NUMBER 12 SUMMER 2002

*In this special extended issue*
*A new exhibition opens encompassing all ages from six to sixty, and beyond. The Spotlight is once more on the Department of General Collections, and the staff who handle the legal deposit intake every week. Follow 'A Book's Journey' from the Copyright Agent to its long-term home on the shelves.*

National Library of Scotland

Quarto

Newsletter of The National Library of Scotland

# A literary wonderland of an exhibition

This is proving to be a rather unusual summer at the Library, as crowds of children are being encouraged to pass through the rather forbidding doors of the George IV Bridge Building.

THEY ARE COMING to visit the summer exhibition, **This Book Belongs to Me: from Tom Thumb to Harry Potter**, which was opened on 1 June by the Children's Laureate, Anne Fine, who proved an immensely popular reader and performer with the young people who came along to hear her speak.

'This Book Belongs to Me' is, at first glance, a surprising statement to be made by the National Library of Scotland. The ethos of a copyright library is that no book belongs to anyone (at least, to no one individual) but access to books is, in principle, for everyone. So what does it mean?

When the late Dorothy Dunnett, historical novelist and former trustee of the Library, suggested that the Library mount a children's book exhibition, it was met with enthusiasm and not a little trepidation. How could an exhibition focussing on the history of children's books be made to appeal to adults and children alike?

Brian Alderson, an expert on the history of children's books and a well-known originator of many children's exhibitions, was invited to be guest curator. It also became apparent that the Library had its own children's book specialist in the Rare Books Division. Before Eoin Shalloo joined the Library as a curator of Rare Books he worked at the National Art Library of the V&A and had spent much of his time there cataloguing children's books of all periods. The scholarly input was now in place but there were still two problems: how to make the exhibition child-friendly and how to plan associated events to bring in children.

The Library solved these by inviting the extraordinarily enthusiastic and knowledgeable curator of Edinburgh's Museum of Childhood, John Heyes, to work alongside the curators. Val Bierman, a specialist in children's book events, also joined the team, along with the staff of the Scottish Storytelling Centre. The final – but nonetheless crucial – touch came with the design team MKW Design Partnership, with Bill Macpherson and Iain Coates, in association with Jim Cairns Design. In addition, MKW brought on board Lynn Ferguson, Wardrobe Supervisor for the Traverse Theatre, who designed and constructed the magnificent storytelling tent.



Red Riding Hood by Charles Robinson. Reproduced by permission of Pollinger Ltd and the estate of Charles Robinson

Much planning and careful work from the team over many long hours produced a wonderful result which has been admired and praised by all sorts of people including Anne Fine herself. 'I loved it, the exhibition deserves to be a great success,' she said, after an unscheduled appearance in the storytelling tent, surrounded by eager children. And many visitors have already commented on the excellent touches which make this an exhibition, literally, on two levels. Little stools have been placed in front of cases to enable small visitors to see the exhibits,

there are low bars to hold on to, and there are special little books with wooden covers which are ideal for small hands to play with to no ill-effect.

**This Book Belongs to Me** is not only a history of children's books, but also a literary wonderland of exciting discoveries for children of all ages. The displays include a 1682 edition of Tom Thumb and the manuscript of J. K. Rowling's first Harry Potter story. Adults can browse through cases with a rare, suppressed edition of *Alice's Adventures in Wonderland*, or a German edition of the Grimm brothers' fairy tales presented to Sir Walter Scott by Jacob Grimm himself; wonder at a 430-year-old copy of Robert Henryson's *Morall Fabillis of Esope*, or look at a 1672 edition of the *Proverbs of Solomon* – the only kind of material printed at that time for young people.

There are also interesting discoveries to be made in how children's books have changed over the years. At what time did they begin to be written with children in mind? Which characters were altered due to social conscience, or for marketing reasons? An amusing instance of political correctness, for example, shows Noddy and Big Ears sentenced to separate beds in a new edition published in the 1990s.

For younger visitors, there is a play and reading area and a wonderful array of toys, puppets and doll's house furniture from the Museum of Childhood, a tiny miniature from the Bodleian Library and various delights from other specialist lenders.

Perhaps most exciting of all – for visitors of all ages – is the storytelling tent. Live storytelling sessions take place here at 2.30pm every Friday and Sunday afternoon. No booking is necessary – simply turn up and enjoy a session!





Anne Fine entertains pupils from Hermitage Park Primary School in Edinburgh in the storytelling tent.

Curators Brian Alderson (above) and Eoin Shalloo discover what lies behind the exhibition's 'squeaky door'! *(Photos: Colin Hattersley)*

Alongside, and especially created for children of varying ages, is a series of events with high-profile children's authors. Anne Fine, and the popular writers Joan Lingard and Mairi Hedderwick, creator of Katie Morag, have all given talks to groups of children at the Library this summer.

On the opening day of the Edinburgh International Book Festival, a special event was arranged in conjunction with the Library to celebrate the children's books exhibition. 'The Moral Maze: fantasy versus reality' featured acclaimed authors Philip Pullman and Richard Holloway in a discussion of the treatment of religion and contemporary morality within the framework of the fantasy genre.

