

The story of a formerly enslaved man's lifelong fight for social justice is told in a forthcoming Treasures display, exhibiting for the first time letters, speeches and photographs held in the Walter O. and Linda Evans Collection

# STRIKE FOR FREEDOM



**WORDS:**

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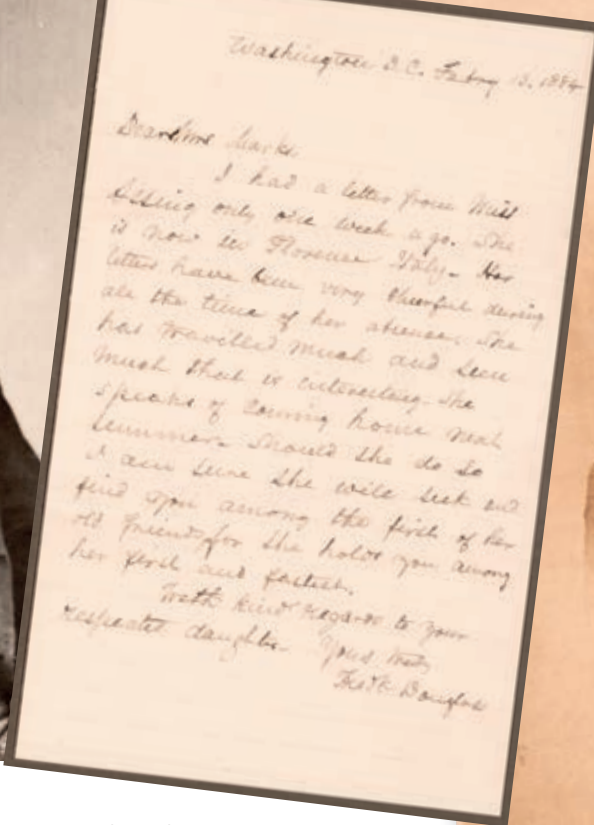
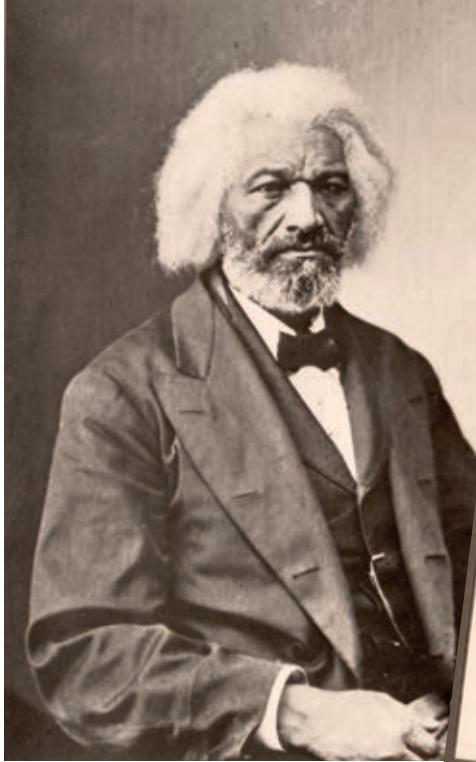
“**M**y part has been to tell the story of the slave. The story of the master never

wanted for narrators.” So writes Frederick Douglass in his final autobiography, *Life and Times*, published in 1892 just three years before he died. He was born into chattel slavery in Maryland in the US South in 1818 and started life as Frederick Augustus Washington Bailey, the name given to him by his enslaved mother, Harriet. He gained a new life and a new name when he made his escape in 1838.

Barely making it out of the “prison-house of bondage” with his body and soul intact, at just 20 years of age he began a new life in the North and went on to become the most famous antislavery author and freedom-fighter of African descent in US history. A self-emancipated author no less than an activist, he was one among thousands who took it upon themselves to use their lived experiences to “tell the story of the slave”.

A living witness to the “blood-stained hell” of slavery, Frederick Douglass told and retold “the story of the slave” in





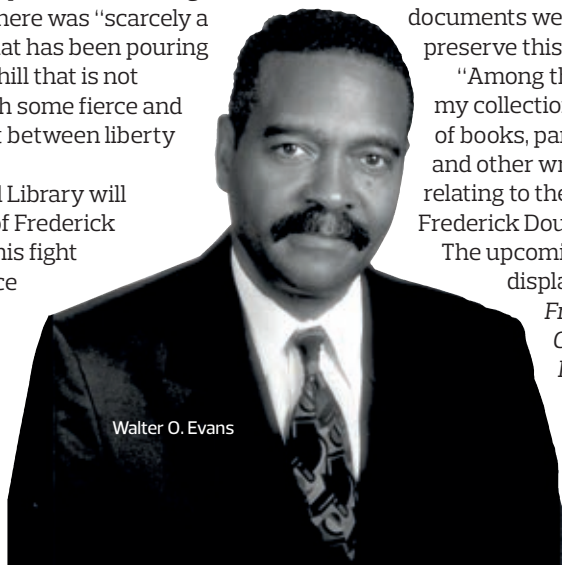
### FAMILY OF REFORMERS

Opposite page: Charles Remond, Joseph Henry and Lewis Henry Douglass, February 1895. Above: Frederick Douglass by Mathew B. Brady, c.1877. A letter written by Douglass in 1884. Right: Frederick Douglass by John Chester Buttre, 1853

