



THE CARTOGRAPHER

JOHN BARTHOLOMEW'S PRIVATE PAPERS

DISCOVER

The magazine of the National Library of Scotland | www.nls.uk | Issue 12 Summer 2009

Lord Byron

His poetry in progress



Leaving for a new life

The Scottish emigrants' adventures on the high seas



A summer of distant shores and exploration

The publication of the summer edition of *Discover NLS* signifies that we are almost halfway through 2009. So far it's been an extremely busy year for the Library, with the promise of more activities to come in the months ahead.

On 26 June, our exhibition *The Original Export: Stories of Scottish Emigration* will open its doors at George IV Bridge. In our feature pages curators Maria Castrillo and Kevin Halliwell reflect on what life was like for those Scots who left their homeland for distant shores.

Elsewhere, we bring you an article from Isabel Sharp who took part in one of the Library's adult learning projects. Isabel looks at the contrasting personalities of the two wives of Arctic explorer John Franklin via their letters to John Murray.

There is also an article on the private papers of Scottish cartographer John G Bartholomew, and an insight into the formation of the Scottish Byron Society.

In the news section this issue we report on the premiere of a documentary celebrating 100 years of the Bo'ness Fair, while our Curator's Choice surveys the world's oldest travel book. There is also an update on an appeal for information we launched in the spring issue and news of events and exhibitions taking place over the summer months.

As we reach the midpoint of 2009, we hope you can take the time to enjoy this latest issue of *Discover NLS*.

Cate Newton

Cate Newton
Director of Collections
and Research



There's the promise of more activities to come in the months ahead



DISCOVER NLS
ISSUE 12 SUMMER 2009

CONTACT US

We welcome all comments, questions, submissions and subscription enquiries. Please write to us at the National Library of Scotland address below or email discover@nls.uk

FOR NLS

EDITOR-IN-CHIEF
Alexandra Miller
MANAGING EDITOR
Julian Stone
DIRECTOR OF DEVELOPMENT AND EXTERNAL AFFAIRS
Teri Wishart
EDITORIAL ADVISER
Willis Pickard

CONTRIBUTORS

Karla Baker, Geoffrey Bond, Karen Brown, Allan Burnett, Chris Fleet, Kevin Halliwell, Brian Hillyard, Andrew Martin, David McClay, Jack McGill, Cate Newton, Steven Scott, Isabel Sharp, Isabelle Ting, Ruth Washbrook, Duncan Welsh, Helen Williams

EDITOR Jack Kibble-White
jack@thinkpublishing.co.uk
DESIGN Matthew Ball
SUB-EDITORS Anne Boyle, Clare Harris, Andrew Littlefield
PUBLISHER John Innes
john@thinkpublishing.co.uk
ADVERTISING Julie Twaddell
0141 582 1280

PUBLISHED BY

Think Scotland
Woodside House
20-23 Woodside Place
Glasgow G3 7QF
0141 582 1280

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National Library of Scotland
George IV Bridge
Edinburgh EH1 1EW
TELEPHONE 0131 623 3700
FAX 0131 623 3701
EMAIL enquiries@nls.uk

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www.nls.uk

Three new NLS films now showing on YouTube



1st

HILLMAN IN THE HIGHLANDS

A couple take a Hillman Imp on a tour through the ancient Scottish landscape



2nd

MONSTER MOVIE

A filmmaker shoots what is claimed to be the first ever film recording of Nessie



3rd

FUN AT THE BEACH

Scottish summers as they used to be? Families having fun on a sunny day

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Your guide on how to find your way around the Library's collections and services

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The latest NLS news and comment. In this issue: the Scottish Print Federation Archive, the first ever illustrated travel account to appear in print and more news on last issue's 'cutt with scizars' mystery

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Looking behind the original manuscript of Lord Byron's breakthrough work, Childe Harold's Pilgrimage

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Correspondence found in the John Murray Archive offers a fresh insight into the lives of the two Mrs John Franklins

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Searching for the seaside in our collections



In colonial prospectuses the land is fertile, and flowing with milk and honey



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Allan Burnett discovers a new side to the emigrants' story

Contributors to this issue include



Karla Baker
Karla works in the Map Collections division and is the Bartholomew Archive Assistant Curator



Isabel Sharp
Isabel recently participated on the Workers' Educational Association course 'Researching Remarkable Women'



Allan Burnett
A freelance writer, Allan has also worked as a librarian and archivist and is the author of the *...And All That* books



Isabelle Ting
A bookbinder, printmaker and artist, Isabelle has also run a number of workshops in bookbinding

Using the National Library of Scotland

Inside NLS

With a collection of around 14 million printed items, two million maps, 32,000 films, over three miles of manuscripts plus thousands of photos and journals, getting around NLS requires a little navigation

How to join

To use the Library's reading rooms and order up items from the collections, you need to hold a Reader's Card. An application form can be picked up at George IV Bridge or the Causewayside Building, or downloaded from www.nls.uk.

To complete your application you will need proof of identity (a driving licence, passport or matriculation card are all

valid) and a recent utilities bill. Photos, for identification purposes, can be taken at Readers' Registration.

Viewing material

With a Reader's Card you gain access to the reading rooms, from where you can view material held in the Library's collections. Requests for items can be made in person,



The General Reading Room

by telephone: 0131 623 3700, by email: enquiries@nls.uk or through the Library website at www.nls.uk. If you know what you're looking for, we recommend you make your request in advance of your visit to the Library.

Online

NLS has a vast range of electronic resources, including digital versions of reference works, massive full-text facsimiles and business databases (see below for a list). Many of these resources are available

Digital resources

From articles on sport, to the full text of Parliamentary Papers from 1821, NLS' licensed digital collections are a superb research tool

Art and literature

- * **19th Century UK Periodicals Part 1. Women's, Children's, Humour and Leisure/Sport** Early lifestyle publishing in Britain
- ▶ **Naxos Music Library** Classical music collection
- ▶ **Oxford Music Online** Major music reference works
- ▶ **Perdita Manuscripts; Women Writers, 1500-1700** Manuscripts from British women authors
- ▶ **RILM Abstracts of Music Literature** Bibliography of writings on music
- ▶ **Scottish Women Poets of the Romantic Period** Poetry

written between 1789 and 1832

- ▶ **SCRAN Digital Materials** Images, films and sounds relevant to Scotland

Business

- * **Cobweb: the Complete Business Reference Adviser** Business resource
- ▶ **Factiva** Global News and business search service
- * **Frost & Sullivan Interactive Research Resource Service** Industry analysis on chemical, energy, environmental and building technologies
- * **Global Reference Solution** Company information
- ▶ **Kompass Database** More than 23 million products and services

- ▶ **Market Research Monitor** Research reports from more than 50 countries
- ▶ **Mintel Market** Leisure, Market, Retail and Financial Intelligence

Education, science and social science

- ▶ **ALPSP Learned Journals Collection** From the Association of Learned and Professional Society Publishers
- ▶ **Blackwell Compass Journals** History, literature and philosophy articles
- ▶ **Electronic Enlightenment** Correspondence between writers of the 18th century
- ▶ **JSTOR** Leading academic journals
- ▶ **Oxford Journals Online** Life sciences, medicine, humanities and law
- ▶ **Science Full Text Select** Titles from Wilson Web

- ▶ **Web of Knowledge** Links to the Web of Science and Journal Citation Reports

Government and official

- ▶ **House of Commons Parliamentary Papers** From 1801 to 2000
- ▶ **Public Information Online** Papers from Westminster, Holyrood and Stormont
- * **Making of Modern Law: Legal Treatises 1800-1926** US and British law

History, biography and genealogy

- * **17 & 18th Century Burney Collection** Newspapers and news pamphlets from the collection of Reverend Charles Burney
- * **19th Century British Library Newspapers A** full-text digital archive of

Viewing material online



over the Internet to readers living in Scotland (although restrictions do apply to some collections, in line with licence agreements). Your first port of call to unlock the Library's online collection is www.nls.uk/catalogues/online/er

NLS locations

FILMS

Scottish Screen Archive
39–41 Montrose Avenue
Hillington Park, Glasgow
G52 4LA
Tel 0845 366 4600
Email ssaenquiries@nls.uk

MAPS

Causewayside Building
33 Salisbury Place,
Edinburgh EH9 1SL
Tel 0131 623 3970
Email maps@nls.uk
Mon–Fri 9.30am–5pm
(Wed 10am–5pm),
Sat 9.30am–1pm

ALL OTHER COLLECTIONS

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



Robert Louis Stevenson's university notebook is held in the manuscript collections

FOCUS ON MANUSCRIPT COLLECTIONS

The National Library of Scotland has extensive holdings of manuscripts and archives. Many of them relate to Scottish history and culture and Scots men and women at home and abroad, dating mainly from the 17th century to the present day. However, some of the collections, such as a 9th-century copy of the epigrams of the Latin poet Martial, are much older.

The manuscript collections also hold literary papers of 20th-century and contemporary Scottish writers such as John Buchan, Neil Gunn, Eric Linklater, Alasdair Gray and Muriel Spark.

