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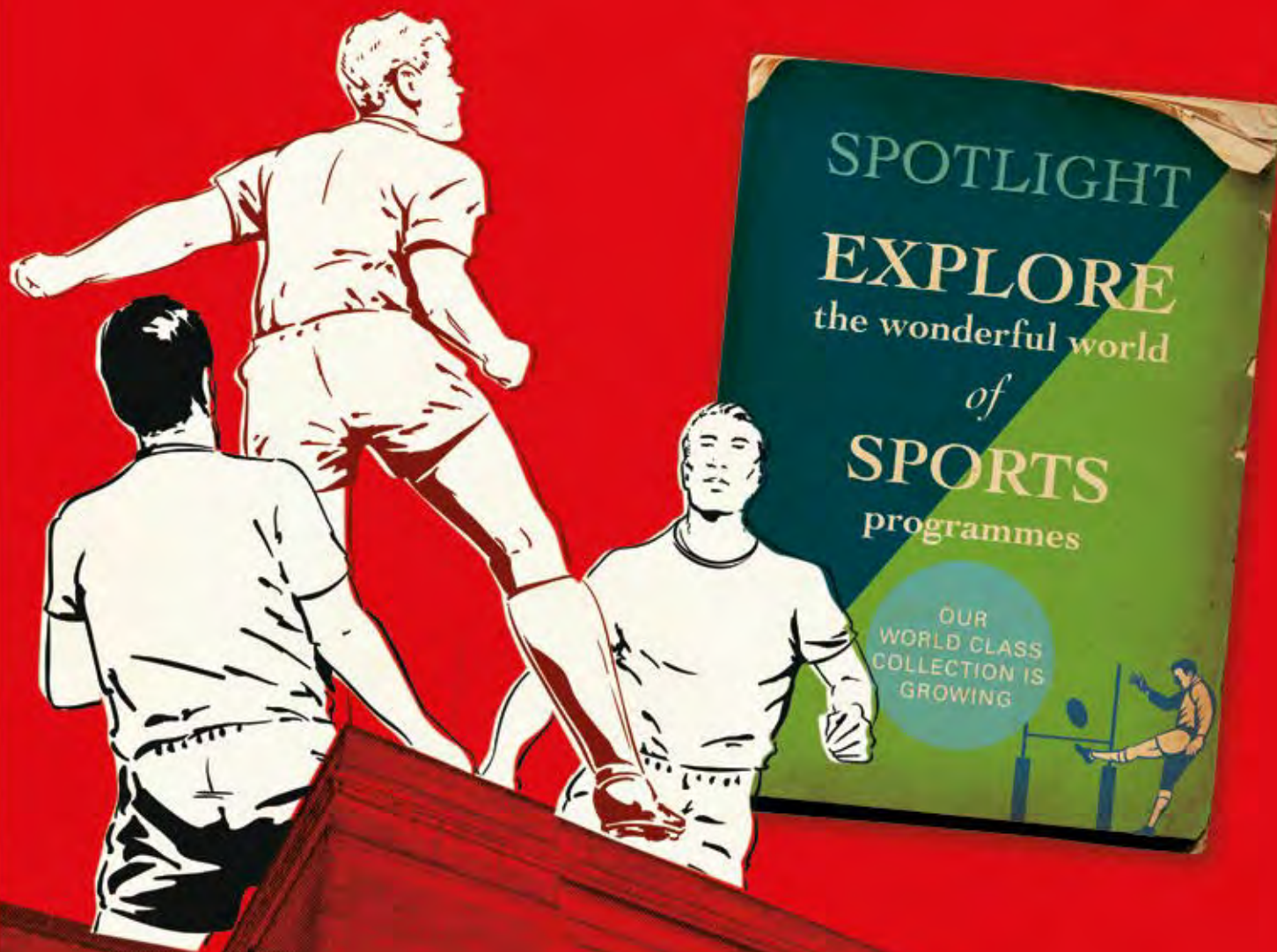
TEST OF CREATIVITY
Reworking old exam papers

AN ESKIMO IN EDINBURGH
The story of an Arctic stowaway

DISCOVER



The magazine of the National Library of Scotland • www.nls.uk • No.37 Spring 2018

