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National Library of Scotland

ISSUE 7  
WINTER 2008

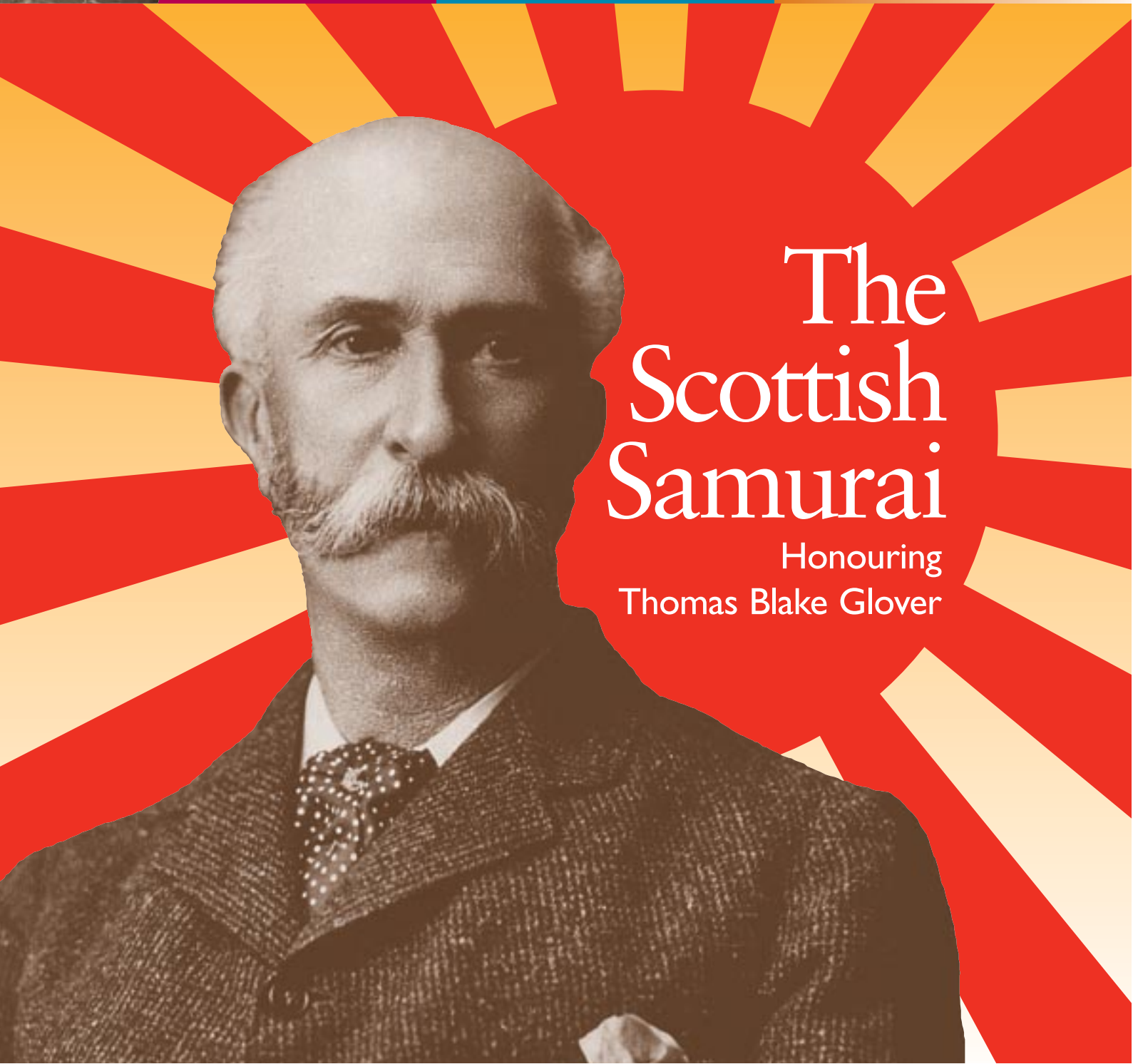
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**Human  
geography**  
Journeys into places  
and people's past

**Print at the  
Poles**  
Arctic mastheads  
and more

**Lady Anne  
Halkett:**  
A Life in  
Writing



# The Scottish Samurai

Honouring  
Thomas Blake Glover

## Foreword



This year marks the centenary of trade between Britain and Japan, a fitting time then for the **Japanese Consul** to celebrate the work of **Thomas Blake Glover**, the Scots entrepreneur who was the first non-Japanese to be awarded the Honour of the Rising Sun for his contribution to Japan's economic boom in the last century. Innovation is something of a theme in this issue, as we hear how the crew of ships on polar expeditions made extraordinary advancements with on-board printing and publishing, even making use of the crates in which their supplies were packed.

Elsewhere, we profile the prolific outpourings of **Lady Anne Halkett**, a pioneering, but undervalued, essayist from 17th and 18th century Dunfermline, and we rifle through the journals and sketchbooks of 'gentleman sportsman' **Henry Kirby** that paint a picture of outdoor pursuits over a century ago.

Our collections are brim-full with vivid and poignant personal histories, and the delicate, painstaking work of NLS Artist in Residence **Catriona Taylor** reflects this. We speak to her about the inspiration behind her **Words Out of Place** exhibition opening here in February. We hear more on some of the most exciting new web applications to make use of large-scale digitisation projects and one of our readers puts the Library's smart new search service to the test.

Now that I've had my word, it's time for you to have yours. Be sure to complete the enclosed reader survey, to tell us more about you and what you think about the magazine, and maybe scoop up one of five £50 Amazon vouchers into the bargain.



Julian Stone  
Editor

## Contributors in this issue

**John Bowles** is a Curator in the Foreign Collections Unit with responsibility for the German and Russian collections, as well as the printed materials in the mountaineering and polar collections. He has struggled up a number of mountains in Scotland and the Alps, but the nearest he has come to either of the poles is a brief crossing of the Arctic Circle in Finland.

**Mr Kenichi Suganuma** is a career diplomat who joined the Japanese Ministry of Foreign Affairs in 1978. He has extensive diplomatic experience in fields such as nuclear non-proliferation, energy and global affairs. He has been posted to the Organisation for Economic Cooperation and Development, Afghanistan, Belgium, Austria, Russia and most recently to Singapore. Mr Suganuma took up his Edinburgh-based position as Consul General of Japan in September 2007.

**Dr Suzanne Trill** is a Senior Lecturer in English Literature at the University of Edinburgh. Her most recent book, *Lady Anne Halkett: Selected Self-Writings*, was published by Ashgate last year.

**Peigi MacKillop** worked for many years as a Systems Librarian at both Napier University and The University of Edinburgh. In 1999 she was heavily involved in a joint project to implement a new library management system for both NLS and Edinburgh University. Until recently she was the training officer at EDINA, training academics and library staff UK-wide in the use of electronic resources and discovery tools.

### Apology

In the last issue we neglected to acknowledge that the photo of Janice Galloway was by photographer Gordon Wright.



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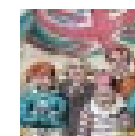


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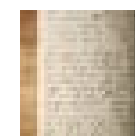
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### A word on Shelfmarks

Shelfmarks are references which identify the location of specific collection items (usually a series of numbers and letters e.g. MS.1007; 5.144(2); RB.s.788). You can use an item's shelfmark to search for it in our online catalogues, to order it up in our reading rooms, and as part of any reference to that specific NLS copy.

## StAnza in the spotlight

StAnza: Scotland's Poetry Festival makes a welcome return to NLS this February, with a special preview event to launch StAnza 2008. StAnza Poet in Residence Adrian Mitchell headlines the event, joined by Shetland poet Robert Alan Jamieson. The well-travelled poets will discuss the festival's theme, 'Sea of Tongues', and give short readings from their work, while StAnza directors Brian Johnstone and Eleanor Livingstone will preview the festival programme.

The eleventh StAnza festival takes place in St Andrews over five days this March. More than 60 Scottish poets feature, including James Fenton, Liz Lochhead, John Burnside, Kenneth White and Janice Galloway, alongside poets from Europe, the USA and Africa.

**StAnza Festival Preview:** NLS, George IV Bridge, Edinburgh: 22 Friday February, 7pm. Free entry.

**Stanza 2008:** 12–16 March in St Andrews.

Visit [www.stanzapoetry.org](http://www.stanzapoetry.org) or e-mail [info@stanzapoetry.org](mailto:info@stanzapoetry.org) for the forthcoming programme.

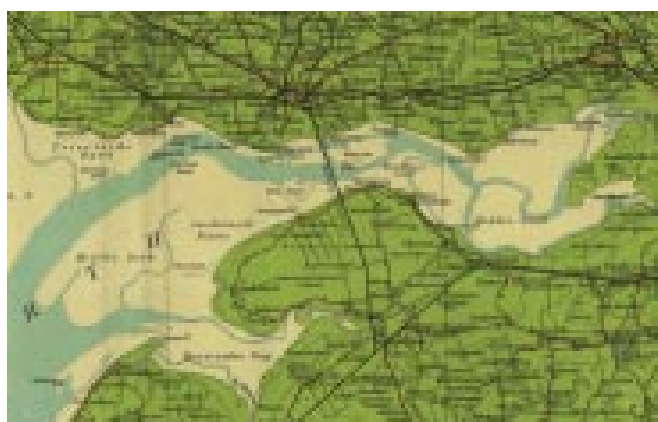


Headlining poet Adrian Mitchell.

## New Irish and Scottish maps online

A new viewer has been made available in the map reading room (Salisbury Place) for studying detailed modern digital mapping of Northern Ireland. An agreement made between the Ordnance Survey of Northern Ireland (OSNI) and the six UK Copyright Libraries has provided comprehensive annual snapshots of their mapping from 2004 to 2007. This is the most detailed mapping surveyed by OSNI, allowing maximum detail of the urban and rural landscape to be accessed in a simple application. The digital mapping complements The Library's extensive collections of Ordnance Survey paper mapping of Ireland, dating back to the 1820s.

Regional maps of Scotland have also gone online which will benefit anyone doing family or local history research. Several hundred detailed maps covering all of Scotland from 1856 to 1936 have been added to our digital map collections, now numbering over 6,000 online images. Among these latest additions are Ordnance Survey and Bartholomew mapping intended for walking, cycling and touring. Together they provide an excellent overview of the Scottish landscape for the period. All are available to browse at [www.nls.uk/maps](http://www.nls.uk/maps).