Personal access to the manuscript collections is open to all holders of a Reader's Card, while an increasing amount of material is available to view online. For more information go to www.nls.uk/collections/manuscripts

19th-century newspapers

▶ **British and Irish Women's Letters and Diaries** Writings spanning the last 400 years

▶ **Celtic Culture: A Historical Encyclopedia (via NetLibrary)** Articles describing the Celts from prehistory to the present

▶ **InfoTrac Custom** Newspapers featuring over 60 UK and Ireland titles, 30 Scottish titles and 20 titles from around the world

* **Oxford Dictionary of National Biography (ODNB)** Accounts of those who shaped the history of Britain

▶ **Raj, India & Empire** The history of South Asia between 1615 and 1947

* **Sabin Americana, 1500–1926** Works about the Americas

* **Making of the Modern World** Text of over 61,000 works on economics and business

* **Times Digital Archive**

Pages from the *Times* newspaper from 1785 to 1985

* **Who's Who (and Who Was Who)** Contains the current *Who's Who* plus the entire *Who Was Who* archive

Reference works and catalogues

* **Credo Reference** Full-text of over one million entries and 5,000 images in 100 high-quality reference books from the world's leading publishers

* **Early American Imprints, Series 1: Evans, 1639–1800** Digitised full-text of more than 39,000 titles

* **Early English Books Online 1475–1700 (EEBO)** More than 100,000 literary and historical classics

* **Eighteenth Century Collections Online (ECCO)**

Over 150,000 books printed between 1701 and 1800

* **Eighteenth Century Collections Online (ECCO) Part 2** 45,000 further titles

▶ **Oxford English Dictionary Online** Accepted authority on the evolution of the English language

▶ **Oxford Reference Online** 100 dictionary, language and subject reference works from the Oxford University Press



All collections can be accessed through the electronic resources search service at the Library. Collections marked with a * can also be accessed outwith the Library (some require registration for remote access).



▶ **18TH CENTURY OFFICIAL PARLIAMENTARY PUBLICATIONS PORTAL 1688–1834**

A full-text database with over one million pages drawn from 1,400 volumes of 18th-century official parliamentary publications, including Parliamentary Papers, Acts, Bills, registers and the Journals of the House of Commons and Lords.

SCOTTISH SCREEN ARCHIVE

Hippodrome premiere for new documentary

In May, a new documentary made by the Workers Educational Association Scotland (WEA), in partnership with Scottish Screen Archive, premiered at the recently restored Hippodrome Cinema in Bo'ness. The film, *The Best Day of the Year – 100 Years of the Bo'ness Fair*, records memories and stories of the Bo'ness Fair through the use of oral reminiscences, interviews, new footage of the 2007 fair and archive film.

Bo'ness' Hippodrome Cinema first opened its doors in 1912 and was run by Louis Dickson until his death in 1960. As with many cinema managers throughout Britain, Dickson filmed local events to attract people into his picture house. The Bo'ness Fair features in Dickson's archive with every year from 1912 until 1960 (excluding two world wars, the Miners' Strike of 1921 and the General Strike of 1926) represented.

Plans in 2005 to restore the Hippodrome coincided with the start of Scottish Screen Archive's digitisation project supported by the Heritage Lottery Fund. The Bo'ness Fair films (which had previously been acquired by Scottish Screen Archive) were selected as part of this process. While the films may have been produced as a marketing ploy for the Hippodrome, these wonderful snapshots of social history provide us with a unique insight into the people, traditions, costumes, weather, joy and immense work that went into the Bo'ness Children's Fair.

The documentary was made possible thanks to the support of Falkirk Council, Pilton Video and filmmaker Lorna Simpson.

To buy a DVD of the documentary contact Scottish Screen Archive at ssaenquiries@nls.uk or hq@weascotland.org.uk



The newly re-opened Hippodrome Cinema at Bo'ness

LIBRARY FLOODING UPDATE

A flood occurred in the George IV Bridge building on 26 February. NLS is now pleased to report that impact on the collections was minimal and that services have largely returned to normal. NLS Trustees and senior management express their thanks to staff and friends of the Library for their support. For more information: www.nls.uk/news

NLS ONLINE

Library joins Sikh heritage trail

NLS has recently been added to the Anglo-Sikh Heritage Trail, a project of the Maharajah Duleep Singh Centenary Trust designed to promote a greater awareness of the shared heritage between the Sikhs and Britain. NLS itself holds many interesting items related to Sikh history. Join the trail at www.asht.info

NLS holds a letter from Maharajah Ranjit Singh

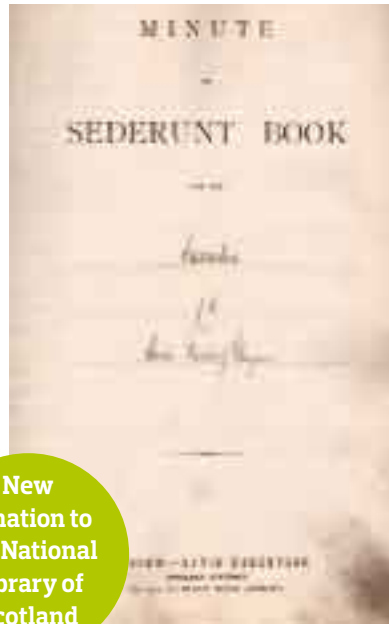




New donation to the National Library of Scotland

COLLECTIONS

NLS acquires print archive



The early records of the Scottish Print Employers Federation (SPEF) have been donated to the National Library of Scotland. The collection includes minutes of the Executive Board and various subcommittees, members' circulars and records of the local associations throughout Scotland. The collection will complement the wide range of printing company and print union records already held by the Library.

SPEF originally came into being as the Scottish Alliance of Masters in the Printing and Kindred Trades in 1910, but its origins lie further back in employers' organisations in Edinburgh and Glasgow. The federation was formed to represent the interests of printing employers throughout Scotland.

SHARE YOUR STORIES

The Cheviot, the Steamie, and the black, Black Watch

Do you have any lasting memories of Scottish theatre over the last 40 years or so? Which plays have stuck in your mind? Perhaps you remember the 7:84 tours or the work of Wildcat or Communicado? Perhaps you saw plays in village halls? Did you enjoy *The Steamie* or *Black Watch*? Did you spot a talent before fame caught up with them?

Curators working on the drama exhibition due to open in December this year would like you to share your memories with them.

If you have a story to tell, or an opinion to share, email a.martin@nls.uk



Emun Elliot as Fraz in *Black Watch*

BY THE NUMBERS

1,769

broad­sides dating from 1650 to 1910 can be viewed online at NLS' website. The tabloids of their day, broadsides covered crime, politics, humour, tragedy and more.

Take a browse through history as it was told at the time at www.nls.uk/broadsides

NATIONAL THEATRE OF SCOTLAND, MANUEL HARLAN

CURATOR'S CHOICE

Travel book's origins revealed, thanks to faded pencil marks

Brian Hillyard, Rare Books Collections Manager at the National Library of Scotland, on *Peregrinatio in Terram Sanctam* (Pilgrimage to the Holy Land), 1486

Among the Library's early books there are a number of 'firsts', such as the first book printed in Western Europe with moveable type (the Gutenberg Bible) and the first printing of Homer. One of these 'firsts' is the first-ever illustrated travel account, *Peregrinatio in Terram Sanctam*, produced in Mainz in 1486.

Its author Bernhard von Breydenbach went on a pilgrimage to the Holy Land between April 1483

and January 1484, passing places such as Venice, Corfu, Modon, Rhodes and Cairo. He took with him artist Erhard Reuwich, to make drawings of the sights from which the woodcuts of this book were printed.

Transferred to the National Library from the Advocates Library in 1925, the *Peregrinatio* is recorded in the Advocates' printed catalogue of 1776. I knew that the earliest shelfmark in the book, 'Julius 1.11', was not of a kind used as early as 1776, but had assumed that this dated from the time of a binding repair. I paid little regard to a pencil note '1/59' (1 over 59) that I found in the front of the book. It was in fact a clue towards uncovering how the Library came to hold this volume in the first place.

While researching the history of the library of Edinburgh entrepreneur David Steuart, I learned that in 1801 he had been forced to auction his collection over a 12-day period. In New York Public Library I found



Jerusalem is shown in the centre of the map

ARCHIVE

Raith Rovers score 120,000

During March the Library added record number 120,000 to the Scottish Bibliographies Online (SBO) database. The item in question was *Raith Rovers FC Since 1996*.

The SBO database brings together the national bibliography, as well as specialist bibliographies on Gaelic publications and the Scottish book

trade. It is the best starting point for locating material on Scottish topics and, unlike most library catalogues, it also includes references to journal articles and books – the entries on Raith Rovers, for example, include both a chapter in a book edited by Nick Hornby and an article from the journal *Geography*.

You can find out more about the SBO at <http://sbo.nls.uk/>

Several hundred items are added to the SBO every month



TONY FIMISTER / TEMPUS PUBLISHING



The *Peregrinatio* includes panoramas of cities, pictures of animals and a 130cm-long map of Palestine and Egypt

a 1993 facsimile of the auction catalogue. Stuart's books had been widely dispersed, but I traced a few – identifiable from his bookplate – here in the Library. I observed pencil numbers such as '10/62', referring to lot 62 on day ten of the sale. Recalling those pencil marks, I checked '1/59' in the catalogue and it was a copy of the *Peregrinatio*, bought to replace the Library's missing copy. The 'Julius' shelfmark, in use from about 1800, now made sense.