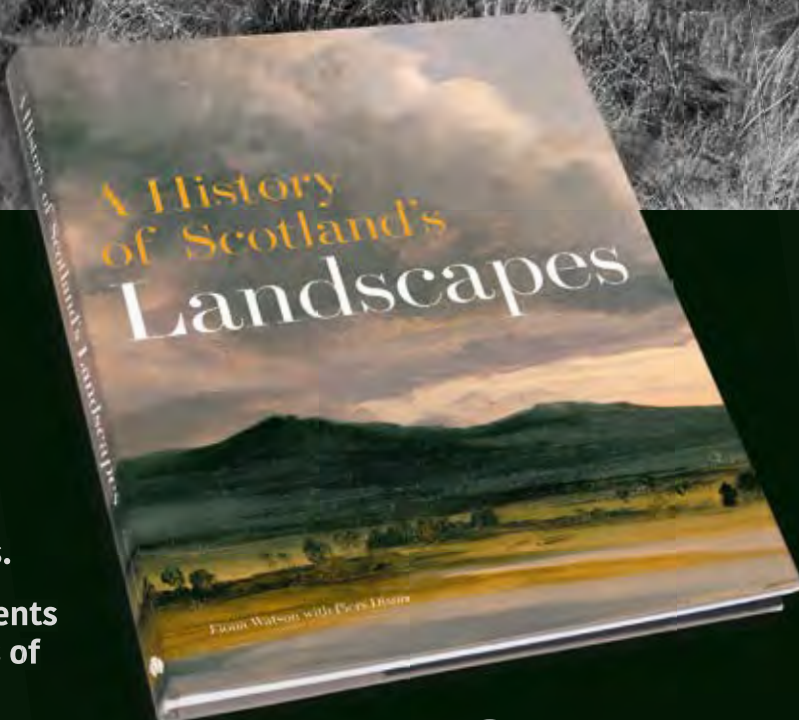


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FOR THE NATIONAL LIBRARY
EDITOR-IN-CHIEF
Alexandra Miller

EDITORIAL ADVISER
Willis Pickard

Contributors: Bryan Christie,
Stewart McRobert

PUBLISHED BY
Connect Publications
www.connectmedia.cc

EDITOR
Lauren McGarry
lauren@connectmedia.cc

DESIGN
James Cargill
james@connectmedia.cc

ADVERTISING
Alison Fraser
alison@connectmedia.cc

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NATIONAL LIBRARY
OF SCOTLAND
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From sports programmes to creative partnerships, ancient manuscripts and an Inuit migrant who made his mark in Leith, we have...

A rich bundle of delights

In Scotland we love sport and at the Library we cherish our extensive collection of sports-related items. In this edition of *Discover* our Sports Writer in Residence, Dr Hugh Dan MacLennan, takes a look at one aspect of these match programmes. Hugh Dan explains that it's not only fascinating football and rugby publications that make up our collection but material from sports such as golf, curling and shinty.

Also featured are our links with Scotland's creative industries, which continue to grow stronger and deeper. Among our latest projects, we have given musicians, choreographers and visual artists the chance to creatively 'resit' old school exams. This helps to promote our collection of exam papers from 1889 to 1963, which have just been made available online.

Going further back, incunabula are books printed during the earliest days of the craft in the 15th century. An illuminating article highlights our collection of more than 600 of these rare books, which began in 1695 with two Venetian books featuring works by Ovid and Aristophanes.

Equally absorbing is the story of an Inuit native who made his home in Leith in the early 1800s. Given the name John Sakeouse, he became a popular figure in the port and made an important contribution to subsequent British expeditions to the Arctic.

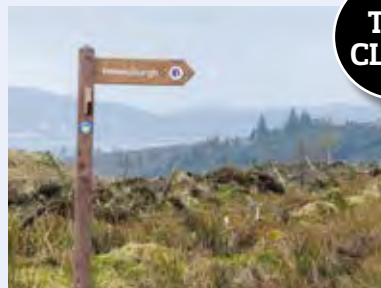
Like the Library itself, this edition of *Discover* provides a very rich bundle of delights. Please enjoy.

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THE CLUES



GUESS WHO

From our clues to the left, can you guess which famous Scottish engineer and inventor we are referring to?

Tweet your answer to [@natlibscot](https://twitter.com/natlibscot) using the hashtag #natlibquiz



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Read all about our partnership with Age Scotland and find out about a recent and very rare acquisition

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Professor Cordelia Fine (below) is awarded prestigious Medal in honour of her scientific work on men and women



CONTRIBUTORS...



Professor Sandro Jung
Senior Fellow of the Alexander von Humboldt Foundation



Dr Graham Hogg
Curator, Rare Books, Maps & Music Collections



Dr Hugh Dan MacLennan
Sports Writer in Residence



James McCarthy
Writer



Robert L Betteridge
Curator, Rare Books, Maps & Music Collections

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SPEAKING UP FOR OUR AGE

The Library's Public Programmes and Collections teams are helping the charity Age Scotland in a project that will investigate, record and present the history of national and local older people's led community groups.

