A look inside the First World War

CURATOR’S CHOICE – ALISON METCALFE, MANUSCRIPTS CURATOR

A stunning album of photographs taken by a young officer during the First World War serves as an extraordinary account of the experience of participants of the campaign in East Africa. Alison Metcalfe took a look in more detail...

Dressed in uniform, cigarette in hand and gazing confidently at the camera, Lieutenant Archibald Irvine is a typical young officer of the First World War. The son of a United Free Church minister from Aberdeen, Irvine joined the Royal Army Medical Corps (RAMC) on graduating from Aberdeen University, where he gained degrees in medicine from the city’s university and then went on to work at the Scottish War Records Office in Edinburgh. But it is for his photography as a means of recording the campaign in East Africa that Irvine is best remembered. His photographs were collected by the RAMC’s officer, Captain Alfred Thompson, who compiled a detailed record of Irvine’s work. The album, which was presented to the Library in 1919, contains a mixture of black-and-white images, some of which were taken from Irvine’s own negatives, and hand-drawn illustrations, which were later added by the RAMC’s photographer, Lieutenant Charles Watson. The album includes photographs of Irvine’s work as a medical orderly, training with the RAMC, and serving as a medical orderly during the campaign in East Africa. The album is a snapshot of Irvine’s service, and it provides a fascinating insight into the lives of the men who served in the RAMC during the First World War.

Irvine’s photographs have been digitised and are available on the International Mission Photography Archive: bit.ly/IrvineMission

What makes the albums particularly noteworthy is that the backdrop against which Irvine took these photographs was not that of the mud and trenches of the Western Front, but of the campaign in East Africa. Considered by many as something of a sideshow to events on the Western Front, in reality the impact of the East Africa campaign on the regions in which it was conducted was truly devastating. It is estimated that well in excess of 100,000 men lost their lives during the campaign, a figure similar to the number of Scots who died during the Great War. The bulk of these deaths came from Africans serving as carriers, many as conscripts, and one in five of the British East African Carrier Corps is thought to have perished.

Irvine arrived in Tanzania in summer 1917, and as part of the RAMC, his role was to provide medical care for members of the Carrier Corps. Irvine spent his first few months at casualty clearing stations, where his photographs show the application of dressings, queues of carriers waiting for vaccinations, and the distribution of food and water. They also illustrate carriers going about their work, ferrying the injured on stretchers or transporting ammunition and supplies. By early 1918, Irvine was attached to the 4/4 King’s African Rifles, who were trailing German troops south through what was then Portuguese East Africa. During this period there were many skirmishes with German forces in the area, and Irvine described his responsibility as ‘chiefly walking 12-20 miles a day and looking after 800 odd porters’ medical needs’.

Comments in the albums hint at the challenges posed by providing medical care on such an enormous scale. Disease and lack of beds, medical supplies and rations are known to have contributed significantly to the high mortality rate of carriers. When the war ended, Irvine settled in Chogoria, Kenya as a medical missionary. He continued his keen interest in photography as a means of recording the development of Chogoria into a thriving community with a hospital and schools. It is fitting that the National Library of Scotland, with its treasure-trove of historical and archival material relating to African history, should now hold a photograph album by a Scotsman who served in East Africa at the beginning of the 20th century.

