One hundred years ago, on 21 November 1917, the relatively little-known, but highly regarded, First World War poet, EA Mackintosh, was shot dead outside the village of Cantaing-sur-Escaut in northern France. He was 24 years old. Although he has never achieved their levels of fame, Mackintosh’s work has been compared favourably to that of Wilfred Owen and Rupert Brooke. Notably, lines from his poem A Creed take pride of place on the Scottish-American War Memorial in Princes Street Gardens, Edinburgh.

Below a long frieze of civilians, gradually being transformed into soldiers, is the couplet:

“If it be life that waits I shall live forever unconquered,
If death I shall die at last, strong in my pride and free.”

Ewart Alan Mackintosh was born in Brighton in 1893, though his family’s roots were in Inverness-shire. Educated by governesses until he was 12, he then attended Brighton College, St. Paul’s School, Kensington and Christ Church, Oxford, where he studied Greek and Latin language and literature.

His father Alexander had links with Teaninich House, Alness, and Alan, as he was known, holidayed in Ross and Cromarty. His pre-war poems reveal that he had travelled to Mallaig and had seen the Summer Isles.

RARE ATTRIBUTES

Mackintosh made an impression at university. His tutor, John Murray of Christ Church, contributing to Mackintosh’s posthumous anthology War the Liberator (The Bodley Head, 1918), wrote that “he learned to play the pipes and to speak Gaelic”, which were rare attributes in pre–1914 Oxford. The nascent poet showed a keen interest in the Celtic Revival and wrote The Remembered Gods; a play set in the west Highlands.

During his time in Oxford, Mackintosh became friendly with Andrew Knowles Fraser who came from Leckmelm, on the shores of Loch Broom in Ross and Cromarty.

His pre-war poetry reflected an obsession with an unrequited and unnamed love, whom he had met in 1912. The war shook him out of his introspection. Though bad eyesight denied him an immediate commission, he persisted and became a second lieutenant in the 5th (Sutherland and Caithness) Battalion of the Seaforth Highlanders. Mackintosh joined his company briefly at Bedford in January 1915 before being sent to Golspie to complete his training.

The onset of war saw his poetry become more outward-looking, and romance died in his verse as he experienced the harsh realities of the conflict.

In August 1915, Mackintosh joined the 5th Seaforths, part of the 51st (Highland) Division, on the Somme front. Living on the frontline close to the enemy he continued writing. He completed Miserere at La Boisselle, where the participants’ first-line trenches were sometimes within grenade-throwing distance and where mining and counter-mining were endemic.

HIGHLAND KNOWLEDGE

Many of his poems reveal an intimate knowledge of Highland poems and airs. Anns a’ ghleann ‘san robh mi òg, In the glen where I was young, is a reflection on his childhood Highland holidays, seen from adulthood. MacCrimmon’s Lament was his inspiration in ‘Cha Till MacCruimein, Departure of the 4th Camerons’ (from Bedford). His repetition of “MacCrimmon comes no
more” in each verse presaged the fate of the battalion, which was so reduced by the end of 1915 that it was merged with the 1st Camerons.

The Undying Race recognised the linguistic and cultural bonds linking the men of the Highland Division with the Breton battalions relieved by the Scots on the Somme front in 1915:

‘Breton and Goel stand side by side
Against the ancient foe.’

(The Saxon hordes)

Despite the horrors he and his comrades were experiencing, they found time to dwell on the lighter side of life. Behind the front line, entertainment was homespun. Even though there was a divisional concert party, the Balmorals, companies made their own entertainment. For his part, Mackintosh wrote parodies, which were performed in the chateau at Henancourt.

In time he was appointed bombing officer or hand-grenade expert, charged with leading patrols in No Man’s Land. Among other ventures, he led a 50–man raid on the German trenches near Roclincourt, at the southern end of Vimy Ridge, which won him a Military Cross, but cost him four dead.

Using the Gaelic coronach or dirge style, Mackintosh wrote his best known poem, In Memoriam. To Private David Sutherland, killed in the German Trench, 16th May 1916, and the others who died. He is unique among recognised Great War poets as the only one to dedicate his poems to named individuals.

