



**FORGOTTEN FLYERS**  
Uncover festivals of the past



A NEW WAY  
TO EXPLORE  
YOUR LIBRARY

# DISCOVER



The magazine of the National Library of Scotland

www.nls.uk | Issue 19 | Summer 2011



**WHAT WAS  
THE LIBRARY'S  
FIRST BOOK?**

**SCOTTISH  
SHIPYARD  
FILMS**

**WIN A TRIP  
TO THE OPERA  
INSIDE**

# BANNED!

The books that get challenged,  
censored and chopped up

CUSTOMER MAGAZINE  
OF THE YEAR

# A new exhibition and a new issue of Discover NLS



**DISCOVER NLS**  
ISSUE 19 SUMMER 2011

#### CONTACT US

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

#### FOR NLS

**EDITOR-IN-CHIEF**  
Alexandra Miller  
**EDITORIAL ADVISER**  
Willis Pickard  
**EDITORIAL COORDINATOR**  
Ann Fleck

#### CONTRIBUTORS

Sarah Adwick, Karla Baker, Robert Betteridge, Almut Boehme, Beverley Casebow, Jackie Cromarty, Emma Faragher, Chris Fleet, Olive Geddes, Malcolm Good, Sally Harrower, Alice Heywood, Andrew Littlefield, Andrew Martin, John Nicklen, Jane Rose, Nicola Stratton, Michael Turnbull, Jan Usher, Ruth Washbrook

**EDITOR** Jack Kibble-White  
[jack@thinkpublishing.co.uk](mailto:jack@thinkpublishing.co.uk)

**DESIGN** Matthew Ball

**SUB-EDITORS** Anne Boyle, Andrew Littlefield, Lou Millward

**PUBLISHER** John Innes  
[john@thinkpublishing.co.uk](mailto:john@thinkpublishing.co.uk)

**ADVERTISING** Alison Fraser  
[alison.fraser@thinkpublishing.co.uk](mailto:alison.fraser@thinkpublishing.co.uk) 0141 946 8708

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Think Scotland  
Woodside House  
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**National Library of Scotland**  
George IV Bridge  
Edinburgh EH1 1EW  
**TELEPHONE** 0131 623 3700  
**FAX** 0131 623 3701  
**EMAIL** [enquiries@nls.uk](mailto:enquiries@nls.uk)

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Summer brings with it the latest exhibition at the Library. Of course, all of our exhibitions require great thought and preparation on the part of the curators who put them together, but this one is a particularly special case.

The history of banned books is undoubtedly a fascinating subject – and one that throws up a number of surprises. Yet it also presents great challenges in terms of walking the line of what you do and don't put on display. Within these pages Jan Usher and John Nicklen, the exhibition curators, elaborate upon how they pulled it all together, and try to explain how a piece of writing that in its day might be considered immoral can, over time, become not just accepted, but widely admired.

Over the years, Edinburgh festivals have occasionally featured productions that have attracted the censors' ire. In this issue, we take a look at just a small selection of the many items of ephemera that the Library holds relating to our capital city and its long association with productions (of the controversial and uncontroversial kind).

Elsewhere, we have the story of what might possibly be the first book to be acquired by the National Library of Scotland, and an overview of our newly launched Learning Zone. This online resource is a fabulous tool that makes NLS content available for use in learning environments.

And with not one, but two competitions featured in these pages, I'm particularly delighted to offer you a warm welcome to our summer issue.

**Martyn Wade**  
National Librarian and Chief Executive



**A piece of writing that in its day might be considered immoral can become widely admired**



## Three popular NLS videos on YouTube

1

#### FIRST DAY AT SCHOOL

A short clip from the educational film *Our Three R's* (1961) depicts a young boy's first day at a Scottish primary school  
<http://tinyurl.com/3pd5lda>



2

#### GLASGOW'S MOSSHEIGHT FLATS

*Mungo's Medal* (1961) shows a Glasgow family being rehoused to their new home in a high rise multi-storey.  
<http://tinyurl.com/3tsg7fo>

3

#### GAS MASK DRILL AT GLASGOW PRIMARY

In a film from 1940, children in a primary school class are shown how to fit their gas masks in the event of an air raid.  
<http://tinyurl.com/67o7oly>



Advertising for an Edinburgh Festival production of *Lauder*

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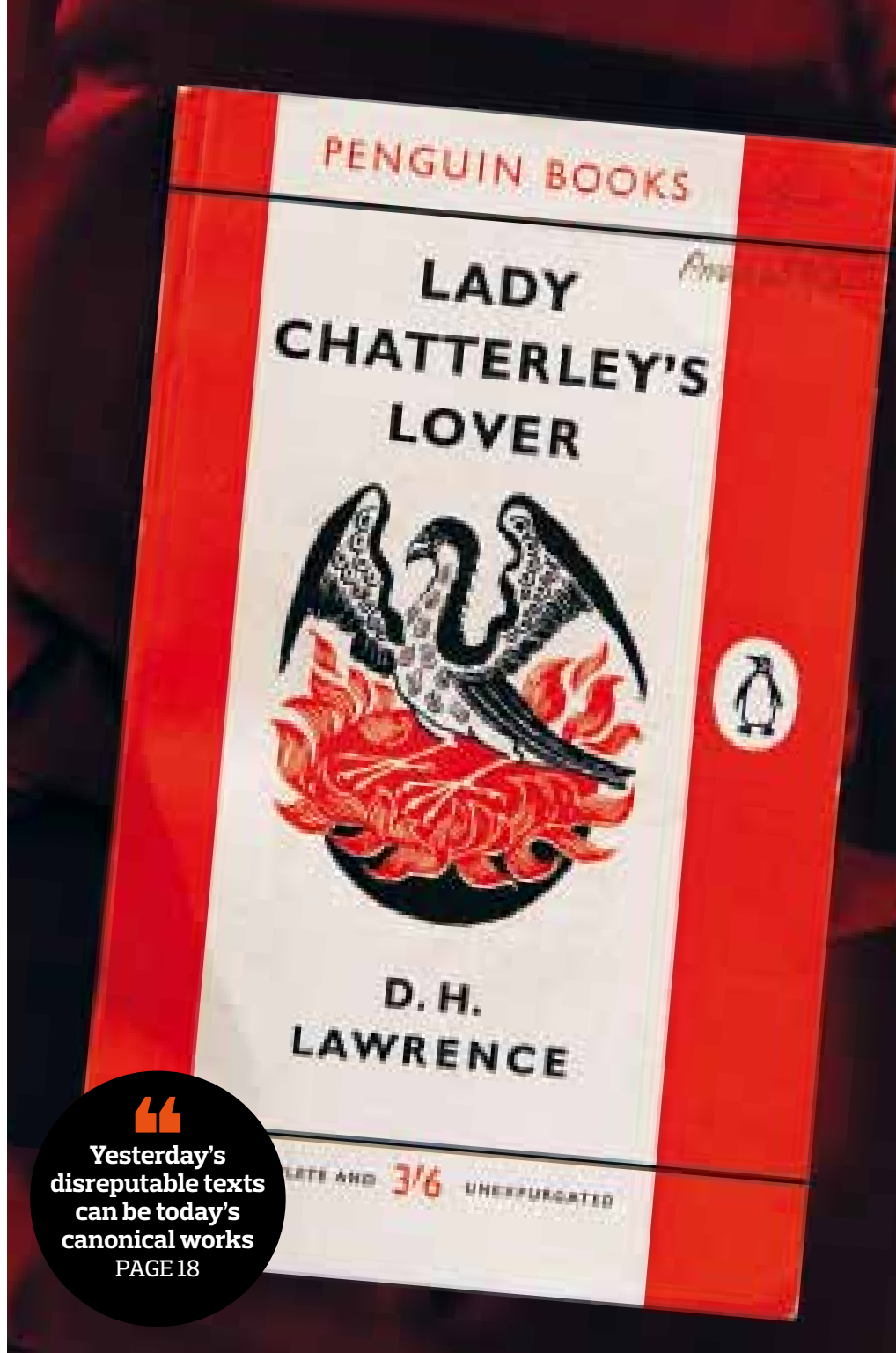
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“Yesterday's disreputable texts can be today's canonical works”  
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## Contributors to this issue include



**Ruth Washbrook**  
Ruth has recently been appointed Senior Curator at the Library's Scottish Screen Archive



**Robert Betteridge**  
A curator in NLS' Rare Book Collections, Robert represents NLS at meetings of the National Burns Collection



**John Nicklen**  
Co-curator of the Banned Books exhibition, John is also Curator of Modern British Collections at the Library



**Jan Usher**  
Jan is NLS' Head of Official Publications, and is co-curator of the Banned Books exhibition

# Inside NLS

# Using the National Library of Scotland

With a collection of over 14 million printed items, two million maps, 32,000 films, three miles of manuscripts, plus thousands of photos, getting around NLS requires a little navigation

## How to join

To use NLS' Reading Rooms and order up items from the collections, you need to hold a library card number. This can be obtained by completing the online form at <https://auth.nls.uk/registration>. Simply follow the steps on the website.

