Scotland at the time!

The impressive fortification plan, with its bold, geometrical outline, striking colours and finely executed lines, is an important recent acquisition. It is one of very few plans designed and executed by William Skinner (by this time, the Chief Engineer of Great Britain) that the Library possesses. Although the Library has over 50 military plans showing the construction of Fort George, none show the Fort in this particular state, close to completion, but still anticipating its final form. Perhaps of most interest, this map is a graphic illustration of the political and ideological values of its time and of its creator.

Part of the rationale behind such a magnificent stronghold lay in the embarrassment felt in government and army circles over how easily the Crown's military strongholds had fallen in the 1745 Jacobite Uprising. By the 18th century, the high walls and towers of many traditional castles in Scotland provided no practical defence against newer, more powerful artillery, particularly the siege cannon, but the hope was always that the Highlanders would never mount an effective siege. Such hopes proved unfounded. Fort George in Inverness and Fort Augustus fell quickly; several other forts such as Inversnaid and Ruthven were seriously damaged.

The new fort at Ardersier reflected the Hanoverian determination to prevent a repeat of such disasters. It was constructed on the latest European military principles: low, thick walls, protected by huge angled bastions at each corner, a wide, deep ditch, and extensive outworks. These outworks included a *ravelin*, a detached triangular work, guarding the main gate to the east, and the *glacis*, a long green slope covered by fire from the ramparts. The ramparts included vaulted, covered chambers (or 'casemates') as accommodation for soldiers during a siege. This plan is unique in showing these (as 27 casemates) within the south-east rampart, just completed in 1762, the year before it was drafted.

Military cartography also reflected similar European principles, with conventional colours, styles, terminology and use of standard 'fortification scales'. Many engineers within the Board of Ordnance (who had responsibility for maintaining the British military infrastructure) were either naturalised foreigners, or had trained abroad. William Skinner was born in the West Indies, and had experience as an engineer in Minorca, Gibraltar, Ireland and England. He regarded Fort George as 'his monument', →

→ the fulfilment of his career. The map is a bold graphic statement of Hanoverian domination and power, and reflects Enlightenment values of order, rationality, and mathematical precision.

Ironically, the pacification of the Highlands was so swift that Fort George faced no likely threat by the time it was complete, and so never saw military action.

By the time of the Napoleonic Wars (1799-1815), the development of the shrapnel shell made the east front vulnerable from the high ground beyond. The fort that had been planned to supersede all Scotland's other fortifications was itself superseded by new artillery. **nls**

Main:  
An aerial view of Fort George today.  
Image courtesy of Historic Scotland



#### Discover more

This plan, along with all the other Board of Ordnance military plans, is being researched by Carolyn Anderson, a PhD student at the University of Edinburgh. Thanks to funding from the Arts and Humanities Research Council, her work is being supervised collaboratively by Professor Charles Withers (University of Edinburgh) and Chris Fleet (NLS). These military plans are held in different institutions, and work is already under way to create a catalogue of the 18th century military plans of Scotland.

*A plan of Fort George North Britain Design[e]d & exec[ute]d by W. Skinner, Chief Engineer.* You can view this map along with many others online at [www.nls.uk/maps/military/record.cfm?id=407](http://www.nls.uk/maps/military/record.cfm?id=407)

Maclvor, Iain, *Fort George* (Edinburgh, 2001).  
Shelfmark:GWC.15

Tabraham, Chris & Grove, Doreen, *Fortress Scotland and the Jacobites* (Edinburgh, 1995)  
Shelfmarks: GSF.1995.4.1 ;Map.Ref.2.C18.Misc.T

## Cataloguing in context

**Cataloguing and Metadata Services Manager Graeme Forbes takes a brief look at a new standard.**

The National Library's catalogues are the keys to discovering its collections. Cataloguing departments are at the heart of libraries, large and small, enabling access to information and knowledge. Cataloguing itself is a complex activity, bound by rules to ensure accuracy, consistency and the co-operation that is crucial to the transfer of information. Early catalogues, some in the form of prayers or verse, show evidence of compilers striving towards a systematic approach, but acceptance and codification of rules took time. For example, the need to give locations was not appreciated until the 14th century, and the use of alphabetical order did not become commonplace until the 16th century.

Today most libraries use Anglo American Cataloguing Rules (AACR), established during the latter half of the 20th century, to guide and standardise the way they record and present information about their collections. However, the last full revision of AACR was compiled in the early days of the digital age; a time before blogs, podcasts and text messages. Resource Description and Access (RDA) is the new code currently being developed to meet the challenges involved in cataloguing these new types of information.

With the increasing diversity of formats and versions, the cataloguing of digital resources needs not only to describe what content is contained, but also how that content can be accessed.

There are four key tasks performed by users of catalogues, bibliographies and search engines: finding, identifying, selecting and obtaining information. RDA will give greater prominence to these tasks than its predecessors.

The creation of catalogue records generally revolves around three basic groups of data which describe: 1) the products of intellectual endeavour, 2) people and organisations responsible for their creation and 3) the subjects, events or places the products cover.

RDA will provide guidelines for describing resources in context. For example, the first of the three data groups above, products of intellectual or artistic endeavour:

The **work**: a distinct intellectual or artistic creation, e.g. Ian Rankin's work of fiction *Black and blue*.

The **expression**: the realisation of a work, *Black and blue* in foreign language translation.

The **manifestation**: the physical embodiment of an expression of a work, e.g. the actual printed editions of *Black and blue*.

The **item**: the single exemplar of a manifestation, e.g. a specific copy of *Black and blue*.

Describing these relationships within catalogue records will help users to learn more about numerous expressions of particular works.