The late Richard Holmes, a First World War historian, described In Memoriam as “one of the most moving First World War poems.” The author Trevor Royle said, “of the Scots who wrote poetry based on their experience of the war, Charles Hamilton Sorley and Ewart Alan Mackintosh are perhaps the best known and remembered.”*

ANTHOLOGY
Mackintosh was invalided home from the Battle of the Somme in August 1916 and compiled his first anthology, A Highland Regiment (The Bodley Head, 1917). He was subsequently posted as a bombing instructor to No.2 Officer Cadet School at Cambridge University. In the early months of 1917 he fell in love with Elizabeth Sylvia Marsh, a Quaker, who was a Volunteer Aid Detachment nurse at Earls Colne, Essex. The couple made plans to marry and settle in New Zealand after the war. However, fate intervened.

The loss of many friends, guilt at his survival, now recognised as a symptom of post-traumatic stress disorder, permeated most of the poems Mackintosh wrote at Cambridge, where he contrasted his soft life with the hardships of his comrades in the trenches.

That guilt prompted him to volunteer once more. Leaving behind his secure job and Sylvia, he returned to France in September 1917. It may not have been a decision that was universally welcomed. In To Sylvia, a poem he wrote in France on 20 October 1917, the line ‘but you’ll forgive me yet, dear lass’ suggests a less than happy parting.

Mackintosh was posted to the 4th (Ross-shire) Battalion of the Seaforths, where he met up with his friend from Oxford, Andrew...
Fraser – neither man would see the end of the war. Fraser was killed on the first day of the tank-led Battle of Cambrai on 20 November 1917. The following day, a company of 4th Seaforths was held up by enemy fire outside Cantaiing-sur-Escaut. Alan Mackintosh raised his head to observe the enemy and was killed.

He is buried at Orival Wood Cemetery, Flesquieres. His works were chosen when the Scottish-American War Memorial was installed in Edinburgh in 1927.


FROM

THE COLLECTIONS

E A Mackintosh died at the Battle of Cambrai in 1917 so very little of his work was ever published. However, of the work that was, we hold the following in the Library archives...

_A Highland regiment._ Published in 1917.
_War, the liberator and other pieces._ Published in 1918.
_Miserere: from _A Highland regiment._ Published in 1919. Pictured above.


IN MEMORIAM

_Private D. Sutherland killed in action in the German trench, May 16, 1916, and the others who died_

So you were David's father, And he was your only son, And the new-cut peats are rotting And the work is left undone, Because of an old man weeping, Just an old man in pain, For David, his son David, That will not come again.

Oh, the letters he wrote you, And I can see them still, Not a word of the fighting, But just the sheep on the hill And how you should get the crops in Ere the year get stormier, And the Bosches have got his body, And I was his officer.

You were only David's father, But I had fifty sons When we went up in the evening Under the arch of the guns, And we came back at twilight – O God! I heard them call To me for help and pity That could not help at all.

Oh, never will I forget you, My men that trusted me, More my sons than your fathers', For they could only see The little helpless babies And the young men in their pride. They could not see you dying, And hold you while you died.

Happy and young and gallant, They saw their first-born go, But not the strong limbs broken And the beautiful men brought low, The piteous wrenching bodies, The screamed 'Don't leave me, Sir', For they were only your fathers But I was your officer.

_E. Alan Mackintosh_ 
_from _A Highland Regiment_ (John Lane, The Bodley Head, 1917)
Built on pledge of free speech in the new age

As the Scotsman celebrates its 200th anniversary, Modern Collections curator Ian Scott looks at how the newspaper was born and flourished in its first century
On 25 January 2017 the Scotsman newspaper celebrated 200 years of existence. The National Library of Scotland has every issue of the Scotsman in its collections, starting in 1817. We also have numerous items relating to the newspaper, such as the programme for the 150th anniversary dinner held in 1967 and attended by Princess Alexandra; memoirs and histories written by editors and contributors; crossword collections from 1949 onwards, as well as a brief guide to the best places to have afternoon tea in Scotland as suggested by readers of the women’s page in 1973.