impassioned speeches he delivered to audiences in their thousands. As early as spring 1845, he named and shamed his white US slaveholding owners in his first autobiography, *Narrative of the Life of Frederick Douglass, an American Slave*. By the autumn of that same year and fearing for his safety, he crossed the Atlantic ocean to seek protection under the mane of the British lion.

Arriving in Edinburgh months later in January 1846, Douglass was immediately appointed "Scotland's antislavery agent". As a man who had taken his new surname in freedom from Sir Walter Scott's *Lady of the Lake*, Frederick Douglass saw in Sir James Douglas, one of the leading figures in the wars of Scottish Independence, a kindred spirit who was equally committed to the overthrow of tyranny, despotism and oppression. During 1846-47 and again in 1859-60, Douglass toured the cities, towns and villages of Scotland. He later recalled the jubilation he experienced in living in a land where there was "scarcely a stream but what has been pouring into song, or a hill that is not associated with some fierce and bloody conflict between liberty and slavery".

The National Library will tell the story of Frederick Douglass and his fight for social justice by exhibiting his letters, speeches, and photographs held in



Walter O. Evans

the Walter O. and Linda Evans Collection for the first time. Born in Savannah, Georgia, Walter O. Evans is a world-renowned collector, curator and conservator of African American history, culture and memory.

Coming of age in a mid-late 20th-century US South, he was exposed to the discriminatory practices of segregation that bled through every area of civil, political and cultural life. His determination to own works produced by African American authors and artists was motivated by his realisation that, while he had "heard of" major black literary figures, "I didn't read any books by African Americans in high school".

A labour of love, he has amassed a staggering collection of more than 100,000 letters, books and manuscripts. "Culture defines a people and art and is a significant part of that definition, like music and literature," he declared. "My wife Linda and I feel that by collecting African American art, literature and documents we, too, are helping to preserve this legacy.

"Among the materials in my collection is a large group of books, pamphlets, letters, and other written material relating to the great abolitionist Frederick Douglass."

The upcoming Treasures display, *Strike for Freedom: Slavery, Civil War and the Frederick Douglass Family*, will exhibit the

letters, speeches and photographs of Frederick Douglass and his sons, Lewis Henry, Frederick Jr and Charles Remond. While the many public lives of Frederick Douglass as the representative "fugitive slave", autobiographer, orator, abolitionist and reformer continue to be lionised worldwide, this display will tell the story of Douglass as a private individual and family man.

All of life can be found within this display – romance, tragedy, hope, despair, love, life, war, protest, politics, art and friendship – as the Douglass family worked together for a new dawn of freedom. Living and working as activists, educators, campaigners, civil rights protesters, newspaper editors, orators, essayists and historians in their own right, Lewis Henry, Frederick Jr., and Charles Remond, no less than Douglass's daughters, Rosetta and Annie, and his first wife, Anna Murray, sacrificed everything they had in the fight for Black civic, cultural, political and social liberties. The "strike for freedom" was a family business to which all Douglasses dedicated their lives.

On the 200 year anniversary of his birth, Frederick Douglass's words live on to inspire us all: "Agitate! Agitate! Agitate!"

**Strike for Freedom is on at the National Library of Scotland from 4 October until 17 February 2019.**



EDINBURGH  
University Press

Discover  
the letters,  
photographs,  
and essays of  
Frederick  
Douglass and  
Family

Image credit: Walter O. Evans Collection

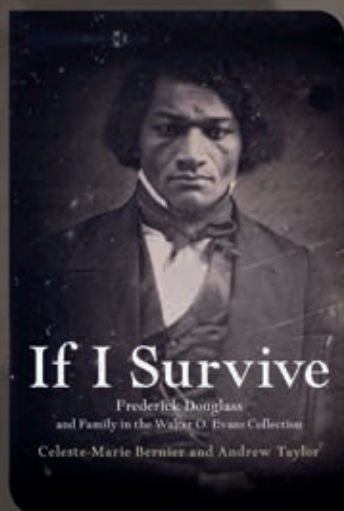
## IF I SURVIVE

Frederick Douglass and Family in the  
Walter O. Evans Collection

By *Celeste-Marie Bernier & Andrew Taylor*

For the first time, this book provides readers with a collective biography mapping the activism, authorship and artistry of Douglass and his sons, Lewis Henry, Frederick Jr. and Charles Remond Douglass.