RDA will be available online early in 2009. Its arrival heralds a significant change in the way catalogue records are created and used. The new rules can only improve users' abilities to find, identify, select and obtain the resources they seek. **nls**

#### Discover more

Contact Graeme Forbes at [g.forbes@nls.uk](mailto:g.forbes@nls.uk)

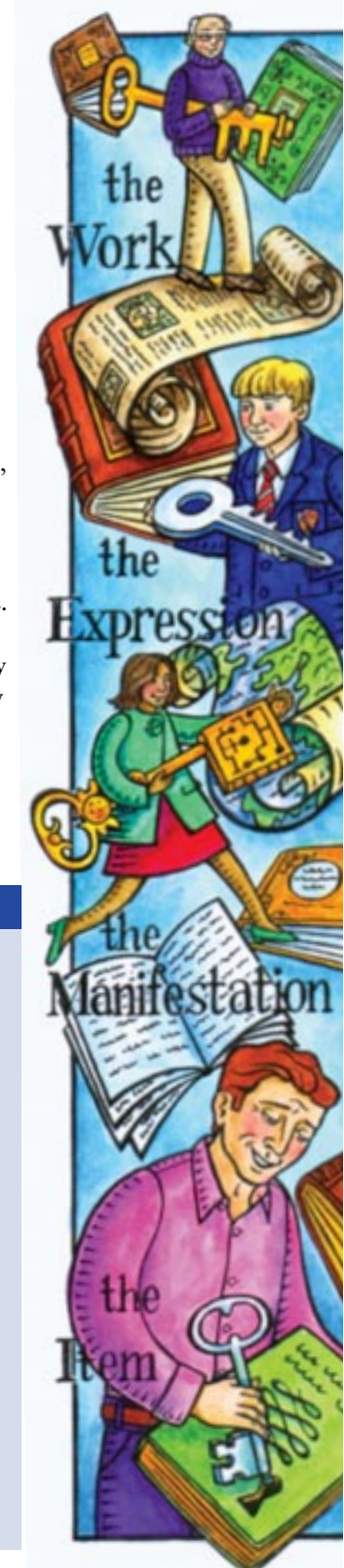
#### Further reading

Chapman, Ann. "RDA: a new international standard." *Ariadne*, issue 49 (October 2006).  
[www.ariadne.ac.uk/issue49/chapman](http://www.ariadne.ac.uk/issue49/chapman).

*Functional Requirements for Bibliographic Records: final report.*  
[www.ifla.org/VII/s13/frbr/frbr.pdf](http://www.ifla.org/VII/s13/frbr/frbr.pdf).

Joint Steering Committee for Revision of Anglo-American Cataloguing Rules. *RDA: Resource description and access*. (18 May 2007)  
[www.collectionscanada.ca/jsc/rda.html](http://www.collectionscanada.ca/jsc/rda.html).

Tillett, Barbara. "What is FRBR?: A conceptual model for the bibliographic universe." *Technicalities* v. 25, no. 5 (September-October 2003).  
[www.loc.gov/cds/downloads/frbr.pdf](http://www.loc.gov/cds/downloads/frbr.pdf).





# TEA & Tigers

Jan Usher, co-curator of the NLS summer exhibition **Tea & Tigers**, shows how India brought out the polymath in the Scots who ventured there.



Scots have been fascinated by India for centuries, and for very good reasons. It is not hard to imagine why they were drawn to India, which has always been as far from Scottish life and landscape as could be: an exotic destination, exciting and captivating. Scottish artists were attracted to the landscape and people, as were travellers, many of them publishing accounts of their travels. Traders quickly saw the potential to exploit the abundance of commodities to be found in India, from jute to gold, and from coffee to opium, while the flora and fauna provided equally rich opportunities for botanists and naturalists.

The aim of **Tea & Tigers: Stories of Scotland and South Asia** is to examine the relationship between Scotland and India over the centuries, through the tales of many Scots who went to India to seek their fortune, spread the gospel, to fight in battles, find adventure or simply to better themselves. What is remarkable about their stories is that they very often veered from the path of their chosen careers.

**‘This was the age of the polymath, though even non-scholarly Scots found India to be an endlessly fascinating country.’**

Through our large and diverse South Asian collections, we find out about the engineer who made his fortune and spent it on exquisite pieces of jade; the doctor who ended up looking after the Koh-i-noor diamond for Queen Victoria; the wealthy trader who became a famous architectural historian; the Empress of India who never set foot there; the diplomat who travelled deep into India

in many disguises; the civil servant who was enthralled by the criminal underworld. We hear the complaints of the bored and home-sick Governor-General, the doctor who felt ill and miserable in India, and the man of God horrified by the ‘degenerate and base’ native population.

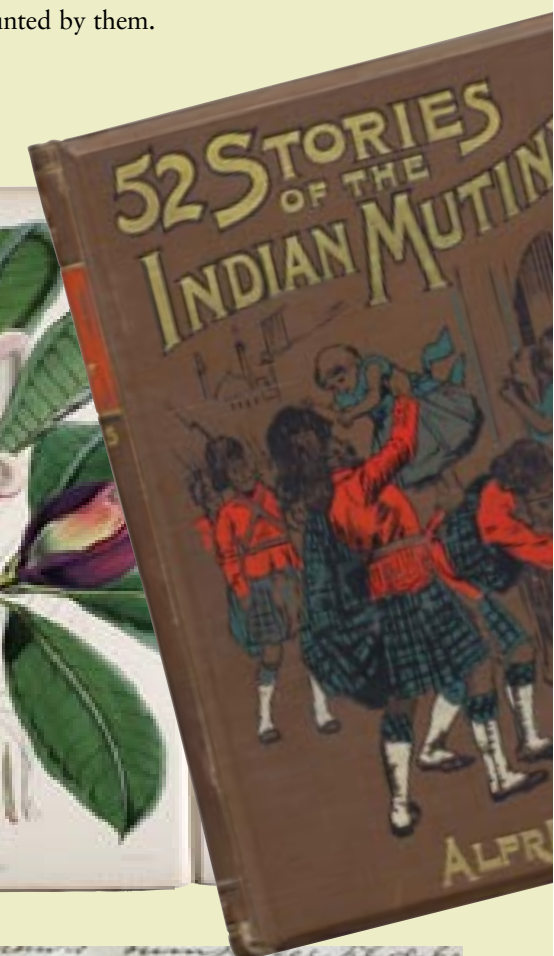
But there were many others who fell in love with India and its people, who enjoyed the sheer adventure of everyday life there, exploring the countryside, or painting it; listening to the languages of India, the music and the poetry; hunting tigers or even being hunted by them.