Column crossing near Cabo Delgado, Mozambique, August 1918

Orderlies, Dar es Salaam, Tanzania, 1918

Meet our Scots Scriever – Hamish Macdonald

Nou is a propitious moment for the Scots language, sittin it does, efter lang years o a negotiat, richtfuilly in Education Scotland’s Curriculum for Excellence. Nou is a propitious moment for the Scots language, sittin it does, efter lang years o a negotiat, richtfuilly in Education Scotland’s Curriculum for Excellence. Nou is a propitious moment for the Scots language, sittin it does, efter lang years o a negotiat, richtfuilly in Education Scotland’s Curriculum for Excellence. Nou is a propitious moment for the Scots language, sittin it does, efter lang years o a negotiat, richtfuilly in Education Scotland’s Curriculum for Excellence. Nou is a propitious moment for the Scots language, sittin it does, efter lang years o a negotiat, richtfuilly in Education Scotland’s Curriculum for Excellence. Nou is a propitious moment for the Scots language, sittin it does, efter lang years o a negotiat, richtfuilly in Education Scotland’s Curriculum for Excellence. Nou is a propitious moment for the Scots language, sittin it does, efter lang years o a negotiat, richtfuilly in Education Scotland’s Curriculum for Excellence. Nou is a propitious moment for the Scots language, sittin it does, efter lang years o a negotiat, richtfuilly in Education Scotland’s Curriculum for Excellence. Nou is a propitious moment for the Scots language, sittin it does, efter lang years o a negotiat, richtfuilly in Education Scotland’s Curriculum for Excellence. Nou is a propitious moment for the Scots language, sittin it does, efter lang years o a negotiat, richtfuilly in Education Scotland’s Curriculum for Excellence. Nou is a propitious moment for the Scots language, sittin it does, efter lang years o a negotiat, richtfuilly in Education Scotland’s Curriculum for Excellence. Nou is a propitious moment for the Scots language, sittin it does, efter lang years o a negotiat, richtfuilly in Education Scotland’s Curriculum for Excellence. Nou is a propitious moment for the Scots language, sittin it does, efter lang years o a negotiat, richtfuilly in Education Scotland’s Curriculum for Excellence. Nou is a propitious moment for the Scots language, sittin it does, efter lang years o a negotiat, richtfuilly in Education Scotland’s Curriculum for Excellence. Nou is a propitious moment for the Scots language, sittin it does, efter lang years o a negotiat, richtfuilly in Education Scotland’s Curriculum for Excellence. Nou is a propitious moment for the Scots language, sittin it does, efter lang years o a neg...
Artistry was at the heart of the European invention of printing with moveable type from its beginnings in the mid-15th century. When looking at models for his own private press, the polymath William Morris (1834-1896) observed that the earliest printed books "were always beautiful" because of their elegant typefaces, imaginative layouts, and the incorporation of the finest raw materials. Influenced by the British Arts and Crafts movement, private presses in the late 19th century were typically modest operations devoted to the production of small quantities of finely printed books. They rejected mechanised mass production and took as their inspiration the methodologies and high standards of 15th and early 16th century printers. By conceiving the book as a unified whole in which format, page design, type, illustration, binding and paper all work together harmoniously, the people who worked with these presses designed books which were to be read slowly, appreciated and treasured. At their best, they produced works which transcended their medium to become works of art. The Library’s ‘Book Beautiful’ display (November 26, 2015 – March 13, 2016) explores the influence that early printing had upon the aesthetic choices made by the founders of 19th and 20th century private presses. To illustrate these connections, choice private press books have been matched with some of the very earliest printed titles in the National Library of Scotland’s collections. One special pairing is at the heart of the display: the 1545 edition of Francesco Colonna’s *La Hypnerotomachia di Poliphilo* and William Morris’s 1896 edition of *The Works of Geoffrey Chaucer* are, arguably, the two most beautiful books ever printed.

William Morris was a man of many gifts: he excelled as poet, writer, artist, craftsman and designer. He rejected industrialisation and mass production in furnishing, fabrics and the arts and was especially disheartened by the use of cheap materials and shoddy design in the book production of his day. He actively collected examples of early European printing and viewed incunabula (books printed before 1501) as the pinnacle of book design, in which fine materials, imaginative design, and skilled craftsmanship had created products of lasting beauty.

---

**James Mitchell** writes about the elegant typefaces and imaginative layouts of two of the most beautiful books ever printed.
orris established the Kelmscott Press at Hammersmith in 1891 as a counterforce to the perceived inadequacies of contemporary printing houses. He insisted on the basic principle that all the materials used at Kelmscott were to be of the finest quality and, if possible, handmade. The press began production in 1891 and produced 53 titles before closing seven years later shortly after Morris’s death.

The 1896 edition of The Works of Geoffrey Chaucer represents the pinnacle of the press’s production. Morris’s goal was to produce not just a book, but a work of art, achieving or surpassing the quality of early Renaissance books. It features 26 large initial letters designed by Morris and 87 woodcut illustrations designed by the artist Sir Edward Burne-Jones (1833–1898) who stated: “Indeed when the book is done, if we live to finish it, it will be like a pocket cathedral – so full of design and I think Morris the greatest master of ornament in the world”.

