



MARVEL-LOUS

Scots comic book artist Frank Quitely was drawn into the craft at a young age after reading homegrown staples such as ‘Oor Wullie’ and ‘The Dandy’, and he is now one of the most respected names in the industry. His story is one of many featured in our ‘Pen Names’ exhibition and, here, he outlines why he decided to adopt an alter ego... just like many of the heroes he brings to life

Frank Quitely is the pen name of Vincent Deighan, a Glasgow-based comic book artist of international renown. He works predominantly with Scottish comic book writers Mark Millar and Grant Morrison and has created work for major titles and household names such as ‘Judge Dredd’, Marvel’s ‘X-Men’ and DC Comics’ ‘Superman’ and ‘Batman’. His collaboration with Millar has resulted in the Netflix series ‘Jupiter’s Legacy’ and his work was celebrated in an exhibition at Glasgow’s Kelvingrove Art Gallery and Museum in 2017.

The earliest comics he remembers reading were ‘The Broons’ and ‘Oor Wullie’, strips that appeared in the ‘Sunday Post’, then a mixture of other DC Thomson titles such as ‘The Dandy’, ‘Beano’, plus his sister’s copies of ‘Bunty’ and ‘Mandy’.

As a teenager, he did not have much access to comics other than what “the boy across the road” had – a smattering of

Marvel titles. He also remembers a shop with a spinner rack in Millport.

“They had two things I really liked – ‘Conan the Barbarian’ and these old black and white reprints of ‘Creepy Worlds’, ‘Weird Science’, ‘Tales to Astonish’ – all that kind of stuff. All short ‘twist in the tale’ stories. So there would be a whole anthology of black and white, kind of newsprint. Each story by a different artist.

“There were some by Steve Ditko and various other people in there that I didn’t know at the time.”

When Deighan left art school he was asked to contribute to underground comic ‘Electric Soup’, for which he wrote and drew the comic strip ‘The Greens’ – an alternative to ‘The Broons’. It was then that he got into comics more seriously.

He received a “crash course in what was happening in comics”, introduced to major names such as Frank Miller, Geof Darrow, Alan Moore and Dave Gibbons.

He particularly admired the work of French artist Moebius, Katsuhiro Otomo



Frank Quitely, aka Vincent Deighan, pictured below, has drawn Batman and Robin, above, for DC's 'Detective Comics' series and The Endless, left, for DC's 'The Sandman', created by Neil Gaiman. All images courtesy Frank Quitely



of 'Akira' fame and cartoonist Chris Ware – all of whom influenced his work.

Just before being snapped up by 'Judge Dredd', Deighan adopted his pen name for 'Electric Soup' when it first appeared in 1989.

It was not unusual for artists on the comic scene to use pseudonyms. Many were self-employed or on benefit and did not want to be investigated for not declaring income [despite their work on 'Electric Soup' being unpaid]. Deighan also had other reasons.

"I was freelancing, doing all sorts of artistic work for different people," he said "I was doing murals for restaurants. I was doing t-shirt designs for a guy at the Barras [market] and business cards, caricatures, posters for nightclubs – all sorts.

"My stuff in 'The Greens' was very patchy quality-wise and there was no particular thread – I never felt I found a voice or a direction.

It was just something to do because I had the time to be involved and was enjoying the process of creating comics.

"There were other strips in the comic that I felt were a bit misogynistic, a bit unimaginative, rehashing old jokes you've heard in the pub. So there was a bunch of stuff in there that I didn't particularly want to be associated with. Part of it was the fact that I don't think my mum and dad would have liked it. Even if that hadn't been the case, I still would have used a pen name just to distance myself from the rest of the content."

Deighan chose Frank Quitely, a spoonerism of 'quite frankly' for his work on 'Electric Soup' and stuck with that as his artist's name ever since. He likes the association of honesty with the name [being frank].

He also found that upon working on US-based superhero comics, it felt fitting to be operating under a pseudonym while drawing characters who also had secret identities.

Working as a successful comic book artist often means having to attend comic and sci-fi conventions – places where fans get to meet their literary and artistic heroes while oftentimes dressing up as fictional superheroes. It's the one part of the job Deighan always struggled with.