The project will focus on the eight decades from the formation in 1943 of the Scottish Old People's Welfare Committee through to the present day.

Working with various partners, including Generations Working Together and the Living Memory Association, as well as the Library, it will map the development of local and national older people's



groups and organisations across Scotland. There will be opportunities for people to learn research and oral recording techniques and to put these skills into practice.

Accordingly, a team of 14 'History Detectives' (eight volunteers and six Age Scotland staff) is now carrying out oral history

interviews and researching national and local archives. In January, team members visited the Library and met curators Jennifer Giles, Fiona Laing and Jan Usher, who showed them a selection of our vast collections.

In this workshop they discovered such gems as *The Spinsters Manifesto!!*,

published in 1943, which pressed the case for pensions at 55 for unmarried women who contributed to the National Health Insurance scheme.

Similarly, there was *Age and need in the countryside*, a 1965 booklet comparing the possible benefits of a retirement in the country, living an idyllic, simpler life, to the possible reality of poverty and social isolation.

The Age Scotland staff saw the value of their own work, too, by having the opportunity to view annual reports and newsletters from their early days.

The Heritage Lottery Fund has provided a grant of £54,700 to support the project.

Smash Hit of Edinburgh International Festival 2017:



The Scotsman



The Times



The List

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A Kist o Skinklan Things

AN ANTHOLOGY OF SCOTS
POETRY FROM THE FIRST
AND SECOND WAVES
OF THE SCOTTISH
RENAISSANCE

Compiled and annotated by
J. Derrick McClure

ISBN 978-1-906841-29-4 MAY 2017
256 PAGES HARDBACK £14.95

The twentieth-century Scottish Renaissance saw a sudden and dramatic
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revival, he rode a rising tide. He and the poets who paved the way for
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wave contains the extraordinary company of poets who wrote under
his direct inspiration. *A Kist o Skinklan Things* contains a selection of
the best work from this great period.



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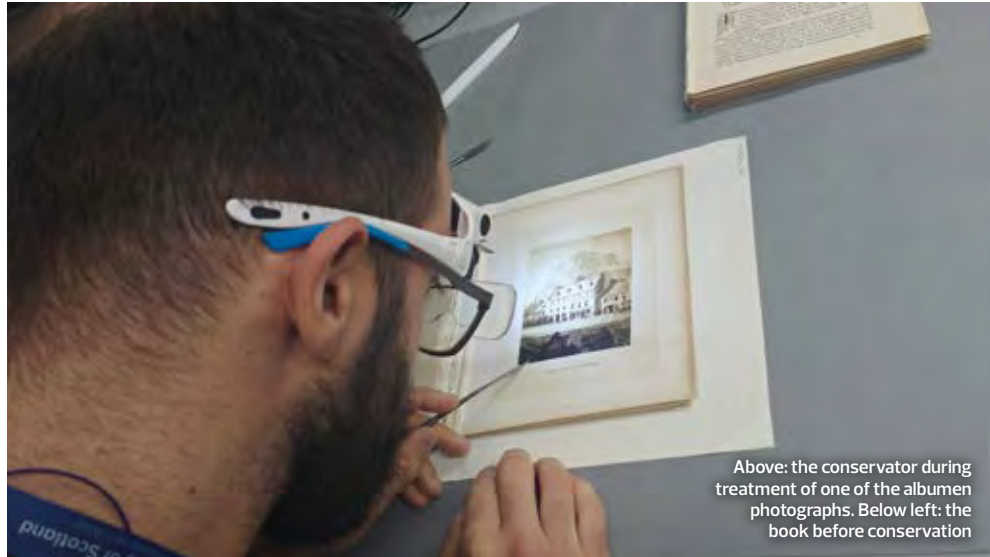
RARE PHOTOBOOK BENEFITS FROM WORKSHOP EXPERTISE

A very rare photobook created by an early Edinburgh photographer has benefited from the conservation expertise of the Library's workshop

The book, entitled *Picturesque 'bits' from Old Edinburgh* is part of the Library's photographic collection. It dates from 1868 and consists of text by Thomas Henderson describing various parts of the Old Town, accompanied by albumen photographs taken by Archibald Burns.

Archibald Burns (1831–1880), was a landscape and architectural photographer and member of the Photographic Society of Scotland. He worked from Rock House, one of the oldest houses in Edinburgh's New Town and an early photographic studio, having previously been inhabited by pioneering photographer David Octavius Hill.