Top: The OSNI Viewer, showing detailed mapping for central Belfast in 2007.

Bottom: Regional mapping by JG Bartholomew & Son for the Solway Firth, 1929.

## Now showing at NLS

The Scottish Screen Archive has launched a new service that makes films available to view in the Library's general reading room at George IV Bridge. An initial set of 100 DVDs from the Archive's reference collection are now available upon request. The films have been selected based on the subjects most frequently requested by customers; art, architecture, literature, ethnography and Edinburgh. Readers can also order bespoke reference copies from the several thousand titles in the Archive's online catalogue, for consultation in the reading room. These viewing copies will be made on demand, and will normally take two to three weeks to produce. To learn more about the Archive, or to browse the catalogue, visit [www.nls.uk/ssa](http://www.nls.uk/ssa).

## Slave songs revived for special show

A concert inspired by slavery-related items in the Library's music and manuscript collections takes place at Edinburgh's Queens Hall on 17 April. Masterminded by musical arranger, historian and producer Dr Fred Freeman, 'A' Adam's Bairns' draws on a collaborative education project with NLS, commemorating the abolition of the slave trade.

The show features songs performed by contemporary artists based on NLS music manuscripts and arranged by Fred Freeman. The songs and accompanying commentary explore Scotland's history as a multicultural society struggling to maintain its egalitarian values.

Artists lined up for the event include Rod Paterson, Tich Frier, Nick Keir, Steve Byrne, John Morran, Ross Kennedy, Dave Taylor, Emily Smith, Wendy Weatherby, Gillian McDonald, Sandy Brechin, Aaron Jones, Frank McLaughlin, Stevie Lawrence, Shona Mooney, Richard Werner and Chris Agnew.

For tickets and more information, please visit [www.thequeenshall.net](http://www.thequeenshall.net) or call the Queens Hall Box Office on 0131 668 2019.

The 'A' Adam's Bairns' project is supported by the Heritage Lottery Fund, with educational resources produced in association with ScotDEC. To learn more about the education project and how to get involved, please contact NLS Education & Outreach Officer Beverley Casebow on 0131 623 3841 or [b.casebow@nls.uk](mailto:b.casebow@nls.uk).



## Great Escapes project puts Mull on the multimedia map

Schools in Mull have produced an imaginative project that puts a modern twist on John Murray's 'Handbooks for Travellers'. More than 170 years after John Murray published one of the first tourist guides, NLS has been working on the Great Escapes project with Ulva and Dervaig primary schools on Mull to create multimedia walking tour guides which can be used on handheld computers by visitors to the area.

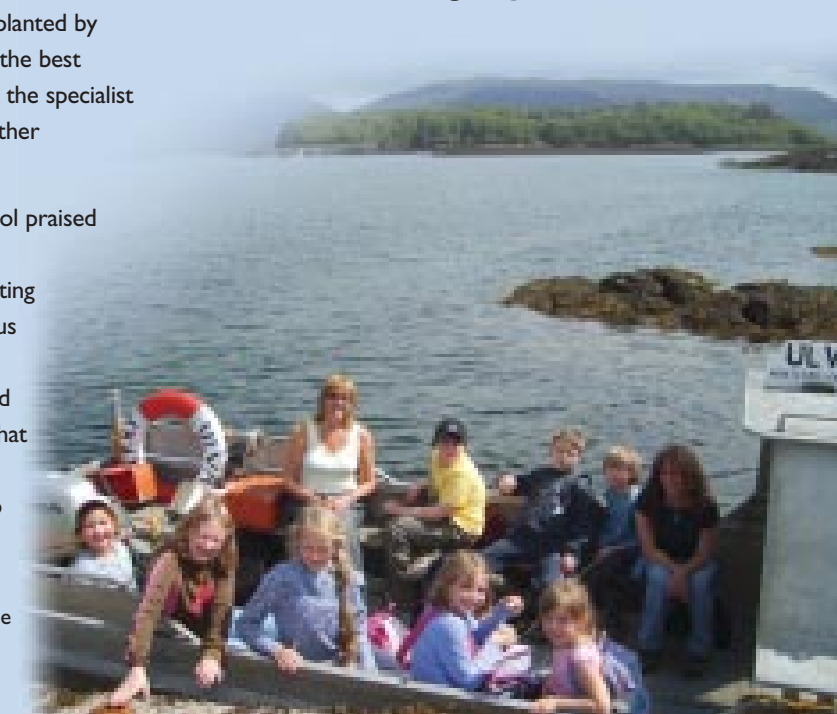
The pupils' guides point out oak trees possibly planted by Walter Scott, recommend campsites and advise on the best places to watch sea eagles. The schools get to keep the specialist equipment used to create the guides for use on further education projects.

Heather Waller, Head Teacher at Ulva Primary School praised the project:

'We all had a lot of fun finding out many interesting things about Ulva. We were amazed at all the famous travellers that have visited the island in the past! We learnt about the fascinating geology of the island and we found old photographs which showed us what some of the buildings used to be like. Now we are looking forward to visitors using our mediascape to discover more about Ulva themselves.'

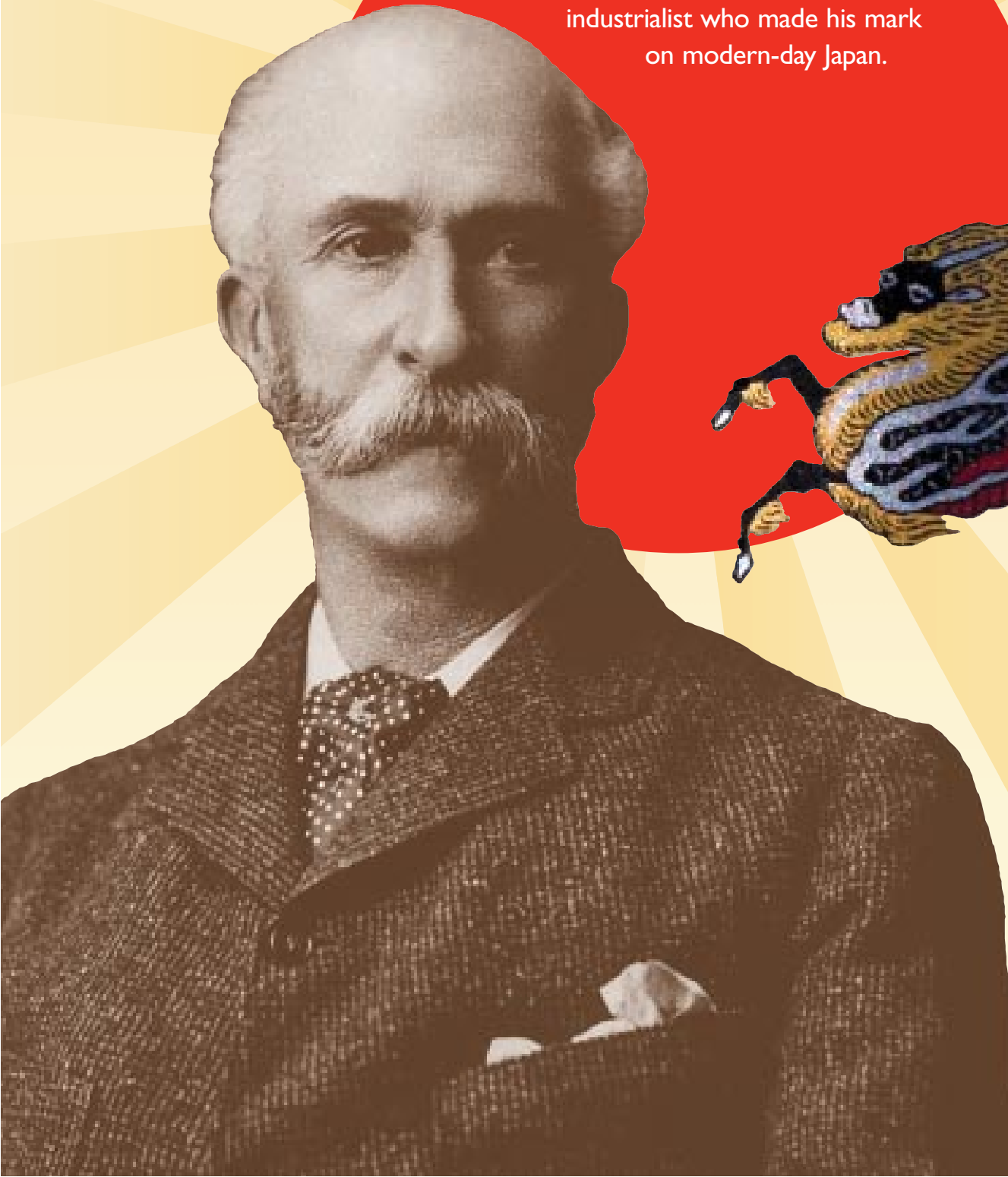
Right: Ulva Primary School Head Teacher Heather Wallace and her class prepare for their Great Escape.

The project will be expanded to schools throughout Mull in 2008. The first tours will soon be available to local tour groups, and links will be made available on the NLS website. Advice notes will also be made available to teachers interested in running similar projects. For more information, please contact JMA Education and Outreach Officer Emma Faragher on 0131 623 3846 or [e.faragher@nls.uk](mailto:e.faragher@nls.uk).



# The Scottish Samurai

**Mr Kenichi Suganuma, Consul General of Japan, pays tribute to Thomas Blake Glover, the Scots industrialist who made his mark on modern-day Japan.**



Left: Thomas Blake Glover and the icon of the Kirin Beer Company. It is rumoured that the dragon mascot's facial hair is a homage to the firm's great founder.

In his native Scotland, the name of Thomas Blake Glover is not one that is instantly recognised despite his invaluable contribution to the economic development of modern Japan. In recent years, however, there has been growing interest in the man known as the 'Scottish Samurai.'

