

Right: View of Tarbert, from a journal and scrapbook kept by John Francis Campbell mainly during his visit to Paris at the time of the siege in 1871, and while travelling around the west coast of Scotland



The saviour of Gaelic folklore

John Francis Campbell in Highland dress, from a volume labelled 'West Highland Tales vol. XVII', which contains mainly versions of 'The Story of O'Cein's Leg' and notes



This year's major exhibition, 'Sgeul | Story: Folktales from the Scottish Highlands', is our first dual-language showcase. It delves into the archive of John Francis Campbell of Islay, without whom some of Scotland's Gaelic folktales could have faded into oblivion. Here, **Manuscripts Curator Dr Ulrike Hogg** tells us more about the man and his mission...

Artist, mythologist, amateur geologist, polyglot, polymath and, by all accounts, all-round top guy John Francis Campbell (1821–1885) was a man of means who meant well, and did well. Without his work, many tales in the Gaelic folktale tradition would be lost.

To understand what compelled him to do so, we can point to his unorthodox upbringing for someone of an

aristocratic background. He was born in London and would go to school at Eton and later study law at the University of Edinburgh. But before that, he spent his childhood on Islay, in the care of the family piper (whom Campbell called his 'nurse').

Campbell's piper-come-nurse took him to places that someone of Campbell's social stature would not normally access – crofts, bothies and community storytelling gatherings. Simply being around people's



Sketch of Campbell lying on the floor and writing a story, from a journal kept by Campbell and written while he was travelling around the West of Scotland collecting Gaelic folklore, 1870–1871



Gaelic stories come in two categories – the hero sagas and ‘newer’ tales, more akin to the Grimms’ folktales, with witches and giants

day-to-day lives in the Highlands and Islands meant Campbell had a deep appreciation for Gaelic culture and a strong command of the language.

After his studies, Campbell first became private secretary to the Duke of Argyll before being appointed secretary to a number of scientific royal commissions in succession. This seems to have left him with plenty of one of the most coveted of resources – free time.

He had too many interests to list here but, beside his fascination for scientific subjects, such as rock formations and plate tectonics, he also had strong cultural interests largely focused on communities

and their stories. Campbell always had an interest in fairy tales and folktales. He was given a copy of the collection of stories ‘One Thousand and One Nights’ (then known as ‘Arabian Nights’) when he was six and devoured them. He was living on Islay at the time and we can only assume he was beginning to make connections between the themes from the international fairy tales and folktales he was reading and those he was listening to by the fire.

Later in life, Campbell became aware there were people carrying out research in comparative literature or mythology on the European continent. They were exploring common themes and motifs between stories, as well as the idea that all stories originated in the East and migrated West only to wash up on the Irish coast. These theories and discussions appealed to Campbell and he set about contributing by collecting the Gaelic stories which developed in Scotland.

Gaelic stories come in two categories – one is the hero sagas, the Fenians, which feature Fionn Mac Cumhaill (Finn McCool) and his band of warriors – also much celebrated in Irish mythology. The other is the ‘newer’ tales, more akin to the Grimms’ folktales, featuring the usual, such as witches and giants – with more malevolence than wonder. Campbell was most concerned with the latter. These were mainly →

Rory Rum, storyteller, Mingulay, from a journal and scrapbook kept by Campbell mainly during his visit to Paris at the time of the siege in 1871, and while travelling around the west coast of Scotland





→ preserved through the oral tradition and were at risk of dying out.

There are several possible reasons why these stories were fading. Local ministers and schoolmasters at the time had fundamental religious leanings and considered these stories in competition with those of the Bible. They decried the folktales as lies and their negative attitude indirectly suppressed storytelling events. At the same time, emigration was taking off in earnest in the region, slowly decimating communities in the Highlands and Islands. Literacy was also on the rise, meaning people had more choice and were perhaps choosing to read other stories.

Campbell's childhood in Islay left him well-equipped to save these stories. The Gaelic-speaking Highlanders respected him – there were not many people from his background who could converse in their language.