La Hypnerotomachia di Poliphilo was first printed in Venice in 1499 and is widely considered to be the most beautiful of all pre-1501 printed books. Its authorship has been attributed to the Italian Dominican monk Francesco Colonna (died 1527). It was published by Aldus Manutius (1449–1515), the most celebrated scholar-printer of the Renaissance. After a successful career studying and teaching, Aldus turned to book production at the age of 40 with the goal of making available in printed form the classic texts of the ancient world. He worked closely with the type cutter Francesco Griffo (1450–1518) who designed all of his major fonts. The typeface Griffo created for the Hypnerotomachia di Poliphilo was greatly influenced by the proportions of letters on ancient Roman inscriptions and is a type especially noted for its quality and clarity. The title can be poetically translated as the “struggle of love in a dream”.

The story is a complex, sometimes inscrutable, allegory in which the hero Poliphilo pursues his love Polia through a dreamscape. The story is made even harder to follow as it is written in a mixture of Italian, Latin and Greek together with original words invented by the author using Latin and Greek roots. The incorporation of Greek, Hebrew and Arabic words probably made the whole as unintelligible to ordinary 15th century Venetians as it is today.

The Hypnerotomachia is illustrated with over 160 outstanding woodcuts which are arranged in imaginative and sympathetic ways within the text: images seamlessly glide into settings of copy, many of which taper to a centre point or adopt shapes like goblets and bells. The overall effect is gentle on the eye through the generous use of white space in the margins. Although the creator of the woodcuts is anonymous, scholars have associated their design with a number of famous artists such as Andrea Mantegna (1431–1506), Gentile Bellini (1429–1507), or even the young Raphael (who would have been 16!).

The Library does not own a copy of the 1499 edition of the Hypnerotomachia. However, we have a copy of the much rarer 1545 second edition which was a page-for-page reprint by the heirs of the Aldine Press who used most of the original series of woodcuts from the 1499 edition.

Scholars have associated their design with artists such as Andrea Mantegna (1431–1506), Gentile Bellini (1429–1507), or even the young Raphael.
For centuries Scots lived in terror at the threat of infectious diseases. Bryan Christie investigates the cultural history of contagion.

rats scurry from the tram of a leather boot in a dirty, fetid close of old Edinburgh in 1645. The white sheet at the window screams a warning to stay away. Those inside are in the grip of the plague. What little hope there is rests with the figure standing at the door. With the head of a bird and wrapped in a shell of protective clothing, his appearance is almost as terrifying as the pestilence he is being well-paid to try to treat.

Enter George Rae, the plague doctor. He has just taken over from John Paulitius, the town’s first plague doctor, who died of “the pest” within weeks of tending the sick. Rae wears a long, beaked mask filled with juniper, a cloak for centuries Scots lived in terror at the threat of infectious diseases. Bryan Christie investigates the cultural history of contagion.

rats scurry from the tram of a leather boot in a dirty, fetid close of old Edinburgh in 1645. The white sheet at the window screams a warning to stay away. Those inside are in the grip of the plague. What little hope there is rests with the figure standing at the door. With the head of a bird and wrapped in a shell of protective clothing, his appearance is almost as terrifying as the pestilence he is being well-paid to try to treat.

Enter George Rae, the plague doctor. He has just taken over from John Paulitius, the town’s first plague doctor, who died of “the pest” within weeks of tending the sick. Rae wears a long, beaked mask filled with juniper, a cloak...
of waxed cloth over leather trousers, topped with a hat and leather gloves. Although “putrid air” is thought to be the cause of the infection, it is Rae’s clothing which protects him from the flea bites that are the real origin of the bubonic plague.

The story of how Scotland coped with outbreaks of the Black Death, cholera, typhus, smallpox and other infectious diseases is told in the winter exhibition at the National Library of Scotland. Plague! is a cultural history of contagious diseases in Scotland that takes visitors on a 600-year journey.

At the heart of the exhibition is an area that resembles an old, cramped and cobbled Edinburgh close, with the dull light of a street lamp flickering above the entrance. It has been designed to create a claustrophobic and unsettling environment as visitors learn about the main epidemic diseases that ravaged through the land.