Born in Fraserburgh in the northeast of Scotland in 1838, he was the son of a coast guard officer. He was raised in the Balgownie area of Aberdeen from the age of six, and attended the Gymnasium, or Chanonry House School, in Old Aberdeen. On leaving school at the age of 16 Glover was employed by an Aberdeen shipping company before joining the trading house Jardine Matheson in 1857 in Shanghai. Two years later, he was transferred to Nagasaki to act as Jardine Matheson's agent in the Japanese tea trade. However, Glover quickly realised the untapped economic potential of Japan and went into business for himself in 1861, and so began a remarkable career.

Among other things, Glover imported the first locomotive to Japan, developed the first mechanical coal mine, and also founded Japan Breweries, which is now the Japanese brewing giant The Kirin Beer Company. Perhaps his biggest legacy was to help develop the shipping and shipbuilding company that would develop into the Mitsubishi Corporation. Glover not only helped change Japan economically, but also politically. When Glover came to Japan it had just been forced by the Western powers to open up to international trade. At that time Japan was being governed by the Tokugawa Shogunate who were very reluctant for the country to be influenced by the outside world after a self-imposed isolation of nearly 200 years.

The Shogunate faced rebellion from a number of clans such as the Choshu and Satsuma. Glover helped the rebels by supplying them with guns, gunpowder and even warships that he had built in Aberdeen. The consequence of the rebellion was the disposition of the Shogunate by the rebels and the restoration of political power to the Meiji Emperor in 1867.

Towards the end of his life, Glover recognised his influence in the rebellion. In his reminiscences of the events around the rebellion, he concluded he must have been 'the greatest rebel'. The so-called Meiji Restoration would prove to be an important event in Japanese history. Under the emperor Japan not only opened up to the West but also became an economic and military power. Later, the ships that Glover had commissioned for the rebels would form the basis of the first modern Japanese navy.

Such was his contribution that the Emperor Meiji decorated him with the Order of the Rising Sun for his services in 1908, the first foreigner to receive such an honour.

Apart from arming the rebel clans with weapons, Glover also changed Japan by sending two parties of Japanese youths to the West to be educated. Glover actually risked his life by doing so, as Japanese were forbidden by the Shogunate to travel abroad.

The first party consisted of five youths from the Choshu clan. In 1863 Glover smuggled them to the UK where they studied at the University of London. During their time in the UK they were exposed to the ways of the West and these young men came to the conclusion that Japan had to adopt Western technology to prosper in a Western-dominated world. →

Upon their return to Japan the members of this group became some of the main architects of modern Japan. One was to become Japan's first Prime Minister and served four periods in office between 1885 and 1901. Another became Japan's first Foreign Minister, one went on to become the father of the Japanese railways, one went on to create Japan's first unified currency and another, after finishing his education at the Anderson's Institution in Glasgow (now Strathclyde University), went on to found the important Imperial College of Engineering.

The Imperial College would prove to be essential in changing Japan, as it was the main forum for teaching the Japanese about Western technology. The college was staffed with Western academics, including many Scots such as the institution's first principal Henry Dyer. In 1867, 16 young members of the Satsuma clan were the second group to travel to the UK, thanks to the assistance of Glover. Like their Choshu predecessors, most of the group were sent to be educated at the University of London and would later become very prominent members of Japanese society. Among them would be the founder of the Osaka Stock Exchange, the founder of Japan's first commercial college, who later became the Ambassador to the UK, and the first Japanese to graduate from Cambridge University.

Another noted member of the Satsuma group was Kanaye Nagasawa. He was unable to attend university due to his young age and was sent to Aberdeen where he stayed with Glover's parents attending Glover's old school.

Nagasawa would later emigrate to the United States where he opened a winery. He was responsible for introducing Californian wine to Europe and his native Japan, becoming so successful he would earn the nickname the 'Winery King'. Throughout his life he spoke English with the Scottish accent he had picked up during his time with Glover's parents. Nagasawa's achievements were later praised by US President Ronald Reagan when he addressed the Japanese parliament in 1983.

The impact of Glover was wide-ranging and even his personal life was colourful. He settled in Japan and took a Japanese wife, Tsuru. However, it is rumoured that one of his mistresses was the inspiration behind the Puccini opera *Madam Butterfly*. More recently his life inspired the novel *The Pure Land* written by Scottish author Alan Spence.

He died in 1911 in Tokyo but his beautiful home overlooking Nagasaki harbour, known as Glover House, still attracts two million visitors a year. →

Such visitor numbers are surely a testament to the high regard with which Japanese people continue to hold Thomas Blake Glover, and in Scotland over the last few years, his achievements have finally received the recognition they deserve.

To honour Glover's contribution to the education of young Japanese, the Glover Scholarship began in 1996. Sponsored in Scotland by the Aberdeen, Balgownie and Fraserburgh Rotary Clubs and in Japan by the Nagasaki and the Nagasaki West Rotary Clubs, the scholarship assists in the exchange of students between Aberdeen and Nagasaki universities.

Glover's childhood home in Aberdeen is now a museum owned by Aberdeen City Council and highlights his life both in Scotland and Japan.

In 2006, Glover's life and accomplishments were celebrated at a reception in the Scottish Parliament. Politicians, councillors, and academics gathered to celebrate the legacy of a truly remarkable man.

Glover's influence is only now, nearly a century after his death, being recognised in his native land. However, for many Japanese he has long been revered as the Scot who contributed to the modernisation of Japan. **nls**

#### Discover more

Businesses and other budding Blake Glover's in the making may be interested to know that NLS offers detailed information on Japanese economic activity, via our Scottish Business Information Service: **SCOTBIS**.

Our resources include over 130 industry profiles and details on over 3.2 million Japanese companies.

For further details email [enquiries@scotbis.com](mailto:enquiries@scotbis.com) or visit [www.scotbis.com](http://www.scotbis.com).

Left: Glover's house in Nagasaki remains a crowd-pulling attraction.

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# Around a small island from my armchair

Librarian and researcher **Peigi MacKillop** tests out the Library's online trial search service.

A great number of people use the National Library of Scotland's resources for many types of research, including family history. The hugely popular BBC TV programme *Who do you think you are?* has done much to popularise genealogy, with 6.5 million people, myself included, watching the first episode of the new series in September last year. Spurred on by my cousin, a first-generation Canadian who wanted to know a bit more about her background, I began to think about how I would research the Island of Berneray, Lochmaddy, her (and my) father's birthplace.

The NLS website contains links to a great deal of data, my difficulty as a new user was how

to know which electronic resources were available. Until recently, if I wanted to find out I would have to go to each resource in turn and enter my search term in each database. To make things easier, the Library has launched a new trial search service which cross-searches all available electronic resources at once. I decided to put it to the test.

At the opening screen I type 'Berneray', only to be told I need to select a database. I want my search to be as broad as possible, but I'm not sure if any of the initial database categories are going to yield useful results. On scrolling down further I can see it is possible to 'select all' databases. Once I have done this and hit 'search' I am presented with the list of hits shown to the right.



Main: An aerial view of Berneray.

Inset: The Berneray sheep.

Hits	Database
0	Gallicia: National Library of France digital collection
187	Google Scholar
0	Directory of Open Access Journals article asearch
6190	Google images
0	Images Online (British Library)
1351	Flickr Images
0	National Library of Spain catalogue
0	National Library of Italy at Rome
13	National Library of Scotland website
45	COPAC
0	ZETOC
28	Scottish Bibliographies Online (SBO)
105	University of St. Andrews photographic database
21	National Library of Scotland main catalogue
0	Walter Scott digital archive
0	American Memory

The National Library of France didn't yield anything, but there is a lot of interesting material from other services. Google Scholar has an article on field mice in the Outer Hebrides and lots of archaeological papers. Deciding that Google Scholar is not the database for me, as I'm not sure I have access to full-text academic papers, I turn to the next set of results.

Flickr, an image databank, throws up thousands of gorgeous photographs, including a stunning aerial shot of the island by a man called 'dsearles', who has kindly allowed his image to be shared under a creative commons license. This means I can use his image to illustrate any information I send to my cousin, provided I acknowledge the photographer. Google Images, itself a cross-search facility, similarly offers thousands of wonderful images including the magnificent 'Berneray sheep (cropped)'. Realising I could spend hours here (on a service that is designed to save time) I move on.

The NLS website has a number of interesting hits from its collection of Timothy Pont maps, alas, only text as the map covering Berneray did not survive. The Blaeu Atlas has a beautiful map of Berneray from 1654. Going directly into the Blaeu Atlas site I can order a high-resolution electronic copy of the map on CD for a small charge. The Atlas doesn't mention much of Berneray, except that it is one of a group of islands 'small but not lacking in crops', but there are some wonderful digressions, such as an opinion of the flesh of the sheep of the Flannan Isles, which, 'is so unpleasant that no-one would touch it except in extreme danger of starvation'.

It is noted that pygmies were thought to have once lived on the island of Luchruban (at the Butt of Lewis), due to the high numbers of small bones and skulls found by the locals. This could prove quite a diversion as on further investigation I find numerous accounts of these people dating from 1580 to 1904, including an excavation whose finds are in the National Museum of Scotland.

Scottish Bibliographies Online provides a lot of information, including the confirmation bill in 1996 for the building of the Berneray causeway, and a bill for the building of the new harbour in 1986. An autobiographical account of a boyhood in Berneray and Kingussie, and an account of the flora of the island from 1964 also look useful. The NLS catalogue yields *Croft History: Isle of Berneray, Volume 1* and a copy of the follow-up to the final HMI inspection of Berneray School in 2003 before it was closed. The final roll would have been just three pupils.

The search service has been a definite boon to my little research project. Had I needed to enter my search term into each database I don't think I would have discovered all of the information as, being time pressed, I may have given up. The trial search introduced me to services I wouldn't have considered using. It didn't occur to me to search the NLS website as I assumed relevant resources would be a layer down in catalogues and databases. In fact the website yielded some of the most interesting results, from fascinating resources I previously knew nothing about. I also found some wonderful, copyright-cleared illustrations as the search tool looks for a range of file types. Separate searches would not have given me such a good overview and wouldn't have enabled me to compare hits on different resources. This allowed me to quickly discount databases that were not relevant.

So, what have I learned about Berneray from using the NLS trial search service? The island spawned many bards, whose works are listed in Scottish Bibliographies Online. I learned that the Library holds many useful books and documents that could tell me a great deal about what it was like to live in Berneray, its literature, plant life, crofts and genealogy. Even without doing that, I now know it is an island considered fertile in the 1650s, its neighbouring isles had terrible-tasting sheep and once housed tiny people. **nls**

## Discover more

The search service is available to all registered readers at PCs throughout NLS buildings.