He was a likeable, affable man by all accounts, with a wry sense of humour. He was self-deprecating, evidenced by his self-portrait caricatures in which his portliness – or awkwardness in the Highland landscape – were exaggerated.

He documented everything – his notebooks suggest he collected folktales at every opportunity. He once gathered a tale from a tailor, who told him that he got it from a heather rope maker while they happened to be working side by side. He learned it from him after only one telling. This was how people passed the time – they told tales.

Hills near Ullapool with two people in the foreground seen from behind, one of them labelled John Fowler, the person with whom Campbell stayed at that time. From a journal kept by Campbell and illustrated with watercolours and photographs describing his activities for the latter part of 1869

There were not many young people telling stories any more when Campbell and his helpers were collecting them. But Campbell reports on traditions that show it was still an intrinsic part of life for many, especially on the Outer Hebrides.

If someone from outside the community was visiting a house, this visitor had a task ahead of them. News spread and people would flock to the host's house seeking entertainment in the form of news and stories. The host would tell the first story, followed by the main attraction for the evening – the visitor. This visitor was expected to go on all night. Some individuals were particularly renowned or well-liked as storytellers. They typically had a huge store of stories which they performed vividly and they were known for a guaranteed entertaining evening.

Storytellers during this time had a remarkable ability to retain information. A person did not need much by way of repetition to commit a story to memory. It was not uncommon for someone to hear it once and be able to retell it in full and verbatim.

These stories, well told, had a profound effect on their audience, similar perhaps to what people experience after seeing an adventure movie today. Several accounts exist where people said the stories were so vivid that they were scared to walk home lest they encounter a giant or some other malicious creature. In many of these storytelling settings, Campbell would be found listening and taking



The folktales were decried as lies by ministers and schoolmasters who suppressed storytelling events



Above: 'Old moon rising and curious Aurora Borealis above Dun na Cuaiche, Inveraray, Wednesday 24 August 1870'. From a journal kept by Campbell while travelling in the West of Scotland, 1870-1871

Below: Sketch by Campbell thought to be made with peat. It shows a vision of many different characters that appear in Gaelic folktales, from the medieval heroes (at the back) to mythical and supernatural beings, such as witches, cats, water creatures, etc. Campbell later developed this sketch for use in vol. 4 of his book, 'Popular Tales of the West Highlands'



summaries in English. He employed others to write the stories verbatim as he did not trust his proficiency in written Gaelic. His most important helpers were Hector Maclean, a schoolmaster at Ballygrant, Islay,

and Hector Urquhart, gamekeeper at Ardkinglas, Loch Fyne.

Some storytellers were understandably thrown by this and it often affected the speed and rhythm of their performance. But many saw the value in the stories' preservation – especially as storytellers were decreasing in number.

Campbell must have felt he was in a race against time because he worked extremely fast, while applying a high degree of scholarship to his pursuits. His work – making a contribution to what he called 'storyology' – began in 1859 and the first two volumes of stories were printed in 1860. He dissected some of the tales, enabling him to compare the versions known in one region of the Highlands to another.

He was most excited when he came across parallels to tales from other countries such as 'The Frog Prince' or 'The Town Musicians of Bremen' in the Grimms' tales. He was a keen traveller. To meet all



A blackhouse with Campbell's shadow in foreground. The location is not given but is probably Tiree

of his interests – storytelling, art, geology – he travelled extensively around Scotland, to most corners of Europe, including to both Iceland and Italy in pursuit of volcanology. In 1875 he travelled the world, visiting China, Japan, Russia and North America.

A gifted visual artist, Campbell captured the Highlands and other breathtaking landscapes around the world in watercolours. He also experimented with peat and whisky for a series of sketches that bring some of the Gaelic folktales to life.

He sketched as many people as he could, but some of the people he wanted to capture did not have what he had – the luxury of time.

In all his travels, the Sami people – who lived in the very northern reaches of Scandinavia and Russia – as well as the Gaelic communities of the Highlands and Islands, were the most difficult to pin down. They were too busy with work to sit still for long enough.