However, it is not yet too late to join in the fun! The storytelling sessions continue each Friday and Sunday until 27 October and are aimed at children aged 4 and upwards. And the details of remaining events are listed here: phone the events line on 0131-622 4807 for further information.





The Chairman of the Library's Board of Trustees, Michael Anderson, and Anne Fine sign the visitors' book.

Foot of page: one of the Tom Thumb drawings commissioned for the exhibition from illustrator Iain McIntosh.

## FORTHCOMING EVENTS

Children's books events continue through September and October:

*Wednesday 11 September at 7pm*
**I liked this book**: best-selling author Ian Rankin and author and illustrator Debi Gliori talk about their childhood reading.

*Wednesday 25 September at 7pm*
**Issues: reflecting today's society in children's books**. Prize-winning authors Aidan Chambers and Theresa Breslin in conversation.

*Thursday 31 October at 7pm*
Childrens' book specialist Brian Alderson on **Librarians, Collectors and Exhibitionists: down among the wee folk**.

To book your free tickets for any of the above events, phone 0131-622 4807 or e-mail events@nls.uk.

*Exhibition open:*
1 June to 31 October 2002
Mon-Fri 10.00 – 17.00
(Festival 10.00-20.00)
Sat 10.00-17.00 Sun 14.00-17.00. Admission free






*Photo: Mark K Jackson*

# Albert Smith – the mountaineering showman

The Library's Graham Brown and Lloyd mountaineering collections are particularly rich in materials relating to Mont Blanc, the highest peak in the Alps, whose first ascent in 1786 marked the beginning of modern mountaineering. Among these materials are a number of items relating to Albert Smith (1814-1860), an early Victorian writer and showman, who devised a popular entertainment, 'The Ascent of Mont Blanc', which ran at the Egyptian Halls, Piccadilly, from 1852 until 1858. The Library's Graham Brown fund has enabled it to continue acquiring items relating to this show and to build up a significant collection of 'Albert Smithiana'.

A surgeon's son, Smith (pictured above), qualified as a doctor but soon abandoned medicine for the life of a writer of humorous plays, sketches and stories. He was an early contributor to *Punch*, and numbered Dickens and Thackeray among his acquaintances. A keen traveller, he journeyed through France in 1851 and made a guided ascent of Mont Blanc; it was this which inspired the show which made his name. The 'Ascent of Mont Blanc' was an illustrated entertainment dramatising his journey and the climb itself. With a proscenium representing the life-size exterior of a Swiss chalet and before a backdrop of dioramic views painted by the artist William Beverley, Smith recounted the story of his ascent. His recital was interspersed with humorous sketches of his fellow-travellers and topical songs. Additional colour was supplied by comely Swiss maids, while an imported St Bernard carried chocolates among the audience.

The Library holds several editions of Smith's book, *Mont Blanc*, and programmes of the show, as well as some of the merchandise spawned by its success. These include a copy of 'The New Game of Mont Blanc', devised by Smith, and a fan advertising the spectacle, as well as two pieces of music inspired by it – the 'Mont Blanc Polka' and 'L'echo du Mont Blanc'. Particularly attractive are a set of Smith's 'Twelfth–night Characters' – a sheet of illustrations with comic verses on his travelling companions which were handed out to the Christmas audience of 1855. Another recent acquisition is a print showing the Mont Blanc Room with its Alpine paraphernalia.

Smith's show created what *The Times* called a 'perfect Mont Blanc mania' and gave impetus to a growing interest in mountain travel and exploration – the Library's Albert Smith materials help us to appreciate something of the impact he had on Victorian society.

*John Bowles*
*Curator, Collection Development Division*

# Spotlight on General Collections

*The work of a legal deposit library depends upon making available a vast amount of new material easily and quickly. A large part of the activity of the Department of General Collections is devoted to dealing with this legal deposit material. In this issue we shine the Spotlight on the various divisions which deal with the enormous work of absorbing into the general collections the thousands of items which a copyright library like the National Library receives every week. We follow the book's journey from copyright agent to its long-term home on the Library shelves, from where it makes its way to the reading rooms.*

## The book's journey

In his seminal work, *The Order of Books*, the acclaimed French historian Roger Chartier declares that 'the dream of a universal library that would bring together all the accumulated knowledge and all the books ever written can be found throughout the history of Western civilisation'. He sees this ideal as underlying 'the constitution of great princely, ecclesiastical, and private libraries' and as justifying 'a tenacious search for rare books, lost editions, and texts that had disappeared'. This lofty ideal endures to this day and is enshrined in the legal deposit legislation - the Library's legal deposit privilege dates from 1710 - and now through the Copyright Act of 1911 and the Irish Copyright Act of 1963, which enables UK deposit libraries to claim Irish publications and for UK publications to be claimed by Trinity College Library in Dublin.

As one of the six legal deposit libraries in Britain and Ireland, the National Library of Scotland is entitled to one copy of every publication produced in the United Kingdom which is defined as being 'distributed to the public'. All the legal deposit libraries, apart from the British Library which receives its copies direct, are supplied with legal deposit material by the Copyright Libraries Agency in London. As Deborah Leonard, Head of Serials at the CLA, explains, 'We act as a middle man between the publishers and the libraries, receiving thousands of books each week, which we then pass on to the libraries in Dublin, Oxford, Cambridge, Aberystwyth and Edinburgh.' The British Library is automatically entitled to any item published in Britain, but the other libraries actually have to claim their material, hence the need for a centralised body like the CLA.