"I really used to hate it," he said. "I wasn't shy but I certainly didn't enjoy being in the spotlight. I wasn't particularly comfortable with strangers coming up and showering me with compliments.

"It's strange because I'm not famous in the slightest in the public sphere. It's literally once a year or something someone will stop me on the street and say, 'you're Frank Quitely'. But when you go to a convention,

it's very much like being a famous person. So if you're not used to it, it's really unusual."

Some fans were particularly invasive, stopping him no matter what he was doing, such as trying to get back to his hotel room or even "actually standing at the urinal with somebody holding a book in front of you saying, 'can you sign that?'"

His use of a pen name became an unintentional, but useful, shield. "For ages I would go to cons [comic conventions] and hear some people walking behind me saying, 'Frank, Frank!' and it wouldn't register as me because I didn't associate myself with Frank Quitely. It took years and years to get used to it."

After about a decade, Deighan stopped going to conventions. But some years later, he was persuaded by a convention in Toronto that made all the necessary assurances about protecting his personal space while he was not at the signing table. They also invited his wife, Ann Jane, who travelled to Toronto with him.

"The Toronto con is absolutely huge and it was the first time I had been to a con for years," he said. "I was really nervous, sitting there before the signing started, and there were literally hundreds and hundreds of people in a line waiting for books to be signed."

"My wife had half an hour to kill and sat at the signing table with me. Each person was coming up and shaking my hand and saying it was so special to meet me."

"Some people had brought me gifts and some people told me stories about how they'd been following my work since they were 10 and now they were trying to get into comics themselves... [my wife] kept leaning over and tapping me in between people and saying, 'what do you not like about this?'"



The Glasgow-born artist has also created striking artwork for DC's 'Superman', above, Dark Horse's 'Shaolin Cowboy', top right, and 'Candy Transversal', below right.



I started out doing murals for restaurants, t-shirt designs for a guy at the Barras [market], business cards, posters for nightclubs... all sorts

I thought, 'yeah, it is actually quite a special thing'."

His name is also a frequent topic of discussion among con attendees.

"In America in particular – still when I go to cons – people just presume Frank Quitely is my real name."

"I've had people coming up saying, 'me and my friends have been arguing – I say it's quit-ell-y and they're saying it's quitely'. One out of 100 fans will actually lean in and say, 'how are you doing Vincent?'"

Keen on a varied working life, Deighan is writing short stories, oil painting and print making, and developing a new project with frequent collaborator Millar.

He is also working on a suite of Scottish myths and legends for a luxury brand whisky distillery.

He has resumed attending conventions too, and while he still finds it slightly uncomfortable, he appreciates that a lot of the exchanges are personal and positive.

"When people stand and wait in line to meet you... it's difficult to explain but it's very, very easy to make someone's day if it's important to them to get a moment of your time."

"I don't have any other interactions like that where... it's almost like having a superpower, where you can make people feel really good about themselves just by being attentive and appreciative." *

Frank Quitely features in the Library's major exhibition called 'Pen Names', which is on at our George IV Bridge building in Edinburgh until 29 April 2023.