We can assume some people did not want to be featured in his drawings. Few portraits exist of the storytellers but they are brought to life through Campbell's notes and observations.

Without the generosity of the Gaelic people who shared their stories, we would not have the legacy we have today. Without Campbell's dedication to story, some of the tales that enthralled generations of Highland communities might not exist on record today. These, you can experience at our library. *

'Sgeul | Story: Folktales from the Scottish Highlands' opens on 9 June 2023 and runs until April 2024 at our George IV Bridge building in Edinburgh. Entry is free. See pages 30-33 of this magazine for more details of events surrounding the exhibition. More events will be added over the summer, details of which will be made available on our website, nls.uk

Reviving lost and rare voices

The following article by our Scots Scriever is written in English to assist readers with understanding the two accompanying poems. Follow @ScotsScriever on Twitter, where **Shane Strachan** regularly posts in Scots, including some of his own work in Doric

As this year's Scots Scriever, I've relished searching through the Library's archives, particularly those in North East Scots (Doric), of which I'm a native speaker and published author.

The main project I'm working on is the creation of new stories set in 1990s Aberdeenshire linked with the ballad repertoire of Anna Gordon Brown, many of which are collected in two manuscripts in the Library, one in her nephew's hand in 1783 and one in her own in 1800.

Alongside this, I've also been working on poems and performance pieces inspired by non-fiction archives in Scots.

The creative manipulation of real-life material, or verbatim, has long been part of my practice and has resulted in a novella inspired by Muriel Spark's time in southern Africa, based on her archive at the Library ('Nevertheless'), a verbatim theatre project inspired by conversations overheard

on Aberdeen's Union Steet ('The Shelter'), and 'The Bill Gibb Line', a podcast, film and exhibition partly inspired by real fashion reviews of the Aberdeenshire fashion designer's work.

It may seem strange to place so much emphasis on reshaping and refashioning the pre-existing words and narratives of others, but this was common practice for medieval writers of Scots such as Robert Henryson and William Dunbar, who were not referred to as authors and poets (that was reserved for the long-dead writers of Greek and Latin such as Aristotle and Virgil), and were instead known as Makars, hence our modern-day national Makar title currently held by Kathleen Jamie. Referring

to writers as Makars placed emphasis on craft and technique rather than authority (hence 'author') and metaphorically compared crafting with words to the construction of a building.

Overall, a Makar's job was to make authoritative sources accessible to a wider audience, rather than our modern-day emphasis on creating anew.

This is the role I see for myself in the production of the following poems based on two real petition letters from around 1706, which are largely opaque to the modern reader due to their inconsistent spelling and their unusual mixture of older forms of English and Scots with Gaelic influences. Sent to the commissioners Queen Anne

appointed to negotiate the proposed Union of Parliaments in 1707, the letters take opposing views to the union for differing reasons connected to the writers' individual industries.

They also relate the anxieties felt by folk at this time around how a union would help or hinder their livelihoods and communities. Voices from the labouring class, especially in Scots, are rarely found in print at this time in our history, so it felt particularly important to highlight these through my role as Scriever to a wider readership.

The first poem, 'Fain tae Hear of this Eention', is based on a letter most likely written collectively by a group of Aberdonian weavers who are all women (another rarity in print at this time) and who see the Union as an opportunity to expand the market for their goods – plaids, shanks (stockings) and fingreens (a variant of fingering, a kind of woollen cloth) – not just into England, but to far off continents through colonialism, regardless of the violence that entails.

The second, 'An Onion between Twa Kingdoms', voices the concerns of Highland fishermen – most likely working along the Moray Firth coast and beyond – in relation to the impact that increased customs on salt will have on preserving fish and meat, and the knock-on effect this will then have on their immediate



The North East was a hotbed for language transfer after English swept up the country to compete with Scots and Gaelic

Scots Scriever
Shane Strachan.
Photo by
Neil Hanna

community in the Highlands right up (or rather down) to Lowland lairds.