In September 1917 the Advocates’ Library, which was Scotland’s national deposit library until 1925, received a fine leather-bound book The centenary of “The Scotsman” 1817–1917 with the compliments of the proprietors of the newspaper. This book reprints in a more durable format the contents of the centenary number of the newspaper. We thought we would take a look back at how the Scotsman covered its first 100 years in this publication, and also reproduce a few of the many illustrations in the book.

The book covers the Scotsman’s origins as a modest independent weekly in 1817, less than two years after the Battle of Waterloo, and details a century of change, growth and innovation for the newspaper and also for its place of publication in Edinburgh. The paper was founded by William Ritchie, a solicitor, and Charles Maclaren, a customs official, who were both frustrated at the lack of an outlet for reforming opinions in Edinburgh. Ritchie wanted to write a piece about his concerns over mismanagement in the building of the new Royal Infirmary but no one would print it. The answer was to launch the Scotsman, and the first issue appeared on Saturday 25 January 1817, fittingly also the birthday of another Scottish champion of free speech, Robert Burns. The first masthead featured the thistle as an emblem, a symbol of Scottish pride that still adorns the paper today.

That first weekly issue had eight pages and was priced at 10 pence, four pence of which went to the Government as stamp duty. The price was fixed high “from a belief that its opinions would prevent it receiving many advertisements and it must therefore be made to pay by its circulation”. The only advertisements in the first issue were for the second edition of Sir Walter Scott’s Tales of My Landlord series of novels, then still published under a pseudonym, and a new edition of the Encyclopaedia Britannica. The initial circulation was only about 300 copies but this quickly grew and a Wednesday edition was launched. The leader for the first issue was written by Maclaren and entitled “A survey of the workings of the spirit of liberty abroad, from the era of Rousseau and the revolt of the American colonies,” demonstrating the new paper’s liberal outlook. Among the causes it would champion in its early decades were Catholic
emancipation, free trade and parliamentary reform. The abolition of stamp duty on newspapers and newspaper advertising in 1855 meant the now daily paper could be sold for a penny. The front pages were now filled with classified advertising and circulation rose to 6,000 copies rising to 17,000 in 1865. The Scotsman was born into a quite different Edinburgh. The initial issues were produced by the printing presses of Abernethy & Walker, Old Bank Close, just off the Lawnmarket section of the High Street. The High Street, then the Fleet Street of Edinburgh, was a more oppressive place in the early 19th century. George IV Bridge, Cockburn Street and St Giles Street had yet to be built and the only exits for most of the length of the street were via narrow wynds and closes. The paper’s original office was at 347 High Street. In 1826 it moved to 257 High Street, now the site of Edinburgh City Chambers, and then in 1862 to purpose-built premises just round the corner at 30 Cockburn Street. A journalism-themed café, the Edinburgh Press Club, now occupies the ground floor of the building which still carries the Scotsman masthead on its façade. These were state-of-the-art premises, the equal of any newspaper offices in Britain. The Scotsman continued to grow.

In 1860 the Weekly Scotsman was launched to great success both in Scotland and with expat Scots in London and abroad, and it was followed in 1886 with publication of the Edinburgh Evening Dispatch. The need for new premises was pressing and when it was decided to widen the nearby North Bridge, the paper seized the opportunity to buy a prestigious site on the resulting wide thoroughfare. This part of Edinburgh was home to meat markets, inns, oyster shops, clubs and coffee houses and these were cleared away for building to start in 1899. The new building designed by Dunn & Findlay was opened in 1904 at a cost of £500,000 which, adjusted for inflation, would be around £55 million today. Visible from much of Edinburgh it was a marvel of the age, probably the largest-ever private investment in the city to that date and a grand statement of purpose and intent. The Scotsman now probably had the most magnificent premises of any newspaper in the world. The upper floors, where management had their offices, were adorned with marbled pillars, walnut panelling and chandeliers and looked like a cross between a luxury hotel and a cruise liner. Further down the building, things became plainer and noisier in the working spaces of journalists and printers. There were the most modern printing presses and a foundry where the printing plates were cast, all powered by electricity and linked by wire services to the wider world. The finished paper was sent out from Market Street by fleets of vehicles and transported the short distance to Waverley Station for distribution through the train network.