Eric Dickson (*left*) and Robert Betteridge examine the weekly legal deposit intake.



Photos: Mark K Jackson

Jennifer Giles scans journals for new publications.



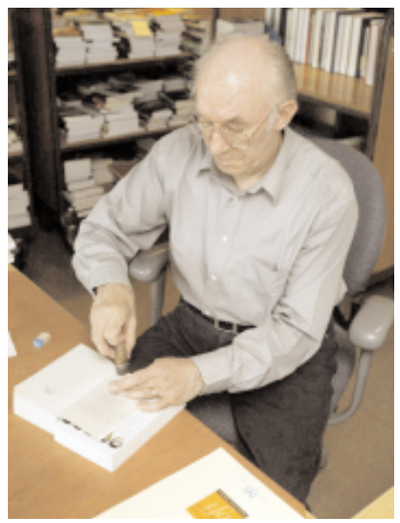
Every Monday morning, the weekly consignment of legal deposit material is delivered to the Legal Deposit Division at the Library's Causewayside Building. Robert Betteridge, Head of the Division, Jennifer Giles, Deputy Head, and colleagues Ian Scott and Eric Dickson receive an average of 1,500 items each week, which are then unpacked and placed on trolleys. The Library also receives roughly 3,000 serial issues a week from the CLA, which go direct to the Serials Unit, as well as official publications, maps and music.

The next stage is to sort through and categorise the material, giving priority to legal books and titles of Scottish interest. It is difficult to imagine the volume and range of publications that the Legal Deposit Division deals with each week, but, as Jennifer Giles says, 'Legal deposit does not discriminate, so the variety of material received is quite mind-blowing.'

However, the material supplied through the CLA is only part of the whole picture. The Library receives some publications directly from publishers, especially those based in Scotland, for whom it is easier to supply the Library directly. It is also the responsibility of the Legal Deposit Division to claim any material not sent automatically, and it is here that the hard work really takes place.

Staff in the Legal Deposit Division spend a large proportion of their time searching newspapers, catalogues, websites and anywhere else they might find evidence of newly published or re-edited works. It is in this context that the comprehensiveness of the legal deposit ideal really comes into play. 'It is,' as Jennifer says, 'a full time occupation – we are constantly on the lookout because you have to keep up to date.' Once they have discovered an unclaimed title, the next step is to contact the publisher and ask them to provide the library with a copy.

Robert Betteridge recognises the need to 'increase awareness of legal deposit, particularly among small organisations who are not primarily publishers and do not therefore know about it.' Small pressure groups and special interest bodies often produce literature which is covered by legal deposit, and Jennifer Giles emphasises the importance for this to be deposited 'in order to preserve a complete and permanent picture for the future.'



Legal deposit legislation does not cover everything however, so a proportion of material acquired by the Library is purchased or donated. With the relatively recent invention of electronic media, the legislation is now in urgent need of updating. In January 2000, a code of practice for the voluntary deposit of new media – covering hand-held electronic material like CD-ROMs – was implemented, and Robert Betteridge is hopeful that 'new legislation will follow soon'.

Material stays in the Legal Deposit Division for just under a week. By Friday it has been sorted and passed on to the Accession Stamping Unit, where each item is marked in two places; on the verso of the title page, detailing when and how it reached the Library, and at the back with the Crown Stamp, the official mark of identity. This part of the process takes about a week, and once an item has been officially marked as part of the National Library of Scotland's collections it is passed on to the Legal Deposit Cataloguing Unit, and into the care of Ellison Bishop, LDCU Head.

Firstly, the Cataloguing Unit pulls out for cataloguing all those items which have been flagged as needing priority treatment. These include legal texts which require to be sent to the Advocates' Library, Scottish books for the Bibliography of Scotland and those which fall into the Shared Cataloguing Programme, reference books to be held in the General



Steve Siddoway of the Accession Stamping Unit.

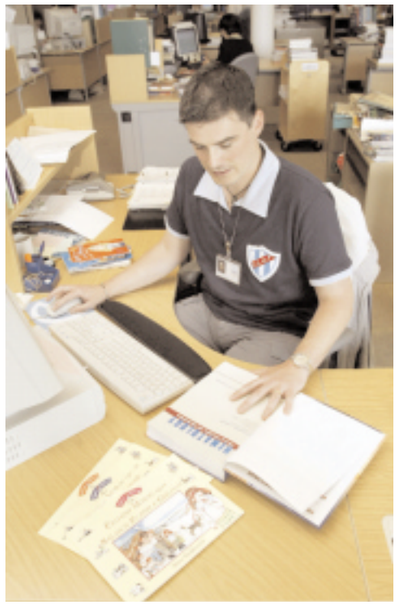
Reading Room at George IV Bridge, and Map Library material. The remaining books are shelved and stored (in order of acquisition) and gradually catalogued. Currently, items are generally catalogued within 16 weeks, but Ellison Bishop estimates that with the recent arrival of new cataloguing staff, this will soon be reduced to 10 weeks. Cataloguers deal with an average of 225 items each per week; these are allocated to them every Friday in preparation for the week to come.