Try it out yourself by visiting [www.nls.uk/trialsearch](http://www.nls.uk/trialsearch) and please give us your feedback by completing the online questionnaire or by emailing [trialsearch@nls.uk](mailto:trialsearch@nls.uk).

# Print at the Poles

**John Bowles** leads us on a voyage of discovery among the Library's collection of shipboard publishing, and finds a remarkable level of ingenuity and industry among those publishing to banish the blues of '100 days of darkness'.

A century ago the first book to be printed and published in Antarctica, the *Aurora Australis*, was being prepared by members of Shackleton's Nimrod expedition of 1907-09. The Library has a copy of this rare work among its extensive polar collections but it has, too, a number of other printed items, produced during the 19th century by members of British polar expeditions, which led up to the Nimrod men's historic publication.

The earliest such items from Edward Parry's expedition of 1819-20 in search of a Northwest Passage from the Atlantic to the Pacific through the Canadian Arctic. The ending of the Napoleonic Wars and the consequent availability of surplus naval personnel had helped to revive British interest in the search for the Passage and a sum of £20,000 was offered for its discovery. Parry was quick to appreciate the importance of combating the boredom and depression that threatened the →

crews of ships frozen into the ice during the Arctic winter and forced to endure several months without daylight. As well as instituting literacy classes for the seamen and encouraging the staging of plays and concerts, he suggested that his officers edit a newspaper which he hoped 'might be productive of much amusement and serve to relieve the tedium of 100 days of darkness'. *The North Georgia Gazette and Winter Chronicle* appeared weekly in 21 issues containing essays, poems, theatre reviews and adverts, seasoned with a measure of that humour which all expeditions seem to engender. The Library holds copies of the first limited edition of the Gazette which was published by John Murray on the expedition's return to England. Ice conditions thwarted Parry but he did win £5,000 for a partial discovery of a possible route.

In the decades following Parry's voyage, a number of land and sea expeditions filled in many of the blanks on the map of the Canadian Arctic and it was hoped that the expedition, which departed in 1845, under the command of the experienced polar explorer Sir John Franklin

would finally solve the riddle of the Passage. However, Franklin and his men were never heard from again and, during the years 1847-59, a whole series of expeditions were sent out to look for them.

Many of the captains of these search ships followed Parry's example by encouraging shipboard diversions for their crews. The Library has examples of two shipboard newspapers produced by men of Captain Horatio Austin's expedition of 1850-51, published on its return. *Arctic Miscellanies* is a compilation from the weekly *Aurora Borealis* issued on board the HMS Assistance while the *Illustrated Arctic News* is a monthly issued on board the HMS Resolute, which was published in a lithographed folio volume.

Many of the Franklin search vessels were equipped with small printing-presses intended for printing messages to be sent up in balloons or left in cairns to alert any survivors of their whereabouts, and to inform other search parties of the particular areas which had already been covered. In winter, when searching was impossible, the presses could be used for recreational purposes and some crewmen became quite adept in the →

Left: A costume ball on HMS Resolute from the pages of the *Illustrated Arctic News*.

Below: Masthead from the first issue of the *North Georgia Gazette*.



art of printing, which proved to be a popular diversion. As the preface to the *Aurora Borealis* noted: 'So great a passion, indeed, did printing become amongst them, that when at length their stock of paper was run out, they printed on chamois-leather, on shirts, and, in one instance on a blanket.'

Three of the shipboard Arctic theatres had printed playbills and the Library's collections include several examples of these. Some are crudely printed, understandably enough as the printers were self-taught and had to contend with difficult conditions that sometimes led to their ink freezing, but others show a degree of technical ability. Many were printed on a variety of coarse paper of various colours, though a few were actually done on silk. Among the Library's collections are playbills for the first and last performances of the Royal Arctic Theatre's 1850-51 season on board HMS Assistance. The theatre opened on 9 November with two farces, (always the most popular type of play), *Married Life!* and *The Lottery Ticket*, and closed on 28 February with 'the grand historical drama' of *Charles the Twelfth*. Other Arctic playbills in the collections include two for the last performances of the 1852-53 season of the Theatre Royal on HMS Resolute at Melville Island. These were the farce of *Raising the wind* and the 'laughable extravaganza' of *King Glumpus*. One copy is printed on a coarse green paper but the other is on silk. The declaration printed above the cast list reveals the conditions endured by the (male) actors playing the female roles: 'The Ladies of the Establishment, having modestly represented the

inconvenience of performing at a temperature of 30° minus, without nose and leg protectors, will in consequence of a further decrease to 80° below the freezing point, have recourse on the ensuing occasion to Bloomerism for which innovation they crave the indulgence of a considerate Public.' Another playbill printed on silk is for the 1852 opening performances, (again on HMS Assistance), of *The Irish Tutor* and *The Silent Woman* in the Queens Arctic Theatre at its winter quarters in Northumberland Sound. This displays a much richer typeface than on some earlier playbills with different varieties of lettering and a wood-carved banner above the royal coat of arms at the masthead.

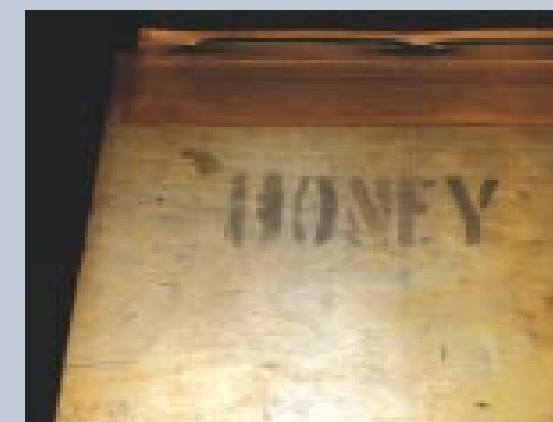
The Franklin search expeditions added greatly to knowledge of the Arctic regions and had determined the route for a Northwest Passage. However, the Passage itself turned out not to be an economically viable route. (Though climate change may make it so.) Exploratory interest turned to the quest for the North Pole but the only official British expedition mounted was that of 1874-75, under the command of George Nares. As on earlier British Arctic voyages, concerts and plays were staged during the Arctic winter and the Library has several copies of playbills and songs printed on board ship, though in a simpler style than those of twenty years previously. Among them are the farces *Cool as a cucumber* and *Grimshaw, Bagshaw and Bradshaw*, and a comic song, *Arctic salt beef*. Scurvy blighted the expedition and, despite reaching a record northerly latitude, its failure to come near to the Pole discouraged the government from supporting any further attempts. →



Below: Playbills from three of the Arctic theatres created on board ships of the Franklin search expeditions.

From the 1890s onward British polar interest was concentrated on the Antarctic and the quest for the South Pole. The expeditions of Captain Scott continued the shipboard newspaper tradition with three volumes of the *South Polar Times* being produced and later published. \*(The first two volumes were produced on the 'Discovery' expedition, 1901-04, and the third on the 'Terra Nova' expedition, 1910-13.) These mixed humorous pieces on life in the Antarctic with popular scientific articles and were enriched by the caricatures and sketches of Edward Wilson, artist, naturalist and physician, who was to be one of Scott's companions on his final tragic journey to the Pole. The Library has one of the limited edition facsimiles of the original typescript.

The culmination of British polar printing came with the publishing of the *Aurora Australis* by men of Sir Ernest Shackleton's Nimrod expedition of 1907-09. Shackleton had edited the first volume of the *South Polar Times* and appreciated its value in maintaining morale during the Antarctic winter. He had sent expedition members Ernest Joyce, Frank Wild and George Marston to Sir Joseph Causton's firm for a crash course on printing and typesetting before the expedition set out. Causton also donated presses for printing and etching, along with other printing materials. In the difficult cramped conditions of the base hut at Cape Royds, Ross Island, Antarctica's first book was created. Joyce and Wild saw to the printing and typing while Marston illustrated it with etchings and lithographs. The *Aurora Australis* was published in fewer than a hundred copies of which no more than 60 have survived and contains some 120 pages of essays, poems and stories. Its unique feature is that some copies have been bound in Venesta (an early kind of plywood) boards from the packing cases which had contained the expedition's provisions. The expedition's mechanic Bernard Day was responsible for the binding work and covered the spine and edges of the front and



back boards with brown leather. The spine is imprinted *Aurora Australis* and also carries the printers' own invented Penguin Press trademark. Different copies have the original contents of each case, e.g. 'BUTTER', 'COFFEE' and '(IR)ISH STEW' stencilled inside the covers. The Library's copy has 'HONEY' inside its front cover and '(FR)UIT' inside the back one. Despite the difficult conditions, the design and presswork are of a surprisingly high standard and the *Aurora Australis* has been called 'a monument to the remarkable spirit of men of a now long-gone age'. Indeed all the various printed items in the Library's polar collections are a tribute to human ingenuity and resilience displayed in extraordinary circumstances. nls

\* A fourth volume is held in manuscript at the Scott Polar Research Institute, Cambridge.

### Discover more

The Library's holdings of polar printing are listed under Selected Polar Ephemera on the Mountaineering and Polar Collections page on the NLS website at: [www.nls.uk/collections/foreign/mountains](http://www.nls.uk/collections/foreign/mountains).

### Further reading

Goodwin, Mary P. *Introduction to a facsimile ed. of Aurora Australis*. Auckland, 1988.

↓ Shelfmark: GB/B.907

Hoag, Elaine. 'Caxtons of the North: Mid-nineteenth century Arctic shipboard printing' from *Book History* v.4, (2001), pp. 81-114.

↓ Shelfmark: HJ3.1588

Hoag, Elaine. 'Print on board: rare examples of shipboard printing in the Arctic' from *National Library (of Canada) News* v.29, no. 1, (1997), pp. 1-4.

↓ Shelfmark: HJ9.1110

O'Neill, Patrick. 'Theatre in the North: staging practices of the British Navy in the Canadian Arctic.' from *Dalhousie Review* v.74, no.3. (1994-1995), pp. 356-384.