Plague! looks at the way governments tried to deal with epidemics through proclamations, laws and, later, public health regulations; at personal responses in letters and diaries; at literary reactions in fiction and poetry; at newspaper and cheap print responses plus the role of religion, folklore and medical and scientific exploration of the diseases.

“It is easy for us to forget how unprotected people were and how fearful they felt against the spread of contagious diseases during a time of medical helplessness and ignorance about the causes of infection,” said Anette Hagan, Rare Books curator, who has put the exhibition together. “We hope people who visit the exhibition will get a real sense of the terrifying impact of these diseases.”

The plague of 1645-49 was among the most serious ever to strike Scotland and estimates suggest it may have killed around a fifth of the country’s urban population. George Rae was not one of them. Unlike many of the people he tried to help, Rae survived. He spent his remaining years fighting the town council to be paid what he had been promised. They had offered him a large salary but never expected him to live to be able to claim it.

In today’s safer and more medically sophisticated world, a plague spread by rats may seem a throwback to the Middle Ages but the last outbreak to strike Scotland happened as recently as 1900. That was when bubonic plague was found to be responsible for a series of deaths in Glasgow, leading to calls for the disinfection of all trams, ferries and even all the coins in people’s pockets. Sixteen people died before rat-catchers were deployed and other measures introduced to halt the spread of the disease. Contemporary newspaper accounts tell the story of the Glasgow outbreak.

While the plague takes centre stage

PLAGUE
1349–62

This was when Scotland suffered from the Black Death that had swept through continental Europe. It is thought to have entered Scotland by ship, carried by rat fleas. The rodents moved into people’s homes. Around a third of the Scottish population lost their lives.

OUTBREAK

PLAGUE
1568–69

Edinburgh and surrounding towns suffered. The first medical work by a Scotsman (Dr Gilbert Skeyne’s book, displayed in the exhibition) was written in Scots to make it more accessible and help people combat the infection.
In the exhibition, the supporting cast is every bit as frightening being made up of cholera, typhus, tuberculosis, syphilis, smallpox and many more. The strengths of the exhibition comes from case studies and reports from various parts of Scotland – Haddington, Wick, Burntisland, Stornoway, Coldstream and Paisley among many others – on the impact of deadly infections on the local population. There are also accounts of outbreaks of plague, typhus, tuberculosis, syphilis, smallpox and influenza. One of the cases studied is a collection of medical items, such as a gauge to measure smallpox pustules and a field-testing kit for typhoid. A stuffed black rat will also feature to represent one of the principal sources of plague infection.

Most of the exhibits will come from the Library’s diverse collections to show the impact of contagious diseases on Scotland up to the foundation of the National Health Service in 1948. A major feature of the exhibition relates to how society responded to the threat. Over the centuries, governments and town councils passed acts and bye-laws and published proclamations to try to prevent epidemics from spreading. These included enforcing quarantine arrangements for incoming ships and sailors to burning clothes and establishing hospitals outside town boundaries. Later, public health measures were introduced, such as the creation of reservoirs to ensure a sufficient supply of clean drinking water. In the absence of medical knowledge, plague in the past was seen as God’s judgement on sinners and the “cure” was to repent and mend one’s ways. One of the most unusual exhibits is a penitent’s spiked belt, complete with metal teeth, that would have been strapped to the wearer’s waist to inflict pain. These devices were worn during times of plague as acts of repentance.

The oldest item in the exhibition is the National Museum of Scotland and the Hunterian Museum at the University of Glasgow are among a number of partners who have agreed to loan items for the exhibition. These include a specimen of skin affected by smallpox, a skull showing the classic symptoms of syphilis, a hand in a glass jar from an individual who died from leprosy and various medical items, such as a gauge to measure smallpox pustules and a field-testing kit for typhoid. A stuffed black rat will also feature to represent one of the principal sources of plague infection.

The vast majority of deaths were among infants and young children.

From previous page

| SMALLPOX | 1823–31 |

There was a high death rate from this epidemic, particularly in poor and overcrowded towns, and it spread as far as Shetland. The vast majority of deaths were among infants and young children.
Tourism was already well-established when German artist Julius Jacob arrived in Scotland in the summer of 1846. The advent of the railways from the late 1830s had made travel easier and faster and, although a visit to Scotland was still an adventure, and more peaceful land, better roads and faster travel, more pleasure-seekers were attracted to Scotland.