The success of the Scotsman was achieved through quality journalism and endless innovation in production and distribution. In 1868 it was the first newspaper based outside London to open an office in Fleet Street. In March 1872 it started to run a special train to Glasgow. This was a non-stop express where the papers would be sorted on board, with bundles being thrown out at stations along the way, ensuring it would be with readers by breakfast time. In 1898, an additional newspaper express began to run to Hawick. In a century the Scotsman had gone from an eight-page weekly to one of the world’s outstanding newspapers while retaining the liberal, independent outlook of its founders Maclaren and Ritchie.
THERE'S BEEN A MURDER... AND ANOTHER...AND ANOTHER...

The Tartan Noir literary genre, however, is alive and well. The winner of the 2017 McIlvanney Prize provides irresistible evidence

Words: Stewart McRobert

The Library usually shies away from promoting crime and murder, but recently it made an exception.

In September, it sponsored the award of the prestigious McIlvanney Prize for Scotland’s crime book of the year. The recipient, announced at the Bloody Scotland crime writing festival, was The Long Drop written by Denise Mina.

The increasing popularity of Bloody Scotland – this year’s opening ceremony was a sell-out – is a sign that the literary genre Tartan Noir is in great health. Tartan Noir has been described as “a form of crime fiction peculiar to Scotland or Scottish writers” and the award commemorates author William McIlvanney (1936 – 2015) who holds an important place in its story.

His first crime novel, Laidlaw, published exactly 40 years ago, has been described as the original Tartan Noir publication.

In its creation McIlvanney developed a style that followed the lead of American writers such as Dashiell Hammett and Raymond Chandler; a flawed protagonist is involved in a story where there’s a focus on darkness and nuance.

The author published two other crime novels – The Papers of Tony Veitch, and Strange Loyalties – and in doing...
so inspired a plethora of other Scottish writers. These included Ian Rankin, whose own renowned character, the detective John Rebus, made his first appearance in the novel *Knots and Crosses* 30 years ago.

**INSUBORDINATION**

Rebus shares Laidlaw’s insubordination and readiness to battle the system. It has been argued that disrespect for authority is a part of the nation’s identity and a distinctive aspect of Tartan Noir. Certainly, it is a trait common to main characters in the genre.

It seems that crime sparks Scottish writers’ imagination more than any other topic. As well as Rankin and Mina, those operating in the sphere include Christopher Brookmyre, Val McDermid, Stuart MacBride, Quintin Jardine, Peter May, Craig Russell, Louise Welsh and many, many more.

To mark its sponsorship of the Bloody Scotland Festival, the Library created a display in its George IV Bridge site in Edinburgh. This featured William McIlvanney’s works, several important Tartan Noir novels and the history of Scottish crime fiction, including the original serialisation of *The Hound of the Baskervilles* by Sir Arthur Conan Doyle.

Development Officer Non Jones said: “This was the first time the Library

To mark its sponsorship of the Bloody Scotland Festival, the Library created a display in its George IV Bridge site in Edinburgh has sponsored the Bloody Scotland Festival. It is part of our effort to support literary activity in Scotland, and our determination to champion literature across all genres.”

Meantime, in awarding this year’s prize to Mina, chair of the judges Lee Randall, said: “*The Long Drop* transports us back to dark, grimy Glasgow, telling the social history of a particular strata of society via the grubby, smokey pubs favoured by crooks and chancers. Full of astute psychological observations, this novel’s not only about what happened in the 1950s, but about storytelling itself. It shows how legends grow wings, and how memories shape-shift and mark us.

“For my money this is one of the books of 2017 – in any genre.”
Great Library resources...