Below: Talauma Hodgsoni, a plate from Sir Joseph Dalton Hooker’s beautiful volume *Illustrations of Himalayan Plants*, 1855.



Bottom: Elephant drawings by Thomas William Taylor, Lord Minto’s military secretary. Taylor wrote many illustrated letters to Minto’s daughter, Lady Anna Maria Elliot.

Below: The Indian Uprising of 1857 inspired many published accounts, both real and fictional.



2007 marks three important anniversaries in India's colonial history: It is 60 years since Indian Independence, 150 years since the Indian Mutiny (or Uprising) and 250 years since the Battle of Plassey, when British rule in India was first consolidated through military action. By highlighting the story of Scotland's involvement with India, its history and complexity, we hope to contribute to an awareness of present-day Scottish-Indian relations and to encourage a deeper understanding of Scotland's South Asian communities. While *Tea and Tigers* looks back at the history through the experiences of these exiled Scots, it also reflects on the legacy shared between the two countries and their continuing relationship. Photographer Douglas Robertson has been commissioned, in association with the Edinburgh Indian Association, to reproduce his work from the Edinburgh Mela in celebration of the vibrancy and diversity of the Scottish Asian community today. **nls**



Photograph: Douglas Robertson [www.douglasinScotland.co.uk](http://www.douglasinScotland.co.uk)

#### Discover more

Learn more about the India Papers collection online at:  
[www.nls.uk/collections/officialpublications/collections/india\\_papers](http://www.nls.uk/collections/officialpublications/collections/india_papers)

**TEA & Tigers**

Stories of Scotland and South Asia

Free Exhibition  
National Library of Scotland, George IV Bridge, Edinburgh EH1 1EW  
Saturday 30 June – Wednesday 5 September

For over 400 years Scots have been drawn to India and the South Asian subcontinent, but what brought them there and what was their legacy? Take a journey of discovery with the Scottish soldiers, doctors, missionaries, traders, politicians, civil servants and travellers who made their mark on India.

Info: [events@nls.uk](mailto:events@nls.uk) 0131 623 3845



[www.nls.uk](http://www.nls.uk)

IDEAS THAT SHAPED THE WORLD:

## an introduction to the John Murray Archive

Foreword by Magnus Linklater

This richly illustrated book accompanying the John Murray Archive Exhibition, offers the reader a fascinating insight into the political, social and intellectual life of the period through correspondence between authors such as Lord Byron, Sir Walter Scott, Jane Austen and Charles Darwin and the famous publisher, John Murray.

Paperback • 225 x 190 mm  
56 pages • RRP £6.50  
over 75 colour images

*The John Murray Archive is a uniquely rich collection, bringing together travellers who were poets ... who all share the gift of being able to write.*

– Michael Palin,  
broadcaster and modern-day traveller

#### How to order a copy?

Contact: Marketing Services, National Library of Scotland, George IV Bridge, Edinburgh, EH1 1EW.  
Telephone: 0131 623 3764 or e-mail: [discover@nls.uk](mailto:discover@nls.uk)

Order online direct from [www.tmltd.com](http://www.tmltd.com) or see [www.nls.uk](http://www.nls.uk) for further information



## Edinburgh Bibliographical Society 2007 Programme

Meetings are held on Thursdays in the Board Room of the National Library of Scotland, George IV Bridge, and on 13 September and 15 November 2007 at Augustine United Church, 41 George IV Bridge, Edinburgh at 5.45 p.m. Tea is available from 5:15 p.m.

**13 September 2007**  
Augustine United Church  
Mark Towsey, University of St Andrews  
**'Map of My Mind: Commonplace Books in Georgian Scotland'**

**11 October 2007**  
Dr Malcolm Walsby, University of St Andrews  
**'French Sixteenth-Century Books in Scottish Collections'**

**1 November 2007**  
The Annual John Murray Archive Lecture  
A joint meeting with the National Library of Scotland John and Virginia Murray  
**'50 Albemarle Street: Legends and Ledgers'**

**15 November 2007**  
Augustine United Church  
Prof. Michael Collie  
**'Roderick Murchison: Bibliography and Life'**

**6 December 2007**  
A joint meeting with the Scottish Church History Society Prof. M.A. Stewart, University of Aberdeen  
**'Church and Trade: The Two Lives of James McEuen (flor. 1708-41)'**

For more information, please contact **Dr Joseph Marshall** at NLS on 0131 623 3893 or email [j.marshall@nls.uk](mailto:j.marshall@nls.uk).

The Edinburgh  
Bibliographical Society



# Exhibitions

## The John Murray Archive

From Wednesday 27 June

The writers and thinkers of John Murray's publishing firm shaped the modern world through their works of literature, science, exploration and politics. Drawing on material from the Archive, this permanent exhibition uses state-of-the-art exhibition technology to bring to life the work and lives of a changing selection of the publisher's most influential figures. Those featured in the first line-up include Lord Byron, Charles Darwin and David Livingstone.



## Tea and Tigers: Stories of Scotland and South Asia

Saturday 30 June – Wednesday 5 September

Find out why Scots have been drawn to India and South Asia for over 400 years, what brought them there and what legacy they left. Scottish soldiers, doctors, missionaries, traders, politicians, civil servants and travellers all made their mark on India. Come along and hear their stories.



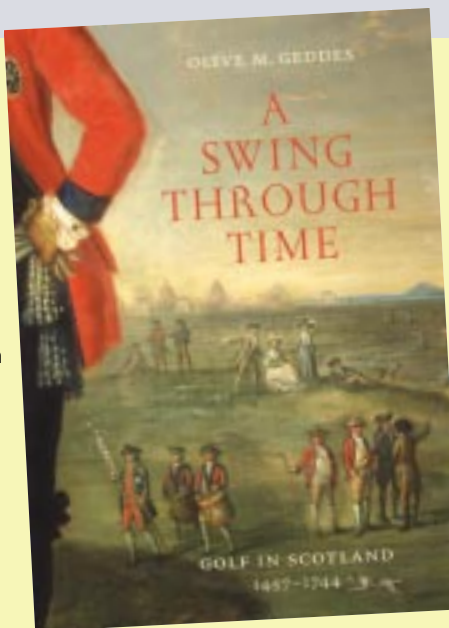
# Events

Wednesday 18 July 7pm

Book launch

## A Swing Through Time

Olive Geddes launches the revised edition of her golf history book with an illustrated talk on the Scottish origins of the game, see page 25 for more details.