The interesting mixture of Scotland's three languages express how the North East was a hotbed for language transfer after English swept up the country to compete with Scots and Gaelic in the preceding century following the Union of the Crowns in 1603 and the publication of the King James Bible in 1611.

For example, the modern day 'f' for 'wh' in Doric words like fit, far and fan (what, where and when) – expressed as 'ph' in the weavers' letter – is thought to be language transfer from Gaelic. Another Gaelic influence can be seen in the pronunciation of the letter 'p' for 'b' in the fishermen's

letter, such as 'Pairs to Peg' for 'Bairns to Beg', which is rare to see in printed text outside of dialogue in Walter Scott's novels, where it is often used for comedic effect at a Highlander's expense.

This marks these fishermen out as native Gaelic speakers who have learned Scots and English as additional languages, along with far fewer Scots words in their letter besides those they share with the Aberdonian weavers, such as pairs/bairns (children) and muckle (many/large).

The weavers include many more Scots words which they may have believed were also in use in England, or they didn't know the English equivalent for, such as affagates (means of sale), wame (stomach), aldfarane (a variant on auld-farrant meaning old-



AN ONION BETWEEN TWA KINGDOMS

Ta Her Majesties high Commissioner,
te Address far te Highland coast Fishers,
farstanding mony Tings o great Weight
to pe well considered pefore a Mariage
or an Onion petween te twa Kingdoms.

Seven Years after te Onion, te sam
Custom on Salt sall pe Payed as in England:
Four and Twenty Mark on te Pow. To pay
Therty Shilling a Peck wad fash folk
and Rer Few will Venture to pring it home.

Tho she can Eat Meat wit as little Salt
as her Neighbours, without Salt she canner mak
her herring py which she wins her Preed,
and a good quantity too – Salt upon Salt,
and Salt upon te top of Salt again.

Te Fresh Herring will spoil py darth of salt
and cows willna sell at te Ladner time;
where's te Equety makin a poor Man
who takes meat Wen he may have it chapest,
pay 6 times as much to preserve te meat?

Tat Excise is no less a great purden –
it will mak much less Corn consumpt upon
and without muckle use for so much corn,
tis shall touch your Laland Lairds, and in turn
come pack to us Highlanders wit a Vengeance.

Ale will pe dear to Drunkards, and her ane sell
cannot well want dearer Usquabae.
With Ale peing dear, we'll not afford
a cooler, and salt peing natural hot,
tis Excise on Salt wil dry us all up.

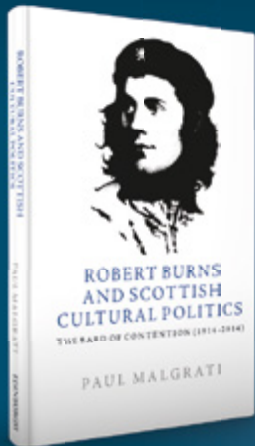
To put havy Taxations on Mens Laburs,
and Customs on such Goods are as Wasted
as Consumed py folk wit Money to spare,
used out of Vanity or oter vice,
such as Drinks, dainty Meats and Praw Claes.

Then Salt Herring will not pe poor Folks Food,
put only for Greening Wives and Daintise.
We may purn our Nets and Pirlins, and go
to te Plantations, or take on to pe soldiers,
leaving our Wives and Pairs to Peg.

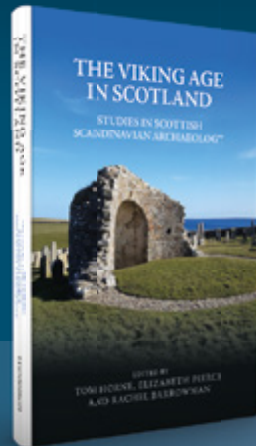
Her ane sell does not well Farstand, so leave
tese kitle Points to pe Judged pe Grit Lords
and the Duniwassals in Parliament
wha are able te give petter Judgement
in having muckle mare te loss ten She.