Details such as this '1/59' need to be recorded because some day, somewhere, somebody will be able to make use of that information. As for the idea of cleaning a book by rubbing out pencil marks in it, don't even dare think about that!

RESEARCH

Funding for studentships

Arts and Humanities Research Council funding has been secured for two collaborative Ph.D research studentships. Applications for both posts were received in early June. The studentships will utilise the Library's archive of cartographic publishers, John Bartholomew & Son Ltd., to answer questions on the broad theme of 'Printing and Mapping the World: the Bartholomew Archive and networks of publishing and geographical knowledge, c. 1830-1980'.

One of the studentships will focus on the cartographic conception and representation of the British Empire and the range of maps, atlases and related publications that promoted

notions of empire. The other will look at communication networks in the geographical book trade, investigating the publishing and cultural history of the networks underpinning Bartholomew's successes.

The research will be supervised by Charles Withers, Professor of Historical Geography at the University of Edinburgh, David Finkelstein, Research Professor of Media and Print Culture at Queen Margaret University, and Christopher Fleet of the NLS Map Library.

For more information
www.nls.uk/collections/maps/bartholomew/studentships.html



An 1887 Bartholomew map of the British Empire

LIBRARY GOES TO WASHINGTON



In February, NLS' Cate Newton and Nat Edwards travelled to the Library of Congress in Washington to take part in a symposium on the life, work and impact on American culture of Robert Burns. The two-day event included a keynote address from First Minister Alex Salmond. It is available to view at www.loc.gov/folklife/Symposia/Burns

OPENS
SEPTEMBER 2009



NEW VISITOR CENTRE UPDATE

The new Visitor Centre in NLS' George IV Bridge building will make a range of information and learning resources more accessible. Visitors will also be able to relax in the new café or browse the Library shop. Phase one of the centre will be ready in time for The Original Export exhibition in June, with all facilities open by September 2009.

EVENTS & EXHIBITIONS

Summer at the Library

All events and exhibitions take place at the National Library of Scotland, George IV Bridge, unless otherwise stated

THE CLYDE: FILMS OF THE RIVER 1912 – 1971

The Scottish Screen Archive has collaborated with the Lighthouse, Scotland's Centre for Architecture, Design and the City, on an exhibition focusing on the River Clyde. The Lighthouse will screen amateur and professional films together with recently recorded interviews.

■ 20 June to 20 September at The Lighthouse, Glasgow

THE GLOBAL SCOT: EMIGRATION, EMPIRE AND IMPACT

Tom Devine explains how



Stepping aboard for a new life



From the Digital Archive: a Russian film poster of the actor Ivan Moskvina

IMAGES ACCESSIBLE ONLINE

NLS has launched a new online image library. More content will be added over the next few months, but there are already some real treasures to be found. Explore the Digital Archive for yourself at <http://digital.nls.uk>

UPDATE

Success in tracking down 'scizars' artist

In the spring issue of *Discover NLS* we launched an appeal for further information on a curious item received by the Library (pictured). The document, donated to NLS by a retired minister, features the Ten Commandments, The Lord's Prayer and the Creed. If the legend of 'Cutt with scizars by Thomas Hunter' at the bottom

of the manuscript was to be believed, these painstaking transcriptions were created via hundreds of tiny incisions.

According to *Discover NLS* reader Laurance Black, who responded to our appeal, 'a scissor is a knife – that is why we talk about a pair of scissors.' Mr Black went on to write, 'Thomas Hunter was a tailor born in 1709. There is a wonderful example of Hunter's work in The Incorporated

Trades office in Melville Street, Edinburgh. It has all the trades emblems and is the only piece I know with colour. In around 1991 Christie's sold a Hunter image of a skeleton. It too bore the inscription "Cutt with scizars by Thomas Hunter".'

We were also contacted by John Bell, who wrote: 'Thomas Hunter was sometime Deacon of the Corporation of Tailors and accordingly, I would expect to find quite a lot of information about him in their records.'



A KIND OF SEEING: SCOTLAND'S DOCUMENTARY HERITAGE

The Scottish Screen Archive is collaborating with the Edinburgh International Film Festival (EIFF) to present a special event at this year's Festival celebrating the glorious history of Scottish documentary on the big screen.

SSA Curator Janet McBain will present a tour through Scotland's rich heritage of pioneering documentaries about the landscapes, cities and lives of ordinary people. The programme, specially curated

Street cinema comes to the EIFF



by Shona Thomson of NLS and EIFF, will include archive films from pioneering filmmakers such as Margaret Tait, Eddie McConnell (winner of the 2007 BAFTA Outstanding Achievement Award) and John Grierson.

■ **18 June, 5pm at the Filmhouse Cinema, Edinburgh.** More information and tickets are available from www.edfilmfest.org.uk and the EIFF box office on 0131 623 8030

Scotland came to have such an extraordinary influence on world development.

■ **30 June, 7pm**

INSPIRATIONS AT NLS: IN WHICH MACDIARMID MEETS WINNIE-THE-POOH, AND DR JEKYLL IS NOT QUITE AT EASE

James Robertson discusses three major influences on his own writing, and their unlikely connections: the poetry of Hugh MacDiarmid,

AA Milne's *Winnie-the-Pooh*, and Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde*.

■ **7 July, 7pm**

NLS FILM CLUB – THE RUGGED ISLAND: A SHETLAND LYRIC

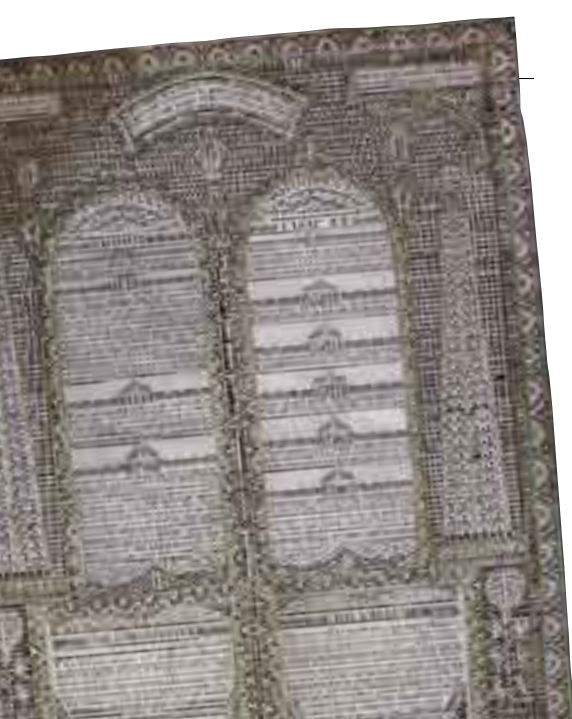
Screening of a documentary written, directed and filmed by Jenny Gilbertson. It tells the story of a couple who are torn between the choice of emigration to Australia or remaining to work their croft in Shetland.

■ **16 July, 6.30pm.** £5 payable online at www.nls.uk or by calling 0131 623 3918

THE RECEPTION OF "ORIGINS"

Peter Arnott and his actors will interrogate contemporary documents to ask not so much, 'Why were Charles Darwin's ideas resisted?', but rather, 'How did they ever get accepted?'

■ **23 July, 7pm. Book online at www.nls.uk/events/booking**



TRUSTEE AND ENTHUSIASTIC SUPPORTER RETIRES

Ivor Lloyd has retired as a University-nominated Trustee of NLS after ten years on the Board, during which time he was a great supporter of the enormous changes that took place in the Library.

Ivor recently retired as Deputy Principal (Planning & Resources) at the University of Abertay, where he worked for 25 years.

He started his career as a trainee in Hawick Public Library, moving on to Assistant Librarian at Kirkcaldy

Technical College and then Academic Librarian at Duncan Jordanstone College of Art.

Ivor was a very active NLS Trustee and his dedication and insight will be greatly missed by all at the Library.