Based in two cities and with a collection of more than 26 million printed items, two million maps, 32,000 films, three miles of manuscripts, and thousands of photographs, getting around the Library’s sites requires a little navigation.

LIBRARY LOCATIONS
FILM AND DIGITAL COLLECTIONS
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Glasgow G3 8AW
Tel: 0845 366 4600
E: kelvinhall@nls.uk
Mon-Fri 9am-5pm

OTHER COLLECTIONS
George IV Bridge
Edinburgh EH1 1EW
Tel: 0131 623 3700
E: enquiries@nls.uk
Mon-Fri 9.30am-8.30pm
(Wed 10am-8.30pm),
Sat 9.30am-1pm

MAPS
Causewayside Building
159 Causewayside
Edinburgh EH9 1PH
Tel: 0131 623 4660
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Additionally, recent
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Library and the other five
legal-deposit libraries in
the UK the legal right to
collect, store and preserve
the nation’s memory in
the digital age. There is
a mixture of electronic
content available, including
websites in the UK domain
web archive, and articles/
chapters from e-books and
e-journals. This material
can be viewed on Library
computers within the
reading rooms if you are a
registered user.

VISITOR CENTRE
The Visitor Centre at the
George IV Bridge building
in Edinburgh has an
exhibition space, a shop
selling books, stationery
and gifts, a café and PCs
with access to Library
catalogues and other
digital facilities.

Discover your history

The Library has an impressive range of genealogical resources if you
want to research your family history.

The best way to start your research is to work backwards from
what you already know. Collecting family memorabilia such as birth,
death and marriage certificates, diaries, newspaper cuttings, letters
and photographs can also provide you with further information.

Also, remember to write down any information that you find and
where you found it. Be methodical and follow every clue. This will
enable you to create a fuller picture of your family and its history.

To get started, visit www.nls.uk/family-history
Past marks in examinations

Extensive collection of old Scottish test papers an education in itself

Exam papers that terrified Scots schoolchildren down the decades are now available on the Library’s website.

You can test your knowledge on everything from higher dynamics and navigations skills to practical tests in needlework and laundry work!


The very earliest papers, 1889–1895, are extremely interesting as they include reports by Professor J. Eggeling and Mr. Henry Craik. These reports list names of schools taking the certificate, as well as some basic statistics on how many candidates sat the exams, number of papers taken and passes gained.

Henry Craik played a dominant part in the moulding of education policy in Scotland, most notably the development of secondary education. He introduced, in 1886, a regular system of inspections of secondary schools by HM Inspectors and followed this with the introduction of the Leaving Certificate examination.

The choice of subjects that you could study in the very early papers were firmly focused on languages – English, Latin, Greek, French, German, Spanish and Gaelic as well as Mathematics, Bookkeeping and Commercial Arithmetic.

1961 saw the introduction of the Scottish Certificate of Education for Ordinary Grade (O-Grade) and Higher Grade (Higher) which became the basic entry qualifications for university study.

The next step for the Library is to share this digital content with University College London (UCL) as part of a much larger partnership project. UCL is particularly interested in the Science, Technology, Engineering and Mathematics (STEM) subjects as they are developing a database which will allow integration and comparisons to be made of both the English and Scottish papers for further research in this area.

The Library's Skills for the Future trainees are digitising the remaining exam papers collection, up to 2006.

To view the exam papers, visit https://digital.nls.uk/scottish-school-certificate-papers-1889-1963/
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MARCH ‘18
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Sat 26
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JUNE ‘18
Sat 16
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Sun 5
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SKYE
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A Kist o Skinklan Things
AN ANTHOLOGY OF SCOTS POETRY FROM THE FIRST AND SECOND WAVES OF THE SCOTTISH RENAISSANCE
Compiled and annotated by J. Derrick McClure
ISBN 978-1-906841-29-4 MAY 2017
356 PAGES HARDBACK £14.95

The twentieth-century Scottish Renaissance saw a sudden and dramatic change in Scotland’s literary landscape. Beginning in the 1920s, Scottish writers increasingly engaged with contemporary social and political issues, and with questions of national identity. An integral part of this development was the radically new literary status accorded to the Scots language.