If England designs noting put equal dealing,
tey must alter tis Article pon Salt.
Whither the English seek an Onion
wit Scotland for kindness or for self ends,
tis alteration sall pe a Touchstane.

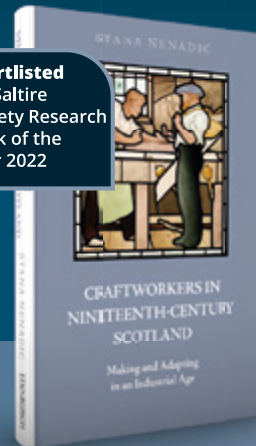
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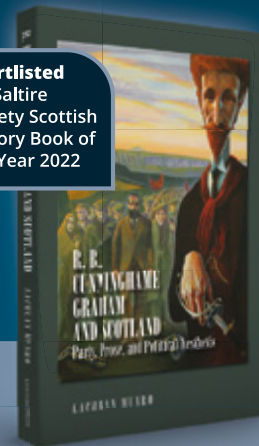


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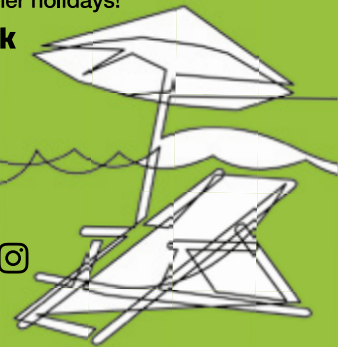
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FAIN TEE HEAR OF THIS EENION

The Heemble Petition of Aberdeen's
peer Shank Workers and Fingreen Spinners
who are right fain tee hear of this Eenion,
and the Wisdom tee carry away the wool
of this Kingdom tee other Quintries.

Oor breid Benison light upon ye all
for this guid deed and grit incouragement
to us peer things, who are fain to warble
and wark late for bits of Breid tee oor Mooths
and the Mooths af oor peer Babies and Bairns.

We mak meickle Work oot of litle Wool,
but mony times cannot get the Guids sold
unless oor Merchants mak their Vantage of oor
needcessity, phil in the mean time we sit
with mony Hungry Wames and slight Meal ate.

The Cheeper Lads say if they carry Shanks
and Fingreens and other Guids we mak
into England they'd double their money
by sick Guids as they'd bring back – far an Ell
of Fingreens, twenty poods af Tobacco.

According to the Chapmen's Proverb,
all the Winning lyes in the first buying.
Abjections we cannot mak Chaper Cleath
than England are not worth a Fig; we Work
as fare as any shee that bears Fingers.

Short sighted and peer filly things as we are,
we're as lordly selling oor Guids as any
Bony Lass with half a Dozen Wooers.
In oor hands, we'd yield three times the Silder
in a foreign Mercat, if not meikle mare.

We're informed by a gey aldfarane Carle,
of a Quintry far aff called the Affrican
phar Seamon can exchange their Killimeers
and Plaids for Goud Dust and iliphan teeth,
inkiraging tee English trade thither.

If people there wrong and Cheat her Subjects,
Her Majesty will send o're meikle Ships
with great Guns and destroy the Sea Coast Toons
of these Quintries pha dare abeesse her ain
till full amends is made for the wrang deen.

In a long Summer Day, we could not tell
the Eenion's mony other Vantages –
great affgates for oor Linnen Cleath and Lint,
a great Fishing set up, and Mony Ships
employed in Trading free this Kingdom.

But having said mickle mair than we thought,
we gee you oor Benison o're again,
and prays ye hastan the Eenion with Speed,
for we lang mickle for that happy sight
as we langed te be Wed phan we were Brides.



Shane reading the poems at the 'Tales fae the Doric Side' launch in Aberdeen earlier this year

→ fashioned). A quick search on the Dictionary of Scots Languages – dsl.ac.uk – will provide meanings for any others you don't know.

The unusual pronunciations and spellings of words, along with the random capitalisations, makes for a somewhat surreal experience when reading these letters for the first time.