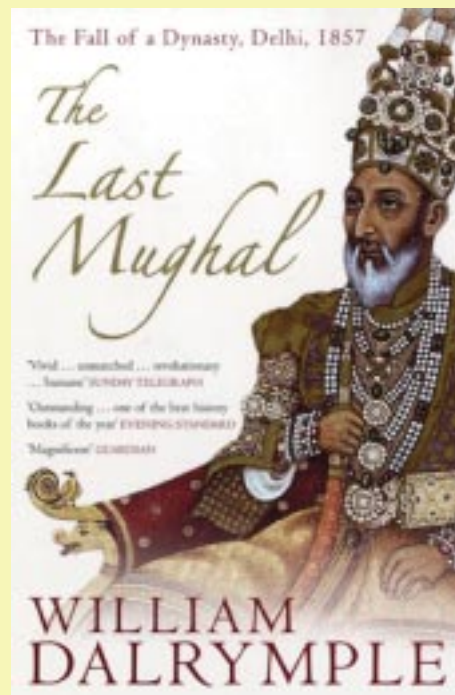


Sunday 22 July 7pm

Talk

## The Last Mughal

William Dalrymple discusses *The Last Mughal*, his epic exposé of one of the bloodiest upheavals in history, the 1857 Indian Uprising, written from the Indian perspective on the fall of Delhi. In association with the University of Edinburgh



Tuesday 24 July 7pm

Talk

## The Mutiny from the Mutineers' Mouths

What would the Indian Mutiny of 1857 look like from the viewpoint of the mutineers? Prof Rajat Ray and Dr Napur Chaudhuri explore the spoken and written words that shaped our understanding of 'the mutineers' and their motives. In association with the University of Edinburgh



Wednesday 8 August 7pm

Book launch

## Bhopal 22 Years After Union Carbide

In 1984 poisonous gas leaked from Union Carbide's pesticide factory in Bhopal, India, killing thousands overnight in what is still the world's biggest industrial environmental disaster. Dr Eurig Scandrett of Queen Margaret University outlines the work of Sambhavna Trust which has been providing health care for the survivors and support for their struggle for justice.

Wednesday 15 August 7pm

Talk

## John Murray Archive First Eleven

Curator David McClay gives an illustrated insight into how he picked the first eleven characters to feature in the John Murray Archive permanent exhibition.



Monday 20 August 6.30pm

Venue: RBS Main Theatre, Charlotte Square, Edinburgh

## Donald Dewar Memorial Lecture

### Andrew Marr

Join leading broadcaster and political commentator Andrew Marr as he reflects, with his trademark wit and intelligence, on Scotland, politics and life. Chaired by Iain Macwhirter.

Tickets for this event must be purchased through the EIBF box office on 0845 373 5888, by email on [boxoffice@edbookfest.co.uk](mailto:boxoffice@edbookfest.co.uk) or online at [www.edbookfest.co.uk](http://www.edbookfest.co.uk)



Tuesday 28 August 7pm

Book launch

## A Choreographer's Cartography

Indian-born writer Raman Mundair launches her gutsy new poetry collection *A Choreographer's Cartography*, and leads a dance through her love of Shetland life and language, to the anguish of war, the movement of people and the crossing of boundaries.

Tuesday 4 September 2-5pm,  
Wednesday 5 September 11am-4pm.

Conference

## Conference: International Commission for the History of Representative and Parliamentary Institutions

This leading international parliamentary history body opens its conference talks to the public, covering the Scottish Parliament's relationship with witch-hunting, the church and the monarchy over the centuries.

Booking essential due to limited space. For full programme details, please contact **Carol Stobie**, Cultural Events Officer, on 0131 623 3842 or [c.stobie@nls.uk](mailto:c.stobie@nls.uk)

Wednesday 12 September 7pm

Venue: Causewayside, 33 Salisbury Place, Edinburgh

## The Trial and Execution of Captain Green: the Trigger for the Act of Union

Eric Graham explores the chain of events leading to the controversial hanging of Captain Thomas Green for alleged piracy and murder, off the coast of Malabar, India in 1705. The case had a pivotal impact on Scottish and English establishments and the eventual union which averted a civil war.

### Booking a place

Admission to all events and exhibitions is free unless specified.

Our events programme sometimes changes at short notice and space is often limited, please phone or email in advance to book or confirm on the **Events Line 0131 623 3845** or [events@nls.uk](mailto:events@nls.uk).

A few events were awaiting confirmation as we went to press, please see our What's On leaflet or visit [www.nls.uk/news](http://www.nls.uk/news) for the full programme.

# The Bridge Readings

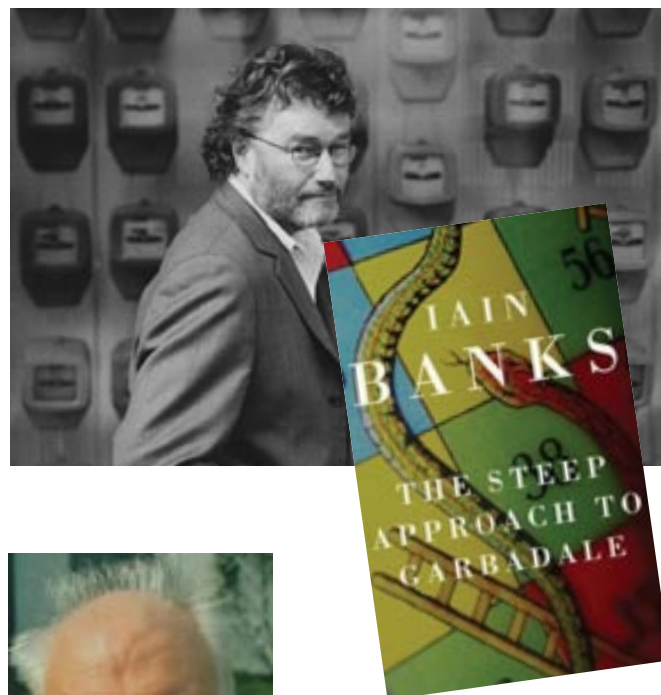
Contemporary Scottish writers read from and discuss their work.