Paperback | £19.99 | 880 pages | Available September 2018





# 'WILD GOOSE CHASE'

Recently acquired letters reveal the grim struggles of David Livingstone's failed Zambesi expedition, writes *Alison Metcalfe*

The Zambesi expedition led by David Livingstone during 1858–1864 is the subject of fascinating letters recently acquired by the National Library of Scotland. The letters are written by Charles James Meller, botanist and medical officer on the expedition, and addressed to George Francis Stewart Elliot, Private Secretary to Lord John Russell, then Foreign Secretary.

Livingstone's journey across Africa, 1852–1856, brought fame and a best-selling book, *Missionary Travels and Researches in South Africa*, published by John Murray in 1857. Livingstone was soon eager to return to Africa. With funding from the British Government and supporters at the Royal Geographical Society, in 1858 he departed for the Zambesi at the head of a substantial expedition with the aim of opening up a route into the continent through which Christianity and commerce might flow.

Starting from the mouth of the Zambesi in Mozambique, the expedition soon ran into difficulties. Disagreements between Livingstone and other members of the expedition quickly led to resignations and dismissals. The physical environment created its own challenges, with difficult terrain and regular bouts of fever impeding any real progress. When the expedition encountered the Kebrabasa rapids, an extensive series of dangerous cataracts that presented an insurmountable obstacle on the Zambesi, it became clear that an alternative route would be needed.

It is at this point that Meller joined the expedition in May 1861. His letters begin with a sense of optimism on joining the expedition, providing relatively benign descriptions of the land through which he is passing and the slow speed of their progress. The letters give an account of Livingstone's attempts to lead the expedition along an alternative route into central Africa via the Rovuma, a river



## INSURMOUNTABLE OBSTACLE

Above: Kebrabasa rapids from a sketch by John Kirk.  
Below: David Livingstone from an engraving by W.H. Mute

which now forms the border between Mozambique and Tanzania. This, too, soon proved not to be navigable.

A letter written by Meller a year after his arrival graphically describes the grim struggles faced by the expedition. He is highly critical of Livingstone's leadership and thinks little of the prospects of the country which Livingstone claimed ideal for a cotton-exporting colony. Meller writes "the Country is drear – no cattle nor game, & little produce or market except in slaves". The expedition regularly encounters large groups of slaves, and Meller recounts horrifying tales of the ill-treatment that enslaved

men, women and children endured at the hands of Arab and Yao slavers.

Ultimately, the Zambesi expedition was doomed to achieve none of the original objectives of Livingstone or his funders. As a final personal blow, the expedition was also to claim the life of Livingstone's wife, Mary, who died in 1862.

Meller's letters offer insight into all of these events and, preceding Livingstone's own despatch to the Foreign Secretary in which he was eventually to concede failure, their contents must have added weight to demands to recall the expedition. The letters include a note from Sir Roderick Murchison, President of the Royal Geographical Society, which indicates that even he – a long-time supporter of Livingstone – was losing hope, noting "I am inclined to agree with Mr Meller. It is a wild goose chase but Dr Livingstone must be allowed to try". The expedition was eventually recalled by the Government in 1863, and Livingstone returned to the UK, his reputation much diminished.

The recently acquired papers complement existing Library collections relating to the Zambesi expedition and African exploration. The Library is a major repository for papers of David Livingstone, and also has the archive of Dr John Kirk, which includes unique photographs taken whilst serving as botanist and surgeon on the Zambesi expedition.



A portrait of Alexander McCall Smith, an older man with white hair, wearing a dark blue suit, a light pink shirt, and a dark tie. He is looking directly at the camera with a slight smile. The background is dark and out of focus.

ALEXANDER McCALL SMITH

# Catalogue OF CREATIVITY

From legal and medical texts to children's books, the work of Alexander McCall Smith features prominently in the Library's collections. Here he talks to *David Robinson* about how it all started

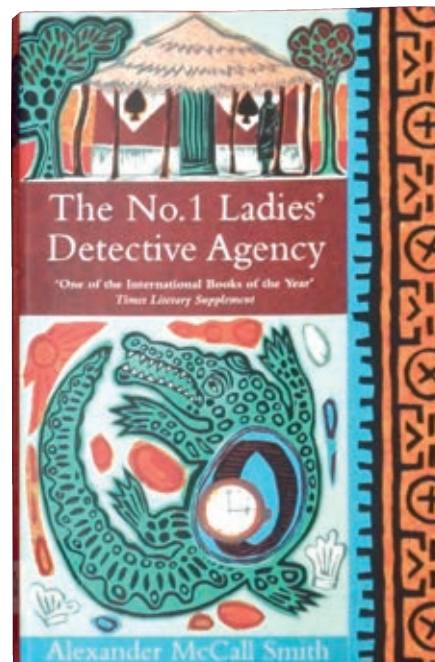


**A**s far as the Library is concerned, we're up to book number 539 with Alexander McCall Smith. It's hard to tell when his 600th will take its place in the stacks, but it probably won't be as long as you'd think. At this stage of the quintessentially Edinburgh author's career, each of his books stands an excellent chance of being translated or brought out in a new edition, and each time that happens, the McCall Smith entry in the Library's catalogue pushes ever onwards, like a Test batsman in form, towards a new record.