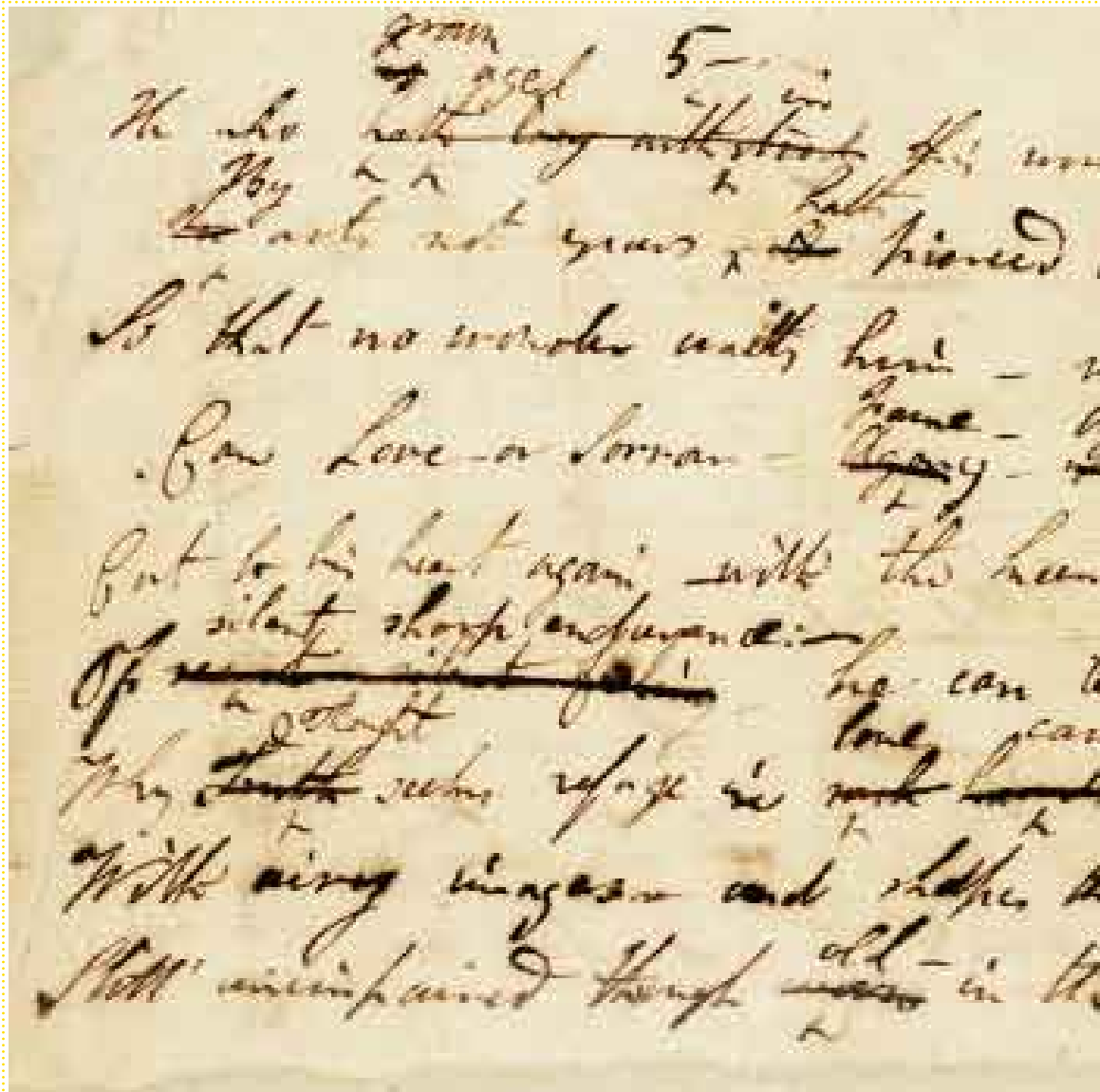
**CHILDE HAROLD'S
PILGRIMAGE
CANTO III, STANZA FIVE**

**TRANSCRIPTION OF
PICTURED VERSION**

He who (hath long
withstood) grown aged
in this world of woe
By acts not years (&
hath pierced the (caves)
depths of life,
So that no wonder
waits him, nor below
Can love – or sorrow –
(agony) fame (infame)
ambition–strife
Cut to his heart again –
with the keen knife
Of (most silent feeling)
silent sharp endurance:
– he can tell
Why (truth) thought
seeks refuge in lone
caves yet (rife)
With airy images and
shapes that dwell
Still unimpaired
though (worn) old in the
souls' haunted cell.

PUBLISHED VERSION

He who, grown aged in
this world of woe,
In deeds, not years,
piercing the depths
of life,
So that no wonder
waits him; nor below
Can love or sorrow,
fame, ambition, strife,
Cut to his heart again
with the keen knife
Of silent, sharp
endurance: he can tell
Why thought seeks
refuge in lone caves,
yet rife
With airy images, and
shapes which dwell
Still unimpaired,
though old, in the soul's
haunted cell.



Poet at work

A manuscript page from the John Murray Archive reveals the thought processes of Lord Byron. JMA Curator **David McClay** explains

Lord Byron's first taste of success as a popular poet came with the publication of 'Childe Harold's Pilgrimage' in March 1812. This page of the manuscript – Canto III, Stanza Five – reveals something of the great poet's creative process.

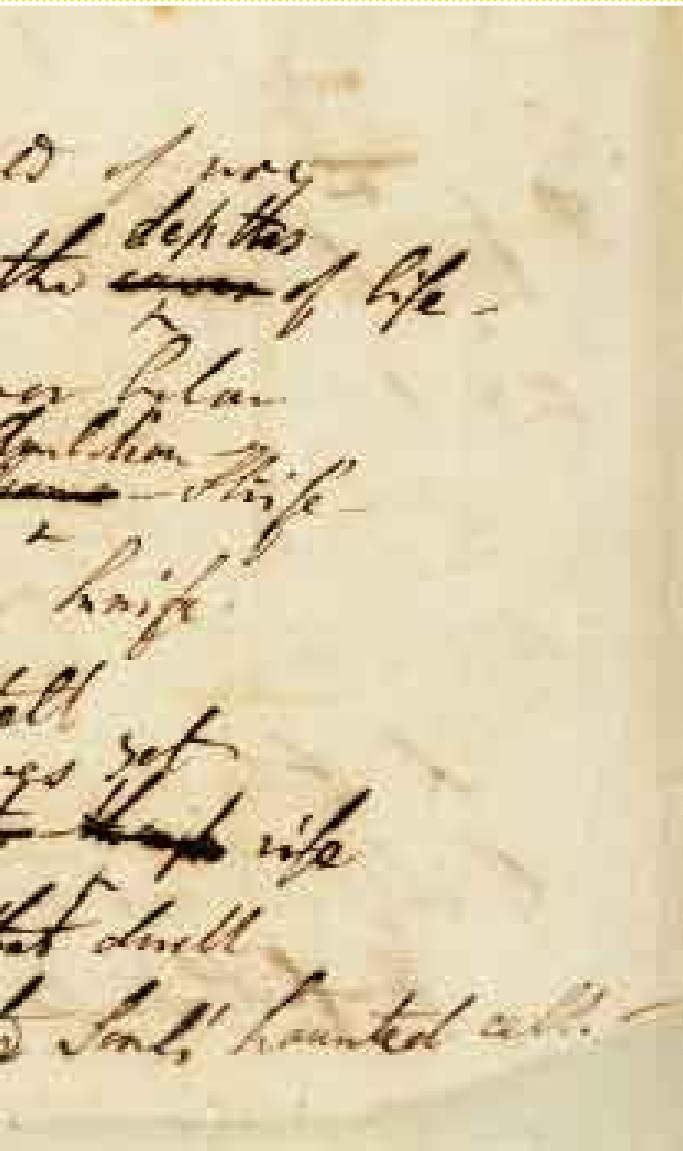
The semi-autobiographical, long narrative poem was

written during Byron's Mediterranean tour of 1809-11. It recounted the wanderings of a world-weary and disillusioned young man.

The first two cantos, or parts, of this poem appeared in many reprints and revised editions and were followed with third (1816) and fourth (1818) cantos. Sir Walter Scott wrote a supportive

review of Canto III for the *Quarterly Review* (1816).

The first edition of 500 copies sold out in only three days. Byron later reflected that, following publication, 'I awoke one morning to find myself famous.' And on reading it Lady Caroline Lamb, who would later be Byron's lover, became determined to meet the poet.



With this poem, Lord Byron 'found himself famous'

Bringing Byron home

Geoffrey Bond OBE, DL, FSA and chairman of the Scottish Byron Society, reports on the formation of a long overdue organisation

The arrival of the world famous John Murray Archive at the National Library of Scotland has been the catalyst for many new developments, one of which is the formation of the Scottish Byron Society.

The first British Byron Society was formed on 22 January, 1876 and is now known as the London Byron Society.

Byron's mother, Catherine Gordon, came from the village of Gight in Aberdeenshire, while his father, John, was English. As Byron said of himself, 'he was born half a Scot and bred a whole one'.

The poet spent his first ten years in Aberdeen and is said to have retained a Scottish inflection in his speech throughout his life. We know the grandeur of the Scottish Highlands left a deep impression on him and many would still claim him as a Scottish poet.

Given these factors, it seemed to myself and others that the lack of a Scottish Byron Society was a serious omission. I was for some years the Chairman of the London Byron Society and with this experience was able to bring together a small team made up of Eric Wishart, well



The Scottish Byron Society's first lecture was held at St Cecilia's Hall. Geoffrey Bond (below right) and President Professor Sir Drummond Bone (below left) both attended

known in Edinburgh literary circles, Dr Jane Stabler and Dr Gavin Hopps, both academics at the University of St Andrews who have written on Byron, and Dr Zsuzsanna Varga, a university academic living in Edinburgh.

Our first meeting took place at NLS in March 2007 and the inaugural lecture was held in St Cecilia's Hall, Edinburgh on 16 October, 2008.