On your first visit to the Library, you should go to Registration where staff will take your photo and produce a library card for you. For proof

of identity and confirmation of your address, bring one or more documents that include your name and address, supported by a signature or photograph.

## Viewing material

If you know what you are looking for, we recommend making your request for the required material in advance of your visit to the Library.



The Library's George IV Bridge building

Requests can be made in person, by telephone on 0131 623 3700, or by email: [enquiries@nls.uk](mailto:enquiries@nls.uk)

In addition, if you have a library card number, books can be ordered in advance

via the online catalogue on our website.

More information about pre-ordering is available at [www.nls.uk/using-the-library/reading-rooms/general/preorders](http://www.nls.uk/using-the-library/reading-rooms/general/preorders)

## Digital resources

With over 300 million items, of which 85% are available remotely, NLS' licensed digital collections are a superb research tool

### ART AND LITERATURE

The Library's digital collections relating to art and literature include

- \* 19th Century UK Periodicals Part 1. Women's, Children's, Humour and Leisure/Sport;
- \* British Literary Manuscripts Online c.1660-1900; Naxos Music Library; \* Oxford Music Online; \* Perdita Manuscripts – Women Writers, 1500-1700;
- \* RILM Abstracts of Music Literature; Scottish Women Poets of the Romantic Period; SCRAM Digital Materials;
- \* Times Literary Supplement Historical Archive and
- \* SUR Digital Archive.

### BUSINESS

Online resources for businesses, including

- Business Insights (Reuters);
- \* COBRA – The Complete Business Reference Adviser;
- \* Economist Historical

Archive; Factiva; FAME – information on over 2.4 million of the largest UK and Irish companies; \* Frost & Sullivan; \* Global Reference Solution; Key Note Market Research Reports; product and services database Kompass Database; Market Research Monitor and Mintel Market Research Reports.

### EDUCATION, SCIENCE AND SOCIAL SCIENCE

Educational resources include

- \* ALPSP Learned Journals Science Collection; Blackwell Compass Journals;
- \* Electronic Enlightenment;
- \* Environment Complete;
- \* GreenFILE; \* JSTOR;
- \* MLA International Bibliography; \* Oxford Journals Online; \* Science Full Text Select; \* Standards Infobase and \* Web of Knowledge.

### GOVERNMENT AND OFFICIAL

A wealth of political information can be viewed online, including

- 18th Century Official Parliamentary Publications Portal 1688-1834;
- \* House of Commons Parliamentary Papers; \*
- Public Information Online and
- \* The Making of Modern Law – Legal Treatises 1800-1926.

### HISTORY, BIOGRAPHY, GENEALOGY

You can access

- \* 17th & 18th Century Burney Newspaper Collection;
- \* 19th Century British Library Newspapers;
- \* 19th Century UK Periodicals Part 2. Empire: Travel and Anthropology, Economics, Missionary and Colonial; British and Irish Women's Letters and Diaries; \* Celtic Culture – A Historical Encyclopedia (via NetLibrary);
- \* InfoTrac Custom Newspapers; \* John Johnson Collection: an archive of printed ephemera – digitised images from the Bodleian Library; \* Oxford Dictionary of National Biography (ODNB);

- \* India, Raj & Empire; \* Sabin Americana, 1500-1926; \* The Making of the Modern World; \* Times Digital Archive; \* Waterloo Directory of English Newspapers and Periodicals 1800-1900, a bibliography of publications, personal names, issuing bodies and subjects; \* The Scotsman Digital Archive 1817-1950 and \* Who's Who (and Who Was Who).

### REFERENCE WORKS AND CATALOGUES

- \* Credo Reference gives you access to 400 high-quality reference books from the world's leading publishers. Other online

For more information visit:  
<https://auth.nls.uk/ldc>

## Online

NLS has a vast range of electronic resources, including digital versions of reference works, massive full-text facsimiles and business databases (see below for a list). Many of these resources are available over the internet to readers living in Scotland, although restrictions do apply to some of the collections, in line with licence agreements. Your first port of call to access the Library's licensed digital collections is <https://auth.nls.uk/ldc>

## Visitor Centre

The Visitor Centre at NLS' George IV Bridge was opened in 2009. It features an exhibition space, a shop selling books, stationery and gift items, a café and PC terminals with access to NLS catalogues and other digital facilities.

## NLS locations

### FILMS

Scottish Screen Archive  
39–41 Montrose Avenue  
Hillington Park  
Glasgow G52 4LA  
**Tel** 0845 366 4600  
**Email** [ssaenquiries@nls.uk](mailto:ssaenquiries@nls.uk)

### MAPS

Causewayside Building  
159 Causewayside  
Edinburgh EH9 1PH  
**Tel** 0131 623 3970  
**Email** [maps@nls.uk](mailto:maps@nls.uk)  
Mon–Fri 9.30am–5pm  
(Wed 10am–5pm),  
Sat 9.30am–1pm

### OTHER COLLECTIONS

George IV Bridge  
Edinburgh EH1 1EW  
**Tel** 0131 623 3700  
**Email** [enquiries@nls.uk](mailto:enquiries@nls.uk)  
Mon–Fri 9.30am–  
8.30pm  
(Wed 10am–8.30pm),  
Sat 9.30am–1pm



Alexander Graham Bell can be called up in the Science Information Service Collection



With the Times Digital Archive you can view issues of the newspaper dating from 1785 to 1985

reference works available via NLS include: \* **Early American Imprints, Series 1 – Evans, 1639–1800**; \* **Early English Books Online 1475–1700 (EEBO)**; and \* **Eighteenth Century Collections Online (ECCO) Parts 1 & 2**; **Oxford English Dictionary Online** and **Oxford Reference Online**.

\* All collections can be accessed through the electronic resources search service at the Library. Collections that are marked with a \* can also be accessed out with the Library (although please be aware that some require registration for remote access).

## FOCUS ON The Science Information Service Collection

The principal source for scientific and technical information within the National Library of Scotland, the Science Information Service contains one of the largest collections of scientific publications in Scotland.

Holding over 5,000 current scientific and technical journals, and extensive historical runs of UK journals, the Library also allows networked access to online databases via dedicated workstations in our George IV Bridge building.

The Science Information Service also offers a basic free scientific enquiry service via phone, fax and email. Typical enquiries include checking definitions and translations, biographical details on scientists and journal references.

For more information and contact details visit [www.nls.uk/collections/science-and-technology](http://www.nls.uk/collections/science-and-technology)

Decorative scroll of the  
National Union of Railwaymen,  
Portobello Branch, 1890



From the first minute  
book of the Company  
of Scotland, 1696

treasures on display are from the archive collections of both NLS and RBS. They will include the company's private record books and letters from colonists who travelled to the New World.

From September to October, the Treasures space switches focus onto the history of Scottish working people. The Library holds an unrivalled collection of items relating to Scottish labour history and a significant amount of this material has been deposited by the Scottish Labour History Society and the Scottish Working People's History Trust.

The Library pays homage to these organisations' determination to preserve some of the oldest surviving records of trade unions, co-operative and friendly societies, educational bodies and activists involved in the Scottish labour movement.

Treasures on show will include original letters, minute books, cartoons, posters, photographs and printed items that tell the story of efforts to improve work and social conditions in Scotland and beyond.

The Darien Scheme display runs from 1 July to 31 August. The Scottish Working People's History display runs from 2 September to 31 October.

# Treasures of Scottish trading and labour history

## DISPLAY

This summer, NLS' Treasures space plays host to a joint display with The Royal Bank of Scotland. The display tells the story of the Company of Scotland Trading to Africa and the Indies, the enterprise behind

Scotland's fateful Darien Scheme in the 1690s. The Company of Scotland's plan to establish a colony on the Isthmus of Darien in Central America was a bid for Scotland to establish an empire for itself. Following two expeditions to Darien, in 1698 and 1699, the scheme's catastrophic failure

and consequent financial losses prompted an economic collapse which forced Scotland towards political union with England, finally enacted in 1707.

The display follows the inscription of the archives of the Company of Scotland on UNESCO's new UK Memory of the World Register and

# Tales from the shipyard

## FILMS

**N**LS' Scottish Screen Archive has been working in partnership with the BFI National Film Archive on a programme of film screenings and a DVD release to celebrate Britain's shipbuilding film heritage.