For at least the last decade, McCall Smith has published an average of five new books a year. This year, there'll be seven: three children's books, three novels for grown-ups in three different series, and an anthology of Scottish poetry. Invariably, his written output for 2018 will include even more: a libretto or two, a monthly magazine column, the odd preface, and miscellaneous journalism. He has also already started work on what may well be the first book in another series which will come out next year, and has begun thinking up plot lines for the 13th volume of his 44 *Scotland Street* series, which will probably start running in *The Scotsman* in December and is already the world's longest-running serial novel. September sees the publication of *The Colours of All the Cattle*, the 19th volume in his *No 1 Ladies' Detective Agency* series, which has been translated into 44 different languages. McCall Smith is, in short, not only a one-man multinational, but one whose productivity levels are off-the-scale.

What can you tell about a writer from his Library catalogue? At first sight, not very much. Someone writing seven books a year must surely, you might think, do nothing else with their time:

● **Not only am I writing more than I ever have, but I'm enjoying it even more than ever too** ●



an obsessive who isn't much fun to be around, who has no time for the good things in life – travel, friendship, reading, art, conversation, food, family.

McCall Smith is the antithesis of that, and his enjoyment of his writing is equally absolute. Steven Galloway, Canadian author of *The Cellist of Sarajevo*, once told me about staying with the McCall Smiths. "At seven o'clock one morning I was passing his study, and I could hear him typing away on the other side of the door. But I could also hear something I've never heard from any writer at work. As he was typing, he was giggling." Galloway's shock, not just at the speed of his host's writing – 1000 words per hour – but at the complete absence of writerly angst, was palpable. He'd be just as shocked today. "Not only am I writing more than I ever have, but I'm enjoying it even more than ever too," McCall Smith says.

Like Galloway, and most of the rest of the world, I first got to know McCall Smith as a result of book No 83 on the Library's catalogue. The *No 1 Ladies' Detective Agency*, published 20 years ago by Polygon, introduced the world to Precious Ramotswe, the wise, "traditionally built" solver of Botswana's small crimes and misdemeanours. The novel became a word-of-mouth bestseller, first in the US and then in Britain. I first met its

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author in 2000 after I became books editor of *The Scotsman* and in the year he published *Tears of the Giraffe* (No 93 on the catalogue). We have been friends ever since.

Even though I have read almost all of McCall Smith's subsequent fiction, the Library's catalogue reminds me that even when I first met him, he had already written or edited 90 books I hadn't read.

And that, in turn, makes me think about what you can learn about a writer from their Library catalogue and what you can't. The catalogue can't tell you anything about a writer's moral grace and sense of humour, or about what they were like before they started writing books. But like a photograph album, it can show you what someone was interested in before you knew them. Just as you can see their faces changing over the years, so you chart their changing interests, and how they sometimes mark their work in ways you might never have realised.

McCall Smith's first catalogue entry is wildly at odds with his subsequent career as a novelist – a book he co-edited in the run-up to the 1979 devolution referendum called *Power and Manoeuvrability*, in which he contributed a technical legal essay about international law and state succession. So too was his second, *So You Want To Try Drugs*, an advice book for teenagers he co-wrote with a doctor friend. Yet in 1980 *White Hippo* surfaces as his fourth book in his Library catalogue entry – not only his first book for children but his first with an African setting.

"In the 1970s I wrote a few short stories that were never published," he says. "I started writing children's books by accident because Chambers had a

competition in 1978 for children's and adult writers. I entered both categories but because I was one of the joint winners in the children's category, that started me off. I got an agent in London, Gina Pollinger, who was the doyenne of literary agents for children's writers [Michael Morpurgo, Anne Fine and Jacqueline Wilson were all on her list]. By the time *The No 1 Ladies Detective Agency* came out, I had published 35 children's books."

1983 however, the catalogue reminds us, also saw the publication of *Law and Medical Ethics*, which he co-edited. To this day this is still the key textbook on the subject, and has undergone nine subsequent editions. Now an emeritus professor in medical law at Edinburgh, McCall Smith was a former vice-chairman of the Human Genetics Commission and a member of Unesco's bioethics panel: the bestselling writer of fiction was, it must be remembered, a

## ● In the 1970s I wrote a few short stories that were never published ●

formidably successful academic first.