TEMPETING THE INTREPID
The 1780s, travelling in Scotland was becoming fashionable. The once-forbidding mountains now were primitive and travel over land might still be frightening, but they were romantic and their sheer magnificence was thrilling. This change in attitude came about because of a growing interest in raw nature and the noble savage as objects of study for educated gentlemen of taste. Published accounts of tours in Scotland made by celebrities such as Samuel Johnson added to the attraction.

After the Jacobite Risings of 1715 and 1745, the British Government built garrisons in the Highlands, including Fort William and Fort George. These fortifications were connected to the south by more than 1,000 miles of new roads and bridges; many built by Marshall Wade. The death of Rob Roy and the arrest of his sons also helped end lawlessness in the Highlands. Elsewhere, the coming of Turnpike Trusts resulted in more new roads and upgrading of others. With a more peaceful land, better roads and faster travel, more pleasure-seekers were attracted to Scotland.

Sir Walter Scott’s romantic poem of 1815 about clan rivalry, ‘The Lady of the Lake’, added to the mystery and allure of Scotland for the connoisseur tourist. Scotland’s popularity as a destination was encouraged by George IV’s visit of 1822. Stage-managed by Sir Walter Scott, this further promoted the romanticised, tartan-strewn image of Scotland in his novels. Queen Victoria’s visit to Scotland in 1842 was the first of what was to become an annual event, giving the country the royal stamp of approval as a holiday destination. Ben Nevis and its magnificence was thrilling. This change in attitude came about because of a growing interest in raw nature and the noble savage as objects of study for educated gentlemen of taste. Published accounts of tours in Scotland made by celebrities such as Samuel Johnson added to the attraction.

Jacob was fascinated by dramatic scenery and his pencil drawings provide a topographical record of the time. Ben Nevis appears several times, as do the spectacular falls at Invermoriston. Important buildings are depicted with sketches of Stirling Castle, Fort Augustus and Dryburgh Abbey. But the lasting impression is of the extraordinarily detailed drawings of Edinburgh in February 1847. Soldiers can be seen drilling on the Castle Esplanade and tiny figures ascend the Mound. This charming volume draws to a close with a series of drawings, from Holyrood Palace and Edinburgh Castle to panoramic views across the city, making a fitting end to a remarkably evocative record.

Jacob first saw the mainland from the Clyde and the views are interrupted by Greenock’s smoking chimneys. The Trossachs inspired Jacob and Loch Lomond features in several drawings. There are also sketches of Loch Awe, Inverary and Loch Etive. He also visited Fingal’s Cave on Staffa, a popular tourist destination since Joseph Banks’ account of his visit appeared in Pennant’s Tour in Scotland of 1772.

Loch Lomond is the longest loch in the British Isles and is surrounded by cliffs and moorland. Jacob first saw the mainland from the Clyde and the views are interrupted by Greenock’s smoking chimneys. The Trossachs inspired Jacob and Loch Lomond features in several drawings. There are also sketches of Loch Awe, Inverary and Loch Etive. He also visited Fingal’s Cave on Staffa, a popular tourist destination since Joseph Banks’ account of his visit appeared in Pennant’s Tour in Scotland of 1772.

Dramatic scenes Jacob was fascinated by dramatic scenery and his pencil drawings provide a topographical record of the time. Ben Nevis appears several times, as do the spectacular falls at Invermoriston. Important buildings are depicted with sketches of Stirling Castle, Fort Augustus and Dryburgh Abbey. But the lasting impression is of the extraordinarily detailed drawings of Edinburgh in February 1847. Soldiers can be seen drilling on the Castle Esplanade and tiny figures ascend the Mound. This charming volume draws to a close with a series of drawings, from Holyrood Palace and Edinburgh Castle to panoramic views across the city, making a fitting end to a remarkably evocative record.

A Julius Jacob’s sketchbook is Acc.13646.
The National Library of Scotland is home to many maps, old and new. The Library has teamed up with Birlinn to showcase some of them in two new books – Glasgow: Mapping the City and The Railway Atlas of Scotland. Here, the authors take us on their writing journeys...