Three films from the Library's vaults were screened during the Glasgow Film Festival and throughout the UK as part of this programme. *Seawards the Great Ships* from 1960 was the first film to win Scotland an Oscar. It was conceived by pioneering

documentary maker John Grierson and directed by a young American man, Hilary Harris. The film was shot in 35mm for a cinema release and is notable for its dynamic camera angles and sweeping panning shots.

*The Bowler and the Bunnet* (1967) is the only film to be directed by Sir Sean Connery, and investigates an experiment undertaken by Fairfields Shipyard to employ new management techniques.

*Queen Mary Leaving the Clyde* (1936) is believed to be the only colour film recording of the Queen Mary as she left the Clyde

to travel to Southampton to begin her life as a Cunard liner (for more information on this film, see page 13 of the spring 2011 issue of *Discover NLS*).

The screenings at the Glasgow Film Festival proved to be hugely popular with local audiences, many of whom were from Govan shipbuilding families, attending to celebrate the might of a once powerful industry, as well as commiserate its loss.

A DVD containing the Scottish films and other material is available from [www.bfi.org.uk/shipyard](http://www.bfi.org.uk/shipyard)



Stills from the Oscar-winning Scottish documentary film *Seawards the Great Ships* (1960)



# Race for the South Pole remembered

## CENTENARY

**O**ne hundred years ago Roald Amundsen became the first person to reach the Geographic South Pole. That centenary – and NLS' Mountaineering and Polar Collections – has inspired one reader, Malcolm Good, to combine his interests in polar exploration and photography to create a unique project.

'I wanted to learn more about "the race for the pole" and turned to NLS for

assistance,' explains Malcolm. 'I was not to be disappointed. Inspired by the evocative photographs I saw during my research, I discussed with artist Calum Colvin OBE the possibility of commissioning new photographic prints to mark the centenary year.

'Between us we drew up a proposal to commission Calum to produce three portraits: Roald Amundsen, Robert Falcon Scott and Tom Crean. The proposal is that a group of people form a syndicate to commission

each portrait and, as Calum's work can be produced as a limited photographic edition, each syndicate member will receive the portrait of their chosen explorer.'

The Scott Polar Research Institute is supporting the project and offering its collections as source material for the portraits.

If you are interested in finding out more about this initiative, then contact Malcolm Good directly at [malcolmgood@hotmail.co.uk](mailto:malcolmgood@hotmail.co.uk)



Roald Amundsen



The Queen Mary in dock

## National Librarian made honorary professor

### PEOPLE

**M**artyn Wade, the National Librarian and Chief Executive of the National Library of Scotland, has been appointed an honorary professor at Robert Gordon University's Department of Information Management.

Martyn started his career in Northumberland libraries, where he worked from 1973 to 1976. He held a variety of posts in England before heading north in 1999 when he was appointed Head of Libraries and Archives in Glasgow. He moved to the National Library of Scotland in September 2002.

'We are delighted to have Martyn as one of the department's honorary professors,' says Professor Peter Reid, Head of the Department of Information Management at Robert Gordon University. 'This appointment recognises the enormous contribution which he has made in the leadership of library and information services in Scotland.'

'It is a wonderful honour to be appointed an honorary professor at Robert Gordon University,' says Martyn. 'The Department of Information Management is very highly regarded and I am looking forward to working with colleagues there in the future.'

The Department of Information Management has a strong reputation in both teaching and research in library and information management disciplines. In the 2008 Research Assessment Exercise, it rated as the top performing department in Scotland in the field.



Martyn Wade



## New book on 1806 Inverness survey

### PUBLISHING

**A**n original journal held at NLS and written by celebrated civil engineer and former Rector of Inverness Academy, Alexander Nimmo (1783-1832), has just been published. The book describes the surveying of the Inverness-shire county boundary in 1806 and contains the account of his journey, including reproductions of maps.

The new book also includes essays by Noel Wilkins of the University of Galway, Jim Hunter of the University of the Highlands & Islands, Robert Preece, formerly of Inverness Academy, and Chris Fleet, NLS' Senior Map Curator.

Alexander Nimmo's *Inverness Survey and Journal, 1806* (£30) is published by the Royal Irish Academy. Go to [ria.ie/publications.aspx](http://ria.ie/publications.aspx)

## Music collections available online

### DIGITISATION

**N**LS' mass digitisation programme has recently included items held in the Library's Music Collections. The programme's aim is to make available digital versions of books and other items from the collections.

The Glen and Inglis Collections were chosen for digitisation because they include major historical Scottish music publications with a high proportion of out-of-copyright material.

From the outset it was clear that some volumes wouldn't be suitable for mass digitisation as they were too tightly bound, too fragile or too large. As the name suggests, mass digitisation

makes use of standardised processes to maximise output. At the time of writing 192 volumes of the Glen Collection were available to view online. Further volumes will be added over the coming year.



Two digitised pages

View the digitised Glen Collection online at [www.archive.org](http://www.archive.org) (search for 'nlsmusic'). Images will be released with upgraded descriptive records via the NLS digital archive at <http://digital.nls.uk>

### BY THE NUMBERS

# 490

different languages are represented across the National Library of Scotland's collections



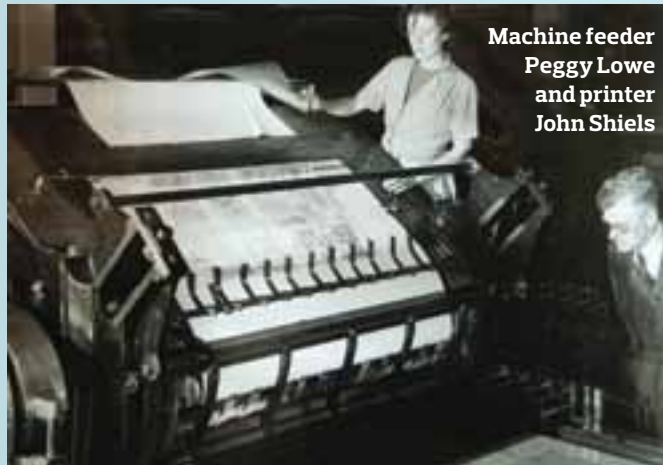
# 'The photographs capture the last days of cop

## CURATOR'S CHOICE

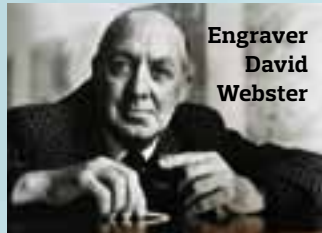
**Karla Baker, Bartholomew Archive Curator, on the company photographs of John Bartholomew & Son, Ltd**

**S**ingling out just one item from the archive of eminent Scottish cartographic firm John Bartholomew & Son, Ltd. is no easy task. From copper plates to rare books, correspondence to proof maps, the collection is a veritable feast of materials and media. As curator, I try to understand this material so that I can recreate a sense of what life at the firm was like. It's not always easy. The cartographic and printing worlds have their own language, unwritten rules and

**Curator Karla Baker with some of the Bartholomew company photographs**



**Machine feeder  
Peggy Lowe  
and printer  
John Shiels**



**Engraver  
David  
Webster**

idiosyncrasies and of course, Bartholomew was both a cartographer and a printer.

This means that any items that help shine a light into its dark corners are always welcome and a set of photographs, taken around

the middle of the 20th century, have proven to be especially illuminating.

The photographs trace almost every step in the production of a map, beginning with the draughtsmen (and they were always men) leaning closely over tables in the light-filled drawing room. They depict the delicate arts of copper plate engraving and colouring, the noise and drama of the print room and finally, the finished product leaving the premises in Bartholomew-liveried vans.

But the photographs also capture the last days of copper plate as an engraving and printing medium. By the 1960s, Bartholomew had moved to offset-lithography, producing



# per plate'

images onto glass and then film, before the digital revolution superseded this technology too.

They also capture an industry that surprises me in its openness to women at that period of time. From the very skilled colourists, to the drying and folding room and even the print floor, women were seemingly welcome.

When viewed in conjunction with donated engraving and lithographic tools, and a series of oral history interviews, these photographs help to evoke a tangible sense of what it was like to be an employee of John Bartholomew & Son, Ltd.

Follow the Bartholomew Archive blog at [www.nls.uk/blogs/bartholomew](http://www.nls.uk/blogs/bartholomew)

MALCOLM COCHRANE © COLLINS BARTHOLOMEW LTD REPRODUCED WITH KIND PERMISSION OF HARPERCOLLINS PUBLISHERS. TAS KYRIANOU



## WIN A TRIP TO THE BARBER

### COMPETITION

Scottish Opera is touring in October and November with *The Barber of Seville*.

The production will run from 21 October until 19 November, and is visiting Glasgow, Inverness, Aberdeen and Edinburgh.