Burns made his living principally from selling



Above: the conservator during treatment of one of the albumen photographs. Below left: the book before conservation

stock images of Edinburgh for the burgeoning tourist market, but is perhaps best known for his 1871 appointment by the Edinburgh Improvement Trust to photo-document buildings which were soon to be demolished as part of a slum clearance programme in the area between the

Cowgate and what is now Chambers Street.

Picturesque 'bits' from Old Edinburgh is of huge potential interest to members of the public, whether they are interested in local social history, architecture, or early photographic techniques. However, before treatment it was in a fragile condition and uninterrupted continued handling may have brought about irreversible deterioration.

The cover and spine of the book had both suffered damage and weakened sewing and strain in the binding had caused pages to be torn.

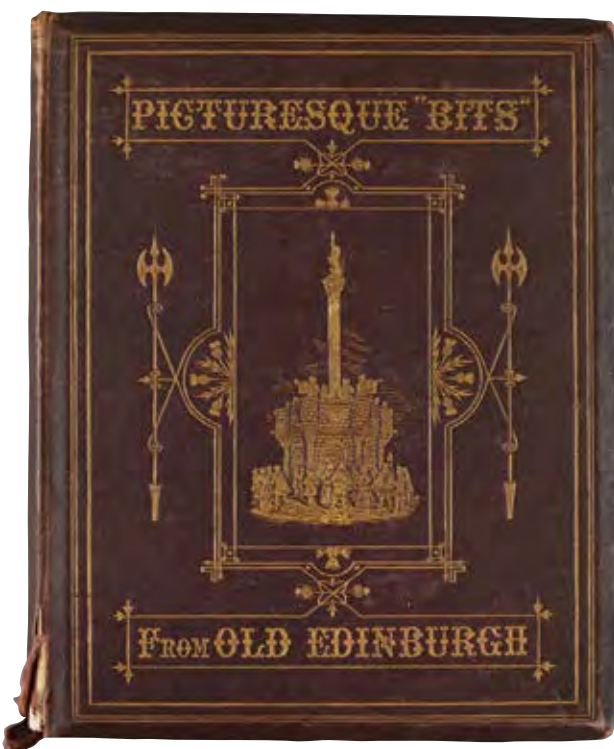
Thanks to a generous donation by Edinburgh Old Town Association the Library's workshop was able to undertake preservation work that will help protect this valuable publication.

Conservation work included surface cleaning of the pages and the photographs, incorporating archival material that will ensure the longevity of these early and sensitive photographic processes. The damaged spine and lining were also repaired so

that it can be handled and opened safely.

Non Jones, Development Officer at the Library, said: "We really appreciate the support given by the Old Town Association. It's another example of how backing by sponsors and donors can help us preserve Scotland's precious heritage."

And Barbara Logue, Convenor of the Old Town Association, added: "When we were contacted by the Library about *Picturesque 'bits' from Old Edinburgh* we were happy to contribute to the restoration of the book. It seemed especially appropriate when we found out that the old photographs in the book were of buildings in the Old Town that had been demolished."



The doorway of Heriot's Hospital



A depiction of John Hanning Speke fleeing for his life from Somali tribesmen

A rare book with a sting in the tail

Dr Graham Hogg tells of a bitter dispute between two famous Victorian explorers over the source of the Nile

We have recently bought a very rare book: one of only 12 copies printed that sheds light on a bitter quarrel between two famous Victorian explorers, John Hanning Speke and Richard Burton. In 1864 Speke's *What led to the discovery of the source of the Nile* was published by the Scottish firm Blackwood & Sons. It chronicles the two expeditions undertaken by Speke and Burton in 1854–1855 to Somalia and in 1856–1859 to the lakes of East Africa to find the source of the White Nile, as well as Speke's expedition to Lake Victoria in 1860–1863.

Burton and Speke's first expedition ended in disaster when their camp was attacked by Somali tribesmen. Both were badly injured, and Speke was briefly captured but managed to escape. Privately they blamed each other for what had happened: Burton thought Speke had panicked whereas Speke suggested that Burton had cowered in his tent.

They put their differences aside to mount a second expedition, travelling westwards from the coast of modern Tanzania and reaching Lake Tanganyika in 1858, which Burton believed to be the source of the Nile, but they were unable to prove it. While

Burton recuperated from malaria, Speke travelled north with local guides to another large lake. On 3 August he became probably the first white European to view what he called Lake Victoria; he correctly surmised that this lake was the Nile's source, but was not able to persuade Burton. Speke arrived back in Britain first and quickly went public with his discovery, thus disregarding a promise that he would make no announcements until Burton was also back in London.