**THE RAILWAY ATLAS OF SCOTLAND**

DAVID SPAVEN

PRINCIPAL AT DELPHI TRANSPORT CONSULTING

I was brought up in a ‘maps family’ and have spent my working life in and around the rail industry, but not until two and a half years ago did I dream that I would produce the first historical railway atlas of Scotland. I came late to writing books – although many hundreds of thousands of words had been written by me as a railway manager and consultant – but my baptism into the world of publishing proved to be life-changing. In 2013, Times Books published Mapping the Railways, co-written by established railway author Julian Holland and myself – and it turned out to be a phenomenal success. It became clear that lots of people across Britain are fascinated by maps, over and above the long-known public enthusiasm for railways. So, in 2013, my thoughts turned to Scotland’s railways and maps. During early exploration of the book concept, I was surprised to find no evidence that a specialist railway atlas had ever been produced focusing on the territory north of the Border – so The Railway Atlas of Scotland is designed as a work of education, enjoyment and reference, and should appeal to readers who are interested in railways and maps in particular, or by the geography and history of the country in general.

I have many favourite maps within the atlas, but if forced to choose one, I would select the clean, crisp and colourful map of the North British Railway network in 1896 (shown on the facing page, right) – one of many produced by the famous Edinburgh mapmaking company, John Bartholomew. My research initially took six months – primarily in the wonderful Maps Reading Room of the National Library of Scotland, on Causewayside in Edinburgh – but several more months were required to update material when it was decided to delay publication from 2014 to autumn 2015, suitably soon after the opening of the Borders Railway. This is the longest railway to be built in Scotland since the Fort William-Mallaig line in 1901 – so it’s a very good time to be surveying 200 years of railway history in maps.

**NEW BOOKS**

**NEW**

PRICE: £30

The Railway Atlas of Scotland, Two Hundred Years of History in Maps is available to buy now from www.birlinn.co.uk/Railway-Atlas-of-Scotland.html

Continue overleaf...
I have lived with maps all my life. My father’s whole working career was with the Ordnance Survey and I grew up just around the corner from W. & A.K. Johnston’s Edina Works. Since 1999, I have been in charge of the Map Collection at the Library of the University of Glasgow and, being a keen hill-walker, I use maps on a very regular basis in my leisure hours.

My interest in Glasgow maps was first sparked by a conversation with Margaret Wilkes, formerly Head of Maps at the National Library of Scotland, after completing a bibliography on the history of Scots cartography. From this initial idea, I went on to complete post-graduate research on the city’s maps up to 1865. When Birlinn asked me to write this book, I saw it as an opportunity to continue my investigations but, in truth, I also found it a little frightening to follow in the footsteps of Chris Fleet and Daniel MacCannell’s excellent work on Edinburgh maps.

Fortunately, when I was approached, some of the material was already at hand for me to build on but I knew I wanted to try and extend the coverage to more than just the city itself. I also wanted to try and include as many local sources as possible to extend the readers’ awareness of what is available on their doorstep. It was a tight schedule and it took a little more than a year to have the work completed.

While many cities have a far longer heritage of mapping associated with their development and growth, the story of the cartography of Glasgow is fascinating, unique and distinctly unique.

The opportunity to cover a more extended period allowed me to introduce many of the maps created when Glasgow was ‘Second City of the Empire’. Several of these reflect the municipal confidence of the period. I hope that those who are interested in the city will find something of interest and pride in the text, for it reflects the highs and lows of the Glasgow story.

Every map has something unique about it and there will be a different appeal to different folk. My own favourites almost straddle the whole period, for they include John McArthur’s 1778 plan, when Glasgow was still very much a small city on the threshold of growth, and Leslie Bullock’s colourful pictorial plan of the city produced for the 1938 Empire Exhibition.

**GLASGOW: MAPPING THE CITY**

**JOHN MOORE**

**COLLECTIONS MANAGER AT THE UNIVERSITY OF GLASGOW LIBRARY**

See this Leslie Bullock 1938 Empire Exhibition map in full at the National Library of Scotland

**NEW BOOKS**

**PRICE: £20** 

Glasgow: Mapping the City is available to buy now from www.birlinn.co.uk/Glasgow-Mapping-the-City.html

**ENTER OUR COMPETITION TO WIN A COPY!**

We’ve teamed up with Birlinn to offer six lucky readers the chance to win a copy of either Glasgow: Mapping the City or The Railway Atlas of Scotland. To enter this competition, all you have to do is answer the question below, fill out the coupon (right) and post in an envelope marked ‘Discover Competition’ to Connect Publications, Studio 2001, Mile End, Paisley, PA1 1JS or email your answer, name and address to lauren@connectmedia.cc by 31 January 2016. Don’t forget to include which book you’d like to receive if you are a winner.