The processes by which each book is given its own electronic record are fairly complex. Cataloguers search various bibliographic databases (for example the British National Bibliography and the OCLC database) for an existing record of the book, which is then transferred to the Library's system. If no previous record exists, a new one must be created in line with international cataloguing standards (in the MARC 21 cataloguing format) and there are several specially trained cataloguers who deal with this.

Ellison Bishop explains that 'this unit also participates in the Copyright Libraries Shared Cataloguing Programme, which is a big part of what we do here.' All six legal deposit libraries are involved in the programme, which started in 1990. 'The British Library takes responsibility for cataloguing 70% of the total, while the remaining 30% is divided between the rest of us. The National Library's contribution is to catalogue all books published in Scotland, and also all books whose titles begin with the letter G, which ought to work out at about 6%, but does obviously fluctuate year to year'. Last year, the Legal Deposit Cataloguing Unit sent over 5,000 records to the SCP.

Once catalogued, books are re-stacked onto the trolleys and are sent out at the end of every day. A specialist deals with hand-held electronic media which reaches the library under the voluntary code, and he is currently training other members of the Unit to catalogue voluntary code material.

In the last stage of their journey, the books reach Collection Management, where they are shelf-marked, ie. their location reference 'number' is added both to the book and to the catalogue record. They are then shelved on the stack floors, which descend from George IV Bridge to the Cowgate. Jim Murray, Head of this Division, explains: 'Books are basically





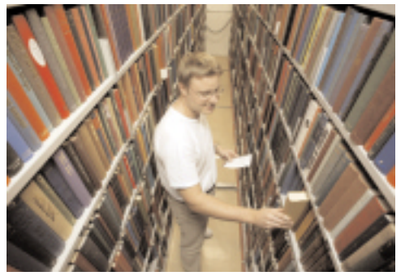
Cataloguing of items by John Pitcairn of the LDCU.

shelved by size, but are also divided into broad classifications, for example, humanities, sciences, social sciences, novels, children's books and so on. The result of this system is that you can end up with the most random titles falling next to each other, with *A History of the Spice Girls* next to Gibbon's *Decline and Fall of the Roman Empire*! This may sound strange, but space is our priority – so the way books are shelved must be as shelf-efficient as possible.'

Eight floors of the George IV Bridge Building and six at Causewayside currently house collection material. 'We currently have about seven million items in storage,' says Jim Murray, 'with provision for a further ten years. But we just don't know how much the British publishing industry is going to produce in the future.'

Once on the shelves, the books must wait to be called upon by the readers far above in the Reading Room. Reference Services staff in the Issue Hall send two duplicated parts of the book receipt down to the Bookfetching Unit, six floors below. When a book is removed from the stack and sent upstairs, the receipt is put in its place in the stack until the book is replaced.





Bookfetchers Michael Taylor and Steve Hoggan at work.

Jim Murray has calculated that in the past year the Bookfetching Unit received 106,500 requests for material and sent a total of 122,500 items up from the printed collections. 'There are 40 miles of books stored at George IV Bridge and 74 miles at Causewayside, totalling an incredible 114 miles of material in the National Library of Scotland.' A good efficient service to the Reading Room is dependent upon the team of bookfetchers, each of whom walk many miles every week to retrieve material for readers.

To return to the words of Chartier, it is statistics such as these which best illustrate the success of institutions like the Library in 'commanding architectural projects to construct edifices capable of welcoming the world's memory'.

Mairi Hedderwick shows young readers copies of her new Katie Morag book: the Gaelic versions of her books (published by Acair) had just been received by the Legal Deposit Unit.



*Ian McGowan retires*

# Exchanging libraries for gardens

Ian McGowan was educated at the Liverpool Institute and Exeter College, Oxford from where he graduated with First Class Honours in Russian Language and Literature. After further study at the School of Slavonic and East European Studies at the University of London, he joined the Library in 1971 as an Assistant Keeper, and has since held posts as Keeper of Catalogues, Secretary of the Library, and Acting Librarian (during the illness of his predecessor, Professor Denis Roberts) before being appointed Librarian in 1990.

During the last twelve years, Ian McGowan has overseen major developments in the Library's estate. The second phase of the £50m Causewayside Building opened in 1995 and a major programme of refurbishment of the George IV Bridge Building was completed in 1998. The £13m installation of a fire suppression system and associated refurbishment will go down in the Library's history as part of Ian McGowan's legacy as Librarian, for it has provided a safer environment for all the collections, including the Library's irreplaceable treasures. They are now better protected from the possible ravages of fire than has ever been the case in the Library's 300-year history.