Since then, we have attracted speakers such as well-known Byron scholar Professor Murray Pittcock, who in his lecture 'Byron's Networks and Scottish Romanticism' made a persuasive argument for the poet's inherent Scottishness.

The committee of the Scottish Byron Society includes David McClay, Senior Curator of the John Murray Archive, and we have many other distinguished patrons. We hope now to hold lectures in cities across Scotland, whilst continuing to develop our links with the John Murray Archive.

For membership details email Geoffrey Bond at consultancy@gbond.demon.co.uk



TORQUIL CRAMER

The emig

Maria Castrillo and Kevin Halliwell explain to **Allan Burnett** why leaving Scotland could be both a traumatic and exciting experience

The story of 13-year-old Scottish emigrant Peter Williamson sounds as if it was ripped from the pages of a Robert Louis Stevenson adventure. Kidnapped from Aberdeen harbour in 1743, Williamson was shipwrecked off the coast of America, saved from drowning by his captors and sold into slavery. Freed years later, he set about turning his rags to riches. He married a wealthy heiress but was captured again by Cherokees, who used him as a pack horse while they went around scalping European settlers. Set free yet again, Williamson was wounded in battle and taken POW by the French army, before being shipped back to Britain in a prisoner exchange. He eventually set up a coffee house for lawyers in Edinburgh, and entertained his patrons by dressing up as a Native American and crying out the Cherokee war-whoop.

The barely believable yarn of Indian Peter, as Williamson became known, is absolutely true. And it is woven into the fabric of a new exhibition at NLS called *The Original Export: Stories Of Scottish Emigration*. As exhibition curators Dr Maria Castrillo and Dr Kevin Halliwell explain, Williamson's kidnapping was not unique. There were scores of others like him, but most never made it back to Scotland.

Williamson published an account of his experiences, a copy of which is held by NLS, before successfully suing the Provost of Aberdeen for his ordeal. The trial implicated

the city hierarchy in a vast people-trafficking operation that saw hundreds of boys in the Aberdeen area abducted for the slave trade in the 1740s – precisely the moment when the Scottish economy took off on the back of a booming import and export market, and was in need of cheap labour.

'Like Williamson, many Scottish emigrants were literate,' says Castrillo, 'and had the writing skills to record their experiences.' Halliwell adds: 'We realised that the really personal, interesting stuff is actually in the content of the hand-written letters that emigrants wrote. We have wonderful holdings of



emigrants' tale

Scottish emigrants
wait to board a boat
leaving Glasgow, 1923



One of the most popular
misconceptions is that
emigrants generally
went away, never
to return

Scottish emigrants' correspondence. So we've tried to make this the core of the exhibition – very personal stories told through letters. We've also tried to get away from an old, very straightforward object-based exhibition. Instead, we pull out the actual content, because it's the content that matters.'

To bring to life this correspondence, most of which relates to the 19th century because it witnessed the bulk of Scottish emigration, the exhibition will take full advantage of multimedia technology. Castrillo adds: 'We will have audio presentations that quote from the letters, as well as facsimiles of original letters, photographs and printed material.'

When the emigrants were unable to record their experiences themselves the exhibition has to rely on a printed record instead. And the reason why no personal account of an emigrant's experience remains can sometimes be chilling. Halliwell explains: 'We have a broadside account of a sailboat that went all the way across the Atlantic to Canada. They reached Quebec and from there they were going to Montreal but they never made it. The boat caught fire and 300 people died.'

In taking a new approach to a familiar subject, the exhibition also aims to explode a few myths and misconceptions about Scottish emigration. Visitors will be invited to question the common perception that Scottish emigrants tended to be impoverished victims of the Highland Clearances, forcibly evicted from their homes and compelled to cross the ocean, never to return. Castrillo adds: 'We are trying to move away from the past emphasis on the Highland Clearances as a reason for emigration, and instead show a wider variety of the Scottish people who emigrated and the places they went to.'

Among the emigrants featured in the exhibition are George Anderson, a shepherd from near Ratho, who went first to the Falkland Islands and then on to Patagonia in mainland Argentina. Another was Peter Hastie, a shopkeeper from Edinburgh who strived to better himself by emigrating to New York, where he eventually became a successful and contented civil engineer in the city water works.



Above An Emigrant's Thoughts of Home, Marshall Claxton, (1811-81)
Right Front cover of *The Call of the Dominions*, a guide for emigrants to South Africa published in 1928

Just as there were those who emigrated with a determination to work hard for a new life, equally there were those who left home expecting to make their fortunes quickly. 'One of the personal stories we are focusing on is about John Salmond, a Scotsman who was working briefly in the New Zealand goldfields in 1861. The discovery of gold in various parts of the world in the mid-19th century attracted many Scots to "the diggings",' reveals Halliwell. 'It is clear that the attraction of that was making a lot of money for very little work.' Adds Castrillo: 'Another emigrant refers to the gold digging as "a lottery". He expects that he will win very quickly and then return to Scotland with his fortune.'

The emigrant who returned

At the heart of The Original Export exhibition are several personal stories. Among them is that of Skye woman Flora MacDonald, famous for her role in helping Bonnie Prince Charlie escape Scotland after his defeat at the Battle of Culloden in 1746. In 1773, she emigrated with her husband, Allan MacDonald, to North Carolina. The couple bought a

plantation and became cattle ranchers. When the American War of Independence broke out, the MacDonalds sided with the British colonial government against the rebels demanding independence, with Allan MacDonald leading a contingent of Scottish volunteers into battle. But things did not go well, as a memorial of her life states: 'Mrs Flora

MacDonald being all this time in misery and sickness at home, being informed that her husband and friends were all killed or taken, contracted a severe fever, and was deeply oppressed.' Flora eventually returned to Scotland, being wounded en route in a skirmish with pirates when she refused to leave the deck. She died on Skye in 1790, aged 68.



Charlie's darling, Flora MacDonald, 1722-90

People were often tempted to emigrate by the rosy picture painted in emigration brochures, a picture frequently at odds with the truth. Halliwell explains: 'The more territories the British Empire gained, the more people it needed to hold on to them. So in these colonial prospectuses, there is seldom anything negative about the destination. The land is always fertile, and flowing with milk and honey, as long as the emigrant is prepared to work. The reality was often quite different, of course.'

It is well known that a large number of those who did decide to leave home went to North America and the British colonies. Less well appreciated is the fact that many also went to mainland Europe. Poland, nowadays a source of immigrants into Scotland, was once a popular destination for Scottish emigrants. Halliwell explains. 'There were Scottish emigrants in Poland seeking trading opportunities as early as the later Middle Ages. In the exhibition we will be displaying a map of Danzig (now Gdansk, Poland), from the early 18th century. It shows clearly two areas where Scottish migrants settled. One is called the "Scottish suburb" (*Vorstadt Schottland*) and the other is called "New Scotland", or *Neu Schottland*.'

NLS' holdings, from which Halliwell and Castrillo have painstakingly selected materials for the



exhibition, offer a compelling human drama with a cast of thousands. Each had a diverse response to the experience of being uprooted, particularly when it came to their sense of identity.

One fascinating example of how the emigrants' identity metamorphosed is to be found in the collection bequeathed by the family of George Anderson, the shepherd

who went to Patagonia. 'We have a photograph of Anne MacDougall, George Anderson's wife, and her niece Nellie, in Patagonia,' says Castrillo. 'They are dressed in local Indian dress and are drinking mate, a traditional Argentine beverage. And they are wearing guanaco skins. It's an example of Scots assimilating some of the customs of the native population.'

This assimilation was often taken a step further, with evidence of intermarriage throughout the North American fur trade, for example. The exhibition also acknowledges that such assimilation was often less than benign, as Halliwell explains. 'We have an illustration that shows 'outgoing tenants', which means Indians being evicted from their land, to make way for 'incoming tenants', which means Scottish settlers.'

Many emigrants were certainly prepared to subjugate or remove the natives upon their arrival, and were encouraged to do so by the British government. One such example is a 1928 publication called *The Call Of The Dominions – A Complete Guide For Emigrants*.

An advertisement for prospective emigrants to South Africa, the publication states that 'the

Adventure on the high seas

With a copy of Byron's *Don Juan* in hand, Jack Mackay scribbles down his thoughts on the night of 20 July, 1852.

'There are very few unmarried females on board, and out of the few I see nothing to take my fancy.'

A century and a half later, Mackay's feelings remain vivid. His handwritten diary is set to be one of the most thought-

provoking exhibits in The Original Export.

Dr Maria Castrillo, one of the exhibition's curators, has been studying the journal in depth. 'He travelled from Glasgow to Australia in 1852. It's a complete account of the voyage from the moment he arrives in the emigrants' depot to the point when he disembarks. His daily observations of life on board are fascinating. Many entries illustrate his regret about leaving Scotland, but also



Jack Mackay's ship-board diary

reveal his determination to make the voyage.'

That determination remains despite Mackay's awareness of how fragile the life of the emigrant can be. When a young man dies after an illness, and is sent overboard with coals sewn into his trousers to drag his body to the seabed, Mackay is troubled by a sense that the dead man has disappeared without a trace. 'He was cast, may I say, into Oblivion. For

instead of, as one would have thought, it being a ship of mourning, it was more like a night of rejoicing.'