Discover NLS readers have the opportunity to win a pair of top price tickets (with interval drinks and a programme) for a performance at any one of the four locations.

For your chance to win, you'll need to consult your old comics collection to come up with the correct answer to this question:

**Figaro, the title character in *The Barber of Seville*, pops up in several different operas but which classic UK comic first featured the adventures of Figaro, an overweight Mexican bandit, back in 1953?**

### POST YOUR ENTRY ALONG WITH YOUR ADDRESS TO

Discover NLS Opera competition, Think Scotland, 20-23 Woodside Place, Glasgow, G3 7QF, or email [discovernls@thinkpublishing.co.uk](mailto:discovernls@thinkpublishing.co.uk) (with 'Opera competition' in the subject line). Closing date is Friday 23 September.

[scottishopera.org.uk](http://scottishopera.org.uk)

## And the winner is...

### AWARDS

The winner of the 2011 Callum Macdonald Memorial Award was announced at NLS on 19 May.



'Figure in Landscape' written by Anna Crowe (pictured) and published by Mariscat Press claimed first prize, with JoAnne McKay's 'Venti' named runner-up.

Now in its 11th year, the award encourages poetry in pamphlet form. The pamphlet or its publisher must have a connection with Scotland or Scottish culture. The 2011 competition attracted a record number of entrants, with judges praising the variety and quality of the submissions.

## Scantastic news

### SERVICES

A radically improved copying service is now available in the General Reading Room with the introduction of our new Book2Net scanners.

The new scanners replace traditional photocopiers. They will enable you to make colour scans direct to your own USB sticks, and thanks to preservation-friendly book cradles, have increased the range of items that can be copied.

Charges (10p per scan and 20p per paper copy) are designed to discourage the environmentally detrimental practice of printing.

## Digital mapping project live

### ONLINE

The Library's Visualising Urban Geographies

collaborative project with Edinburgh University has now formally ended, and a range of new resources have just been made available. The project's aim was to create,

with the aid of new digital technologies, easy tools for combining historical information with geo-referenced maps.

The website uses Edinburgh as an example for exploring urban history, with easy-to-use guides, applications and viewers.

<http://geo.nls.uk/urbhist>





# Summer events at NLS

All events take place at the National Library of Scotland, George IV Bridge, unless otherwise stated



A Burns performance

## SCOTTISH PEN 28 July 2011, 6pm

Scottish PEN is proud to present an event in celebration of those brave writers who carry on though their books are banned. The event will be chaired by Fiona Graham and features Lin Anderson and Louisa Waugh reading from the work of Liu Xiaobo, winner of the 2011 Nobel Peace Prize; Nelson Mandela; and others.

## THE 2011 NLS DONALD DEWAR MEMORIAL LECTURE

26 August, 8pm

The Donald Dewar Memorial Lecture is a highlight of

the Book Festival. The past nine years have seen political figures and commentators such as the Right Hon Alex Salmond MSP and Baroness Shirley Williams take the stage. Former Lord Advocate, The Right Honourable Dame Elish Angiolini DBE QC will be giving the 2011 lecture, chaired by Brian Taylor, Political Editor for BBC Scotland.

## PIAF

14–20 August, 7pm

Scotland's Little Sparrow, award-winning Christine Bovill, sings a homage to Edith Piaf, whose life was as dark as her dress. Christine exposes the colour and hope in spite of it all.

[PerformingPiaf.co.uk](http://PerformingPiaf.co.uk)

## ROBERT BURNS: NOT IN MY NAME

4–12 and 24–28 August

Witness Scotland's Bard as never seen before. This multimedia presentation is linked by a sequence of video narratives and is performed by Edinburgh poet and iconoclast Kevin Williamson (founder of the legendary Rebel Inc publishing house).

## SCOTLAND: A DNA HISTORY WITH ALISTAIR MOFFAT

15 September, 6pm

History has always mattered to Scots, but did you know that an almost limitless archive of our history lies hidden inside our bodies?

Join Alistair Moffat as he explores the history that is printed on our genes. Using a remarkable new approach, he also uncovers the detail of where we are from and who we

are, and in so doing vividly creates a colour DNA map of Scotland.

Booking fee £4 (includes refreshments). There will be a book signing after the event.

## FEE-PAYING SCHOOLS OF EDINBURGH

20 September, 6pm

Following the success of his *Crème de la Crème: Girls' Schools of Edinburgh*, Alasdair Roberts has written a parallel book on boys' schools. It is largely historical, covering the High School's classical rivalry with the Academy, the rise of the Merchant Company, and the separate development of boarding schools.



## WRITERS IN EXILE

27 September, 6pm

Join Amnesty International at NLS as Liz Lochhead and other Scottish authors stand in

solidarity with writers who have had their right to freedom of expression violated and suffered persecution as a result of openly sharing their writing, thoughts and opinions. This event pays tribute to those individuals and everyone around the world who is defending freedom of expression in all its forms.

## THE SECRET OF EAST GERMAN CENSORSHIP

29 September, 6pm

Censorship was one of East Germany's worst kept secrets. Everyone knew that the arts were censored, yet the word censorship was taboo. Dr Laura Bradley will explore why the authorities

refused to admit that they practised censorship, and how artists responded.

Join us for tales of production bans, legal disputes, and concrete poems – glimpses of creativity behind the Berlin Wall. Dr Laura Bradley is Senior Lecturer in German at the University of Edinburgh.

Her latest book is

*Cooperation and Conflict: GDR Theatre Censorship, 1961–1989* (OUP 2010).



## IN CONVERSATION ON BANNED BOOKS

12 September, 6pm

Bishop Brian Smith of the Scottish Episcopal Church, Rabbi David Rose of the Edinburgh Hebrew Congregation and Mary Sharpe, Advocate and a researcher in sacred sex will discuss the censorship of books and other media for not conforming to the political, religious or moral codes of their day.

This is a partnership event between NLS and The Edinburgh Inter-Faith Association

Book events online at [www.nls.uk/events/booking](http://www.nls.uk/events/booking) or call 0131 623 3918



# A festival of ephemera

Edinburgh's reputation as Festival City is well deserved. Each year NLS supplements its usual means of collecting by scouring the Royal Mile, and the rest of Edinburgh, to take in samples of show flyers, programmes, playbills and other printed material. The collection is also enriched by the deposited archives of the International and Film Festivals. It makes for a colourful story

## LOGAN'S RUN

Programme from the Edinburgh International Festival, 1986, featuring the Scottish star Jimmy Logan in his own one-man show based on the life of the Portobello-born entertainer, Sir Harry Lauder.



## FRINGE 2007

A selection of typical handbills collected from the Edinburgh Festival Fringe in 2007, including new Scottish writing at the Traverse Theatre and just a small sample of the various stand-up comedians.



## BIENNIAL BOOK EVENTS

Programmes and leaflets from the Edinburgh Book Festival which started as a biennial event in 1983. Plus a Book Festival ticket from the pre-computerised days of 1991.



## FESTIVAL FINDERS

A 1974 map issued by the Edinburgh International Festival.

Right A handy Festival map featuring various theatres and concert halls presented to customers by Edinburgh-based department store Jenners in 1948.



## ARTISTS IN EDINBURGH

A selection of catalogues for the art exhibitions featured during the Festival, including Diaghilev from 1954, the Richard Demarco Gallery in 1975, Christian Dior in 1997, and Elizabeth Blackadder in 1998.



### WHAT THE PAPERS SAY

There are over 100 volumes of carefully kept press-cuttings in the Edinburgh Festival archive. This 1948 review is of *Medea* featuring Eileen Herlie.



### A FESTIVAL OF FILMS

The Edinburgh International Film Festival programme for 1957 with Ian Carmichael in the film version of Kingsley Amis' *Lucky Jim* which was the opening gala event.



### STAR ATTRACTIONS

Clockwise from top: Sir Ian McKellen appeared in *The Wood Demon*, 1973, Maria Callas sang in *La Sonnambula* in 1957 and Marlene Dietrich had one-woman shows in 1964 and 1965.



## EDINBURGH FESTIVALS: A BRIEF HISTORY



The first Edinburgh International Festival took place in 1947. The Edinburgh Festival Fringe was born that year, when theatre groups that weren't part of the programme decided they would stage their own performances, regardless.

The Edinburgh International Film Festival started in the same year, with the Military Tattoo following in 1950. In 1978 came the Edinburgh Jazz and Blues Festival, and in 1983, the first International Book Festival.

The Edinburgh International Science Festival was founded in 1988, while The Imagine Festival and Scottish International Storytelling Festival both began in 1990. In 1994, came the first official Edinburgh's Hogmanay.

The Edinburgh Mela Festival started the following year and the Edinburgh Art Festival opened its doors for the first time in 2004. It's certainly the Festival City!