The heart of a great library is its catalogues. Ian McGowan spent ten years (from 1978-1988) as Keeper of Catalogues and Automation and during his time as Librarian the retroconversion of the catalogue of printed books has taken place. Three separate sequences on microfilm, cards and microfiches using different cataloguing rules have been merged into a single computerised catalogue at

Ian McGowan with the former Chairman of the Trustees, Lord Crawford, and Lady Soames at the opening of the Library's Churchill exhibition. (*Photo: Moira Leggat*)



Ian McGowan and Sir Stewart Sutherland, Principal of Edinburgh University, at the launch of the new 'Voyager' system in 1999. (*Photo: Moira Leggat*)

a cost, over several years, of more than £1m. He has also been responsible for moving ahead with the procurement and installation of a new, state-of-the-art computerised cataloguing, acquisitions and circulation system. It is a sign of the developments in 'new' technology that someone who began his career in the era of the 5"x3" catalogue card in mahogany cabinets could leave it having created for his successors a complex and sophisticated electronic system which allows world-wide access to the immense resources of the Library, twenty-four hours a day, seven days a week. It is, too, a tribute to his vision of closer collaboration among libraries that the new 'Voyager' system has also been chosen by Edinburgh University Library, which operates it on a shared basis with the National Library.

As an ambassador, both for the Library and for Scotland, Mr McGowan has served on many professional boards and committees at home, at UK level, and internationally. He has steered many initiatives quietly and efficiently to their proper and useful conclusions. No initiative has been more significant than the recent acquisition of a New Opportunities Fund grant of £4m for a Scottish consortium of library projects which will see the nation's memory bank of digitised images grow immensely over the next few years and provide remote access to resources for an increasing number of users world-wide.

From 1994 to 1996 Ian McGowan was Chairman of the National Preservation Advisory Council, in 1997 he served as Vice-President of the Scottish Library Association, becoming its President in 1998, and from 1998 to 2002 he was Chairman of the Britain-Russia Centre, Scotland. He steps down as Chairman of Scotland's Conference of Directors of National Collections this year. He is also a member of the International Advisory Board for the State Library of Foreign Literature, Moscow.

In 1999 he became Co-Chair of the IFLA (International Federation of Library Associations) 2002 UK National Organising Committee, and among his last duties before retiring from the world of international professional librarianship will be to welcome delegates to the IFLA conference which takes place this summer in Scotland, and to host the Conference of Directors of National Libraries in Edinburgh..

Commenting on his retirement, Mr McGowan said: 'I feel enormously privileged to have served as Librarian since 1990. I welcome the appointment of a new National Librarian who will take the Library forward as it develops exciting new ways to extend access to its incomparable collections and as it continues to add to these collections over the whole range resources from print-on-paper to electronic information.'

We at *Quarto* would like to take this opportunity of asking all members of the Library and all *Quarto* readers to join with us in wishing Ian McGowan a happy and fulfilling retirement. As a man who lists his recreations in *Who's Who* as 'books and gardens' there is endless potential for quiet contemplation and enjoyment.

Ian McGowan with the late Donald Dewar at the re-opening of the George IV Bridge Building. (*Photo: Antonia Reeve*)



# Historic maps go live

The Map Library is one of the largest cartographic information and reference points in the world. Its holdings include printed and new media maps, manuscripts, atlases, gazetteers, journals and books on all aspects of mapmaking.

You can now access an important part of this archive from your computer at home or, indeed, anywhere in the world. A selection of almost 800 rare historical maps of Scotland, dating from as early as 1560 right up to 1928 have gone online, making them available to millions worldwide. These maps shed an enormous amount of light on the history and development of the country, the changing state of geographical knowledge and developments in cartography.

The selection includes Scotia, the first engraved map of Scotland as a whole, dating from c.1566, county maps by the renowned Joan Blaeu who produced the first atlas of Scotland in 1654, and the earliest town plans or bird's-eye views of Aberdeen, Edinburgh and St Andrews, and even marine charts from as early as the 1580s.
There are an additional 400 military maps and plans of the Jacobite period, including battle plans of Glenshiel, Sheriffmuir and Culloden, architectural plans of all the major 18th-century fortifications along with the earliest town plans of Inverness, Fort William, Perth and Stirling. People with an interest in, or affiliation to, clans will find another map of great interest – a detailed map of the Highlands of Scotland from about 1731 by Clement Lempriere, which indicates the number of clan members able to bear arms.

As a new service, the Map Library now offers high resolution colour print-outs of all these maps to AO size.

For more information and access to the maps visit www.nls.uk/maps.

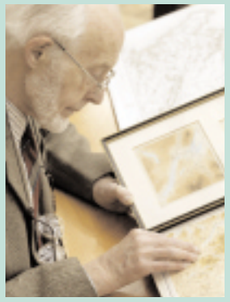
# Rare maps find their way home

The Map Library also holds the archives of the renowned Bartholomew mapmaking firm – everything from the printing archive, manuscripts and correspondence to copperplates, glass plate negatives and the firm's former working collections. Recently, another intriguing addition was made to this archive in the form of five hand-drawn coloured maps, produced by Thomas H. Walker, a Bartholomew apprentice, at the very end of the 19th century.