Burton was infuriated by Speke's conduct and refused to communicate further with him. He continued to express doubts over Speke's discoveries in public, particularly after the latter's third expedition, which failed to prove conclusively that Lake Victoria was the source. *What led ...* was Speke's attempt to refute Burton's arguments. His publisher, John Blackwood, was uncomfortable about the feud with Burton. On reading the final section of Speke's text, which openly contradicted Burton's version of events of their expeditions, Blackwood persuaded Speke to drop it from the first edition. However, he agreed to print 12 special copies of the book with



Richard Burton

the eight pages of extra text for Speke to present to family and friends; only five are known to have survived.

Speke died only a few weeks after his book was published. He had agreed to debate in public the Nile question, but the day before the debate with Burton he went shooting and climbed over a wall with his gun cocked and shot himself. His death was almost certainly accidental, but Burton thought that he had committed suicide because he feared losing the debate. It was not until the mid-1870s that another celebrity explorer, Henry Morton Stanley, finally circumnavigated Lake Victoria, confirming that the Nile did flow out from it.



John Hanning Speke



STING IN THE TAIL

The eight-page supplement specially printed for Speke by Blackwood is notable for the final lines where Speke mentions that he announced in public that he had discovered the source of the Nile, even though Burton didn't agree with him. Speke had travelled back to England before Burton, and lectured to the Royal Geographical Society on the expedition's discoveries and his (correct) conviction that he had identified the source of the Nile (thus disregarding his promise to make no announcements until Burton was back), and then published an account in *Blackwood's Magazine*. The outcome was that Speke got lots of good publicity, while Burton's role was downgraded, and the dispute between the two men became one of the most notorious and public quarrels of the era.

ILLUSTRATION OF PATRIOTISM

Illustrated editions of Scottish poems were popular in the 18th century and several examples feature in our new Treasures display. Professor Sandro Jung, Senior Fellow of the Alexander von Humboldt Foundation, explains how they came about

Until the end of the 18th century, illustrated editions of such works by Scottish poets as Allan Ramsay's *Gentle Shepherd*, James Thomson's *The Seasons* and James Macpherson's *Ossian* poems were not produced in Scotland, although editions of Thomson's work featuring ambitious engravings had been available in London from 1730. An independent tradition of Scottish literary book illustration started only in the early 1780s, once works previously monopolised by London booksellers became available for reprinting in other parts of the United Kingdom.

The Seasons had been at the centre of an intensely fought legal battle between English and Scottish booksellers that concerned the contested copyright monopoly regulating the exclusive printing of the text by Andrew Millar, the copyright owner.

Even before the collapse of the London copyright monopoly, the work had been issued by Alexander Donaldson in unauthorised reprints in Edinburgh in the 1760s. Donaldson had also reprinted, in inferior form, the illustrations the original London copyright holder had commissioned. These were, then, derivative and executed to a far lower standard than those of London editions, which was due largely to the high production cost of new and sophisticatedly executed copper plates.

By the time the works of Robert Burns were illustrated, Scottish publishers took the lead in purchasing visually appealing engravings of poems such as 'Tam O'Shanter' and 'The Cotter's Saturday Night' for their editions, which compared favourably – both in terms of price and the illustrations – with the



They established a patriotic printed visual culture, which ...would embellish titles of national importance

London copyright edition.

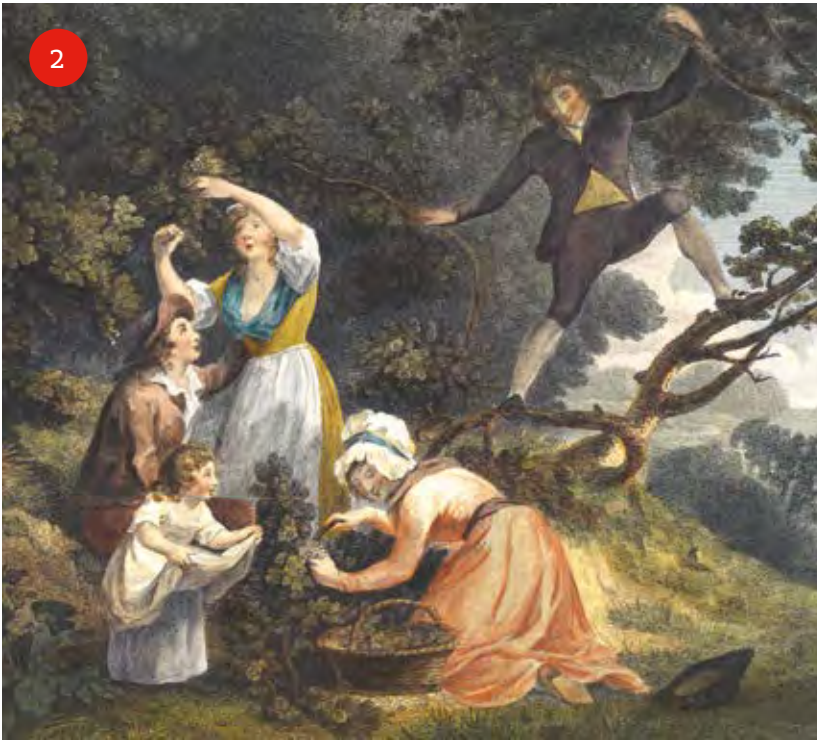
Copperplate printed book illustration contributed to the meaning of typographic text by offering visual renderings and interpretations of selected moments or scenes from the work. Increasingly, too, in the 18th century, book illustrations contributed to the marketing of editions by their very