Thursday 19 July 7pm

Venue: Augustine United Church,  
41 George IV Bridge, Edinburgh.

## Iain Banks

The author of bestsellers *The Wasp Factory* and *The Crow Road* will be reading from *The Steep Approach to Garbadale*, the latest work of fiction from this master storyteller.



Thursday 20 September 7pm

Venue: Causewayside, 33 Salisbury Place, Edinburgh.

## Angus Peter Campbell

A rare chance to hear this tri-lingual writer reading in three languages and discussing his work. Angus Peter Campbell is the author of seminal Gaelic work *An Oidhche Mus Do Sheòl Sinn* (*The Night Before We Sailed*). Campbell will be reading in Scots and Gaelic, and from his maiden English novel, *Invisible Islands*.



## Competition

### Win some Library books!

Win a copy of three of the Library's recently published books: *A Swing Through Time*, *Ideas that Shaped the World: An Introduction to the John Murray Archive* and a special signed limited edition of Ken Cockburn's poetry pamphlet *For Visions, Read Meteors: Found Poems from the John Murray Archive*.

We have three bundles to give away to the first three people to give us the correct answer to this question:  
**Which famous monarch was criticised for allegedly playing golf within days of her husband's death?**

**Answers to:** Competitions, Discover NLS, Marketing Services, National Library of Scotland, George IV Bridge Edinburgh EH1 1EW  
Or by email to: [discover@nls.uk](mailto:discover@nls.uk) (please put competition in the subject field).



# Learning point

Wednesday 11 July and  
Thursday 12 July 2pm – 3.30pm

Storytelling for families

## Journeys through the John Murray Archive

Join Anne Errington for a journey of exploration through the world of John Murray. Anne will tell stories inspired by the Archive, from tales of travel and adventure in exotic lands, to her own very personal experiences of the Archive. Discover the lost worlds of John Murray with this captivating storyteller.

Recommended for children over 8 (younger children welcome with their siblings).

Wednesday 18 July, 10am – 4pm

Workshop for adults

## Travels in BookArt

We all make journeys throughout our lives. People have long recorded these journeys in books – from private diaries to travel journals and great works of literature. Explore some examples from the John Murray Archive, and experiment with the art of book making to record your own journeys with artist Rachel Hazell.

Saturday 11 August 10am – 12.30pm

Workshop for adults

## Beginner's Guide to Archive Research

Learn how to use our collections (through the John Murray Archive) for your own research. We will also introduce some techniques for working with historical material, from handling collections to reading Victorian handwriting.



## Schools workshops

The following workshops are available throughout the year but must be booked at least six weeks in advance.

### Victorian History Detectives (For P5-7)

Explore history through some of the treasures in the John Murray Archive, and build a timeline of Victorian Britain. Find out how archives are made and think about what you'd put in one about you!

### Investigate the Past (For S1-2)

Use original documents from the John Murray Archive to find out about people in the past. Develop your history skills and find out how curators and historians discover the secrets hidden in historical documents.

### For S4-6

A more advanced session to develop students' skills with handling historical evidence, using material from our collections, including a tour of NLS and visit to one of specialist collection departments.

### Teachers

To suggest and discuss activities suited to your needs, please get in touch!

Find out more about all John Murray Archive workshops at [www.nls.uk/jma](http://www.nls.uk/jma).

### Booking a place

For more information on the full range of activities for families, school groups and community groups, contact the Education and Outreach team on 0131 623 3845 or email [events@nls.uk](mailto:events@nls.uk).

# Writing a Life

## Elizabeth Gaskell on Charlotte Brontë

**Ruth Boreham** explains how a great writer's reputation was hard-won by her biographer.



Charlotte Brontë (left) and Elizabeth Gaskell.

© National Portrait Gallery, London

In March 1857, Patrick Brontë, father of the three talented Brontë sisters, wrote to the publisher George Smith, having just read a biography of his daughter Charlotte. In a very shaky hand, with age and emotion affecting his pen, he wrote:

'I thank you and Mrs Gaskell for the biographical book you have sent me. I have read them with a high degree of melancholy interest, and consider them amongst the ablest, most interesting and best works of the kind.'

Charlotte had died some two years earlier, and it had taken that long for Elizabeth Gaskell, the well-known author of novels such as *North and South* and *Wives and Daughters*, to gather the material and write the book. Within the John Murray Archive, contained in the part which had once belonged to the publishers Smith Elder (established by a Murray employee and bought by the firm in 1917), are over 90 letters from Elizabeth Gaskell to George Smith, documenting the trials and tribulations of writing a biography of a recently deceased friend.

Brontë and Gaskell had first met at Briery Close, near Windermere, in 1850, three years after the publication of *Jane Eyre*, which had fascinated Gaskell and others. Through friends and acquaintances, Gaskell had identified the author's gender early on, and this was her first encounter with 'Currer Bell'. Although their friendship was brief, it was one characterised by warmth and intimacy, reflected throughout Gaskell's *The Life of Charlotte Brontë*.

Brontë died on 31 March 1855, at the age of 38, officially of tuberculosis, though there is some question over the exact cause. Her death came as a terrible blow to her friend Gaskell, who had known nothing of her illness. Gaskell's novel *North and South* had just been published, and she was preparing to send a copy to her friend when she received a letter from John Greenwood, the Haworth stationer who had supplied the Brontë sisters with large quantities of paper, informing her of the death.

In June, Patrick Brontë sat down to write a letter to Gaskell. He had been prompted to do so by his daughter's good friend Ellen Nussey, who was concerned for Brontë's reputation and the speculations abounding in the press. These speculations were nothing new – they had surfaced during Brontë's own lifetime (for example, were Acton, Currer and Ellis Bell, the pseudonyms of the three Brontë sisters, actually one man and was *Jane Eyre* written by a governess to William Makepeace Thackeray, who was known to have a mad wife). As Patrick wrote to Gaskell:

'Finding that a great many scribbles, ... have published articles in newspapers and tracts respecting my dear daughter Charlotte since her death... and having reason to think that some may venture to write her life who will be ill qualified for the undertaking, I can see no better plan under the circumstances than to apply to some established author to write a brief account of her life and to make some remarks on her works. You seem to me to be the best qualified for doing what I wish should be done.'