These maps depict an incredibly wide variety of places: Loch More in Sutherland, Sri Lanka, Corsica and the Indian subcontinent. The physical map of India depicts hill shading (showing relief as though light were shining from the north-west, highlighting the north-west facing slopes, while those in the south-east are in shadow). Without the use of computers this consistency of shading, with the correct gradations and weight, is an extremely difficult task. The map of the Loch More-Ben Stack area of Sutherland (Highland) is an enlargement exercise based on the popular Bartholomew map series of Scotland. This particular map must have demanded considerable powers of concentration and staying-power in its making for it was produced by drawing a grid, and then by transferring the information square by square. The process began with roads, drainage, contours, symbolisation and lettering for names, all in ink and then water and relief layers in watercolour. Unlike published material, apprentice work such as this is extremely rare and these maps are important historical documents in their own right.

Thomas Walker began his apprenticeship in 1896, at the age of 14, under the tutelage of John George Bartholomew, fourth in the line of the map-making dynasty. After six years in cartographic training – mastering the art of hand-lettering styles, depiction of symbols and map design – he qualified as a practising Journeyman Cartographer.

Commander Walker of Stow, Thomas Walker's son, returned the maps to Bartholomew as part of a bequest. John Bartholomew and Alex Elder, the Business Development Director of Bartholomew, were delighted to present them to the Library, saying that 'now these outstanding examples of the traditional skills of the mapmaker will be preserved for future generations to admire.'





(*Left*) John Bartholomew.

Alex Elder and John Bartholomew present one of the apprentice maps to Diana Webster, Head of the Map Library.
(*Photos: Mark K Jackson*)



Two of the maps to be found online: details from John Speed's *The Kingdome of Scotland* (1610) and James Gordon's plan of Edinburgh (1647).



# Ordnance Survey goes digital

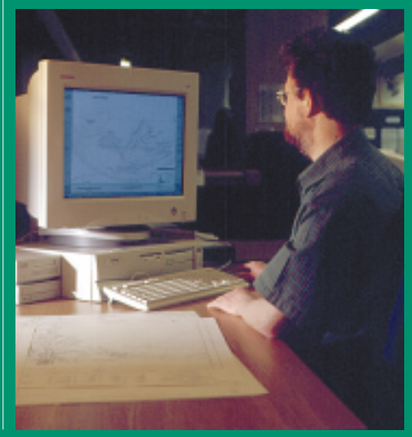
Another aspect of the Map Library's current activity can be seen in the fully operational Ordnance Survey Digital Data System. The implementation of digital technology has groundbreaking implications for all sectors of the library world but perhaps these are felt most powerfully in the cartographic field, where the storage and usage of all kinds of map data, both old and new, has been revolutionised.

The announcement that 'the Ordnance Survey Digital Date System is now fully operational' marks the culmination of several years of testing, modification and data inputting and is the result of a close collaboration between the legal deposit libraries and the Ordnance Survey. After detailed negotiations, the Ordnance Survey has undertaken to supply these six libraries with the National Topographical Database electronically. Map data from 1999 to 2001 has now been loaded onto permanent disk storage and totals a massive 180 gigabytes of cartographic information.

The implications of this new system are wide-ranging for readers, for map librarians and for the future of map archives. Previously Ordnance Survey would only update a map 'tile' – or section – when a significant amount of change had taken place in an area. 'Now with the digital system', as Chris Fleet, Deputy Head of the Map Library explains, 'a snapshot of the data is supplied once a year and all changed map tiles are saved to add to a growing archive of the landscape'. This means too that maps will have far greater levels of temporal accuracy. 'Surveyors on the ground with computers can send the information directly to Ordnance Survey, making the process much more immediate.' Pre-digital map data was often already out of date by the time the new map was published, but now readers can access topographical information with a much higher degree of confidence.

Much work and research has gone into the development of the viewing technology. Readers can now compare two maps at once on screen, as well as being able to zoom in on specific areas and select aspects of cartographic information they wish to be displayed. The maps are vector-based which means they are made up of co-ordinates enabling the user to zoom in on tiny details without the risk of pixellation and blurring.

Tam Burke of the Map Library views OS Digital.
(*Photo: Allan Forbes*)



Security of information was a vital concern in brokering the deal between the Ordnance Survey and the libraries. And it is for this reason that these maps can only be accessed on specific computers in the Map Library at the Causewayside Building. With no internet access to these maps there can be 'no danger of data leakage', and printouts are only available in accordance with the old paper mapping copyright legislation – those requiring them must sign a declaration that they will not be used for commercial purposes.

There may be some disadvantages to the new digital system. Data will need to be refreshed and converted in the future to keep abreast of hardware and software developments. Yet the advantages of digital mapping far outweigh the concerns, as Diana Webster, Head of the Map Library acknowledges: 'the new system allows data to be archived far more efficiently while also being readily available to the general public.'

The Map Library is optimistic too that the progress made through the agreement with Ordnance Survey in the preservation of digital data will 'provide a model for other cartographic publishers of digital data to supply their material under similar secure archival and access conditions.'

# If music be the food of love …

DESPITE THE FACT that the National Library of Scotland only began amassing musical material in significant quantities after 1925, the music collections are now an important resource for music scholarship, and include around 300,000 items.

As one of the smaller divisions within the Library, the Music Division may not benefit from the wealth of resources enjoyed by other divisions, but what it lacks in quantity is made up by the quality and expertise of its staff. Music librarianship is a particularly specialised area, requiring not only general library skills, but also a high level of musical knowledge and music library skills.