presence as collectible aesthetic objects that could be bound with the book or retained separately for framing in display.

Once the first illustrated edition of *The Seasons*, featuring plates both designed and produced in Scotland, was published in 1777, Scottish booksellers sought to counteract the derivative practice of reprinting illustrations from the south. They established a patriotic printed visual culture, which, in the medium of the literary book illustration, would embellish titles of national importance.

In the 1780s, the Perth-based press of Robert Morison & Son undertook the first ever illustrated series of literary texts published in Scotland, '*The Scottish Poets*' (sic), which included pocket editions of national poets such as Allan Ramsay and Robert Fergusson, as well as such works as *William Wallace*. Illustrated pocket editions of *The Seasons* followed in 1790 and 1794, and – building on the success of their illustrated editions – Morison & Son published a large-format quarto edition of the poem with which they sought to rival similar editions then produced in London.

The Morisons' '*Scottish Poets*' also included an edition of Ramsay's *Gentle Shepherd* published in 1788, which replaced their earlier 1780 and 1781 editions, which had included less ambitious engravings. Also in 1788, David Allan, the painter and Master of the Edinburgh Academy of Art, published a quarto edition of *The Gentle Shepherd*, which in terms of its size and profusion of illustrations outclassed all other editions of Ramsay's work then available in England and Scotland. This edition was a prestige object and made *The Gentle Shepherd* available not only in a printed edition but via illustrations that were produced using the fashionable technology of the aquatint. It was a



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collectible, which, in Scotland, was outclassed only by the Morisons' 1793 edition of *The Seasons*, which contained large plates that were available as both monochrome and colour variants and could be framed.

Next to Ramsay's poems, which were also issued as part of a two-volume pocket edition by the Glasgow booksellers, Stewart & Meikle, in 1796–1797, illustrated editions of the poems of *Ossian* were undertaken by both the Morisons, who commissioned original drawings for their subscription edition, and by the Glasgow firm of Cameron & Murdoch. These illustrations were conceived as

national-patriotic interventions that made high-quality book illustrations available to readers. Whereas London illustrated editions had, up to the 1780s, dominated the Scottish market for books, by the 1790s editions such as those of *The Scottish Poets*, David Allan's *Gentle Shepherd* volume and the Morisons's 1793 edition of *The Seasons* were retailed in London, where the latter two catered to collectors of fine-printed illustrated books.

 **The Treasures display "Illustrating Scottish Poems" is on at the Library from 12 April to 17 June.**

1. 'Tam O'Shanter', *The Poems of Robert Burns* (Glasgow: Stewart, 1802)
2. 'Summer', *The Seasons* (Perth: Morison, 1793)
3. 'Bauldy & Madge', *The Gentle Shepherd* (Glasgow: Foulis, 1788)
4. Frontispiece, *Select Collection of Favourite Scottish Ballads* (Perth: Morison, 1790)
5. 'Fingal', *The Poems of Ossian* (Perth: Morison, 1795)
6. 'Bauldy & Madge', *Poems of Allan Ramsay* (Edinburgh: J. Robertson, 1802)

Could You Be A Writer?



The Writers Bureau's
Writer of the Year 2017
Sarah Plater

Marian Ashcroft talks with Susie Busby, Principal of The Writers Bureau, Britain's largest independent writing school, about what it takes to be a writer.

Who do you think can be a writer then, Susie?

Well, a writer is someone who communicates ideas through words. And most of us do that every day via social media ... so we're all writers to some degree.

But can you really say someone is a writer if they text and tweet?

Not really. I suppose when we talk about a 'writer' we usually mean someone who's earning from their writing. But telling stories to friends online is writing too. And even there, you come across people who craft their sentences and play with words, which is a good indication that writing is their thing.