As the catalogue shows, the two sides of his career are interlinked. From the time McCall Smith first used the National Library of Scotland for his PhD thesis on the relationship between coercion and free action, a theme of his academic work lay in studying the boundaries of human responsibility. *The Forensic Aspects of Sleep* (No 80), *Errors, Medicine and the Law* (No 97) and *Duty to Rescue* (No 50) all take that as a starting point, just as do his books on *Scots Criminal Law* (No 44) and his 1992 book *The Criminal Law of Botswana*. Famously, it was while walking with friends in Botswana when working on what was to become that book he first saw a large woman chasing a hen around her yard – a woman he found himself remembering when, a decade and a half later, he wondered what Mma Ramotswe would look like.

There are other links too between the law professor and the novelist. "That very much comes into play in my Isabel Dalhousie series, because she is an editor of a journal of applied ethics. The next book in that series, *The Quiet Side of Passion*, will show her finding out that someone she knows is being defrauded in

a particular way. So, the question is, does she have any responsibility to tell that person? And that is exactly what we had written about in *Duty to Rescue*, which is a term lawyers use about whether someone can be liable for failing to help another person in peril.

"Similarly, when I was teaching at university, I used to talk a lot about moral proximity, as something that determines whether or not we have a duty of care – another legal term, a cornerstone of civil liability – for other people. When Isabel's partner Jamie tells her she should keep her nose out of some cases, that's what he's saying, that she has no duty of care for such people. But she thinks she does, and in that regard she's like Mma Ramotswe who, in one of the books, when she meets an American woman who is dying, holds her and reassures her and calls her 'my sister'." The kindly morality that readers like about the novels of the second half of his career has a thoughtfulness about it that runs like a blockchain throughout the first.

So too does a sense of fun. You can see that too – even in his Library's catalogue entry, where abstruse legal tomes are interspersed with children's stories such as *The Bubblegum Tree*, *Billy Rubbish*, and *Who Invented Peanut Butter?* or the almost manic surreal ones for adults such as *The Finer Points of Sausage Dogs*.

And then there's his 44 *Scotland Street* series. It's odd, I suggest, that even though he has had such an extensive involvement with the National Library in his own life, none of the characters in his gentle satire on New Town life have yet crossed its portals. Surely Bertie's father Stuart might want to visit to check on something to do with his work as a statistician?

"Or maybe Matthew the gallery owner might be interested in some art historical material," McCall Smith continues. "Or maybe we could have someone take an interest in the Library's Combe collection. Do you know about that? Fascinating collection from a time when Edinburgh was a world centre of phrenology. Yes, why not?"



© Iain McIntosh

**Professor McCall Smith also supports the National Library of Scotland as a Patron. To find out how to join this group of committed supporters helping to preserve our collections for future generations, please visit <https://www.nls.uk/support-nls>**



An exciting new acquisition portrays a compelling history of Scotland, captured in more than 14,000 photographs



**WORDS:**  
Dr Graham Hogg  
Curator, Rare Books,  
Maps & Music Collections



# THE MACKINNON ONE HUNDRED YEARS OF SCOTTISH PHOTOGRAPHY COLLECTION



● The photographs provide a visual record of how Scotland has changed physically, socially and economically since the 1840s ●

# We

are delighted to have jointly acquired with the National Galleries of Scotland an exceptional collection of historic photographs that captures a century of life in Scotland. Thanks to the support of the Scottish Government, the National Lottery and the Art Fund, both institutions will collaborate to make available to the public more than 14,000 images – dating from the earliest days of photography (1840s) through to the middle of the 20th century.

The collection covers a wide range of subjects – including family portraits, working life, street scenes, sporting pursuits, shops, trams, tenements, mountains and monuments. The photographs provide a visual record of

how Scotland has changed physically, socially and economically since the 1840s. Originally put together by Scottish collector Murray MacKinnon, it was one of the last great collections of Scottish photography still in private hands.

Scotland was at the forefront of the development of the new medium of photography, first announced to the world in 1839. William Henry Fox Talbot, the English inventor of one of the first photographic processes, the calotype – a negative-positive paper process – chose not to patent his invention in Scotland. As a result, early Scottish photographers were encouraged to take up the new technology, becoming key figures in developing its potential as a medium for documenting the world, and as an art form, within its first two decades.