As Almut Boehme, Head of Music, explains: 'Music appears in many shapes and sizes that affect many aspects of music librarianship: reference work, cataloguing, storage, preservation, photocopying services, copyright legislation'. A piece of music might be published in the form of a full score showing all instrumental parts on each page, or in the form of orchestral parts showing only the music of one particular part, such as that for first violins. And the same piece of music may be edited or arranged, so differing from the original version of the composer.

Music publishing has for a very long time been an international trade, since music is transmitted through a universal language. Musicians can use Russian editions without any knowledge of the language; readers of books require translations. In this manner identical pieces of music have been published under a variety of titles; this, obviously, has consequences for the cataloguing of music. Sound recordings add another dimension of music, that of interpretation through performance. Music librarians must provide access to all these facets of music materials according to individual user needs.

Almut gives user services high priority and believes that 'it is our primary duty to serve the user's needs and make the collections as accessible as possible.' Supporting musical scholarship provides opportunities for further research into the Library's music collections.





(*Top*) An intriguing musical item: 'The Lass of Paties Mill', a song first published in 1725. Though at one point attributed to David Rizzio, its origins are still not fully known.

Tim Lawrence and Almut Boehme of the Music Division.

As she says, 'Enquiries sometimes lead to the re-examination of music publications, revealing editions that we did not previously know we had, and that is always exciting, both for me personally, and for the Library in general.'

At present, the Library's Berlioz collection is being researched as part of a large project to produce a full critical edition of his work, due to be completed next year to coincide with the bicentenary of the composer's birth. Almut recognises the importance of the special collections in such an endeavour and feels that 'it is good to see that the National Library of Scotland can contribute to this celebration of Berlioz, which promises to be a huge international event.'

The Berlioz collection came to the Library as a result of the generosity of the renowned music bibliographer, Cecil B. Hopkinson, who founded and ran the First Edition Bookshop in Edinburgh. Hopkinson was a lifetime friend of the Library and particularly of William Beattie, Librarian from 1953 to 1970. The collection comprises musical manuscripts, monographs, letters and other Berliozian ephemera now totalling about 700 items, the majority of which formed the research basis for Hopkinson's pioneering bibliography of the composer, *A Bibliography of the Musical and Literary Works of Hector Berlioz 1803-1869*, published in 1951.

Photos: Mark K Jackson

Since her appointment in early 2000, Almut Boehme has taken steps to bring the department forward after the interregnum without a division head. She has tightened up cataloguing standards to international levels, is progressing plans for a retroconversion project, and has set up a small-scale music digitisation programme. The first set of images will soon be appearing on the Library website.

Drawing on her experience in her previous post at the library of the Royal College of Music in London, she is also spearheading a scheme to bring Scottish music librarians together so that they can work in co-operation with each other and benefit from the work of professional organisations like the International Association of Music Librarians (IAML) and its national branch. There have been two meetings so far, and judging by the interest shown to date it is hoped that this meeting will develop into a more formal group in the future, the first of its kind in Scotland. Almut recognises that 'the leading role the National Library of Scotland plays in general should also be reflected in the support that the Music Division gives to music scholarship and librarianship in Scotland and beyond.'

### *Music-lovers take note!*

Plans have been laid for some events and a small display at the Library next year to celebrate the Berlioz bicentenary. Details will be published later, so look for more information in *Quarto*.





*Books, and the archives that provide research material for books, are the business of a premier research and copyright library, so it is not surprising to discover that the Library hosts a number of literary events, both academic and general. All of these, in different ways, reflect the great diversity of the collections. Here we highlight some very different books, all with close connections with the Library.*

## *Half Seas Under* at the Library!

In April Ruari McLean – one of the leading typographers of his generation and a trustee of the Library for over twenty years – came to the Library to launch the first volume of his memoirs.

In this, the centenary year of the submariner service, it was most appropriate that his conversation with the Librarian, Ian McGowan, concentrated on the early part of his life, culminating in his wartime experiences in the navy. Urbane and entertaining and with a quiet modesty, which perhaps is an attribute of a man of great courage, Ruari McLean talked with ease and humour about five years spent sailing on, or under, five oceans. His light-hearted attitude to the troubles and dramas of a dangerous life as a sailor during World War II was all the more poignant in the knowledge that in 1942 Ruari McLean was awarded the Croix de Guerre and in 1943 the DSC for services to his country.

*Photo: Mark K Jackson*



## Roman poets, Sabine villas and Scottish painters

The Sabine Villa of the Roman poet Horace, celebrated in his verse as an arcadia of rural simplicity and contentment, was a place embedded in the Western consciousness, both as an ideal and as an actual physical site. But what is its link with the Library collections?

The connection is, of course, the great Scottish painter Allan Ramsay who, as a distinguished scholar, archaeologist and man of letters, was foremost amongst enterprising British travellers to visit the site. The location of the villa was fixed by 17th-century scholarship as lying most probably in the hills north-east of Tivoli, and this area was much visited by travellers on the Grand Tour.