The letter surprised Gaskell but she had already begun to think about publishing something on Brontë herself. This was the first and only biography that Gaskell wrote, and she saw it as a duty. Gaskell wrote and travelled widely in her search for material, meeting friends, family and acquaintances of Brontë throughout England and also Brussels, where she met Brontë's French teacher. Patrick Brontë sent letters and sheets of paper with dates and information, though these were often full of inaccuracies. She also sought out many different types of records, for example, school reports, registers and letters, and conducted many interviews – much as a modern-day biographer would of a recently deceased subject. This material is used throughout *The Life*, and phrases like 'told me', 'informs me', 'writes to me', are used to show the authenticity of her sources. She also used as many of Charlotte's own letters as she could, in an attempt to show her inner nature. →

Of course, writing about someone who had only recently died, and therefore touching on those still living, posed its own problems, as Gaskell was only too aware, writing to Smith in October 1856, 'Do you mind the law of libel? I have three people I want to libel.'

**‘Writing about someone who had only recently died posed its own problems, as Gaskell wrote to Smith, “Do you mind the law of libel? I have three people I want to libel.”’**

Indeed, some statements about Mrs Robinson (Lady Scott), whom the Brontës believed had seduced their brother Bramwell, were legally withdrawn by the time the second edition appeared.

Writing the biography was hard – at the beginning Gaskell was writing from breakfast until 5 o'clock, a regime which affected her health. However, she persevered and *The Life of Charlotte Brontë* appeared in two volumes on 27 March that year, with a second edition appearing the following month, and was the first of Gaskell's works to have her name on the title-page. By this time Gaskell had gone to Rome. Fearful of the book's reception, she had decided to escape Britain for a while, saying to Smith in December 1856, 'I look forward also with a feeling of dread to the expressions of opinion, both public & private, which will cut me in two ways on the appearance of the book, and am extremely anxious to be out of the country at the time of its publication.' Although it was widely noticed and generally well received, Gaskell, as author, was also attacked – she found many letters waiting for her on her return in June 1857, attacking the book on grounds of misrepresentation. It was clear a revised edition was needed, and she soon got down to the task, with the third and revised edition appearing in September of the same year.

**‘*The Life of Charlotte Brontë* was never meant to be a biography in the way we see biography today. It was a defence and vindication of one who could no longer defend herself, and a tribute.’**

*The Life of Charlotte Brontë* was never meant to be a biography in the way we see biography today. It was never an objective memoir, written as it was by a personal friend, and commissioned in a way by the father and husband of the subject. It was a defence and vindication of one who could no longer defend herself, and a tribute. However, Gaskell still wrote the biography with honesty and determination and was successful in creating a vivid and sensitive account. She deliberately concentrated on Brontë the woman, rather than the writer, on her private life, relationships and character in the hope that this would make the writer more appealing and acceptable. Gaskell reflected on the editing process in a letter to Smith, saying, 'I suppose biographers always grow to fancy everything about their subject of importance, but I really think that such is the case about her; that leaving all authorship on one side, her character as a woman was unusual to the point of being unique.'

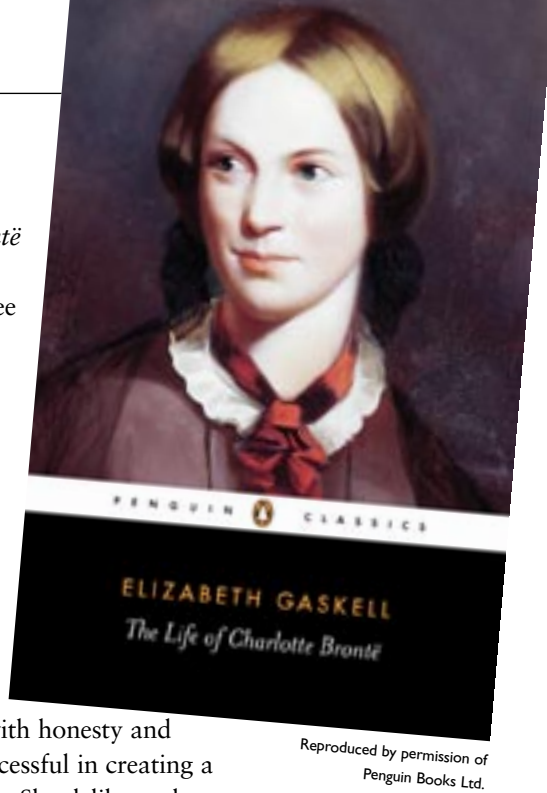
Although Charlotte and the other Brontës have since been much written about, tribute must be paid to Elizabeth Gaskell as the original biographer of Charlotte Brontë. It was not an easy task – causing her double the labour and anxiety of a novel, according to one of her letters to Smith. Her biography is readable and enjoyable, even to today's audience, and, while remembering and learning about Charlotte Brontë, her biographer should not be forgotten either, and of course, the letters in the Smith Elder part of the Archive that help to bring both writers to life. **nls**

#### Discover more

Elizabeth Gaskell and Patrick Brontë's letters to George Smith, as well as copies of letters and other material concerning Charlotte Brontë, are part of the Smith Elder collection within the John Murray Archive and can be consulted using Shelf marks:

- MS 43101 (Brontë material)
- MSS.43105-43106 (Gaskell letters)

To learn more about Ruth Boreham, please visit [www.ruthresearch.co.uk](http://www.ruthresearch.co.uk).



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## Events in Focus

# Swinging a torch through Golf's 'Dark Ages'

Olive Geddes, Senior Manuscripts Curator and author of *A Swing Through Time*, shares some fascinating facts from golf's early history.