Among the many highlights in the collection there are more than 600 original photographs from the pioneering days of photography, including works by early Scottish photographers such as David Octavius Hill and Robert Adamson, James Ross and John Thomson, Cosmo



*Continues overleaf>*



## MOMENTS IN TIME

**Page 17:**  
Officers of the 71st Highlanders, Crimean War

**Pages 18-19**  
**Clockwise from left:**  
Partick Fire Brigade, 1912; The Misses Grierson; Professor Miller's son, James Miller; Melrose Abbey; A shot of Dundee life; Portrait of a young couple; Tullichewan Castle, near Glasgow

**Page 20:**  
General Sir John Alexander Ewart; Scott Monument and Mound c. 1849

The MacKinnon Collection acquired jointly with the National Galleries of Scotland with assistance from the Heritage Lottery Fund, Scottish Government and the Art Fund





## AMONG THE HIGHLIGHTS

- More than 600 original photographs from the pioneering days of photography in Scotland featuring work from David Octavius Hill (1802–1870) and Robert Adamson (1821–1848) among many others
- Some of the finest work of Thomas (1829–1887) and James Craig Annan (1864–1946) including rare examples of their original albumen prints;
- A series of albums and prints depicting life in the main towns and cities from the late 1800s and early 1900s
- Fine examples of the work of Scotland's successful commercial photographers including George Washington Wilson and James Valentine
- Studies of farming and fishing communities in remote villages and hamlets
- Scenes of shipbuilding, railways, herring fishing, weaving, whisky distilling, dockyards, slate quarries and other working environments





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Innes and Horatio Ross. Following on from the work of the pioneers, there are rare examples of original albumen prints by Thomas Annan and his son, James Craig Annan. Scotland was also the home of two of Victorian Britain's most successful commercial photography firms, set up by George Washington Wilson and James Valentine, and there are several fine examples of their work in the collection.

In contrast to the commercial prints, which were reproduced on a large scale, some of the artworks in the collection are unique. Portraits made by studio-based photographers using the daguerreotype and ambrotype processes, commonly used from the 1840s to 1860s, were one-off images. There are also hand-made albums made up by well-to-do families, which document their lives and pursuits. Important historical events such as the Crimean War and the Tay Bridge disaster of 1879 are also covered. A particular strength of

### SNAPSHOT OF DAILY LIFE

The collection was put together by photography enthusiast Murray MacKinnon, who established a successful chain of film-processing stores in the 1980s, starting from his pharmacy in Dyce, near Aberdeen. MacKinnon sought to create a collection of photographs that covered the day-to-day lives of Scottish people at all levels of society, with a focus on working life in urban and rural settings.

He was the co-author of *The Scots: a photohistory*, first published in 2003.

the collection are the images showing ordinary Scots at work and play, whether in remote rural communities or large towns and cities.

A major exhibition of the MacKinnon collection will be held at the Scottish National Portrait Gallery next year, with three touring exhibitions around the country to follow. The collection will be digitised over the next three years and made available online, so everyone can appreciate the riches of this collection.





Two rare works acquired by the Library attest to King James VI's passion for books, as both an avid collector and a learned writer



**WORDS:**

**Robert L. Betteridge**

Curator, Rare Books,  
Maps & Music Collections

# ROYAL SCHOLAR



**T**he National Library of Scotland recently acquired two rare books connected to King James VI. The first is one of a small group of books known to exist in bindings that were produced for James before the union of the crowns in 1603. The other is a commentary by James himself on verses in the biblical Book of Revelation.

James has a reputation as one of the most scholarly monarchs of his age. From the age of four he was tutored by the humanist scholar George Buchanan – the leading Scottish intellectual of his time. Although Buchanan was known across Europe for his learning and knowledge of Latin and Greek, he treated James so harshly that the king had nightmares about his former teacher to the end of his days.

James was also tutored by the gentler Peter Young, whose son Patrick became keeper of the king's library. James's arduous daily routine, of which he said "they gar me speik Latin ar I could speak Scotis", was challenging, but it gave the young king a sound education and a cloistered existence, far removed from the turmoil of his mother Mary's life. He developed a genuine love of learning, which was reflected in his library and his own writing.

The young James showed a great interest in books. By the time he was 12 years-old, he owned about 600 books, adding to the remains of his mother's library and forming a substantial collection of his own. From contemporary documents (later printed in 'The Library of Mary Queen of Scots, and of King James the Sixth' in *The Miscellany of the Maitland Club*, 1833) we know that Edinburgh binder John Gibson was appointed bookbinder to the king in July 1581 and continued in this role until his death in December 1600. Among these documents is a receipt signed by the king listing 59 books bound by Gibson, none of which have been located. There



follow further receipts for binding but, unfortunately, the titles of the books were not included.

Despite the substantial size of the collection it is not known what happened to James's library when he succeeded to the English and Irish thrones in 1603.

The binding we acquired is thought to be by Gibson. It bears the gilt-stamped royal arms of Scotland on the front and back, flanked by the letters I and R with a 6 above: the letters representing Iacobus Rex, the Latin form of King James. Bindings with this stamp are rare, with only eight other examples known to exist.