Mackay survives, and his first impression of the New World is one of joy and relief. On 9 October, 1852, he observes 'a beautiful country covered with vegetation to the very water's edge'. What became of Mackay thereafter, and whether or not he found his fortune, remains a mystery.



The barely believable yarn of Indian Peter, as Williamson became known, is absolutely true

predominance of the white races depends on the systematic introduction of new blood into South Africa'.

One of the most popular misconceptions is that emigrants generally went away, never to return. In fact, as Castrillo and Halliwell point out, many Scottish emigrants turned out to be sojourners, who stayed for a while, often for decades, only to return as soon as they had the means, or when conditions had improved at home. Even for those who did stay and put down permanent roots, the journey has now come full circle. This Year of Homecoming celebrates the fact that the descendants of long-ago Scottish emigrants are still returning, if only for a short while, often seeking a response to the question of why – why did my ancestor leave here in search of a new life, and what was the experience like? As this exhibition demonstrates, NLS is a great place to find some answers.

The Original Export: Stories of Scottish Emigration exhibition runs from 26 June – 11 October



The Bartholomew Archive

reveals the inner workings of one of Scotland's most significant cartographic publishers. But, as Karla Baker discovers, it also tells us much about the man who presided over its most productive period



John Bartholomew & Son Ltd. is a name that instantly conjures up memories for many people. Whether it's using a Bartholomew atlas during a geography lesson at school or poring over a touring map on holiday, Bartholomew's ubiquity bestows upon it a certain authority. In terms of mapmaking it was at one time the name to trust, with publications such as *The Times Survey Atlas of the World* (1920) underlining Bartholomew's reputation for cartographic excellence.

Six generations of the Bartholomew family have each left behind them unique and lasting legacies. The first in the family line was George Bartholomew (1784-1871). At 13 years old he was apprenticed as an engraver to Daniel Lizars of Edinburgh. Following in his father's footsteps, George's son, John Bartholomew Senior (1805-61),

set up the modest engraving firm that eventually became John Bartholomew & Son Ltd. John Bartholomew Junior (1831-93) expanded the fledgling company by introducing printing and focusing the business on map production. However, it was with the coming of John Bartholomew Junior's son, John George Bartholomew (1860-1920), that the publisher entered what would be its most fruitful period.

John George Bartholomew was born in Edinburgh on 22 March 1860. He studied at the Royal High School and Edinburgh University, and at the age of 17 he was apprenticed to the family firm. Records from the Archive reveal the many unpaid hours the young John George spent learning the art of copper plate engraving. In 1888 he became head of the firm, aged just 28.

The legacy of John George Bartholomew is still held in high regard in cartographic



The Bartholomew Archive suggests that not only was John George a romantic, he also possessed a certain creative flair

circles, with an enduring respect for the man that is forged from his many significant achievements.

At just 24 years old he helped to found the Royal Scottish Geographical Society, of which he remained an honorary secretary for the rest of his life. He was also an ardent supporter for the creation of a Chair of Geography at Edinburgh University, a post that only became realised after his death. He was a Fellow of the Royal Geographical Society, a Royal Geographical Society Victoria Gold Medal winner and, from 1910, Geographer and Cartographer to the King.

While it is for these achievements that John George Bartholomew is principally remembered, research into the extensive number of documents held by NLS as part of the Bartholomew Archive has uncovered personal items and written accounts that show this remarkable man in quite a different light. It is seldom commented upon, but John George Bartholomew possessed a romantic temperament. This is most evident in the way he documents his relationship with wife Janet (Jennie) Macdonald.

In his private journal he records the exact circumstance of their first meeting: 'Feb. 1888. Many evenings with Whites at 22 Duke Street. There first met Jennie Macdonald', while their wedding day a year later is boldly underlined in red ink. The journal also records a boating trip the young couple made to Loch Lomond on their engagement. There is a story that during the expedition he christened two



A romantic, John George named Loch Lomond islets to mark his engagement

unnamed islets 'St Winifred's' and 'St Rosalind's'. Quite why these particular names were chosen remains a mystery, but thanks to John George's unique position, they were included in the next edition of Bartholomew's half-inch series of Scotland and the islets have remained St Winifred's and St Rosalind's ever since.

The Bartholomew Archive suggests that not only was John George a romantic, he also possessed a certain

creative flair. His artistry is reflected in his professional life through the maps Bartholomew & Co. produced during his years as its head. For example, he perfected contour layer colouring, a technique pioneered by his father that shows height and depth as a succession of subtle colour changes. To this day it remains the most familiar method of showing relief.

But creativity spilled over into John George Bartholomew's personal life too. His private diaries contain portraits, sketches and watercolours, the majority of which date from a trip he took to Australia when he was 21 years old. Entries of that time include poems on themes such as sailing, the sea, boats and storms. One such piece, 'Night at Sea', is particularly effective:

*Night on the waves: and the moon is on high.
Hung like a gem on the brow of the sky;
Treading its depths in the power of her might
And turning the clouds as they pass her to light.*

Upon his return from Australia, John George settled back into life at the family firm. Here he set about consolidating his various talents and beliefs – and in the process entered a period of significant achievement. However, as his personal papers reveal, self-doubt and worry plagued him his whole life. Aged just 19, John George wrote simply: 'Dissatisfied with life' (although on a more positive note he followed this proclamation with the update, 'moustache beginning to grow!')

As the years went by expectation and pressure continued to weigh upon John George. In 1893 his father died, and with the head of the family gone, the full burden of responsibility landed on Bartholomew's 33-year-old shoulders. An entry in his private journal during that time tells of his concern:

Year opened dismally with Father unwell... Many business difficulties with Trustees about carrying on of work. Situation becoming impossible, striving for freedom.

It is not clear where John George felt this 'freedom' could be found, but a small, plain-looking pocket book contains scores of handwritten and carefully pasted motivational and uplifting quotes such as 'Happiness is an attitude of mind' and 'Strength is shown in restraint'. These were presumably intended to help him rise above despair in his moments of need.

That he should struggle with anxiety and doubt is perhaps not altogether surprising. John George was a perfectionist, and many of his problems arose as he tried to meet his own exacting standards. A brief note in his journal tells of the difficulty he felt when

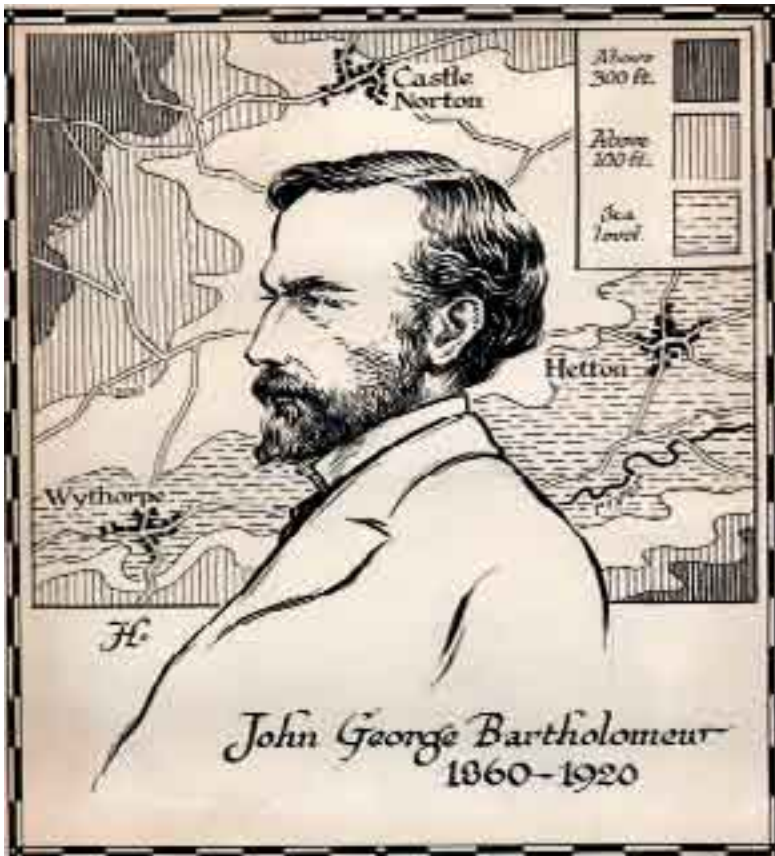


John George wrote in his meticulously kept private journal simply: 'Dissatisfied with life'

Bartholomew's hidden gem

Although it could never be described as the most important item in the Bartholomew Archive, this 1930s advert stands out nonetheless as a whimsical gem. It is a rare example of Bartholomew's advertising which uses photography, and there is something about its bold aesthetic, dramatic use of light and strong narrative that really appeals. Not to mention the clothes, the hair, the car and, above all, the wonderful sense of mystery that the advert evokes.





working with those he considered to lack ideals: *Determined to end the T. N. (Thomas Nelson) partnership at any cost. To continue would mean ruin to the business and a breakdown on my part – It is impossible to work with so much unpleasant friction & jealousy.*

John George did seem to deliberately place himself in difficult and challenging positions, though. The notes for some of his speeches reveal as much. Indeed, one such speech on patriotism begins with what reads as a deliberately

This pen and ink portrait of John George reflects both his expertise and creativity in mapmaking

provocative challenge to the audience:

Patriotism has so long been classed among the noble virtues, that it seems almost treason for anyone to attempt to be-little it. I feel conscious therefore that my contention this evening is an unpopular one...