# Evil literature and freedom of speech



Delving into a large number of NLS collections for a thought-provoking new exhibition, **Jan Usher** and **John Nicklen** guide **Andrew Littlefield** through the different ways that books have been challenged, censored and even chopped up

**BANNED BOOKS**

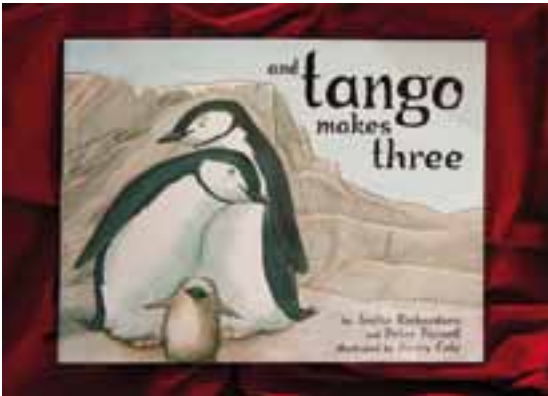


**T**he passage of time, and with it shifts in common values and standards, frequently transforms yesterday's disreputable text into today's canonical work. Books that were once prosecuted for moral, religious or political reasons are now freely available online, or in libraries and bookshops, and are studied in schools and colleges around the world. In the 21st century, the vast majority of banned or challenged books – the subject of a new and wide-ranging exhibition at the National Library of Scotland – can be viewed by web-connected readers in the West within a matter of seconds. Just over 50 years ago, it wasn't nearly so easy.

By way of illustration, let us briefly imagine a traveller from the UK in that pivotal year, 1959. We are, almost certainly, talking about a white middle-class gentleman of a certain age, someone able to afford foreign travel but also someone eager to read, and have an opinion on, the most scandalous, outlawed works of 20th-century English language literature. Returning to his censorious homeland from, say, a visit to more broad-minded Paris, his suitcase could well be used to transport across the border otherwise banned, expurgated or simply impossible to acquire works.

Amongst this avid *littérateur's* haul might be such enduring modern classics as D H Lawrence's notoriously explicit *Lady Chatterley's Lover* (1928); *Lolita* by Vladimir Nabokov (first issued in two olive green paperback volumes by the Parisian publishers Olympia Press in 1955); the unashamedly erotic fiction of the American writer Henry Miller, unavailable in Britain and the USA; or, hot off the presses, the experimental novel *The Naked Lunch* by William S Burroughs. This transgressive and still controversial book was first published by Olympia as number 76 in their nudge-nudge, wink-wink 'Traveller's Companion' series. Passing through customs, our own traveller's chief companion at this moment is a growing feeling of anxiety. After all, if his suitcase is searched, at the very least the precious contraband inside will be confiscated and destroyed by Customs and Excise officials.





**Pick on a penguin: America's most challenged book**

Help for our culturally deprived – or depraved, depending upon your point of view – traveller was soon to be on hand in the unlikely form of the Obscene Publications Act. Newly revised in 1959, the act was first introduced in 1857 in England and Wales and is still notionally in force today. (Scotland's obscenity laws are currently covered under the Civic Government Act 1982, while I cannot resist mentioning that censorship of printed matter in the Irish Free State was once controlled by the wonderfully named Committee on Evil Literature). As before, the 1959 act classed as obscene any work that 'tends to deprave and corrupt.' But for the first time it also allowed the question of literary merit to enter into the equation.

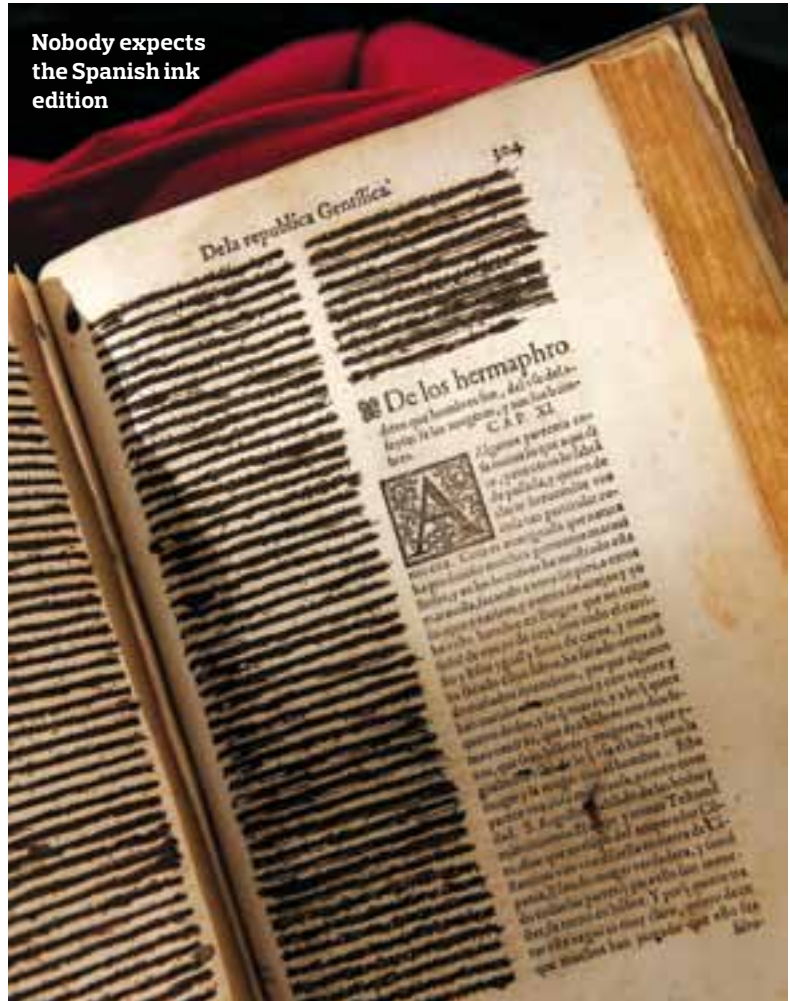
### An obscene act

This significant change emboldened Penguin Books to test the boundaries by at last issuing in Britain an inexpensive mass paperback edition of the full text of *Lady Chatterley's Lover*, first published privately in Florence but until then only available in Britain and the United States in an expurgated version. The subsequent acquittal of the book at trial in 1960 marked, in the words of noted human rights lawyer Geoffrey Robertson QC, 'a crucial step towards the freedom of the written word'.

Last year, publicity surrounding the 50th anniversary of the Lady Chatterley Trial helped to inspire Jan Usher, Head of Official Publications, Kevin Halliwell, Senior Curator, US & Commonwealth Collections and John Nicklen, Curator of Modern British Collections, to start drawing together their own banned books exhibition for the Library. Jan says 'being a legal deposit library we've got a lot of controversial volumes that have been banned or challenged. When we looked through our collections we had a lot of items that had a unique history attached to why we had them, and sometimes why we restricted access to them. So we thought the time was right for putting on an exhibition. A lot of libraries in America especially have a Banned Books week every year, and the American Library Association (ALA) fights hard for freedom of expression, partly because it's challenged so often there, especially in school libraries.'

In the exhibition *Lady Chatterley's Lover* is represented by several different editions, the earliest an unexpurgated French printing from 1929, as part

**Nobody expects the Spanish ink edition**



**D H Lawrence disowned shoddy pirated copies of *Lady Chatterley's Lover* (1928) in an essay entitled 'My Skirmish With Jolly Roger'**

of a large section on Sex curated by John Nicklen. Here, an undisputed classic of 19th-century realist literature, Émile Zola's *Nana* (1880), rubs shoulders with, arguably, a work of literary demerit, *Inside Linda Lovelace* (1974), allegedly a memoir by the star of the pornographic film *Deep Throat* (1972).

On the former, John explains that 'the publisher Henry Vizetelly was prosecuted in 1888 for publishing the works of Zola in translation. It was deemed perfectly acceptable to read Zola in the original French because the people who would read it were educated people and they wouldn't be corrupted. But the Education Act of 1870 taught the working classes how to read, thereby making reading for leisure available to all. The powers-that-be felt that working people would be more liable to be corrupted by things like Zola, and there was a lot of concern generally about English translations of foreign works.'

As for *Inside Linda Lovelace*, it is a fine example of a work held by the Library that is interesting mainly for its sociological and historical import. John comments that when this paperback was also found not guilty of obscenity by an English jury in 1976, 'the Metropolitan Police then decided that if this wasn't obscene then nothing was! After that, prosecution of literary works virtually disappeared.'