The origins of golf are a matter of mystery and controversy. Very little physical evidence of the game (golfing equipment, courses or recognisable images) survives from earlier than the mid-18th century. Written sources provide us with reliable information on the 'Dark Ages' of golf; before the establishment of the first golf clubs. These sources also reveal some curious facts about the game's early days.

#### Did you know that?

- Golf was banned by the Scottish Parliament in the 15th century as it was considered dangerous and a nuisance. Instead of wasting their time on this 'unprofitable sport', the people were to practise their archery.
- The Church also disapproved of golf, especially when it involved playing on the Sabbath. In St Andrews, the Kirk Session had a fixed tariff of penalties for those caught playing golf 'in tyme of sermonis' when they should have been in church.
- While the Scottish Kings approved Acts of Parliament outlawing golf, they had no such reservations about playing the game themselves. Accounts for the royal household show that golf clubs and balls were bought for James IV when he was in Perth in 1502, Edinburgh in 1503 and St Andrews in 1506.
- According to claims made by her enemies, Mary Queen of Scots played golf at Seton Palace in East Lothian, a few days after the death of her second husband, Lord Darnley, in suspicious circumstances. It was said that she indulged in 'sports that were clearly unsuitable to women'.

- Early golf clubs may well have been made from one piece of wood cut out of a hedgerow. The first golf club-makers were probably bow-makers who had the necessary tools and skill to make wooden clubs. Later, iron clubs were made by blacksmiths.
- St Andrews was known as the 'metropolis of golfing' as early as 1691. There was then so much traffic in golfing equipment between St Andrews and Edinburgh that each golf club and ball had to be marked with the initials of both the maker and recipient so they were not mistaken.
- The first golf 'international' was played on Leith Links in 1681. Then, the Duke of York (who later became James VII), challenged two English noblemen to a game following their claim that it was an English sport. The Duke chose John Paterson, a local cobbler and champion golfer as his partner. The Scots won the day.

Published by the National Library of Scotland and NMS Publishing, *A Swing Through Time: Golf in Scotland 1457-1744* is available in leading bookshops, online at [www.nms.ac.uk/bookshop](http://www.nms.ac.uk/bookshop), and direct from NMS Publishing on 0131 247 4026 or [publishing@nms.ac.uk](mailto:publishing@nms.ac.uk).

Join Olive Geddes for an illustrated talk on the book at NLS on Wednesday 18 July.

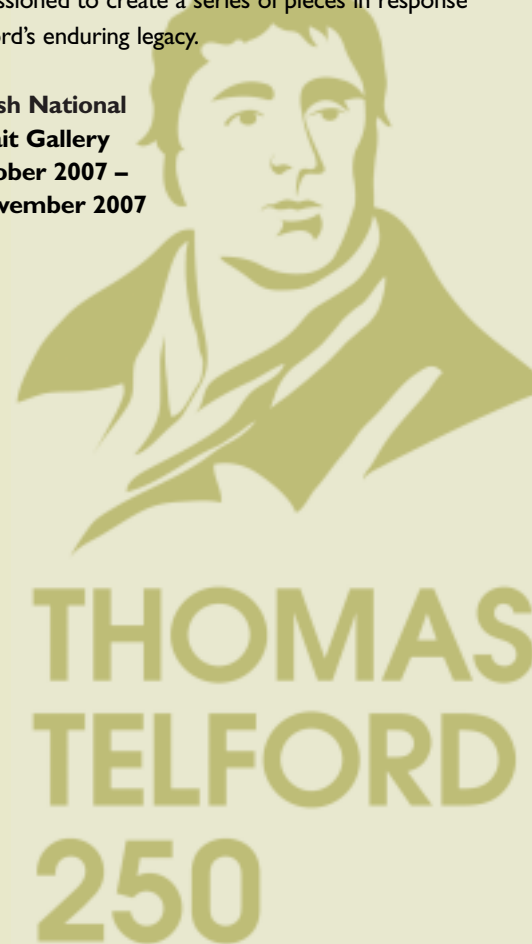


## Telford exhibition engineered at Portrait Gallery

An exhibition celebrating the great engineer Thomas Telford is set to open at the National Portrait Gallery in October. **Telford: Father of Modern Engineering** is part of the UK-wide celebrations marking the 250th anniversary of the birth of Thomas Telford (1757-1834). Telford, the son of a humble Dumfriesshire shepherd, built an international reputation as a leading civil engineer, thanks to his work on the Menai Suspension Bridge, the longest spanning bridge in the world at the time, and the Caledonian Canal. His pioneering work in the Highlands also won him acclaim for 'advancing the country at least a century'.

This joint exhibition with National Galleries of Scotland explores the life and work of Telford and the development of civil engineering in general. Alongside Library manuscripts and drawings, photographs and paintings from NGS collections, models and scientific instruments loaned from the Institution of Civil Engineers and others will go on display. Contemporary German photographer Michael Reisch has also been commissioned to create a series of pieces in response to Telford's enduring legacy.

Scottish National  
Portrait Gallery  
2 October 2007 –  
25 November 2007



## Early map online

One of the earliest definitive maps of Scotland has been made available online for the first time. This new web application presents a completely seamless, zoomable version of the entire Roy Military Survey map of Scotland. Drafted between 1747-55, under the supervision of William Roy, the map is of unrivalled historical importance. For many Highland areas, it is the most detailed, informative map from the entire 18th century, and for all of mainland Scotland, the only standard topographic map prior to the Ordnance Survey. Thanks to a successful collaboration with the British Library (who own the original map) Roy map images have been seamed and referenced, allowing easier ways of searching and viewing the original map. You can view the Roy map at: [www.nls.uk/maps/roy](http://www.nls.uk/maps/roy).



## Sterling effort for Silver SHAW Award

The Library has successfully applied for the Silver Award under the Scotland's Health at Work scheme, building on the success of the Bronze Award achieved in March 2005. Relatively few organisations reach this level and the healthy result is due to the hard work and commitment of a small team of staff, working in their own time in the interests of their colleagues' personal wellbeing.