In *Allan Ramsay and the Search for Horace's Villa*, Ramsay's account of the villa in its landscape – both actual and 'literary' – is published for the first time. Iain Gordon Brown, Principal Curator of Manuscripts at the Library, has teamed up with Professor Bernard D. Frischer, Professor of Classics at the University of California – who, since 1997, has also been Director of Excavations at Horace's Villa – to produce this beautifully illustrated, erudite and fascinating publication.



### Scotland in Europe at the National Library

American academic Amanda Sloat, with her book *Scotland in Europe*, which was launched at the Library this spring. Amanda is now Research Fellow at the Institute of Governance, Queen's University of Belfast; her book is the culmination of her doctoral research at the University of Edinburgh.
*(Photo: Mark K Jackson)*

## Hidden histories uncovered in the House of Blackwood

A new book on the Scottish publishing house of William Blackwood & Sons has uncovered some fascinating literary stories, and lifts the lid off arguably some of the most important publishing incidents to occur in Britain between 1860 and 1910.

*The House of Blackwood: Author-Publisher Relations in the Victorian Era* tells the story of the Blackwood firm (founded in 1804) which, according to author David Finkelstein, was 'a major force in 19th- and early 20th-century British literary history, and one of the most important publishing firms to be based in Scotland in the last two hundred years'. Its publishing programme was one of quality and diversity with authors as varied as George Eliot, John Galt, Thomas de Quincey, Margaret Oliphant, Anthony Trollope, Joseph Conrad, John Buchan, John Hanning Speke, and E.M. Forster.

The Blackwood archive is one of the major publishing archives within the Manuscripts Division of the Department of Special Collections and Dr David Finkelstein – now Head of the Department of Media and Communication at Queen Margaret University College – spent several years researching the Blackwood papers and editing *An Index to Blackwood's Magazine, 1901 – 1980* (1995). *The House of Blackwood* was published recently by Penn State Press (publishing arm of the Pennsylvania State University) in their series on the history of the book.

William Blackwood III (1836-1912).



# Our Literary Ambassadors

The Robert Louis Stevenson Memorial Award (or RLS Award) grows from strength to strength. Jointly supported by the Scottish Arts Council and the National Library of Scotland, this year two Scottish writers have been chosen as international cultural ambassadors to spend a two-month residency at the Hôtel Chevillon, the international arts centre in Grez-sur Loing, near Fontainebleau in France.



*All photos: Mark K Jackson*

Ian Brotherhood from Ayrshire has already spent two months there in the company of Finnish and Swedish writers and painters. Despite the social atmosphere he was delighted that he achieved 85,000 words of his novel during his stay. Jules Horne, who lives near Jedburgh, will spend her residency at Grez in November and December. Jules has just completed her first short story collection and will also be using the opportunity to work on a novel.

The closing date for the 2003 Award is 27 September 2002.

# Sonnets, Sonnets, Sonnets in Pamphlet Form





(*Left*) David Henry. (*Above*) James Robertson.

Pamphlets were, once more, the flavour of the day at the Library when the winners of the annual Callum Macdonald Memorial Award were announced.

In the second year of the Award the sonnet proved triumphant, with first prize going to *Stirling Sonnets* by James Robertson, with illustrations by Owain Kirby, published by Kettillonia in association with the Stirling Smith Gallery.

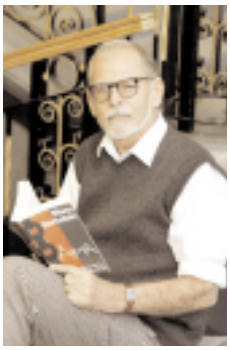
Second prize went to David Henry's Pinkfoot Press publication of *Sonnets for my Son* by Stuart Kermack, conceived in memory of a son who died of cancer at the age of twenty-five.

The award is supported by the Michael Marks Charitable Trust, and the Saltire Society provides second prize. Pamphlets are on sale at the Library Shop.

For further information on either of these awards, telephone the Public Programmes Division of the Library on 0131-226 4531 ext 4403 and ask for a leaflet to be sent to you.

# A Feast of Commonwealth Writing

On 23 April (Shakespeare's birthday and so a very appropriate day to host a writers' event), the Library hosted a day with writers from all corners of the Commonwealth, as part of the programme for the Commonwealth Writers Prize presentation in Edinburgh. Firstly, a large group came for a tour of the Library, after which there was a reception and buffet. In the evening, bestselling author Louis de Bernières (right), a past winner and now one of the judges, introduced regional winners Meaghan Delahunt, Manu Herbstein, William Muir, Michael Redhill and Olive Senior, who all celebrated with readings from their work. The following day, at a dinner at the Palace of Holyroodhouse, Manu Herbstein (left) became the winner of the Commonwealth Writers First Book Prize for 2002 with his novel *AMA, A Story of the Atlantic Slave Trade*.





## Be a Friend!

**The Friends of the National Libraries** is dedicated to helping the libraries and record offices of Britain acquire books, manuscript treasures and archives for the nation, especially those which might otherwise be exported. It has been doing this valuable work since 1931, and has helped the National Library of Scotland on many occasions. Annual membership is £15: contact Dr Iain G Brown of the Manuscripts Division for information on joining the Friends.

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