↓ Shelfmark: HJ3.715

Pearson, Mike. 'No joke in petticoats: British polar expeditions and their theatrical presentations.' *TDR*, v.48, no. 1 (2004), pp. 44-59.

↓ Shelfmark: HJ4.524

Left: The inside front cover of the Library's copy of *Aurora Australis*, bound using the ship's provision crates.

Below: The penguin trademark devised by the printers of the *Aurora Australis*. Some contend that this was the inspiration for Penguin Publishing's beloved icon.



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<b>Liz Lochhead</b>	<b>Penelope Shuttle</b>
<b>Janice Galloway</b>	<b>Tim Turnbull</b>
<b>John Burnside</b>	<b>Alison Brackenbury</b>
<b>Tom Leonard</b>	<b>&amp; many, many more</b>

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# More industrial scale digitisation for world's books

Strategic Policy Manager **David Hunter** continues his exploration of mass digitisation projects, with a look at some online services that would make use of the images.

Predicting the future is always risky. In 1901, Daimler proclaimed that 'worldwide demand for cars will never exceed one million, primarily because of a limitation in the number of available chauffeurs'.<sup>1</sup> But there is no doubt that as people increasingly demand - and get - information online, the world of research is undergoing a revolution.

This is partly because of the simple increase in online content as a result of various mass digitisation initiatives. Many books that are now out of print have been difficult or impossible to study - the so-called 'long tail' of publishing.<sup>2</sup> As these books become accessible online, usually with keyword search capability, an enormous source of raw material is becoming available to researchers.

However, it is not just a matter of more material being digitised. More interesting are the new research tools and product features being developed which will bring unprecedented power and dynamism to the use of online resources. Commercial initiatives include Booksurge, an Amazon company, which announced in June 2007 that it will print and sell digitised out-of-copyright books on demand.<sup>3</sup> Stanford University is a leading higher education innovator which expects to develop a whole range of new services based on complete-book indexing. These may include links between citation references, links from keywords to online maps, biographies and encyclopaedias, and indexing ideas, as well as words.<sup>4</sup> In September 2007, Google launched 'My Library', which allows users to create personal, customised selections of books that they can label, review, rate, or full-text search.<sup>5</sup>

Digitisation activity will also move beyond the increasingly-familiar territory of books and maps to other media. As so many products of human creativity continue to be created or stored in digital form, there will be endless opportunities to explore the links between them. This will include manuscripts (each one

effectively unique by definition), pictures, film, music, museum objects, archaeological records and scientific data.<sup>6</sup>

There are, of course, plenty of problems to be overcome. Some are technical (such as digital preservation, or how to read handwriting electronically), others legal or even moral (notably intellectual property issues). For librarians and library users, there will be new challenges in how to find useful and relevant material in this environment of 'information overload'. However, as the so-called 'Web 2.0' (interactive and social networking sites such as, Facebook, MySpace and YouTube) develops as an interactive resource, where people re-use and re-purpose material rather than simply download it, innovation will continue rapidly.

At NLS, we intend to expand our digitisation output significantly, especially for the unique or rare material in our collections. Vivaly, we will maintain awareness of innovation in the world of information science, to ensure that we can use it appropriately for the benefit of Scotland and our users, wherever they may be. **nls**

### Discover more

- Quoted in *Strategic Performance Management*, Bernard Marr, 2006, pp.34-35
- The long tail of publishing  
[www.wired.com/wired/archive/12.10/tail.html?pg=1&topic=tail&topic\\_set](http://www.wired.com/wired/archive/12.10/tail.html?pg=1&topic=tail&topic_set)
- Booksurge  
[www.booksurge.com](http://www.booksurge.com)
- For more information, see this webcast:  
[www.lib.umich.edu/mdp/symposium/libraries.html](http://www.lib.umich.edu/mdp/symposium/libraries.html)
- Google's MyLibrary  
<http://books.google.com/googlebooks/mylibrary/>
- See, for example, the European Digital Library, aiming to bring together the digitised culture of Europe  
[www.europeandigitallibrary.eu/edlnet/](http://www.europeandigitallibrary.eu/edlnet/)



# Human

A new visual art exhibition inspired by the Library's collections opens at NLS on 1 February. **Words Out of Place**, the product of **Catriona Taylor's** two month residency at the National Library last year, takes a sense of place found in both literary and biographical writing as its main theme. The exhibition takes in Walter Scott's Edinburgh, the landscape of the Highland clearances found in Sorley MacLean's Raasay poems and stretches across the oceans, via the letters from Scots emigrants to the USA, Canada and Australia. **Julian Stone** spoke to artist and theatre director Catriona Taylor about the remarkable journey she has taken to produce the exhibition.



Main: Slates of Sorley MacLean's 'Hallaig', reproduced in his own hand.

Left: Catriona Taylor maps out the significance of Jeannie Deans' route to Arthur's Seat.

Right: The Jeannie Deans' artwork, with manuscript excerpt from Walter Scott's Heart of Midlothian.

# geography

**JS: How did the residency and exhibition come about?**

CT: I had been awarded some funding by Arts&Business Scotland for a project working with business writing consultancy Henzteeth and the National Library, so it made sense to settle on a theme exploring words and text. My residency began with the map collections, but I also spent time getting acquainted with the other collections, such as rare books, manuscripts, foreign and polar and mountaineering collections. It was very interesting to see these in particular. For an artist, it was interesting to see how people would make books out of practically any material they could lay their hands on. (To read more on this, see the article on page 10.) It was very inspiring to see all this fantastic material up close, which sparked a plethora of ideas for an exhibition. It occurred to me that so many Scottish authors have a strong sense of place in their work: George Mackay Brown, Norman McCaig, Kathleen Jamie, Robert Louis Stevenson, Ian Rankin and obviously Walter Scott. My ideas seemed to strike a chord with the Library and their policy to interpret their collections very accessibly.

**JS: How did you choose which collection material you would focus on?**

CT: There were so many interesting strands to follow at first, it was hard to know where to begin! I saw (Map Curator) Chris Fleet give a talk on Penicuik, which prompted me to consider a map project on the North Esk river. The area has a rich history in the paper and printing industry and I was interested to explore the sites of the paper mills that followed the river. Shortly afterwards, I had the pleasure to be shown treasures from the Library's collection of literary manuscripts. When (Principal Manuscripts Curator) Iain Brown showed me the original manuscript of Walter Scott's *Heart of Midlothian* it was such an overwhelming moment I had to collect myself and sit down! I had just directed a stage adaptation of the novel, *The Journey of Jeannie Deans*, performed at the Edinburgh Festival and the Scottish Parliament. I had been so absorbed by the book that I knew it would be a key focus for the exhibition. →



**JS: Tell us more about the Jeannie Deans artwork and *Heart of Midlothian*.**

CT: Jeannie Deans is the central character in the book. A particularly memorable passage in the book describes her late night journey through Holyrood Park to Arthur's Seat, at the time a nefarious place, to meet her sister's seducer. The artwork comprises three layers. Jeannie Deans is represented in a screenprint of Zoe Hunter, the actor who played her *Journey of Jeannie Deans*. There are also two contemporary banner maps of Arthur's Seat and the surrounding area, which were used as part of the production. Her image is ghosted over an NLS map of Arthur's Seat and a page from Scott's manuscript of the novel. I wanted to get across the idea of Edinburgh as a character in *Heart of Midlothian*. I wanted people to see the words of the text in their original hand, to share something of the experience I had when I first saw it. I also wanted to create texture, to reproduce a 'hand-made effect' that echoes the power of seeing the manuscript at first hand.

**JS: One of the exhibition's main features is a paper boat covered in copies of over 100 letters, from the Library's collections, sent home by Scots emigrants to the USA, Canada and Australia. What is the significance of this?**

CT: Sifting through all these letters, it was a revelation to see how personal and vivid they were. Some of them showed a chain of correspondence between entire families, sometimes over decades. After a while I began to feel that I almost knew them. In particular I was struck by the McArthur family, three brothers from Nairn spread across America and Canada, who wrote to their sister Bella for 40 years, and the Kerr family from Ayrshire. Their letters include one that breaks the sad news of the mother's death while on a wagon crossing America. She died while she was following her dream of a new life there. The entire Scots community in their destination town came to the funeral. Some of the letters are so densely packed with words that the writers were forced to write across what they had already written and completely cover every available scrap of paper. This need to share news with loved ones, and bridge with words what must have seemed an enormous gap back then, was quite affecting.

There also is something very poignant about the fact that all these letters crossed the Atlantic on boats, so I wanted to make a boat out of letters. Artist Robert Callender collaborated with me on making the boat, and I was then faced with the very time-consuming task of faithfully reproducing the colour of browned ink on the original letters and glueing them on to the surface of the boat, using fine tissue paper.

**JS: The exhibition has a Highlands and Lowlands theme, what can you tell us about the presence of Hallaig in the exhibition?**

CT: This was inspired by Sorley MacLean's long, narrative poem *Hallaig*. MacLean's forebears were cleared from Raasay. MacLean researched the family and found the names of those who came from Hallaig. Hallaig is still a very remote and desolate place. It's reached by an hour-long walk along the coast, utterly deserted, save for the rowan and birch trees that line the walk. At the end of it there is a very simple memorial to the Clearances, which reproduces the poem and its memorable line: 'The dead have been seen alive in Hallaig'.