## Gathering evidence for Rebus20

NLS uncovers 20 years of Inspector Rebus this autumn, with an exhibition celebrating Ian Rankin's crime series, delivered in partnership with Orion Publishing and Scottish & Newcastle. The exhibition looks back over Ian Rankin's career, revealing his early influences and inspirations, and his *modus operandi* for writing the novels and shaping the characters in them. For established fans and newcomers alike, this will provide a fascinating insight into the creative process that drives one of Scotland's most celebrated contemporary writers, and the creator of a series that spawned the 'tartan noir' genre.

## Sporting chancers

Keen as ever to dodge professional pigeon-holing, Library staff and associates have been going for gold recently, throwing themselves into a plethora of sporting activity, for charity or just for fun.

In June, a team of four foolhardy NLS foot soldiers braved the midges and undertook a gruelling 54 mile cross-country challenge on foot, in aid of the Scottish Community Foundation (SCF). The team's challenge was to complete the West Highland Way in under 24 hours, raising £2,000 for local community projects into the bargain. Further funds were raised by a less exhausting, but equally lively Haiku competition. Their exploits and achievements can be traced in full on their blog site at [www.nls.uk/team-nls](http://www.nls.uk/team-nls) or via [www.caledonianchallenge.com](http://www.caledonianchallenge.com), where you can also make a late pledge.

This came hot on the heels of the efforts of another team of athletes (previous and present staff) who completed the Hairy Haggis Team Relay in the 2007 Edinburgh Marathon in May. With a personal best of under three and a half hours, the team finished in the top ten per cent of the field's 400-odd runners.

Last, but by no means least, were the NLS footie team, whose victory at the inaugural Copyright Cup in June was cruelly snatched from them in the final by our compatriots at the National Library of Wales.



## Fife double in Poetry competition

Kirkcaldy poets scooped the top prizes in May at the 2007 Callum Macdonald Memorial Award (CMMA) for poetry pamphlet publishing in Scotland. Maureen Sangster's *Menopausal Bedtime Rhymes*, collected the winning prize, while Akros Publications took the runner-up prize for William Hershaw's *Fifty Fife Sonnets*. The judges praised the winner's 'imaginative design, colours, illustrations and symbolism', while the runner up was described as 'informative, and humorous, with literary resonances from Jimmy Shand to the Spanish Civil War to Black Watch recruitment.'

The Callum Macdonald Memorial Award was created in 2000 by former Director of the Scottish Poetry Library Tessa Ransford in partnership with NLS, in memory of her late husband, the Scottish literary publisher and printer Callum Macdonald.

All entries submitted are taken into the collections of the National Library of Scotland, which has preserved some 250 pamphlets since the award's inception.

For more information on Scottish pamphlet poetry, visit [www.scottish-pamphlet-poetry.com](http://www.scottish-pamphlet-poetry.com).



The Library serves an increasingly wide variety of customers. Each issue we speak to an individual involved with NLS and find out what it means to them.

## Bashabi Fraser

**Dr Bashabi Fraser** is a writer and academic, and an Honorary Fellow of the Centre for South Asian Studies at Edinburgh University.

### Q. How did you first get involved with NLS?

**A:** My first experience of the Library was when I was looking at the letters between Scots polymath Patrick Geddes and India's National Poet Rabindranath Tagore. NLS kindly gave me full permission to use the Geddes letters for my book, *A Meeting of Two Minds*, which helped secure permission from the Tagore family and the University Shantiniketan, founded by Tagore in India. Also, my father, Prof Bimalindu Bhattacharya, is a geographer and has found a lot of useful information for his books in the UN Reports held at NLS. So, the National Library is part of our lives.

### Q. How have you been involved with events and exhibitions here?

**A:** Last year I was involved with various events and readings in connection with the New Scots exhibition. My work featured in the exhibition, alongside other contemporary Indo-Scottish writers, while my daughter and I were the subjects of one of Herman Rodrigues' portraits.

### Q. How has your writing benefited from the Library?

**A:** As a writer, I have also used NLS to collect stories for a book called *Rainbow World: Poems from Many Cultures*. I owe that entire book to your collections! Because it's our National Library, my books are there, and of course as a poet you don't expect to make much money, but it gives you great satisfaction to know that your books are kept and that people can enjoy reading them long into the future.



### Q. What are you working on currently?

**A:** At the moment I'm drawn to the Library by an amazing coincidence. I am interviewing Scots who lived in India for a book of life stories, which chimes in perfectly with the **Tea and Tigers** exhibition, and I'm very interested in the manuscripts in the India Papers and other collections here, as these will be a major source of material, complementing the many oral histories I am currently recording. *Scots in India* will focus on the stories of the people, their impact on India and India's impact on them.

### Q. Can you tell us about the Bengali writers event and your related book?

**A:** There has been a void of silence on the Bengal Partition. History has written out the story of the refugees from East Bengal, they were never recognised as refugees at the time, for various political reasons. This is a story that gets overlooked in Western discourse, so hopefully this book, which pulls together stories about Partition experiences by 39 writers, goes some way towards redressing the balance. This is very much the people's book, it's the first time many of these stories have come out, and so it has a real sense of catharsis.

The border between Bangladesh and India is a very porous one now. There is a cultural dialogue with book and arts festivals and writers going back and forth. An example of this is that I am appearing with Bangladeshi writer Selina Hossain in two events at NLS and the EIBF. At these events we will be discussing how Partition remains relevant for both Bengals today. The writers will talk about their own work, Bengali literature in general and how it

fits in with India's rich continuous literary tradition of over 3000 years. We will also discuss Kolkatta, the next UNESCO World City of Literature, what the city shares with Edinburgh and the twinning process that has already begun. [nls](#)

### Discover more

See Bashabi Fraser and four other leading Indian and Bangladeshi writers at NLS in *Bengali Writers: 60 Years After Partition* on Tuesday 21 August 7pm.

*Bengal Partition Stories: An Unclosed Chapter* (Anthem Press, 2006)

Shelfmark: HB2.207.6.340

*A Meeting of Two Minds: The Geddes Tagore Letters* (Word Power Books, 2005)

Shelfmark: PB8.206.390/8

*Rainbow World: Poems from Many Cultures* (Hodder Childrens, 2003)

Shelfmark: WV2.204.229

[www.bashabifraser.blogspot.com](http://www.bashabifraser.blogspot.com)

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