If, so far, we've concentrated on the more predictably contentious banned books, Jan Usher points out that offence can often be given by far



**The Banned Books exhibition ranges across high and low culture**

more unexpected items. She has selected for the exhibition an American children's book entitled *And Tango Makes Three* (2005), written by Peter Parnell and Justin Richardson and illustrated by Henry Cole. Jan again provides the context for its inclusion: '*And Tango Makes Three* tells the true story of two penguins in the New York City Zoo. A keeper noticed that two male penguins had formed an attachment to each other and they tried to hatch a stone. Another penguin had produced more than one egg and could only deal with one chick at a time, so the keeper gave the male penguins the egg to hatch and they hatched it, a chick called Tango. It's really sweet but there was this huge outcry about it, because it's depicting homosexuality as normal and loving and secure. It was actually removed from a library in Bristol on the same grounds.'

When the ALA recently released a list of the ten most challenged books in America in 2010, *And Tango Makes Three* made the number one spot, above *Brave New World* (1932) by Aldous Huxley (challenged for 'insensitivity, offensive language, racism, sexual explicitness') and *Twilight* (2005) by Stephenie Meyer ('religious viewpoint, violence').

In response to such pressure, a section of the exhibition entitled Living With Censorship 'deals with how society has fought back against censorship', according to Jan, 'and how various organisations have been involved with campaigning



**Henry Miller's novel *Tropic of Cancer* (1934) was one of many sexually explicit works first published uncensored in Paris**

against censorship. Last year the Chinese writer Liu Xiaobo was awarded the Nobel Prize for Literature. He wasn't there to collect it because he's still imprisoned in China, so there was just an empty chair in his place. Scottish PEN, the writers association, also has an empty chair to symbolise his plight, and we're hoping to get a version of the chair for the exhibition.'

The Living With Censorship section is even broad enough to consider the question of self-censorship, drawing on actual correspondence between Byron and his publisher John Murray over a contemptuous – and anonymous – dedication to the Poet Laureate Robert Southey. Byron had the passage removed on the grounds that 'I won't attack the dog in the dark'.

### Religious censorship

It may come as no great surprise that religious objections lie behind many recent challenges to books. The exhibition's section on Religious Censorship reaches back to the 16th century, with one particularly striking and unique item taking centre stage. The Library's copy of *Republicas del Mundo*, written by Jerónimo Roman y Zamora and published in 1575, was once suppressed on grounds of heresy by the Spanish Inquisition and subjected to severe mutilation. Whole chapters have been hacked out, while other passages have been struck through with violent pen lines by the Inquisitor, who signed the volumes in authorisation. As a visceral



bestseller and cause célèbre – a frequent, unintended consequence of censorship now commonly known as ‘The *Spycatcher* Effect’.

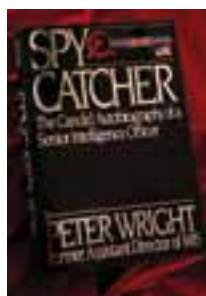
If the whole *Spycatcher* affair already appears to belong to a vanished age when western governments believed it was possible to control the flow of information, Jan cautions against complacency. Part of the exhibition considers the way that ‘The Nanny State’ – the whole apparatus of governmental protection for its supposedly vulnerable citizens – can still be brought to bear on the written word. ‘I feature a couple of books on euthanasia which the Australian Government has tried to use their powers of legislation to ban,’ Jan continues. ‘Euthanasia is against the law in Scotland, but the books aren’t banned, which is an interesting distinction.’

At the end of my conversation with the two curators I’m left feeling that this exhibition will certainly fulfil Jan’s expressed hope of starting a healthy debate on the subject. John believes that, ‘As a National Library, benefitting from legal deposit, we shouldn’t allow our personal views to influence what we collect. Views change over time. Things that were considered obscene in the past are no longer considered obscene, anyone can read them. It’s important, because we’re responsible for collecting our cultural heritage, that we do keep this material, we do collect it.’ And Jan concludes: ‘We just hope that people will come in and see this as a taster for what else we’ve got in the Library, that we’re not a stuffy old institution.’



Banned Books runs from 24 June until 30 October at the National Library of Scotland, George IV Bridge building.

Items on display will be available for consultation in the usual way once the exhibition has finished.



demonstration of bibliophobia it’s matched only by the act of book burning, a practice common to both the Inquisition and to the Nazis in 20th-century Germany, and a topic also covered in the exhibition.

The Library’s copy of the last published edition of the *Index Librorum Prohibitorum* is another star item in the Religious Censorship section. John reveals that the Index ‘was first issued by the Vatican in 1559. It was intended to protect the Roman Catholic faithful against theologically questionable works.’ The early editions of the Index include items by Galileo and Hume, meaning that, according to The Vatican, you weren’t allowed to read them. The last edition was published in 1948, and includes all the works of Jean-Paul Sartre, as well as works by André Gide and Simone de Beauvoir. NLS also has a copy of Voltaire’s *Dictionnaire philosophique*, which was published in 1765. This copy comes from St Benedict’s Abbey at Fort Augustus in Scotland and there are warnings pasted on it, in effect saying ‘This is in the *Index*, read at your peril.’

## Political censorship

Another banned item with a Scottish connection – Peter Wright’s *Spycatcher* (1987) – just had to be included in the section of the exhibition concerned with political censorship. This indiscreet biography by the former Assistant Director of MI5 ‘was censored on the grounds of national security and banned in England, but not in Scotland’, Jan Usher says. ‘We’ve actually got a copy with a lot of interesting correspondence from the Library to their lawyers, asking “Can we show this? We know that it’s not banned in Scotland, but we don’t really want a lot of people racing up from England to see it.” There was quite a lot of worry about exposing it to public view. There’s always a lot of little nuances around the banning and suppression of books.’ In confirmation of this last point, the *Spycatcher* ban immediately transformed a rather dry memoir into a worldwide

**Top:** Zola’s *Nana*  
**Far left:** Byron’s self-censoring letter to publisher John Murray

**Centre:** A banned book on euthanasia

**Right:** *Spycatcher* in full effect

## SHOOTING DOWN SPUTNIK

Dr Laura Bradley looks at German censorship of a Soviet magazine

The National Library of Scotland’s holdings include *Sputnik*, a monthly digest of news from the Soviet Union published from 1967 until 1991. In 1988, this magazine was suddenly banned in East Germany, a state that prided itself on being the Soviet Union’s closest ally. The authorities were opposed to Mikhail Gorbachev’s policies of glasnost and perestroika, and they refused to let his ideas circulate in the GDR. For years, East Germans had been prevented from reading books by such Western writers as Jean-Paul Sartre and Samuel Beckett; now even the Soviet press was off limits.

The GDR writer Kito Lorenc wrote a cycle of poems in response to the ban,

which he circulated amongst his friends in secret. The first was ingeniously designed to look like a Stasi officer shouting through a megaphone. Another poem reworked the text of the official announcement that *Sputnik* had been ‘cancelled’. It declared that the authorities had cancelled the dot on the letter ‘i’, and the dot was indeed crossed out in the poem. But the letter ‘s’ was missing entirely, pointing to the acts of censorship that went unspoken.

These poems demonstrate how an arbitrary act of censorship stimulated political subversion and artistic creativity. Dr Laura Bradley will give a lecture on GDR censorship at NLS on 29 September at 6pm



# Just three questions

There is a lot to learn about NLS, but we're getting there – one question at a time

1

**Can you give me an example of a surprising correspondence held in the John Murray Archive?**

There is a letter from the Victorian mountaineer Edward Whymper to his father. In August 1862, Whymper was trying to make the first ascent of the Matterhorn – he failed after a fall that he vividly describes in the letter. 'I fell... more than 200 feet,' he writes, 'down which I went literally flying head over heels, struck my head four times against the rocks... had I gone 10 feet further I should have shot over a precipice of 800 feet and must have been smashed to atoms.'

The description immediately engaged my imagination. What was it like being an early Victorian mountaineer, and how would his father have reacted to this letter, hundreds of miles away at home? I knew that both men had worked for Murray; but these were



Edward Whymper returning from the Matterhorn's summit

business relationships – and I wondered, and still do, how this personal note from father to son came to be held in the archive.

**Emma Faragher, former JMA Education Officer (now Events Programmer)**

2

**What's the most unexpected item you have found in the Library's collection?**

The Lee Penny Guide and Visitors' Book for 1825-1868 is an exotic curiosity among the routine records of estate business in the Lockhart of Lee archive.

The Lee Penny or Lee Stone is a charm said to have miraculous healing powers. Tradition has it that the small triangular red stone, set in a silver coin, came to Scotland after it was given to Sir Simon Lockhart in 1320 as the ransom for a Saracen Prince. Its story was the inspiration for Sir Walter Scott's *The Talisman*. Although the Lee Penny



The Lee Penny visitors' book

had long been attracting visitors when the book was published in 1825, Scott's novel undoubtedly increased its fame.