So, do you need to be a 'special' person to study with The Writers Bureau?

Not at all! WB has been going for 29 years now, and though some people come to us with very clear objectives, others have little more than a vague desire to do something creative. Our students come from all sorts of backgrounds, and all sorts of cultures – leafy home-counties villages, bustling African cities, and everywhere else between. The majority haven't really written much before, so we give them skills, and a safe space to explore their options, then prepare them for approaches to the editors, agents and producers who'll eventually push their work out into the world.

But you must be looking for something ...

Determination. Apart from a reasonable level of written English, that's all we're after.

Not talent?

Well, that helps. But talent's no good if you won't put the hours in. It's the same in all the creative industries. Like Mo Farah said back in 2012 – 'Anything's possible, it's just hard work and

grafting.' And in our experience, grafting beats pure talent every time.

Okay, but if someone already has that 'grafting' spirit, where does The Writers Bureau fit in?

Well, to stick with sporting analogies, for any student ready to go for it, Writers Bureau is the coach in the background. Our courses and tutors build a new writer's confidence and help them find out what they're good at. We then show them how to get pieces ready for submission, so they've got the best possible chance of turning whatever talent they may have into proper, paid work.

Is that what happened with this year's Writer of the Year – Sarah Plater?

Exactly. When Sarah first joined us she wanted to write novels (still does). But on her course she discovered a talent for non-fiction. She's now onto her fourth non-fiction book, earns half her income from writing, and runs a writing business with her husband – Mr and Ms Creative. We're so proud of her. She's worked hard and run with opportunities as they've arisen, which just goes to show what a little confidence and determination can actually do.

Any final words of advice for aspiring writers?

Apart from taking one of our courses, you mean? No seriously, I believe a writer must do three things. Firstly, read lots, and widely. Next, write as much as possible – ideally every day. And finally, learn to edit. Anyone who can do these three things is well on the way to producing great work.

If you'd like to find out more about The Writers Bureau, take a look at their website: www.writersbureau.com or call their freephone number 0800 856 2008. Please quote 1A418

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Writer James McCarthy used Library resources to allow him to tell this remarkable story of an enigmatic and artistic stowaway from Greenland who captivated citizens of the whaling port that took him to its heart

JOHN SAKEOUSE AN INUIT HUNTER IN LEITH

John Sakaeus, 1797 – 1819.
Greenland Inuit whaler and draughtsman. Alexander Nasmyth, National Galleries of Scotland

In August 1816, the good people of Leith were greatly curious when what at that time they would term an 'Eskimo' took up residence among them and became a much loved citizen of the whaling port. A native of Greenland, he had stowed away on a Leith whaler, *The Thomas and Ann* (together with his 16-pound kayak), aided by the sympathetic seamen of the vessel. When he was introduced to the master, Captain Newton, he indicated that he did not wish to return to his native country, although the captain would have happily landed him, even though well out to sea. He was then 18 years of age.

The reason for this is obscure, but later he was to claim that he had been converted to Christianity by kindly British missionaries at his birthplace of Disco Bay (a Greenland anchorage much frequented by whalers) and wanted to see the country from which such good men came. At Leith, he gave a series of demonstrations of his kayaking skills in the harbour, beating locals for speed and dazzling them with his rolls and the accuracy of his dart and harpoon throwing. Shortly after his arrival, he was drawn by the engraver Amelia Anderson, showing him paddling in his kayak, under the title 'John Sakehouse Eskimo Whaler and Draughtsman'.

Continues overleaf >

From previous page>

It seems that the Leithers took Sakeouse to their hearts, and he became a familiar figure in the port, fond of modelling and carving canoes, enjoying going out to meet people and being entertained, while trying to improve his English, being much approved of for his modesty and manners. Nor was this confined to the citizens of Leith – he became good friends with Capt. Basil Hall and his eminent father, the Enlightenment scientist Sir John Hall, then President of the Royal Society of Edinburgh and Lord Provost of the city. According to Basil Hall, “he took great delight in Society”, and was very entertaining. Alexander Nasmyth, one of the foremost of Scottish painters at the time, accidentally encountered Sakeouse in the streets of Leith, and was sufficiently impressed by his artistic talents, that he gave the Inuit

● He became a familiar figure, fond of carving canoes, going out to meet people and being entertained ●

drawing lessons at the Nasmyth home in Edinburgh, while introducing him to his family there. (It seems that he improved more in this faculty than in English.)