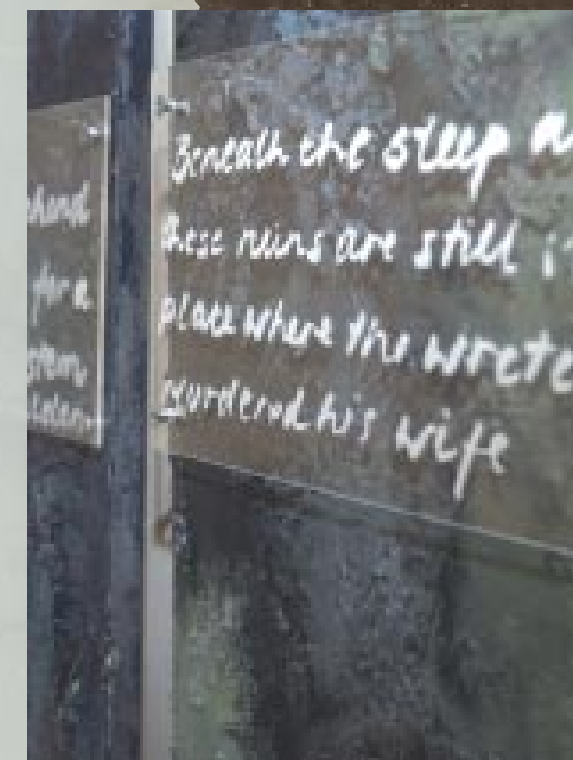
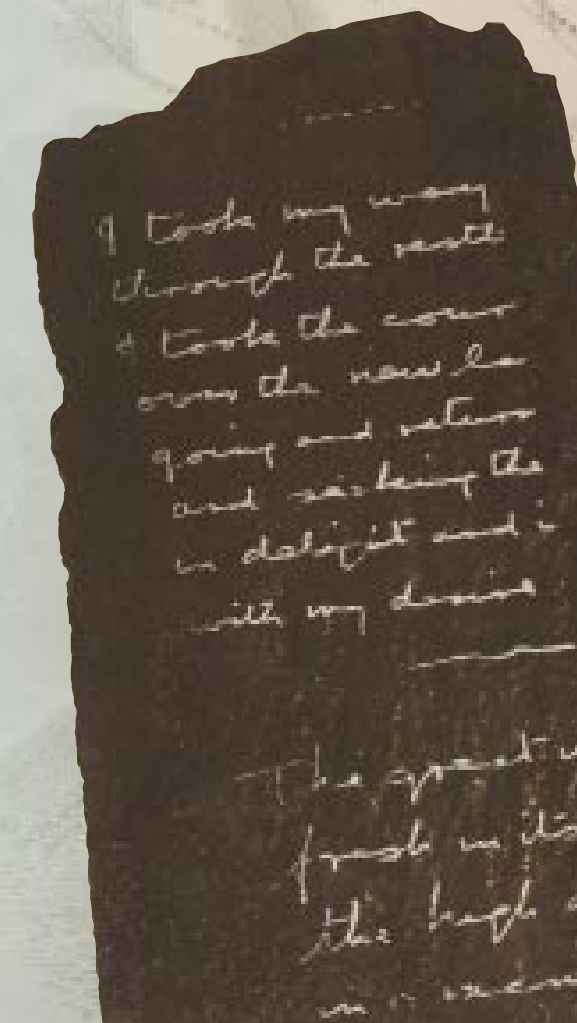
My own monument made in response to the poem is a ruin made from stones which will hopefully have the names of those who were cleared, and a path made from broken roof slates on which the Woods of Raasay is printed in MacLean's own handwriting. The ruin and broken path symbolise the abandoned lives and homes of those cleared, and the sadness of their long journeys.

**JS: Your residency at the Library has clearly taken you on quite a personal and emotive journey into places, people's words, thoughts and lives. What do you want exhibition visitors to get from it?**

CT: The beauty of working by hand making things is that, although very labour-intensive, the process makes you really engage and reflect on it. I would like visitors to enjoy a similar journey. One of the other ways that I'm hoping to involve visitors is through memory mapping. Maps of Edinburgh will be installed that people can use literally as a pinboard to pin their own memories of a particular place in Edinburgh. I hope that people will use their words to share their own sense of place and how they feel about it. Looking ahead to the future, I'm hoping to record the project with an exhibition of photographs and I'm applying for funding to work with a stonemason to recreate some of the memories and have them installed as plaques in the various places that they were inspired by. I'm also considering an artist's book based on the letters used on the 'mailboat', as I'm really intrigued by what the correspondents and their descendants would think about their letters, lives and stories being compiled, documented and shared today.

**Words Out of Place runs from 1 February until 2 March at the National Library's George IV Bridge building.**

Left: The 'mailboat' is covered in 100 letters from Scot emigrants.





Senior Manuscripts Curator **Olive Geddes** casts back to the early heyday of hunting and fishing in the Highlands, vividly brought to life in Henry Kirby's sketch books.

# 'A splendid sport for a gentleman'

'Get you the rifle and the bullets ... the wind of last night ought to have brought something in so we better be starting at once.' So begins Henry Kirby's account of a day's deer-stalking in Sutherland in 1900. 'Providence' sent the party 'a fine beast' and, their prey despatched, they returned to their shooting lodge at dusk, happy but tired from their day on the hills.

This was not an isolated expedition as Henry Kirby, a London lawyer, shot and fished at Forsinard, near Tongue, for over forty years from 1870-1912 as the guest of the tenant, William Fox. Fox was the wealthy owner of Bradwell Grove, in Oxfordshire. He rented the 37,000 acre shootings and fishings at Forsinard from the Duke of Sutherland for his annual sporting holiday.

Henry Kirby's account appears in one of six illustrated 'albums of his sporting life with friends' recently acquired by the Library. As well as sketches and water-colour drawings of his Highland holidays, the albums include illustrations of other activities from golfing and tennis scenes in England and France, to visits to Palestine and Egypt. But, the principal interest of the albums lies in the scenes of deer-stalking expeditions and domestic life at Forsinard during what was the heyday of sporting tourism in the Highlands.

Deer-stalking was not a new sport, its roots lie in the traditional aristocratic pastime of hunting, usually on their own estates, with dogs, arrows and later, rifles. Locals also hunted deer, in their →



Water-colour drawings by Henry Kirby of scenes at Forsinard from the albums of 'his sporting life with friends'. Henry Kirby made regular visits to Sutherland for hunting and fishing holidays for over forty years until his death there in 1912. A note in one of the albums records 'the grouse got disease badly (but) the stags were thriving.'



Here's a health to the stalker and death to the stag !!

case for the pot rather than for pleasure. Poor communications and the cost meant few visitors reached the Highlands before the 19th century, and those who did come tended to be more interested in the majestic scenery than the wildlife.

Colonel Thomas Thornton was an exception. Travelling in the north-east of Scotland in the 1780s with an entourage of friends, servants, dogs and supplies, his party moved from one estate to another, shooting and fishing as they went. Thornton's 1804 published account of his exploits, *A sporting tour through the northern part of England, and greater part of the Highlands of Scotland*, did much to spread the word about the wild open spaces and the plentiful, exotic wildlife apparently there for the taking.

Landowners soon realised the potential of sporting tourism as a lucrative new source of income and letting shooting and fishing rights to visitors followed. However, the creation of modern deer forests on a large scale began in the 1830s as much because of the poor returns from sheep farming as the demand for sport. These areas of hill ground were of little use for anything else and venison was not valued. As a result, rents for huge areas of land were relatively low. This, together with the thrill of shooting deer and grouse rather than pheasant or partridge, soon attracted more wealthy English sportsmen.

From the 1840s, the enthusiastic participation of Queen Victoria and Prince Albert gave deer-stalking the royal seal of approval. The

excitement of the chase appealed to them, as did the freedom and the healthy outdoor exercise. Their exploits were among those recorded by the artist, Sir Edwin Landseer. His influential paintings captured the wildness of the scenery as well as the romance and magnificence of the stags.

Faster and cheaper communications also helped make holidays in Scotland more attractive. Forsinard Station on the Sutherland and Caithness Railway, which opened in 1874, was just a short distance from William Fox's shooting lodge. Now a journey that had previously taken days took hours and cost less. The development of the modern shotgun and cartridges also helped make shooting for sport more attractive.

What started as a trickle of devotees in the late 18th century had become a torrent by the time Henry Kirby shot. Now enthusiasts literally poured into Scotland for the season, taking over shooting lodges and hiring ghillies, stalkers and domestic staff. Sporting holidays were then the fashionable pastime of the social élite and those who aspired to it. The Royal family and the gentry, politicians and wealthy industrialists all took part in this bloody pursuit.

The annual influx of visitors had a tremendous economic and social impact on the Highlands bringing sporting rents for landowners and employment for the locals. Forsinard was just one of many properties in Sutherland given over to sporting leases. The Sutherland Estates papers in the Library contain much evidence for this Victorian and Edwardian passion, from →

sporting leases and factors' correspondence to specifications and plans for sporting lodges. Henry Kirby's albums with their illustrations of the visitors' daily activities on the moor and in the Lodge complement these records.

Fox's lease gave him 'the exclusive right of shooting all kinds of Game and Deer (Hinds excepted) and the right of Angling on the River Halladale.' The moor 'was to be shot over in a fair and sportsman-like manner and a good stock left on the ground for breeding'. No more than ten stags per year were to be shot. As tenant, Fox agreed to 'appoint and pay an efficient Keeper to act as a watcher over the ground' throughout the year. Exclusive use of Forsinard Shooting Lodge came with the lease. Where previously sportsmen had found accommodation where they could, now landowners provided furnished housing as part of an attractive package for their sporting tenants. Much of this property was built specially for the seasonal visitors and sparked a mini building boom. Forsinard Lodge offered ample accommodation for Fox, his family, friends and servants together with a Keeper's House, Kennels and Ghillies' Bothy. Again, the tenant was responsible for employing staff and Fox was to 'appoint and pay a competent housekeeper to keep the lodge in good order and properly aired.'

With transport, accommodation, staff and sport arranged, William Fox and his party headed north each August returning in October. A typical day at Forsinard involved a hearty early breakfast followed by a long pony ride with the ghillies who had local knowledge of the best place to find deer. The deer-stalkers would stay on the moor for most of the day, returning exhausted in the evening having ridden, walked or even crawled for miles. Generally, the men shot and fished while the women and children remained at the Lodge. There was little for them to do there save wait for their men folk to return and recount their exploits.

The attraction of deer-stalking, as for other holidays, lay principally in the freedom from everyday routine; it was also exciting and exotic, offering vigorous outdoor exercise and mental stimulation. This was the sport of the élite but was also within reach of relatively wealthy individuals with plenty of free time. However, with the outbreak of the First World War in 1914, the demand for sporting holidays inevitably declined and sheep grazed the hillsides previously cleared for deer. Although tourists returned with the peace there was never again such an appetite for shooting and fishing.