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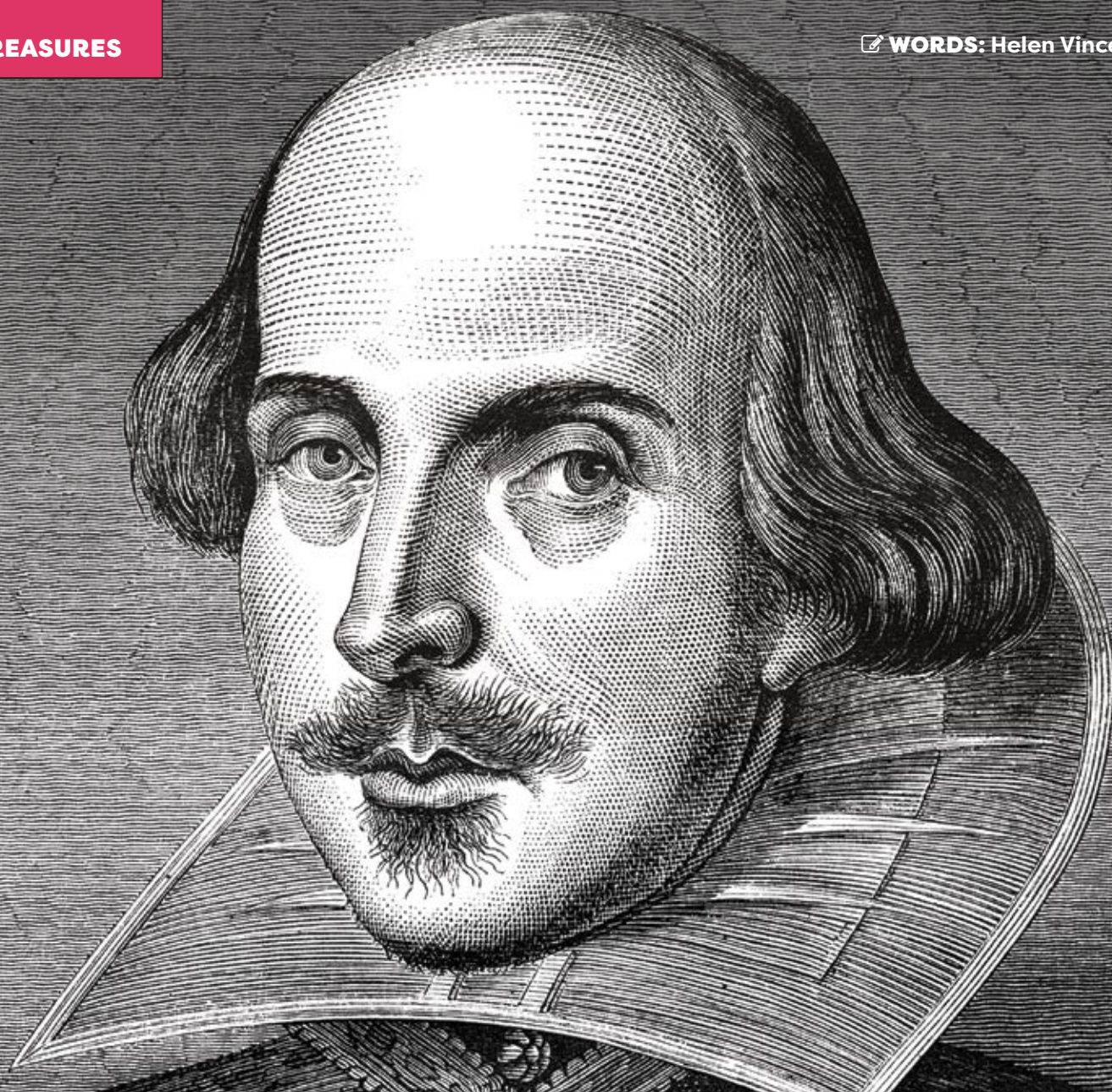
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All the world's a page

Four Hundred Years of Shakespeare: Celebrating the 'First Folio' →



PAST AND PRESENT

Shakespeare's original 'wooden O', open-air Globe theatre was reconstructed, above, in London and opened in 1997. 'First Folio' plays such as 'The Tempest', below, are still staged there.

Photo above Shutterstock, below National Library of Scotland



All of the books in our collections matter, but some of them have an iconic status that means they are instantly recognisable to people all over the world. One such book has the title 'Mr. William Shakespeares Comedies, Histories, & Tragedies. Published According to the True Originall Copies' – or, as it is better known, the 'First Folio' of Shakespeare's plays, published in 1623.

'First' because it is the first of four early editions of a complete set of Shakespeare's plays as the editors could assemble, and 'Folio' after the format in which it was printed, with pages around the size of an A4 sheet of paper, generally used for books that were important and intended to last.

Shakespeare himself had nothing to do with the publication of this book. He died

in 1616, well-known and having enjoyed popular success, with the status of having his works performed at court and the relative financial stability of being a business partner in a theatre company that enjoyed royal patronage.

But Shakespeare had been going out of fashion. In place of his style of drama, newer writers were producing satirical comedies and dark, twisted tragedies that played well to the young gentlemen of the Inns of Court who were the hipster influencers of their day.