As well as making the spelling more consistent – in my bid to shape them into a more accessible form for modern readers – I transformed the verbatim material into two narrative poems comprised of five-line stanzas, which I hope makes the original letters more digestible and memorable.

I selected specific sections of the text where vivid and emotive imagery are used and reordered them into a more logical narrative flow with growing tension and drama.

I resisted the temptation to use rhyme so that the authenticity of their voices shines through, but I have fichered with the stress patterns to make the metre more iambic (tee-TUM, tee-TUM) and flowing, as you would expect in poetry from this period.

To make these poems even more accessible, you can hear recordings of me performing them on the Library's website, nls.uk

Be warned – they won't sound quite like anything you've heard before, but that's what makes them even more special to me! *

The 12-month Scots Scriever residency is hosted by the Library and funded by the National Lottery through Creative Scotland.

Showcasing Scotland's

TREASURES

TREASURES

of the National Library of Scotland

Rare books, medieval manuscripts, beautiful book bindings, video

installations and fascinating maps are among the gems on display at our permanent exhibition, 'Treasures of the National Library of Scotland'.

Visitors can see our copy of a complete Gutenberg Bible, which is on permanent display alongside other rare and early printed books. To really show how rich and varied the national collections are, we rotate items every six months or so.

The latest arrivals include a manuscript from the mid-15th century called 'Mirror of the Life of Christ'. This must-see item is one of the most finely illuminated manuscripts in our collections.

On display to the public for the first time in at least 100 years is the manuscript of 'Rob Roy' in the hand of Sir Walter Scott. This came to us last year by way of the UK-wide fundraising initiative to save the Blavatnik Honresfield

Sgeul | Story: Sgeulachdan bho Ghaidhealtachd na h-Alba

Fo-cheann-sgrìobhadh: Seo a' chiad taisbeanadh dà-chànanach againn a-riamh a tha a' comharrachadh obair Iain Frangan Caimbeul - Iain Òg Ìle - fear bhon 19mh linn a rinn a dhìcheall gus sgeulachdan Gàidhlig a bha ann an cunnart dol à bith a shàbhaladh.

Bha an Caimbeulach na fhaoin-sgeulaiche coimeasach dealasach, agus e air a bhrosnachadh le cruinneachaidhean cudromach eile leithid sgeulachdan a chaidh a sgrìobhadh aig an àm Òir Ioslamach (ris an

can saoghal na Beurla na 'h-Arabian Nights'), a bharrachd air na sgeulachdan sìthe a chruinnich na Bràithrean Grimm anns a' Ghèarmailt.

A' creidsinn gun robh stòras cho beairteach de bheul-aithris aig Alba ri linn na buaidh Ceiltich is Lochlannaich a bha oirre, dh'obraich e fad a bheatha gus dèanamh cinnteach gum maireadh sgeulachdan Gàidhlig. Rinn an Caimbeulach cunntas air na tursan aige le bhith a' dèanamh mòran leabhraichean de nòtaichean, ach bha e cuideachd na neach-ealain lèirsinneach dealasach, agus ghlac e brìgh dhaoine, choimhearsnachdan, àiteachan agus cruthan-tìre tro sgeidsichean



agus dealbhan. Bidh an taisbeanadh a' coimhead gu sònraichte air an leabharlann phearsanta aige (cruinneachadh

a tha air a chumail anns an Leabharlann Nàiseanta) agus air na làmh-sgrìobhainnean agus na h-obraichean foillsichte aige.