Two of these are held by the Library, but neither of them bears the king's initials, despite one of them having the gilt-stamped badge of Saint Andrew below the royal arms. The text enclosed by the vellum binding is an edition of Lucretius published in Paris in 1570.

● **The young James showed a great interest in books and by the age of 12 owned about 600** ●

Titus Lucretius Carus was a first-century BC Roman poet and philosopher whose only known work is *De rerum natura* (*On the nature of things*), a philosophical poem on Epicureanism: the pursuit of happiness through an understanding of the world, limiting one's desires and living modestly.

There are no annotations or marks of reading within the book. If James did dip into it from time to time, he did not adopt the philosophy it promoted as he was as extravagant with money as the meagre Scottish treasury would permit.

Not just a collector of books, James also had several of his own works published. His first, printed in Edinburgh in 1584, was a book of poetry *The essayes of a prentise, in the diuine art of poesie*.

The other book recently acquired by the Library was his second publication, entitled *Ane fruitfull meditatioun contening ane plane and facill expositioun of ye 7.8.9 and 10 versis of the 20 chap. of the Reuelatioun in forme of ane sermone*, printed in Edinburgh by Henrie Charteris in October 1588.

Confident in God's divine plan for him, James showed as much self-assurance writing theology as he did with poetry. He wrote the work during the summer of



## RARE BOOKS

A recent acquisition of books connected to King James IV shows him as a scholarly monarch

that year when England was under threat from the Spanish Armada. Although Scotland was officially neutral, for James a Spanish victory in England would have meant at best a forced public conversion to Catholicism and submission to King Philip of Spain, and at worst deposition or assassination by the powerful Scottish Catholic lords.

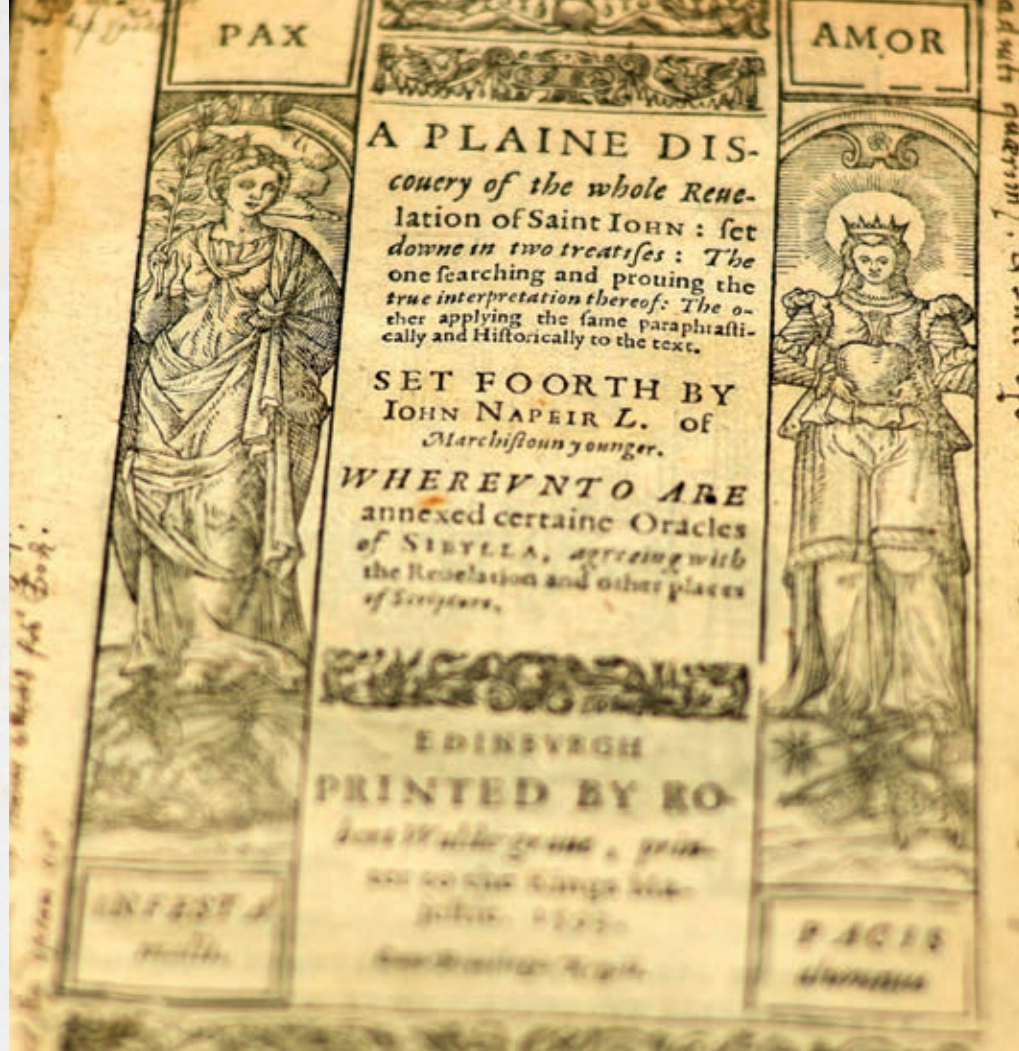
However, the young king prevaricated on offering support to England and only wrote to Queen Elizabeth at the last minute to offer military aid. Instead he devoted himself to writing this meditation on some selected passages of the Revelation, which is preceded by their translation into Scots. Although James only indirectly refers to the Armada, he concentrates his attack on papal authority by demonising Philip of Spain's supporter, the Pope, as an instrument of Satan, and emphasises his own position as a key opponent of national (and international) importance who can counter Satan's ability to deceive "the nations universal".