Unlike many of his contemporaries, Shakespeare does not seem to have been overly invested in getting his plays into print. Some were published in 'quarto' format (comparable to a cheap paperback or an e-book), but without his being involved in providing a good text – or even giving permission, in some cases. In short, Shakespeare's



writings were in danger of barely surviving – or of disappearing altogether.

Enter John Heminges and Henry Condell, two members of Shakespeare’s acting company, with Heminges as actor turned manager and Condell one of the leading players. They must have been close to Shakespeare, who left them each some money in his will to buy mourning rings.

Maybe this sparked the idea of remembering Shakespeare more effectively through his plays and the project to publish them in as impressive a volume as possible.

As they wrote in the dedication to the volume: “We have but collected them ... onely to keepe the memory of so worthy a Friend, & Fellow alive, as was our Shakespeare.”

Heminges and Condell had worked alongside Shakespeare since the 1590s and perhaps their collection of his plays was also a tribute to their company’s history

of performing together – these plays were not just the records of Shakespeare’s words, but memories of their own theatre, the Globe, which had burned down in 1613, and of favourite scenes, lines and moments on stage. This might be why the volume contains a list of the actors in the company as well as of the titles of the plays.

On a practical level, they may also have wanted to assert the company’s rights to these texts, to warn off people who might print or produce them without permission.

The ‘First Folio’ brought together 36 plays. Scholars today believe that Shakespeare wrote some of these in collaboration with others, and two plays – ‘The Two Noble Kinsmen’ and ‘Pericles’ – are not included, nor are any of his poems.

But the great thing is that the ‘First Folio’ includes 18 plays which had never been printed

NIGHT TO REMEMBER

Orsino (Nicholas Bishop) with the disguised Viola (Dinita Gohil) in Shakespeare’s comedy of mistaken identity, ‘Twelfth Night’. Photo by Manuel Harlan © RSC. ‘Twelfth Night’, 2017, Royal Shakespeare Company. Directed by Christopher Luscombe, designed by Simon Higlett



Shakespeare’s writings were in danger of disappearing



FIND OUT MORE ABOUT THE ‘FIRST FOLIO’

‘TREASURES OF THE NATIONAL LIBRARY OF SCOTLAND’ EXHIBITION

Our copy of the ‘First Folio’ will go on display as part of our permanent exhibition from September 2023.

The edition will also be available to view online as part of an exciting project bringing together copies of the ‘First Folio’ from around the world.

IN PERSON AND ONLINE

As part of Shakespeare’s birthday celebrations in April 2023 – he was born on 26 April 1564 – there will be the opportunity to encounter the ‘First Folio’ in person as part of a workshop, and in close-up detail during an online event.



Writing Prizes

Short Story

Judge: Sarah Hall
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Judge: Sean Lusk
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→ before. Without this book, we would have lost 'All's Well That Ends Well', 'Antony and Cleopatra', 'As You Like It', 'The Comedy of Errors', 'Coriolanus', 'Cymbeline', 'Henry VI', 'Part 1', 'Henry VIII', 'Julius Caesar', 'King John', 'Macbeth', 'Measure for Measure', 'The Taming of the Shrew', 'The Tempest', 'Timon of Athens', 'Twelfth Night', 'The Two Gentlemen of Verona' and 'The Winter's Tale'.

Without the 'First Folio', no one would ever say, "Friends, Romans, countrymen, lend me your ears...", "If Musicke be the food of Love, play on...", "All the world's a stage, And all the men and women, merely Players..." or "Double, double, toyle and trouble, Fire burne and Cauldron bubble".

Shakespeare's takes on the tragical histories of Macbeth and Coriolanus, the witty playing with gender identity of Viola and Rosalind, the intricate mix of comedy, love and colonialism on Prospero's magical island all

would be unknown to us today. The best thing about the 'First Folio' is that it enabled these plays to survive – people had texts that they could read, use in performance, and reproduce to pass on these wonderful words to future generations.