Other speeches address equally controversial subject matter. A mammoth 21-page discourse summarises the Evolution of Civilisation and concludes by postulating that the process hasn't been entirely satisfactory. Quoting from Sir Thomas More's *Utopia* in his concluding remarks, John George suggests to the audience that:

Things will not be well until all men be good, and that will not be, yet this great while...

Another speech tackles what could be argued as the fairly modern preoccupation of 'Our Attitude to Life, to the World, to our Environment' – subject matter that suggests John George was never one to simply accept the status quo.

Stricken by the debilitating effects of tuberculosis, John George strove also to improve his health. It was during a recuperative trip to Portugal in 1920 that he finally succumbed to illness and died, aged 60. A letter of condolence sent by his lifelong friend George Adam Smith reassured John George's family that: *His example of diligence, self sacrifice in the interests of his science and of patience and courage through all the weakness which ailed him... he has been an inspiration to many.*

In his lifetime John George Bartholomew expanded the family business beyond recognition. His personal legacy includes the *Survey Atlas of Scotland*, two volumes of *Bartholomew's Physical Atlas* and the naming of Antarctica.

Today the Bartholomew brand persists as Collins Bartholomew, part of publisher HarperCollins. That John George's work endures to this day is a great achievement, yet as the Archive shows us, he was much more than the sum of his professional successes. He leaves behind tantalising glimpses into his life, his mind and the world that he grew up in.

How have maps changed since John George's time?

Over the last century, aerial reconnaissance, satellite imagery and a plethora of new ground surveying devices have generated ever more accurate source information for mapmakers.

From the 1960s, the ability to integrate this information has been dramatically assisted by computers. At the same time, printing techniques have changed beyond all recognition – the intricate copper plates of the Bartholomew Archive seem a world away from today's instant digital output.

Yet technological change is only part of the story. We must also consider how society has changed since John George's time. This is because maps are not simply mirrors of the real world, but are the result of selection, omission and distortion.

If we look beyond any map, then it is possible to reveal information about the values, customs, and ideology of their maker.

What makes maps so interesting is that they do not just represent a place at a point in time, but more



A map engraver before the days of computer technology

importantly, they illustrate wider social values. Viewed in this light, cartographic technology may not have changed as dramatically since JG Bartholomew's time as the broader context of society in general.

As a result, whilst the Bartholomew Archive allows us to explore the development of cartographic technology from the 1820s to the present day, it also presents us with a powerful insight into the seismic shifts that society itself has made over the last two centuries.

The Two Wives of John Franklin

Documents held in the John Murray Archive chart a correspondence spanning two wives, two John Murrays and one Arctic explorer. **Isabel Sharp** investigates



His wife refused to accept the loss of the expedition for nearly a decade



Explorer Sir John Franklin (opposite page) disappeared while attempting to chart the Arctic's Northwest Passage. He was husband to two women who each held aspirations in the field of publishing. Eleanor Anne Porden (left), and Jane Griffin (far left)

Like many residents of Edinburgh I was under the mistaken impression that only 'academics' and certain Edinburgh University students had access to the contents of the National Library of Scotland. Having no literature, history or research qualifications, but possessing an enquiring mind, I enthusiastically signed up to the Workers' Educational Association (WEA) course 'Researching Remarkable Women' as it offered an introduction into investigating the John Murray Archive.

Each student had to choose a woman with a connection to John Murray. For me, this was a particularly difficult decision to make. Ever since I read a biography of Lady Jane Franklin, I have been fascinated by this intriguing character, and through learning of her exploits, the interest has extended to her husband, Sir John Franklin, the Arctic explorer, and his first wife, Eleanor Anne Porden.

When starting to explore the John Murray Archive I discovered that both women had corresponded with the publishers. My first idea – faced with two interesting women – was to conduct a simple 'compare and contrast' exercise.

I then realised the huge imbalance in the quantity of material available – little on Eleanor, and a whole library full of documents, letters and books on and by Jane and John Franklin, held in the Franklin Archives at the Scott Polar Research Institute Library at Cambridge University.

There was limited time available so I chose to concentrate on a few ideas and issues discovered in the letters written by Eleanor and Jane to John Murray II and III, respectively. I was struck by the practicalities of getting a work published, and by the many practices of string-pulling, spinning and manipulation of the press (especially by Jane) evidenced in the correspondence.

My short excursion into the John Murray Archive revealed two fascinating and very different, but clearly remarkable women. I must acknowledge the guidance and encouragement provided by the WEA tutor and the library staff. I wrote this article on my

computer because something else I discovered during my research was that my handwriting could never compare with the copperplate style of Eleanor Anne Porden and Jane Griffin.

Eleanor Anne Porden (1795–1825)

Born into the wealthy middle-class family of William Porden (a respected architect) and Mary Plowman, Eleanor was very well educated for a woman of her time, attending lectures on chemistry, geology, natural history and botany at the Royal Institution. At the age of 16 she wrote a lengthy romantic allegorical poem entitled 'The Veils Or The Triumph of Constancy'.

Correspondence with John Murray II regarding the publication of this work starts in 1815. At that time Eleanor was just about to turn 20. Tellingly, however, the first few letters come not from her, but from the pen of her father.

In his letters to Murray, William Porden carefully calculated how many pages would be required to accommodate the 5,220 verses of Eleanor's poem (estimating 24 lines per page). He noted that he would bear all costs as his daughter was an unpublished author. Today we might recognise this as an example of vanity publishing.

After publication William twice asked for the account to be sent, coming to regard the delay in a reply as an indication that his daughter's poem had not sold in great numbers. In his correspondence William acknowledged that not everyone would 'appreciate the ingenuity that cloathed (sic) such unmanageable materials in a poetical dress'. Subsequently he enclosed a draft for £84 and four shillings to cover the balance of the account.

In the following year Eleanor took up the letter writing herself. Initially her letters were formal, referring to herself in the third person: 'Miss Porden presents her compliments'. In one, she thanked Murray for securing a favourable review of her work in his *Quarterly Review*. Over the course of her correspondence, Eleanor's tone became increasingly informal, as a kind of warmth slowly developed between her and the publisher. However, it was once again her father who wrote to Murray to

submit Eleanor's collection of stories concerning the 'manners of different Countries – Arabia, Persia and India' (there is no evidence, however, that Eleanor ever left London).

By 1821 Eleanor – then aged 26 – was dealing with John Murray's publication of her second epic work, 'Coeur de Lion'. But her correspondence was to end the following year. Her father died, and in 1823 she married John Franklin, the Arctic explorer, and inspiration for one of her short poems ('Arctic Expedition').

Not that her marriage was intended to signify the end of her publishing career. Indeed, when Franklin proposed to her, Eleanor made her acceptance conditional on his agreement that she could continue her poetry. In a letter written to Franklin six months before their wedding, she states:

It was the pleasure of Heaven to bestow those talents on me, and it was my father's pride to cultivate them to the utmost of his power. I should therefore be guilty of a double dereliction of duty in abandoning their exercise.

Ten months after their marriage Eleanor gave birth to a daughter. Childbirth accelerated the advance of her already existing tuberculosis, and on 22 February 1825, aged just 29, Eleanor died. Three years later Franklin married Jane Griffin – a friend of Eleanor's. But the second Mrs Franklin was very different from the first. She was mature, confident, ambitious and – some might say – manipulative.

Jane Griffin (1791–1875)

Jane was the second child of John Griffin and Mary Guillemard, and when she was four her mother died, leaving her father to raise his three daughters alone. John Griffin was a wealthy goldsmith and silk merchant, and instilled in Jane a love of travel.

Indeed, by the time of her marriage to John Franklin, Jane had already toured extensively in Britain, Europe, Scandinavia and Russia – and had scaled some sizeable mountains. From the age of 17 she kept journals covering a wide range of topics. The millions of words written in her diaries constitute the largest personal archive in the Cambridge University centre for research into both polar regions, the Scott Polar Research Institute. As far as can be discerned, Jane did not write of her travels with a view to publication, and John Murray did not directly publish any of her work.

This makes her correspondence with John Murray III even more intriguing. Within the John Murray Archive there resides 22 years' worth of correspondence between Jane and Murray (covering the years 1845 to 1867). The first letters date from the period in which she and Franklin returned from five years in Van Diemen's Land (now Tasmania). A number of letters are sent thanking Murray for books received, some of which were clearly gifts ('your much kind liberality... The teachers of the library in Van Diemen's Land will I am sure appreciate.')