Apparently, he was about 5 foot 8 inches tall, with a very wide face and plentiful dark straight black hair. It was Basil Hall who said of him that he was very pleasing and good-humoured, while demonstrating great simplicity at all times, with a complete absence of pretension, a gentle disposition and

grateful for the least kindness shown to him. His well-known fondness for children was demonstrated on one occasion when, on a snowy day, he met two youngsters some way from their home in Leith, wrapped them up in his own jacket and brought them safely home, refusing any reward and considering this as nothing. He was said to play the flute and danced very well.

Sakeouse returned to the Davis Straits in 1817, in the same vessel, which under Captain Newton had brought him to Leith. The owners instructed the captain to treat him with the greatest kindness, and importantly, not to leave him in his own country, unless at the Inuit's specific request. It may be at this time Sakeouse discovered that his only living relative, a sister, had recently died, and he made it clear that he did not wish to return to his native land. This was a time when attention was turning to the



INUIT ART

A detail from a drawing captioned 'FIRST COMMUNICATION with the natives of PRINCE REGENTS BAY, as Drawn by JOHN SAKEOUSE and Presented to CAPT ROSS, Augt. 10. 1818.'



Above: A drawing by Captain Ross entitled 'Passage through the ice, June 16, 1818. Lat.70.44.N'

exploration of the Arctic, in particular the challenge of finding the fabled North-West Passage to the east. Prompted by Basil Hall, Sir John persuaded the Admiralty that Sakeouse could prove an asset to any expedition as an interpreter, apart from his skill as a seaman. The opportunity came when an expedition was mounted in 1818, commanded by Admiral John Ross, RN, who took Sakeouse on his flagship, the *Isabella*, as a supernumerary and with pay. Sakeouse agreed on condition that he was not left in his own country.

Ross was to say that Sakeouse was an active fisher of seals and hunter of white bear and had several conversations with him. Sakeouse told of many narrow escapes he had experienced in his canoe, in one of which he had stated himself to have been carried out to sea in a storm with five others, all of whom perished and that he was miraculously saved by an English ship. He also told of several traditions current in his country respecting a race of people who were supposed to inhabit the north, adding that he had volunteered for this expedition, if its purpose was to communicate with them, and convert them to Christianity.

Sakeouse was to come into his own when the expedition made its first

contact with a party of native Inuit while the ships were at anchor and he was asked to communicate with them. He responded with alacrity, despite the fact that the Inuit were very afraid of the great ships they were seeing for the first time. Ross was to say that Sakeouse "in executing this service, displayed no less address than courage", being on his own with nothing other than a couple of white flags and some modest presents. It was clear, however, that on being approached on the ice, the Inuit were not only afraid, but indicated this by reaching down into their boots for their hunting knives.

Despite this, Sakeouse, took off his hat and made friendly signs to approach them, over the ice fissure that separated them, calling out the greeting of friendship, a loud "Heigh-ho!" and pulling his nose, a universal form of greeting among the Inuit. The leader responded by saying "Go, away – I can kill you!", fingering his knife. Although the language they used was somewhat different, he succeeded in making himself understood, and after throwing them an English-made knife, some beads and a shirt, they were more approachable.

Sakeouse told them that he was a man, that he had a father and mother like themselves, and pointing to the south, said that he came from a distant country in that direction. To this they answered "That cannot be, there is nothing but ice there." They asked many questions, but were still fearful and very wary.

Sakeouse returned to his ship to report back to Captain Ross. He was encouraged to make further approaches and, using a plank to cross the fissure, persuaded two of the Inuit to come over the ice to visit the *Isabella* where more gifts were given. Ross and Commander William Edward

Parry, who commanded the second ship *Alexander*, eventually made contact with the Inuit party, and with much pulling of nose by both Inuit and British seamen alike, all were invited on to the ships, where they sampled wine and asked about everything in sight with wild amazement.

Sakeouse captured the occasion in a charming painting, below, showing the senior British officers in ceremonial uniform, including cocked hats, and all of the Inuit with their sledges and many dogs.

On his return with Ross to London in 1819, he became the object of much interest and was invited out on many occasions. However, he expressed a wish to be reunited with his old friends Sir John and Basil Hall in Edinburgh, while the authorities felt that his "lionisation" might expose him to temptations in the capital. The Admiralty was also persuaded that his further education "in as liberal a manner as possible" could be of great benefit to future Arctic expeditions.

However, Sakeouse was never called to serve another Arctic expedition, as after his arrival back in Leith, he contracted typhus fever, and after a few days he died on 14 February, 1819. *Blackwood's Magazine*, at the end of an article on this remarkable man, records that his funeral was attended by a large number of eminent personages from Edinburgh and Leith.



Above: 'Island of Disco and icebergs'