The book has no space for comments and the motive in compiling it must have been to record the number of visitors and where they came from.

**Olive Geddes, Senior Manuscripts Curator**

3

**Is there an acquisition made by the Library that particularly excited you?**

Clement Lempriere's *A Description of the Highlands of Scotland* (1731) was purchased in 1994 – my first year in the Library – and was exciting in every way. An impressive size (130 x 93 cm), interesting detail, attractive colouring, and uniqueness as a manuscript map were all apparent.

Of even greater interest was its striking insight into 18th-century politics, and the conquest of Highland Scotland by British military

forces. It depicts a network of new roads and forts looking rather vulnerable, surrounded by hostile Jacobite forces in red and an ominous rolling green sea of mountains. The depiction of Roman camps and the Antonine Wall betray the influence on this map of the Roman conquest of Scotland. Within 15 years the Jacobite clans would rise up against these forces, resulting in new maps, depicting a very different Scotland.

**Chris Fleet, Senior Map Curator**  
View the map at:  
<http://maps.nls.uk/joins/lemp1731.html>



# New learning with NLS

The Learning Zone is a new part of the NLS website that provides an array of learning resources. NLS' Education Officers **Beverley Casebow** and **Alice Heywood** explain

**N**LS collections span a wide variety of media – including printed books, maps, digital resources, moving image and archives – and a vast range of different subject areas. The collections are also growing at a steady rate every year. This can be a little daunting for anyone who wants to find out about a particular area of interest, or for those wanting to know what the Library holds on a general topic. With over 14 million printed items, where do you start looking?

Exhibitions, conferences, public events and publications – such as this magazine – are all effective ways of informing people about the varied collections in the Library. The Learning Zone is another way of shining a light on a range of themes and topics which you can explore at NLS. The NLS Education Team, in collaboration with staff from across the Library, has been developing the Learning Zone since last summer.

'We developed a new learning strategy at the beginning of last year, and the Learning Zone was a big part of our aim of making our collections as accessible as possible,' explains Education Officer Alice Heywood.

'The process of creating the Learning Zone has required us to draw together material that already existed on the NLS website, as well as creating



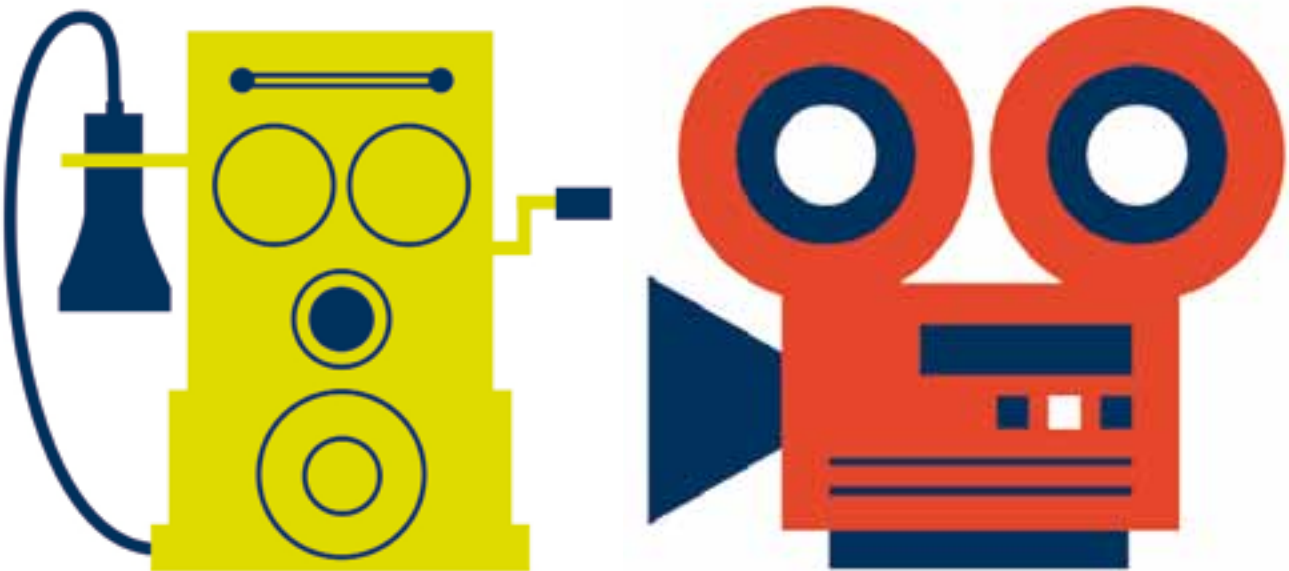
**The Learning Zone is an opportunity to arrange and display items from the Library's collections in a different way**

new, tailored learning resources and features,' adds Education Officer Beverley Casebow. Although the Learning Zone has much to offer everyone, there is a particular link to the Scottish curriculum. 'Within our learning strategy, we've identified a number of key audiences for learning at the Library,' says Beverley, 'and the Learning Zone has a particular relevance for those groups, particularly teachers and school pupils, and self-directed learners who want to find a way in to researching a particular topic.'

Recognising that there is much in the Library's collections that would stimulate and inform learners is just part of the process. For the Learning Zone to be truly effective, it must contain useful information, constructed in a way that will encourage people to explore and discover things for themselves.

'We spent a lot of time looking at other cultural and heritage institutions to learn the best ways to organise and communicate information online,' says Alice. 'We knew we wanted the Learning Zone to be visually engaging, but we didn't want it to be twee.' The end result, while visually arresting, certainly won't turn off those users who care little for fancy images and just want to get straight to the content.

'The Learning Zone is an opportunity for people to engage with the collections, and to find information, in a different way,' says Beverley.





‘We’ve gone for a thematic approach.’ This means items from disparate collections – that are nonetheless connected by a particular person, moment in history, or big idea – sit alongside each other.

The Learning Zone is divided into six main topics: literature and language; creativity; science and technology; history; politics and society; and geography and exploration, but that unifying structure is just a starting point.

To help you along, and to contextualise some of the material, there are short films which offer personal responses and introductions to the collections. They also encourage learners and general users not simply to digest the information that is before them, but to evaluate it and to add their own knowledge and opinions. ‘The Learning Zone is not just about facts, it’s also about developing critical skills’, explains Beverley.

Alice concurs. ‘If a library isn’t about learning, what is it about? We feel this is central to our overall mission statement. We want to give people the tools to learn, analyse and evaluate, and perhaps even go off and create their own content.’

‘The Learning Zone is an organic process. We will respond to what our users tell us. What you see today is just the starting point.’

Visit The Learning Zone at [www.nls.uk/learning-zone](http://www.nls.uk/learning-zone)

## IN THE ZONE

Here are a few of the many things to discover in the Learning Zone

### LITERATURE AND LANGUAGE

**The Ideas Factory** is an interactive online workshop designed to support creative writing. It shows you how stories are put together and takes you through the writing process step-by-step.

### CREATIVITY

Learn about the creative processes used by Scottish novelist, playwright, poet, painter and illustrator Alasdair Gray, using material from the National Library of Scotland’s vast collections.



### SCIENCE AND TECHNOLOGY

An introduction to the ten greatest Scottish scientists as chosen by the public.

### HISTORY

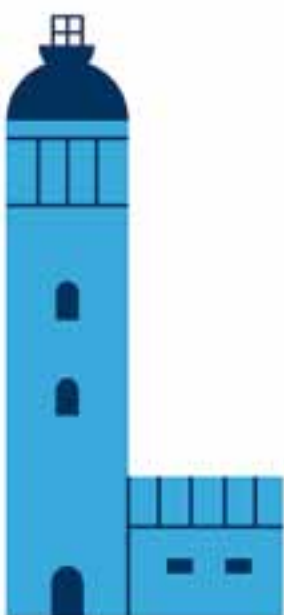
Explore the spirit of enquiry, debate, and improvement that characterised the Scottish Enlightenment at Northern Lights: The Scottish Enlightenment

### POLITICS AND SOCIETY

An opportunity to explore the history of women’s suffrage in the early 20th century (pictured left) through NLS’ collections. Find out how and why women campaigned for the right to vote.