While Eleanor's relationship with the famous publishers had gradually warmed over time, Jane and her husband were more assertive in their dealings with Murray. In one instance, Jane attempted to introduce Murray to a protégé of her acquaintance whom she wished to see published. She followed up

HMS Enterprise, ship of Captain Sir James Ross, who led the first trip in search of Franklin





She devoted the rest of her life – and considerable energies – to funding expeditions to find her husband's body


READ ON WITH NLS

Shelfmarks denoted by  For information on using the Library, see page 6

Correspondence and papers in the John Murray Archive

 ACC.1264/ folder 21
 MSS.42236–42238

The Life, Diaries and Correspondence of Lady Jane Franklin

 S.138.D, Wordie.784

her overtone a few months later by politely informing the publisher 'Mr Chapeau is submitting his work to another publisher,' explaining that John Murray's editor had attempted to make changes to the text that Chapeau was unhappy with. This patronage worked both ways, however, as a letter from Franklin indicates that Murray had previously requested a midshipman place for his nephew on Franklin's ship.

John Franklin perished in the Arctic in 1847, although written confirmation of this was not discovered until 1859. Jane refused to publicly accept the inevitability of the loss of the expedition for nearly a decade – even when the Admiralty removed Sir John and his crew from their books in early 1854. She had gradually assumed mourning clothes in the early 50s but reverted to more colourful attire in defiance of the Admiralty in 1854. Still, from 1850, Jane's letters were written on black-bordered paper.

She devoted the rest of her life – and considerable energies – to funding expeditions to find her husband's body. She even attempted to rewrite history to prove that before he died her husband had discovered the elusive Northwest Passage, a fabled route through the Arctic sea that avoided the dangerous journey around Cape Horn.

John Murray published some accounts of the various search parties, and also many of the fundraising and publicity pamphlets. However, Jane scrutinised and corrected any material that she felt presented her husband in an unflattering light.

Until almost her dying day Jane fought for the memory of her heroic husband – raising huge amounts of money and public sympathy. Jane and her niece, Sophia Cracroft, continued their extensive world travels including a global circumnavigation travelling westwards when she was in her 70s. Lady Jane Franklin would eventually complete her travels at home on 18 July 1875, when she died aged 83.

To find out more about learning from the John Murray Archive with NLS' outreach programme, visit www.nls.uk/jma/learning



Bookbinder
Isabelle Ting in
her gallery

Bound for the Library

Isabelle Ting, owner of Edinburgh's Owl & Lion Gallery, uses the National Library of Scotland as a source of inspiration for her work and teaching

“
The work of the Scottish and British binders is just as good as the best I had seen in Florence

I think to others using the Reading Room at NLS I must be a bit of a mystery. I can often be found studying a book extremely closely, yet quite clearly not reading a single word.

That must look rather odd, but I have a particular interest in bookbinding and its history, and NLS holds some remarkably bound volumes.

The Kelmscott Press collection is perhaps my favourite. It was set up at the end of the 19th century by William Morris to produce books that were beautiful objects in themselves. The woodblock illustrations are amazing, but what fascinates me most is Morris' notion of producing wonderful-looking books using traditional methods that date back to the 15th century.

I can date my own interest in bookbinding to growing up in Australia. I was eight years old and my teacher was off sick with measles. Her replacement decided that instead of sticking to the prescribed curriculum, she would show us how to make books. I was entranced.

I came to realise that if I really wanted to immerse

myself in bookbinding, I needed to come to Europe. I was lucky enough to start my training in Florence during the last years of my degree at the Edinburgh College of Art. I first visited NLS in 2003, and initially viewed it as simply a source of reference information – but I soon learned that it is a fantastic portal into a world of ideas and imagination.

Through my explorations I came across a number of wonderful books that showed me that the work of the Scottish and British binders is just as good as the best I had seen in Florence.

For the last few years I have run a series of workshops in bookbinding, and since last July have conducted workshops for the Library, including a session inspired by the commonplace book kept by Byron's lover Lady Caroline Lamb. Working with the Library's Education and Outreach Team, we have been able to identify opportunities for learning development for school children, minority groups and adults. They are often themed around the Library's exhibitions, events and collections.

The books in the Library inspire me both as objects and as a source of information, and these workshops are an opportunity to try and spread the word about the Library's marvellous collections.

For further information www.owlandliongallery.com

Talking in the Library

A successful event is a combination of the right people and good planning. **Duncan Welsh**, Event Programmer at NLS, explains

How does the idea for an event first take shape?

They can originate in a number of different ways. We have a schedule of exhibitions, and a lot of what we do ties in with that. Sometimes though, I might come up with an idea for a standalone event. We also receive some excellent suggestions from members of staff and the general public.

How far in advance do you plan?

In order to secure the best people to come and take part we generally start organising a programme with at least 12 months lead-time.

What are the stages in putting an event together?

Whether you're talking about a one-day conference or a single lecture, the first thing we do is identify who proposed the idea in the first place, and if appropriate, work with them to determine what kind of event the subject lends itself to, and who the potential speaker(s) might be. At times this is quite straightforward, for example, Tom Devine, Director of the Scottish Centre for Diaspora Studies, was the obvious candidate to speak at one of our first lectures supporting The Original Export exhibition.

How do you ensure the speaker's chosen topic properly ties in with the theme of the event?

It's all about making sure you are very clear in what you ask of them and working together to come up with a proper outline. Of course, you are inviting someone to speak because you are interested in his or her viewpoint, so you don't want to constrain them. For example, our 'Inspirations at NLS' series (which began with Ian Rankin talking about Muriel Spark) effectively lets the speaker choose their own



Duncan Welsh, just before an event starts



There is something quite unique about the Library and its event space

subject. This has worked very well, and we have a number of exciting speakers lined up for future 'Inspirations' talks.

How do you decide on an appropriate venue?

Wherever possible I like to use the Library, particularly if the event is supporting an exhibition, because the audience can then go and explore once the lecture or debate is over. There is also something quite unique about the Library and its event space. People who come along are made to feel part of the conversation.

How do you feel once an event is over?

A combination of relief and pride. It's great to tick it off the list, and it's satisfying when you hear that people have really enjoyed themselves. Putting on an event can be tiring, but it's always worthwhile.

If you're interested in attending a future event, you can now book tickets online by visiting www.nls.uk/events/booking or call the event line on 0131 623 3918



Making a successful NLS event

CHOOSE THE RIGHT SPEAKER

The Library is able to attract some very high calibre experts to talk at events, and of course we have many experts working in our own departments.

GET THE FORMAT RIGHT

A speaker plus visual material can often be the most appropriate option. However, other topics might lend themselves to a panel discussion, or even a performance.

TIE IN WITH THE COLLECTIONS

An event should serve to highlight the Library's collections. Those who come along to a lecture or debate should leave feeling encouraged to explore the Library.

What would you find if you searched for the word 'Seaside' in NLS' extensive catalogue?

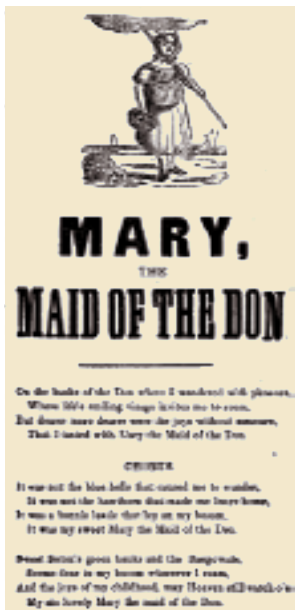


▲ SCOTTISH SEASIDE QUEEN

On a dull day in Rothesay, the winners of the Scottish Daily Express Scottish Seaside Queen competition pose in the cold for photographs.

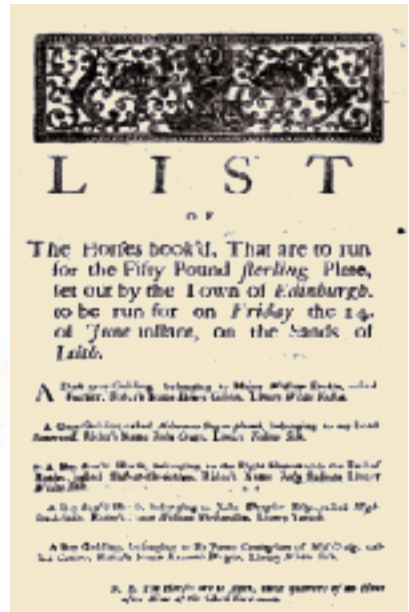
► MARY, THE MAID OF THE DON

The narrator of this broadside ballad, probably published some time between 1850 and 1870, is reminiscing over his encounter with Mary, Maid of the Don. The woodcut illustration shows a young fishwife, standing on a beach, with her nets.



▲ SOUTH SIDE OF ST ANDREWS

Captain John Slezer's *Theatrum Scotiae* (1693) is an important collection of some of the earliest images of Scotland's castles, and landscapes. St Andrews is pictured here.



▲ VIEW DOWN TO THE BEACH

A whale jawbone at the summit of North Berwick Law overlooks the town and coastline below.



▲ THE SAND NATIONAL

Broadsides were the tabloids of their time – large sheets of text, distributed on the street. This publication from 1728 heralds the 'List of the Horses book'd, That are to run for the Fifty Pound Sterling Plate, set out by the Town of Edinburgh, to be run for on Friday the 14. of June instant, on the Sands at Leith.'



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