Henry Kirby did not survive to see these changes himself as he died at Forsinard Lodge in September 1912 a few hours after shooting a stag. As a later note in his albums records, 'On returning from the moor to the Lodge he suddenly got ill and fell down in the smoke room. Wyld and Fox got him to bed but he died shortly afterwards. He was buried at the Crofters' Graveyard a pretty spot near the River he so often fished. The ceremony was attended by many of the local Ghillies who held him in great esteem.'

nls

Above: Documents from the Sutherland Estates papers relating to William Fox's tenancy of Forsinard Shootings and Fishings.

Courtesy of the Countess of Sutherland.

### Discover more

Henry Kirby's albums, 1869-1912

1 Shelfmark: Acc.12786

The National Library of Scotland holds the estate papers of many Scottish landholding families. In addition to the Sutherland papers, the Ellice of Invergarry papers are of particular significance for sporting tourism with game books for 1841-1909, and Katharine Jane Ellice's drawings of hunting and domestic scenes.

Sutherland Estates papers:

1 Shelfmarks: Dep.313; Dep.314

1 Shelfmarks: Acc.10225; Acc.10853; Acc.12173

Ellice of Invergarry papers:

1 Shelfmark: MSS.15001-15195

Learn more about the Library's Manuscript collections online at: [www.nls.uk/collections/manuscripts](http://www.nls.uk/collections/manuscripts)

Hart-Davis, Duff, *Monarchs of the Glen* (London, 1978)

1 Shelfmark: H3.78.5149

Durie, Alastair J. *Scotland for the Holidays. Tourism in Scotland, c.1780-1939* (East Linton, 2003)

1 Shelfmark: HP2.203.03366

From religious wrangling, to the trials of daily domestic life, **Dr Suzanne Trill**, Senior Lecturer in English Literature at the University of Edinburgh, profiles the work of early Dunfermline essayist and diarist Lady Anne Halkett, and shows how her 'Meditations' were anything but 'Occasional.'

# Lady Anne Halkett: A Life in Writing



Lady Anne Halkett will be an unfamiliar figure to many readers, but those who have visited Abbot House in Dunfermline may recall that she is immortalised there in ‘a room of her own’ which represents her, surrounded by devotional texts, as engaged in the act of writing. Tucked among the extensive Pifirrane papers in the NLS manuscript collection are a series of 14 volumes of her devotional writing, which certainly bear testimony to her apparently life-long habit of daily writing.

In fact, according to her biographer Simon Couper, Halkett actually produced a series of 21 volumes in total, plus ‘about thirty stitched Books, some in Folio, some in Quarto, most of them of 10 or 12 sheets, all containing occasional Meditations’<sup>1</sup>. Mysteriously, seven of these volumes are missing, but it is perhaps more mysterious that the 14 extant volumes have, so far, received hardly any attention. For, while Couper and Halkett define their contents as ‘select’ and ‘occasional’ meditations, from a modern perspective, the occasional entries in particular appear to have more in common with the essay, diary or autobiography. Collectively, they represent a veritable treasure trove of information about local, national and international political events; the theological disputes between the Presbyterians and Episcopalians (especially in Dunfermline) through the 1670s to the 1690s; the difficulties involved in organising the household; and the intensity of emotional attachments and personal experiences. In short, they depict Halkett’s life in writing.

Like Halkett, this genre of the ‘occasional meditation’ has so far received little critical attention but it was first brought to popular attention by the publication of Bishop Joseph Hall’s *Occasional Meditations* in 1606. It was revitalised in 1665 when Robert Boyle published his *Occasional Reflections*. Halkett saw herself writing in this tradition and her writing attests that it was Hall’s ‘example’ which first drew her to this practice. The influence of both writers can be seen in parallel subjects: Hall’s book includes a meditation ‘upon the sight of a grave digged up’<sup>2</sup>, Halkett’s ‘Upon a Grave maker’<sup>3</sup>; and Boyle’s upon ‘His Horse stumbling in a very fair way’<sup>4</sup> has its analogue in Halkett’s ‘upon a fall Sr James had off a Mare’.<sup>5</sup>

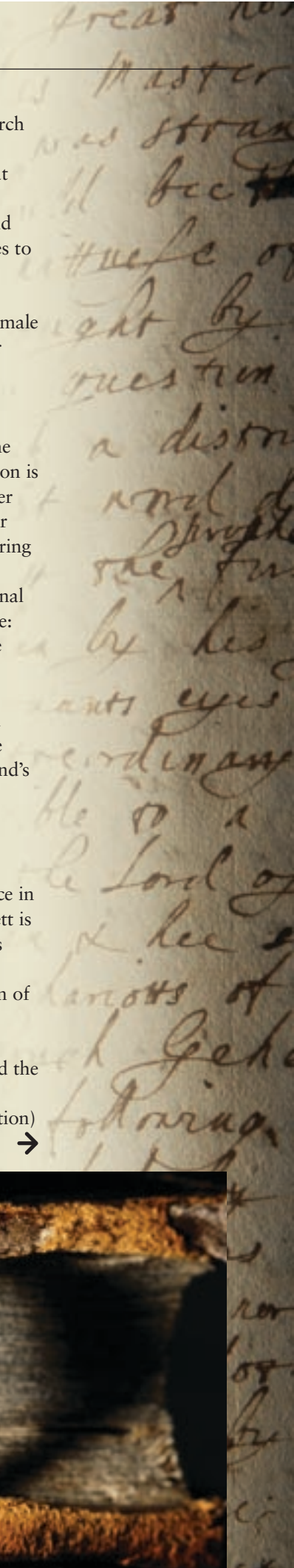
However, even from her earliest surviving volume of such meditations, Halkett moves way beyond the generally innocuous subject matters discussed by Hall and Boyle. She comments on ‘the peace made betwixt France & Spaine’ and ‘upon the return of his Mast afftir his long banishment’.<sup>6</sup> She also regularly alludes to

contemporary debates over the matter of church government: considering the 1669 Act of Supremacy, she begins ‘there is few things that have been done of Late that have occasioned more variety of opinions then this late Act and most is unsatisfied with itt, because itt seemes to Crose [cross] what either party aimed att in having absolute power in the Church’.<sup>7</sup>

Unlike any of the published materials by male contemporaries, Halkett also makes space for consideration of household events, as well as intimate and personal experiences including miscarriage and childbirth. Dissent amongst servants is also a recurrent theme. Possibly the most heart-rending entry in her entire collection is that which records her grief at the death of her beloved daughter Betty just months before her fourth birthday: this was, she writes, ‘like tearing a great piece of my soule from mee’.<sup>8</sup>

The lengthiest entries among the Occasional Meditations also focus on personal experience: specifically, they record her devastation at the death of her husband, Sir James Halkett of Pitfirrane, in 1670, her ‘deplorable’ state in having become a widow; and her difficulty in reconciling herself to leaving Pitfirrane House and moving to Dunfermline. From her husband’s death until her own in April 1699, Halkett regularly commemorates this event not only annually but also sets aside Saturdays for weekly contemplation of both it and God’s graciousness to her. Following St. Paul’s advice in 1 Timothy 5 from the New Testament, Halkett is determined to be ‘a Widow Indeed’. That this was her primary sense of self-identification is witnessed not only in her continual reiteration of this phrase but also in her actions.

For, like the ideal widow described by St Paul, the extent of Halkett’s ‘Meditations’ and the time she spent on them (as well as her time instructing her household in prayer and devotion) indicate that she continued her supplications →



Right: Abbot House in Dunfermline, where Halkett spent most of her life.

Left: One of 14 surviving volumes of Halkett's writings.

Below: A waxwork of Halkett posed at her writing desk at Abbot House, the only verified likeness of her.

day and night; her good works included operating a weekly surgery for the poor, sending medical supplies to those in need, and acting as a midwife for women of different social positions; she also brought up children and lodged ‘strangers’ when she took in young boarders, who could then attend the local grammar school. These activities likewise testify to her assisting the afflicted, which she also endeavoured to do with regular alms giving.

Although Halkett continues to refer to these later entries as ‘occasional meditations’, it is striking that the volumes written during her lengthy widowhood are primarily organised by date rather than subject matter. To the modern eye, this associates them with diary entries. This habit also reveals the frequency of Halkett’s writing practice: in one volume, for example, nearly half of the entries were written on either Monday or Saturday. Her record of daily events increasingly reveals her financial difficulties, her frustration with the religious policies of William of Orange, and her active support of her favourite Episcopalian ministers Simon Couper and James Græme during their disputes with the Presbyterians. In addition, Halkett spent the rest of her allotted five hours of devotion a day to writing ‘select meditations’ which were predominantly concerned with analysis of specific biblical books (including Exodus, Jonah and Nehemiah). In the final existing volume, Halkett records her decision to give her books to her ministers, ‘fearing when I was dead if undisposed of, they might fall into such hands as









might make ill use of them’.<sup>9</sup> Couper did indeed publish some of Halkett’s ‘Select Meditations’ between 1701 and 1704. Useful as these texts were to Couper for his political agenda in the lead up to the 1707 Act of Union, their contents are not the most stimulating to a modern reader.

This is perhaps partly why the true worth of Halkett’s writing has not so far been fully recognised. Add to this that the art of the ‘occasional meditation’ had become so ubiquitous by the early 18th century that Jonathan Swift satirised the practice in *Upon a Broom-Stick* (1710), it is perhaps understandable that critics have not been immediately drawn to this material. However, I contend that the contents of Halkett’s extensive writings deserve far more detailed consideration from early modern literary scholars, historians and linguists, as well as those interested in women’s history in general or the local history of Dunfermline in particular. Despite her financial difficulties, Lady Anne Halkett spent a large part of her lengthy widowhood at Abbot House, in her room inscribing her life in writing. **nls**

#### Discover more

1. Simon Couper. *The Life of the Lady Halkett*. Edinburgh, 1701.
2. Joseph Hall. *Occasional Meditations*. London, 1630.
4. Robert Boyle. *Occasional Reflections Upon Several Subjects*. London, 1665.
- 3, 5, 6, 7, 8 and 9 from Lady Anne Halkett's 'Occasional Meditations.'