The 'First Folio' was just the first step on the road to the paperback editions many of us studied at school, to thousands of retellings and translations, to productions ranging from one-woman Fringe shows to epic films, and to websites that do everything from reproducing the original text with scholarly commentary to allowing us to watch videos of our favourite actors playing our favourite

characters. This is exactly what Heminges and Condell wanted.

As they wrote: "It is not our province, who onely gather his works, and give them you, to praise him. It is yours that reade him. And there we hope... you will find enough, both to draw, and hold you: for his wit can no more lie hid, then it could be lost. Reade him, therefore: and againe, and againe." *

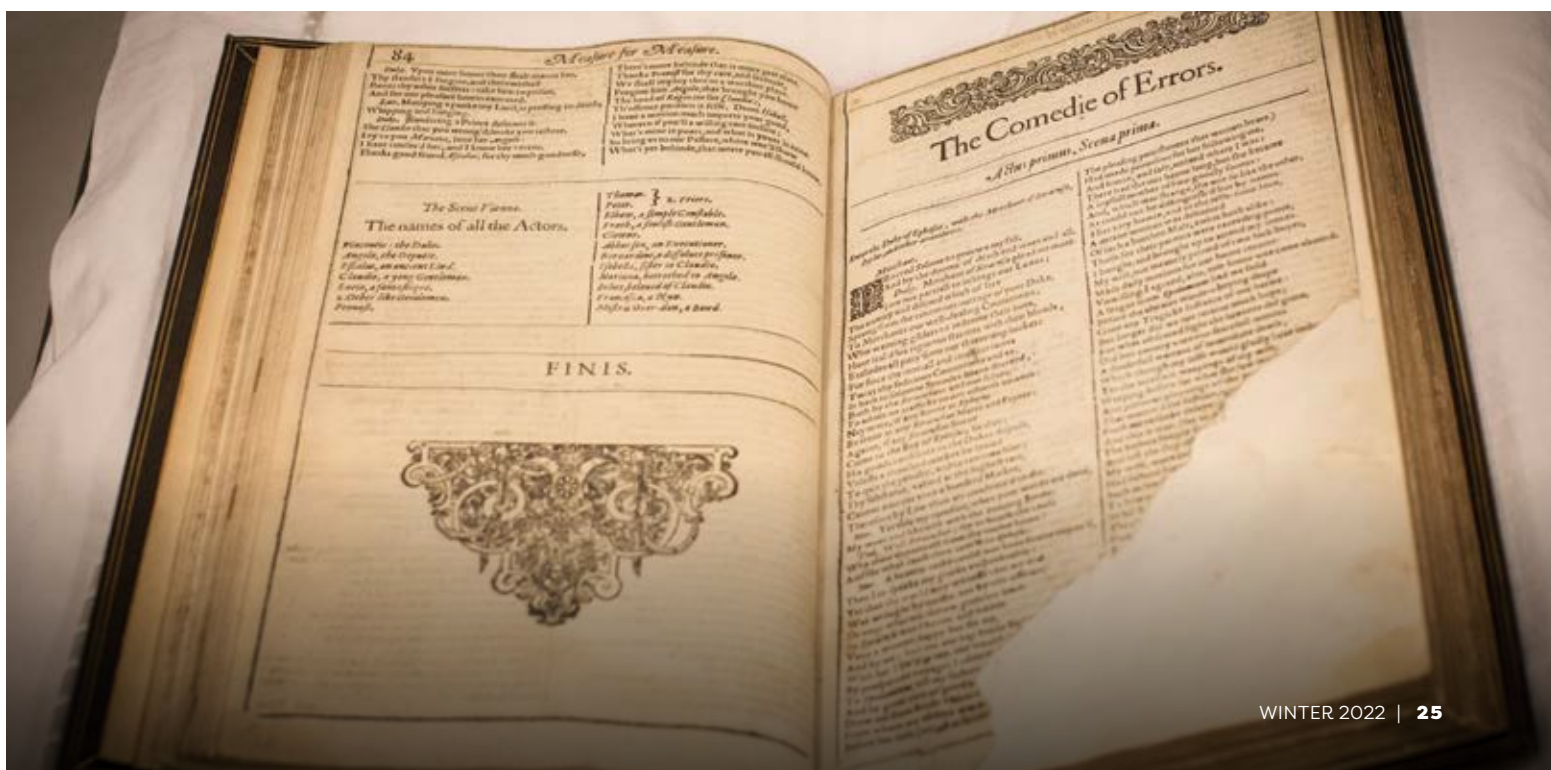
Our copy of the 'First Folio' will go on display in our 'Treasures of the National Library of Scotland' exhibition at George IV Bridge, Edinburgh, in September 2023.