MacDiarmid’s immediate predecessors had introduced modern themes and linguistic experimentation to Scots poetry; and though MacDiarmid is the unquestioned central figure in the great poetic revival, he rode a rising tide. He and the poets who paved the way for him represent the first wave of the Scottish Renaissance. The second wave contains the extraordinary company of poets who wrote under his direct inspiration. A Kist o Skinklan Things contains a selection of the best work from this great period.

Published by the Association for Scottish Literary Studies www.asls.org.uk
Art, passion and home

Laura Cumming, art critic at the Observer, was awarded the James Tait Black Biography Prize in 2017 for her publication *The Vanishing Man: In Pursuit of Velázquez*. It includes the fascinating story of John Snare, a bookseller and passionate lover of Velázquez's art. Edinburgh-born Laura's uncovering of this tale is a compelling piece of detective work in itself...and the Library plays a starring role

The National Library has long played a very important part in my life. I grew up in Edinburgh initially going to Leith Library every week throughout my childhood.

When I began to study for O-Grade and Higher exams someone told me about a very beautiful place where even someone my age could go to sit and read among scholars. I duly applied for a day pass at the National Library and went along, feeling a little intimidated.

When I entered, I remember thinking: “This is wonderful.” There was low lighting, huge desks, a peaceful environment, and an atmosphere of intense scholarship. From then on I regularly took the No 23 bus up to George IV Bridge.

The Library made you feel elevated, as if you were joining a band of very intellectual people. As a school student, that evoked a strong feeling of excitement.

I went to university in England but, returning home during the holidays, I continued to visit the Library... and years later it was pivotal when undertaking research for my book on Velázquez.

I had come across a bookseller from Reading named John Snare, an obscure figure who loved art and had acquired a painting of Charles I that he thought might be a Velázquez. It was an intriguing story and I was astonished that it was relatively unknown.

Trying to find out more, I came across a reference online to a trial that took place in Edinburgh. I was very excited – not only was this my home city, but it indicated that Snare’s Velázquez had been on show there.

Furthermore, on the Library’s website I found a handbill for the show in Princes Street where the painting had featured. I applied online and Library staff sent me a copy of the original document which, like a piece of Victorian junk mail, had been stuffed through New Town letter boxes.

Following the story up, four years ago I visited Edinburgh and made my way to the Library. To my joy among the papers was a faithful and beautifully recorded transcript of a High Court action taken in 1851 by the trustees of the estate of the Earl of Fife against John Snare. The trustees maintained that the painting had been stolen from the Earl’s collection. Though Snare subsequently won the case, the protracted trial brought him to financial ruin.

The Library’s papers were a treasure trove and the story of John Snare turned out to be the lynchpin of my book.

The fact that the trial took place in Edinburgh, revolved around a painter who mattered so much to me, and I found the details in a place that also meant a great deal was moving, poignant and exhilarating all at once.

I’ll be coming home again soon. I’m currently writing a memoir of my mother’s family. Of course, my father – Scottish painter James Cumming – will appear in the book and I plan to come to Edinburgh to carry out further research in the Library.

I have to say, though I’ve visited and worked in many libraries, there’s no doubt that the National Library in George IV Bridge is the most elegant and serene.

The National Library’s resources were pivotal in Laura Cumming’s research for her book about a Velázquez painting.
Exotic travelling zoo

Amazing travelling menagerie programmes remind us of a time where boa constrictors, monkeys, kangaroos and Tasmanian Devils visited the Grassmarket in Edinburgh in 1905.

The black and white images (top and left) are the front and back covers of a programme for ‘Wombwell’s world-renowned menagerie’ published in 1905. The image above is the cover of ‘Bostock and Wombwell’s Royal No. 1 Menagerie: originally established in 1805’ which is a catalogue of the Royal Menagerie published in Glasgow in 1911.
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