The work by King James is bound in vellum with another contemporary Scottish text by John Napier of Merchiston, most famous as a mathematician and as the discoverer of logarithms.

However, his most widely published work is another commentary on the Book of Revelation, *A Plaine Discovery of the Whole Revelation of Saint John*, published in Edinburgh in 1593. Napier too adopts a strongly anti-Catholic attitude and urges James to purge the court of papists, atheists and "newtrals".

In his dedication to King James, Napier refers to James's earlier *Ane fruitfull meditatioun*. Although both works were written primarily for Scottish readership, the volume has a provenance which goes back to 17th-century England and has been heavily annotated in two or three neat early 17th-century hands.

The Library acknowledges the support of the Friends of the National Libraries in purchasing this volume.





# FOLLOWING HENRIETTA

The Library retraces the travels of a remarkable writer to capture the essence of her life in the Turkey of 200 years ago



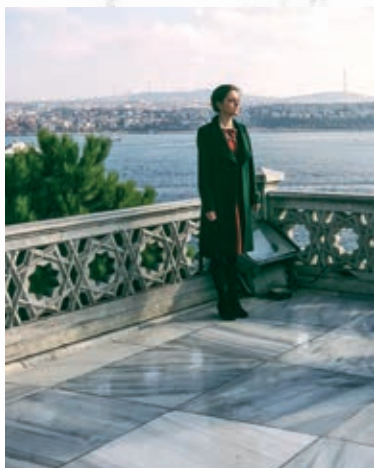
**WORDS:**

**Dora Petherbridge**

US & Commonwealth Collections Curator

In 1812 Henrietta Marchant Liston, botanist and diarist, travelled from her Edinburgh home to the heart of the Ottoman Empire. Her husband, the admired Scottish diplomat Robert Liston, had been called out of retirement and reappointed British ambassador to the Sublime Porte at Constantinople. Described as "the father of the diplomatic body throughout Europe", Robert had first been ambassador to Turkey in 1794. After postings in the United States and Denmark he returned to the Ottoman Court at the age of 69.

With Sultan Mahmud II in



the fourth year of his reign and Napoleon Bonaparte reaching for Russia, the chief objects of Robert's second embassy were preserving peace between Turkey and Russia, frustrating any prospect of an alliance between Turkey and France, and in Robert's own words, "patching and palliating, and endeavouring to prevent mischief". Henrietta's role – as diplomatic consort – would be to keep up "a friendly intercourse with all mankind".

Departing from Portsmouth on 8 April 1812, the Listons sailed the Mediterranean on the *Argo* and through the islands of the Aegean to the Dardanelles, scene of ancient epic battles made famous by Homer. Rowed at the Sultan's expense in "a little flotilla" across the Sea of Marmara, they arrived in Constantinople in June and were welcomed, Ambadress Liston records, by a "great crowd – male and female, of Turks, Greeks, Jews and Christians". Struck from this moment of her arrival by the "singular and beautiful" city, Henrietta, a seasoned traveller, kept journals detailing her experiences. The journals, preserved in the Liston Papers at the National Library of Scotland,

● Henrietta, a seasoned traveller, kept journals detailing her experiences ●

are full of opinion, humour and curiosity. The extraordinary, extensive archive in which the journals sit also contains dispatches, financial accounts, passports, invitations and hundreds of letters, documenting the lives of the Listons in vivid, sometimes moving detail.

The archive, in all its richness, variety and beguiling particularities, includes a recipe for making Turkish ink; travelling firmans written in ink flecked with gold; the Listons' shipping order for pickles and oatmeal; Henrietta's meteorological diary for Constantinople as well as her account of a fire at the embassy

**TRAVELS IN TIME**

Left: Dora filming at Topkapı Palace

Above: Henrietta Marchant Liston by Gilbert Stuart