Shelfmarks and pages:

-  <sup>3</sup> Shelfmark: Ms. 6491 (pp. 71-5)
-  <sup>5</sup> Shelfmark: Ms. 6490 (pp. 84-9)
-  <sup>6</sup> Shelfmark: Ms. 6490 (pp. 64-75 and 366-80)
-  <sup>7</sup> Shelfmark: Ms. 6492 (p. 83)
-  <sup>8</sup> Shelfmark: Ms. 6491.2 - or page 2?
-  <sup>9</sup> Shelfmark: Ms. 6502. (p. 263)

Abbot House, Heritage Centre, Maygate, Dunfermline, Fife, KY12 7NE.

[www.abbothouse.co.uk](http://www.abbothouse.co.uk) 01383 733266

## Archive events bank on success

Three unique fundraising events for the John Murray Archive (JMA) were staged in November. Connections with the Greek Embassy, broadcaster Kirsty Wark, and a historic bank offered supporters a raft of opportunities to learn more about the Archive.

The shared history of the Murray firm and C Hoare & Co, the last family-owned bank in the UK, was the springboard for an event at Hoare's premises in London's Fleet Street where the two companies were once neighbours. Items from the JMA were displayed alongside those from Hoare's archive, including those from mutual clients such as Lord Byron, Jane Austen and Charles Darwin.

Later in November, the Greek Ambassador entertained 100 guests at his residences in London to view a selection of Byron manuscripts. His Excellency, Vassilis Pispinis, Greek Ambassador to the UK, spoke of the lasting pride and respect that Greeks have for Lord Byron, while NLS Trustee Lady Balfour of Burleigh and JMA Curator David McClay treated guests to a close encounter with a selection of precious Archive items.

Kirsty Wark spoke fondly of NLS at a reception hosted by the Trades House of Glasgow. Speaking from her own experience as an NLS reader, Ms Wark paid tribute to the Library's work, the national and cultural significance of our collections and the respect shown to readers in the Library's evolution.



Above: JMA Programme Manager Nat Edwards enthusing guests at the Greek Embassy in London.

## Scotland's Roman roots uncovered

A complete digital facsimile of William Roy's 'Military Antiquities of the Romans in North Britain' (1793) is the latest NLS map treasure to go online. This splendid volume includes important information on the Roman military conquest of Scotland, with 51 attractively illustrated maps, complemented by 205 pages of supporting text. The map was the first to record many Roman remains and is still considered an authoritative reference text on the subject. Its author, William Roy, is better known for his work on the Military Survey of Scotland, and in founding what became the Ordnance Survey, but he was also a keen antiquarian and man of science, and this volume is also a lasting monument to these interests. View the Roy Military Antiquities at: [www.nls.uk/maps/early/roy-military-antiquities](http://www.nls.uk/maps/early/roy-military-antiquities).

## Hyde books bound for Edinburgh

The Edinburgh UNESCO City of Literature Trust launches another Robert Louis Stevenson-themed reading campaign in February, this time drawing on his classic thriller *The Strange Case of Dr Jekyll and Mr Hyde*. The book is the latest initiative of the city-wide reading campaign, One Book – One Edinburgh, which will again distribute 10,000 free copies of a new easy-to-read paperback edition across Edinburgh, supported by an events programme, including a workshop at NLS with graphic novel authors Cam Kennedy and Alan Grant.

Four new graphic novel versions of the story will be published simultaneously in February, including editions in Gaelic and Scots.

To find out more or to claim your free book, visit [www.cityofliterature.com](http://www.cityofliterature.com).

To book a space at the NLS workshop on 23 February, please call the Events Line on **0131 623 4675** or email [events@nls.uk](mailto:events@nls.uk).

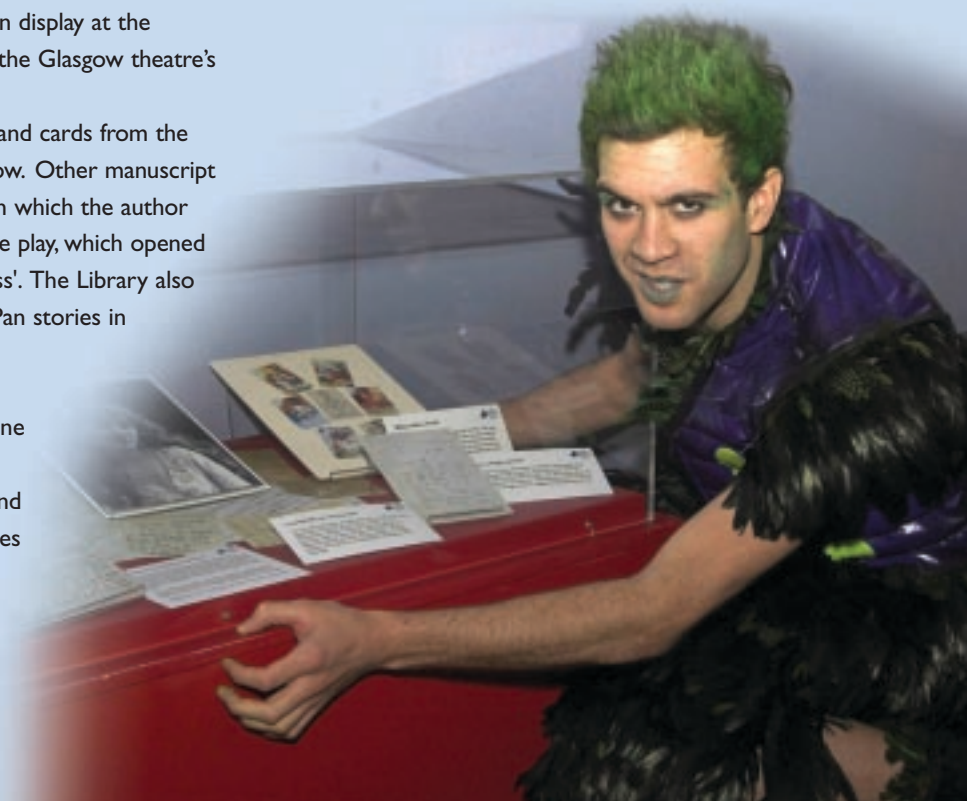


## A Barrie display for Citizens

A selection of JM Barrie items went on display at the Citizens Theatre in December during the Glasgow theatre's run of Peter Pan.

Children's fan letters to 'Wendy' and cards from the first Peter Pan card game went on show. Other manuscript items included a letter by JM Barrie in which the author reports that the first production of the play, which opened in December 1904, was 'a huge success'. The Library also holds over 200 editions of the Peter Pan stories in various formats and languages.

Citizens' Marketing Officer Cat McNaughton commented, 'Everyone in the building has responded really positively to having the exhibit here, and it's been proving popular with audiences who have been in.'



Right: Peter Pan (Robbie Towns) sneaks out of rehearsals to read his fan mail.

Photographer: Iain G. Farrell.

## Competition

### Win a copy of Rosslyn Chapel Revealed

Discover the real secrets behind the infamous Rosslyn Chapel, one of Europe's finest pre-Reformation buildings, by winning one of three copies of Michael Turnbull's authoritative book, *Rosslyn Chapel Revealed* courtesy of Sutton Publishing. The book explores the history and mysteries of the chapel, the beauty of its architecture, surrounding landscape and intricate stone carvings.

To be entered into a prize draw for a copy of the book, simply answer this question:

The book features the writings of Friar Richard Augustine Hay from the Library's manuscripts collection, but **where was Hay baptised?**

#### Answers to:

Competitions, Discover NLS, Marketing Services, National Library of Scotland, George IV Bridge Edinburgh EH1 1EW

Or by e-mail to: [discover@nls.uk](mailto:discover@nls.uk)

Please put 'competition' in the subject field.

The closing date for entries is **Friday 22 February**.

Learn more about the chapel first hand, by joining the author for a free talk at NLS on **Tuesday 12 February**.

*Rosslyn Chapel Revealed* is available in hardback, priced £17.99, from [www.haynes.co.uk](http://www.haynes.co.uk).



# Meet the team

## Monographs cataloguing team

### Gordon Barraclough

Monographs Curator

### Julie Black

Assistant Monographs Curator



#### What sort of tasks do your roles involve?

Our primary task is to catalogue and shelfmark post-1901 monograph material, which makes it available to the public to find using the catalogue. This involves downloading, and amending where necessary, records from various databases and also creating original catalogue entries to different standards depending on the item. For example, a book that falls within the remit of the shared cataloguing programme\* (any book beginning with the letter G, published in Scotland or in Scots Gaelic) would be catalogued fully. After cataloguing, items are then given a shelfmark according to format and size.

\* The shared cataloguing programme is an agreement between the six UK copyright libraries to share the cataloguing of legal deposit material between them.

#### What range of material do you work with?

We work with a vast range of monograph material (a publication complete in one volume or a fixed number of volumes). Material can range from children's books to specialist or academic material. This week, for example, we catalogued a fabulous book called *Earth from above* by Yann Arthus-Bertrand, which consisted of beautiful aerial photographs, and another called *Pimp my zimmer* by Bill Fallover, a humorous look at customising your zimmer frame! Recently we've also been busy cataloguing material for the upcoming graphic novel exhibition.

#### Which aspects of the job do you find most rewarding?

**Gordon:** I really enjoy all the 'detective work' involved in working out the necessary subject and name headings for a catalogue entry. My role

involves suggesting universally-used subject headings to the Library of Congress. Recently I proposed one for 'Onion Johnnies', which took a fair bit of research and brought a tear to my eye! You can see this heading in use on the catalogue in the record for Ian MacDougal's *Onion Johnnies*. It's great to think that people may use that heading in their records.

**Julie:** I find the idea of helping users to find material quickly and easily makes my work enjoyable. And I love the sheer variety of books we get to see in a day!

#### How do you assist other departments and institutions?

We both catalogue and send legal material to the Advocates Library. We work closely with a number of teams in the Library, for example, the Conservation Department, sending them books that require treatment and ordering archive boxes. This allows us to make material available to readers quickly and keeps it in the condition it was received in for many years to come.

#### What other Library activities do you get involved with?

**Gordon:** I'm a health and safety rep and I also provide basic IT support to colleagues (most of the time I just say 'reboot!').

**Julie:** I'm part of the Library's Health at Work Group. The group promotes a healthier lifestyle through information campaigns, events and classes. Activities have included a staff health fair, trying out alternative therapies and a Wear it Pink day for the Breast Cancer Campaign. Thanks to the group's work, NLS was recently awarded the Scotland's Health At Work Silver Award.





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