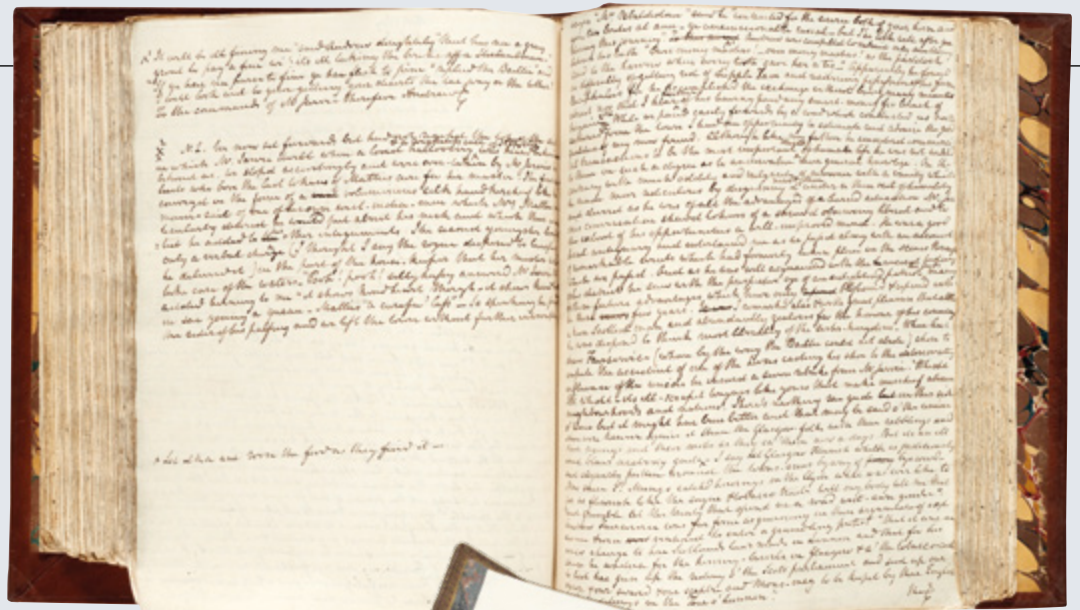
Gheibh luchd-tadhail eòlas cuideachd air obair a' Chaimbeulaich tro raon de mheadhanan measgaichte - na h-obraichean ealain aige agus sgeulachdan beul-aithris Gàidhlig air an toirt beò

tro chlàraidhean fuaim ùra a rinneadh gu sònraichte airson an taisbeanadh. Fosglaidh an taisbeanadh san Ògmhios am-bliadhna agus ruithidh e chun a' Ghiblein 2024, aig

Library, as it is now called, and ensure its contents went to publicly accessible institutions.

Also now on show is the first edition of 'The Scotsman' newspaper, dated 25 January 1817, material related to the Edinburgh Festival Fringe and 'The Kilmarnock Edition' – a printed edition of Robert Burns's poems from 1786.

If you cannot make it to Edinburgh to see these treasures, visit our website nls.uk/treasures for more information, videos exploring artists' responses to the national collections, as well as our podcast series 'National Treasures'.



Top: The working manuscript of Sir Walter Scott's 'Rob Roy'. Photo courtesy of Sotheby's.
 Right: Our 15th century Gutenberg Bible is one of only 21 complete copies of Europe's first book printed with moveable type
 Left: The first edition of 'The Scotsman' newspaper, from 25 January 1817



togalach Drochaid Sheòrais IV againn ann an Dùn Èideann. Tha intrigeadh do na taisbeanaidhean againn uile an-asgaidh.

Sgeul | Story: Folktales from the Scottish Highlands

Our first dual language exhibition celebrates the work of John Francis Campbell, a 19th-century figure who saved Gaelic folktales that were at risk of dying out.

A keen comparative mythologist, Campbell (pictured) was inspired by other significant collections such as folktales written during



the Islamic Golden Age (often referred to in the English-speaking world as 'Arabian Nights'), as well as the fairy tales collected by the Brothers Grimm in Germany

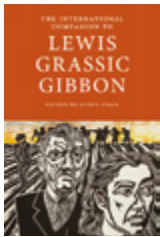
Convinced Scotland had as rich a resource of folktales owing to its Celtic and Nordic influences, he made it his life's work to ensure Gaelic tales endured.

Campbell documented his travels by making many notebooks but he was also a keen visual artist and captured the essence of people, communities, sites and landscapes through sketches and paintings.