**QUESTION: In which year did the Kilmarnock and Troon Railway – the first public railway to be established in Scotland by Act of Parliament – open?**

Your Answer: .................................................. 

Your Name (BLOCK LETTERS)..............................................

Address (BLOCK LETTERS)..................................................

Glasgow: Mapping the City or The Railway Atlas of Scotland
DAMES AND DOLLARS

Glasgow’s Bath Street might not seem the natural home of hard-boiled fiction, but in the late 1940s and early 1950s it housed the office of Muir-Watson, publishers who specialised in faux American thrillers. Genuine American magazines and pulp fiction were practically unobtainable then, so publishers like John Watson, a former RAF pilot and Glasgow Herald journalist, stepped in with a series of surprisingly racy titles. Watson created the Nat Karta persona in 1949 when he wrote The Merry Virgin. The success was immediate – soon his distributors wanted 50,000 copies of every new title per month. To keep up with the demand, other writers, including Norman Lazenby, shared being Nat Karta. Lazenby was responsible for A Guy Named Judas. In 1952, Watson sold the Karta name, along with his other ‘authors’, Hans Vogel and Hyman Zoré, to a London imprint which continued to churn new copies out with the assistance of Lazenby and other authors. Not long after Watson sold the name there was a spate of destruction orders by local authorities claiming the titles were a ‘corrupting influence’. Fines and even prison sentences were given to some publishers and as fewer people wanted to be seen handling this type of print, the Nat Karta titles became harder to find. Most of these titles failed to make it into the National Library of Scotland at the time… today these rare items cost rather more than 1/6.
Explore the library

Make the most of your National Library

With a collection of more than 15 million printed items, two million maps, 32,000 films, three miles of manuscripts, and thousands of photographs, getting around the Library requires a little navigation.

On your first visit to the Library, you should go to Registration where staff will take your photo and produce a library card for you. You will need proof of identity and confirmation of your address. Examples of acceptable ID and address confirmation are at www.nls.uk/using-the-library/library-cards/evidence-of-identity.

Viewing Material
If you know what you are looking for, we recommend making your request for the required material in advance of your visit to the Library. Requests can be made in person, by telephone on 0131 623 3620 or 3821, or by email to enquiries@nls.uk. If you have a library card, books can be ordered in advance via the online catalogue on our website. For information about pre-ordering see www.nls.uk/using-the-library/reading-rooms/general/preorders.

How to Join
To use the Library’s Reading Rooms and order items from the collections, you need to hold a library card. This can be obtained by completing the online form at https://auth.nls.uk/registration.

Digital Resources

With our online digital archive, you can access The Scotsman from 1817 through to 1950.

Surf Scotland via The Scotsman

The Scotsman Digital Archive
For the past 200 years The Scotsman newspaper has played a key role in forming opinion and reporting on events, both internationally and in Scotland. For members of the Library, The Scotsman Digital Archive provides full access to all the pages of the newspaper from 1817 through to 1950. The archive provides reporting, information, analysis and data on world events in a time of extraordinary change, from the death of the author and publisher Sir Walter Scott, the Tay Bridge disaster, the US stock market crash and both World Wars. The Scotsman Digital Archive is an ideal research tool for those researching Scotland and the impact that local and global events had on the nation and its people. http://bit.ly/1MUFznJ

Free Access
Included with your free Library membership comes free access to a wide range of electronic resources, all at your fingertips. https://auth.nls.uk/lidc

OECD Library
The Organisation for Economic Co-operation and Development (OECD) is an international organisation to stimulate trade and share policy and practices between its 34 members. The OECD Library makes available to Library members the organisation’s significant published output of books, papers, statistics and data, and associated analyses. Topics include economics, trade and industry, urban and rural development, finance, science and technology, and social issues. OECD Library is useful for economic and international research, national economic and business data, policies, surveys and trends. http://bit.ly/2gV5lK

Access for All
The Library’s Licensed Digital Collections give you free access to an extensive range of resources including digitised books, full text newspapers, journals, reports and reference works. The service is included as part of your free Library membership. If your main residential address is in Scotland, you can also use many of these resources from home.