### GEOGRAPHY AND EXPLORATION

Learn about *Handbook for Travellers to Scotland* (one of the first examples of a travel guidebook ever produced), and discover tours of Mull created by primary school students



# First on the shelf

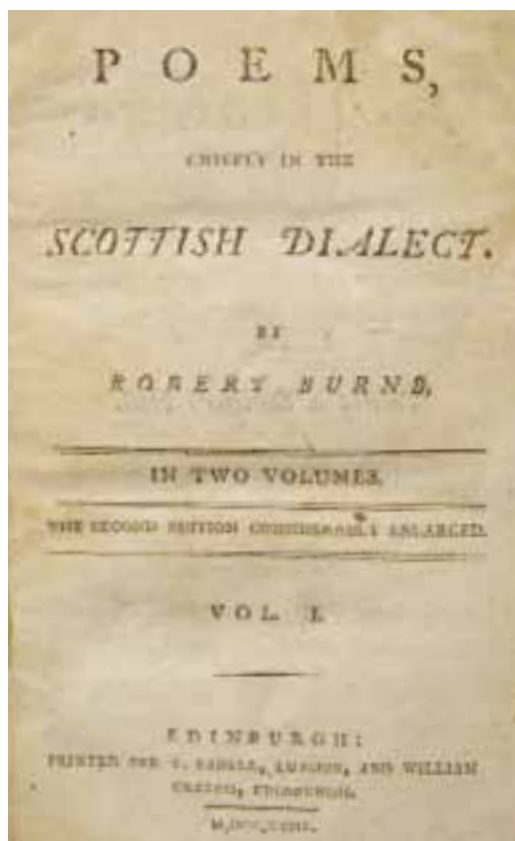
Is Clarinda's copy of the 2nd Edinburgh edition of Burns' *Poems* the first book to be acquired by the National Library of Scotland? Rare Books Curator **Robert Betteridge** investigates

**I**n a library containing millions of items it is interesting to speculate on what may have been its very first acquisition. However, the National Library of Scotland was never an empty institution with shelves waiting to be filled, having acquired the nucleus of its collection from the Advocates' Library on its foundation in 1925. Indeed, books stayed on their shelves much as they had done until the opening of the National Library's building on George IV Bridge in 1956.

The passing of the National Library of Scotland Act on 4 August 1925 encouraged the donation of collections large and small from those wishing to show support for Scotland's national library. Negotiations and agreements for the donation of some items may have taken place informally beforehand, but NLS' Corporate Information Officer has brought to our attention the minutes of the first meeting of the Board of Trustees on 26 October 1925. They report the first officially recorded donation to the Library as being from Sir Henry Keith, of Avonholm, Hamilton, a merchant, authority on local government and former provost of Hamilton:

*Mr Macmillan [Lord Advocate in 1924] stated that he had been desired by Sir Henry Keith to hand to the Chairman, as a gift to the Library, the copy of the Poems by Robert Burns (Edinburgh 1793, 2 volumes in one) which had been presented by the author to 'Clarinda' (Mrs Maclehorse). The volume was accepted by the Chairman on behalf of the Library and the Chairman was requested to convey the thanks of the Board to the donor.*

A copy of the *Poems* of Burns, with such an interesting provenance, is a fitting first for the National Library of Scotland. Clarinda was the pen-name that Mrs Agnes Maclehorse used for her sentimental correspondence with Burns, which they exchanged following their meeting in Edinburgh in December 1787. The fact that Mrs Maclehorse was married, though estranged from her husband, and bound to contemporary social expectations, meant that her relationship with Burns was never able to progress, even if she had wanted it. By 1793, there was some distance between them following



**Above:** The title page of Burns' *Poems*

**Right:** Peter Taylor painted this half-length portrait of Robert Burns following their meeting at a dinner party in December 1786

Maclehorse's failed reconciliation with her husband in Jamaica, and Burns' formal marriage to Jean Armour and relocation to Dumfries.

Following William Creech's publication of the 2nd Edinburgh edition of the *Poems* in February 1793, Burns wrote to him asking for copies:

*I understand that my Book is published. – I beg that you will, as soon as possible, send me twenty copies of it. – As I mean to present them among a few Great Folks whom I respect, & a few Little Folks whom I love ...*

Mrs Maclehorse was one of those 'Little Folks whom I love' who was to receive one of the twenty and Burns sent the book to her in May 1793. Though neither volume contains a dedication by Burns, he more than makes up for it in the letter he sent with the book:

*I present you a book: may I hope you will accept of it. ... Shall I hear from you? – But first hear me! – No cold language – no prudential documents – I despise Advice, & scorn Controul – If you are not to write such language, such sentiments, as you know I shall wish, shall delight to receive; I conjure you, By wounded Pride! By ruined Peace! By frantic disappointed Passion! By all the many ills that constitute that sum of human woes – A BROKEN HEART!...*

**T**here are minor annotations by Burns on pages 162, 170 and 241 of volume 2 and someone (comparison with Mrs Maclehorse's handwriting shows it not to be her) has written her name on the title page of each volume (it was bound as one volume at a later date) and 'a present from the author' written on the half title of volume 1. Her name is cropped in volume 1 but the volume 2 inscription also includes the date 'June 1802'.

There is no other provenance on the book, but the front pastedown bears the marks of a removed bookplate. Page 162 of volume 2, with one of Burns' annotations, shows signs that are consistent with being on display for a considerable length of time.



**A copy of *Poems*, with such an interesting provenance, is a fitting first for the National Library of Scotland**



Michael  
Turnbull at  
the Library



# Everyday books accessed online

The Edinburgh-based writer **Michael Turnbull** considers the value of the Library's digital collection

**T**here was a time when historic newspapers could only be accessed by going to a library and asking for bound copies of the originals. They would arrive, man-sized, lifted like garden slabs and laid gingerly onto the leather-topped tables. Then you would have to release the metal buckles and woven belts that held the volumes tightly closed, avoiding the buckles' sharp teeth.

Once the giant cover had been prised open and laid aside, the acid tang of old, printed paper assailed the nostrils and you could feel the fine foosty paper dust begin to clog your breath. Nonetheless, it was an adventure of discovery that opened windows on forgotten worlds.

Today things are considerably different. The fragile newspapers are still there, in storage, safe from the repeated contamination of human fingers. Some can be accessed on microfilm, available for purchase by researchers anywhere in the world. However, historic newspapers and books are increasingly attainable online (in many cases free of charge) and can be magnified or saved as PDFs.

The National Library of Scotland's Licensed Digital Collections are a case in point. A significant part of my book *The Edinburgh Book of Days* (The History Press, 2011), which offers an intriguing event or fact for every day of the year, gleaned from every period of Edinburgh's history, was sourced from Scottish newspapers online at the Library.

NLS sources I found most useful for this project were the **19th Century British Library Newspapers**, **18th Century Collections Online** and **The Scotsman Digital Archive**. Reference works also invaluable were *The Oxford Dictionary of National Biography*, *The New Grove Dictionary of Music* and *The New Grove Dictionary of Opera*.

Online access is almost as good as the real thing, and is an indispensable electronic resource to authors pushed for time.

For your chance to win a copy of *The Edinburgh Book of Days*, correctly answer the following question: **What decision of the people of Edinburgh made Andrew Carnegie determined that 'I will make this city reverse that vote'?** Post your entry, with your address, to *Discover NLS* competition, Think Scotland, 20–23 Woodside Place, Glasgow G3 7QF, or email [discovernls@thinkpublishing.co.uk](mailto:discovernls@thinkpublishing.co.uk) (with 'Turnbull competition' in the subject line). Closing date for entries is Friday 28 October



**The fragile newspapers are still in storage, safe from the repeated contamination of human fingers**

## Scottish Colourist **JD Fergusson** is just one of the many hundreds of thousands of people represented in the Library's collections



**Top** Fergusson's portrait of Jean Maconochie, his first regular model  
**Above** a self-portrait dating from around 1902

**E**dinburgh-born John Duncan Fergusson was a major exponent of the Scottish Colourists school of painting. His career flourished during the latter years of the 1800s and the early decades of the 20th century, with his cosmopolitan attitude to painting proving to be an enduring influence on subsequent Scottish artists.

As well as travelling extensively, visiting Spain and Morocco, Fergusson lived for a period in London and spent a large part of his life in Paris, where he drew much of his inspiration as a painter.

Enjoying an itinerant lifestyle now standard among Scottish artists, Fergusson was pioneering in his outlook as well as his technique as a painter. Best known for his use of vibrant colours and an expressive brush stroke, he rejected the academic tradition that was common at the time.

Like the French Impressionists, who were a considerable influence on the artist, Fergusson developed a social realist style, painting the ordinary

people he saw around him. His portraits depict strong women with a distinctly art deco air.

A leading member of the Scottish Colourists along with Francis Cadell, Samuel Peploe and Leslie Hunter, Fergusson returned to his native country at the outbreak of the Second World War. He settled in Glasgow with his partner, pioneer of modern dance, Margaret Morris, and in 1940 founded the New Art Club. Fergusson remained an influential presence in the art scene until his death in 1961, never forgetting to make an annual jaunt back to his beloved France.

To find out more about the JD Fergusson Gallery visit [www.museumsgalleriesscotland.org.uk/member/fergusson-gallery](http://www.museumsgalleriesscotland.org.uk/member/fergusson-gallery)

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