This exhibition will highlight his own personal library (a collection held at the Library) and the manuscripts and published works of his endeavours. Visitors will also experience Campbell's work through a range of mixed media – his artworks as well as Gaelic folktales brought to life via new sound recordings specifically made for the exhibition.

The exhibition opens in June this year and runs until April 2024, at our George IV Bridge building in Edinburgh. Entry to all of our exhibitions is free.

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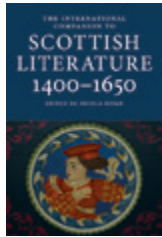
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Loving looks at Scots languages

**THURSDAY 15 JUNE,
2PM-3PM**

Unlocking the Scots Language

Dr Clive Young discusses his new book, 'Unlocking Scots: The Secret Life of the Scots Language'.

**THURSDAY
14 SEPTEMBER,
5.30PM-
6.30PM**

The Joy of Shapes

Curator Graeme Hawley gives a presentation about an alternative way to structure the Library's vast collections of millions of items.

**THURSDAY
21 SEPTEMBER,
5.30PM-6.30PM**

Calman nan Loch - The Dove of Lochs

This award-winning 30-minute documentary, followed by a Q&A, charts an artist's 15-year friendship with a Gaelic speaking community in the Outer Hebrides.

The haunting sound of the Gaelic psalms, the elegant traditional boats and interviews with elders in the community carry us on a journey of love, loss and faith, all underpinned by their 'dùthchas' which encompasses the cultural riches of the Gaelic world. The film

is in Scottish Gaelic with an opening and closing voiceover in the narrator's native Irish Gaelic. Subtitles in English throughout.

Film aithriseach 30m a tha ag innse mu chàirdeas 15 bliadhna eadar neach-ealain agus choimhearsnachd Ghàidhlig anns na h-Eileanan an Iar. Thèid ath-fhuaimneachadh seinn nan Salm air muir, na bàtaichean seòlaidh traidiseanta agus agallamhan ris na seann daoine gar thoirt air turas gaoil, call agus creideimh ach le dùthchas

agus beartas an t-saoghail Ghàidhlig an còmhnaidh na bhunait. 'S e Gàidhlig na h-Alba prìomh-chànain 'Calman nan Loch', le thar-ghuth an ro-ràdh is an deireadh ann an cànan dùthchasach an fhilmeadair, an Ghaeilge. Tha fo-thiotalan Bheurla ann air feadh an fhilm.

**THURSDAY
28 SEPTEMBER,
5.30PM-6.30PM**

Seanchaidhean agus Seanchas (Storytellers and Storyology)

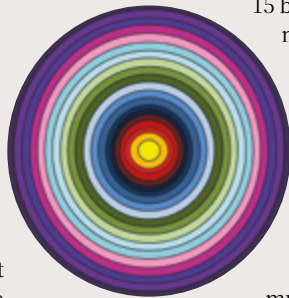
Professor Uisdean Cheape (pictured) from Sabhal Mòr Ostaig presents this talk, which will further explore the themes

of our major new exhibition, 'Sgeul | Story: Folktales from the Scottish Highlands'.

He will read between the lines of John Francis

Campbell's legacy, with impressions about how Hebridean storytellers understood their history.

All events take place at our George IV Bridge building in Edinburgh. Entry is free but you need to book via Eventbrite. For a full and up-to-date list of events at all our buildings, please visit nls.uk/whats-on/



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Everyone is welcome to visit the Library and view the exhibitions and displays (read more about those on pages 30–33), attend one of our many events, or even just enjoy a coffee at the café or explore the shop.

If you have a Library card you can use our reading rooms to

consult the fascinating items in our collections.

As well as our main building in the Old Town, there is also a maps reading room in Causewayside in Edinburgh, while you can access our film, sound and digital collections at the Kelvin Hall in Glasgow.

If you can't visit one of our locations? No problem, we have a vast array of digital resources for you to explore online at nls.uk



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