Visit the Library’s Licensed Digital Collections at https://auth.nls.uk/lidc
Karen Lury, professor of film and television studies at the University of Glasgow, was mesmerised by the Library’s Moving Image Archive, “It was also interesting to witness the subtle differences in the way people’s bodies were. “Looking at films from holiday camps in the 1950s, there were very few overweight people. There were also big extremes in the weather because people would tend to film on a beautiful sunny day or during a big snowfall. There are apparently no rainy days in November (well, of course, we know that there are, it’s just that the films present a world in which these are not captured). “Some of the films have these moments where you think ‘oh, that was real history and how it happened and how it was experienced by ordinary people’. We all know about kings and queens and wars and politics but actually, decisions people make at a bigger level just crop up in people’s everyday lives, and that’s how people change their behaviour. “Some of the films were incredibly beautiful and the talent of both the filmmakers and sometimes the wee, young actors is just gobsmacking. One film we found in the archive was of the Vietnamese boat refugees from the early 1980s. An uncanny moment is when there is this beautiful little Vietnamese girl (pictured below) in a sunny garden in the south of Scotland and she’s singing ‘I’m only a poor little sparrow’ and ‘Where Santa got stuck down the chimney’, with an incredibly strong accent! She’s probably barely learned to speak in English but she’s doing this song with the strongest Scottish accent you can imagine. “For me as a film person, accessing the Moving Image Archive really did change the way I thought about what film is. As a university project, which turned into a BBC documentary series, led Karen Lury deep into our Moving Image Archive where she uncovered a host of treasures. For my job, in some senses, I think it had a really revolutionary impact.”
It was the thriller that ‘amused’ Scots author John Buchan as he lay ill in bed soon after the outbreak of the First World War. More than a century later, his best-known novel remains an enthralling read, writes Andrew Martin

Early steps

John Buchan (1875–1940) had been a published writer for nearly 20 years when, in 1914, he started the novel which would make his name. The country was at war, and he found the writing of his slim spy thriller a welcome distraction from illness and the world crisis. He wrote to his publisher "I have amused myself in bed writing a shocker ... It has amused me to write, but whether it will amuse you to read is another matter." The result – The Thirty-Nine Steps – proved an immediate success. Published first as a serial in the US and Britain in the summer of 1915, the book edition came out in October, and over 25,000 copies were sold in the first three months.

Sales of 1,000 were then considered a success for novels. It has remained in print ever since.

The book is a contemporary thriller set very precisely in a few weeks during May and June 1914, before the outbreak of war. The hero is Richard Hannay, fresh from the Empire. A man is killed in his London flat, and he heads off to Scotland pursued by spies.

The 10 chapters of the novel remain as fast-paced and exciting as ever a century on, though Buchan’s original plot does not feature a cool blonde heroine or the Forth Rail Bridge, which arrived in 1935, courtesy of Alfred Hitchcock.

Buchan went on to write better novels – with and without Hannay - but the original tale of a man pursued by dark forces remains his most famous and has been hugely influential.

What thriller on page or upon the movie screen would be complete without an innocent hero on the run?

We have the genius of Buchan to thank for that.

One hundred years on and Richard Hannay still keeps running – off the page and into our imagination.

Buchan’s original plot does not feature the Forth Rail Bridge, which arrived in 1935, courtesy of Alfred Hitchcock.
An invitation to consign to our auctions of
Rare Books, Manuscripts, Maps & Photographs

We hold dedicated auctions in Scotland every January, May and September. We are currently accepting entries. For more information, or for a complimentary valuation, please call us on 0131 557 8844, or email our specialists directly via simon.vickers@lyonandturnbull.com or cathy.marsden@lyonandturnbull.com

Come and meet the specialists at our saleroom at 33 Broughton Place, Edinburgh EH1 3RR

EDINBURGH | GLASGOW | LONDON | www.lyonandturnbull.com