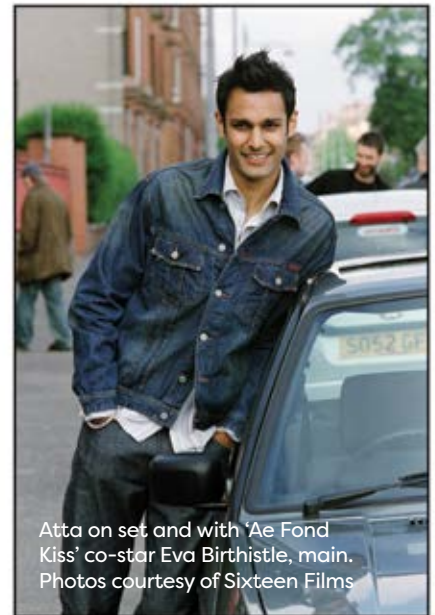
The 'First Folio' enabled the plays to survive... these wonderful words have been passed on to future generations

MASTERPIECE

The National Library's copy of the 'First Folio', below, which was published in 1623



Making waves



Atta on set and with 'Ae Fond Kiss' co-star Eva Birthistle, main. Photos courtesy of Sixteen Films



Sometimes
you need
productions
to take a bit
of a chance

Broadcasting revolutionised our lives when the BBC's first radio programme hit the airwaves 100 years ago. Our media landscape has been evolving ever since – but the pace of change remains slow even now when it comes to diversity and inclusion on Scottish screens

This year marks 100 years since the first radio broadcasts in Britain – with Scotland's aired from Glasgow's Kelvin Hall in January 1923.

To commemorate this centenary, we will be hosting a series of in-conversation events at our Kelvin Hall base, with many well-known broadcasters sharing their memories.

We are also keen to tell untold stories relating to broadcasting in Scotland.

Some of these have emerged as part of research into Scottish South Asian Voices in Broadcasting by intern Sophie

Pearce-Hibbert. The project uses our collections to identify underrepresented stories relating to the South Asian contribution to broadcasting in Scotland, and to tell a broader and more accurate story of this contribution.

You can read more about Sophie's research at blog.nls.uk/scottish-south-asian-voices-in-broadcasting

Scottish Asians remain an underrepresented group in broadcasting.

Here, Scottish Asian actor and broadcaster Atta Yaqub (pictured left) shares his experiences...

He was the newcomer who became an overnight sensation thanks to his leading role in Ken Loach's 2004 romantic drama 'Ae Fond Kiss'.

Atta Yaqub (pictured) won an army of fans – and hearts – as Casim Khan, a young Muslim man who falls for Irish Catholic teacher (Eva Birthistle) in modern-day Glasgow.

But he had “no ambitions whatsoever” to become an actor – and there were very few South Asians on Scottish screens to inspire him to do so.

Yaqub, who was born in the South Side of Glasgow to first generation immigrant parents, said: “Did I have a role model on TV when I was young? I don't think so, no. Growing up, the way you got faces like yourself, being second generation, was when your parents were watching a Bollywood film.

“In the 80s and early 90s, all you got were a few TV shows from the Asian subcontinent. You'd think you could relate to that but really you couldn't because here you were as Scottish Asians and your make-up is totally different.

“Then when you did see people like yourself it was always in stereotypical roles – characters who perhaps have a shop. Growing up, it was hard to see.

“There wasn't such a big deal made of equality and understanding of difference. You just got on with it. Acting was very much not really a career for me. That's changed through the opportunities I've had but finding that relatable role model was difficult and it's what everyone needs – if they see someone like them, it can inspire.”

His only experience of acting before 'Ae Fond Kiss' was playing the Lion in a production of the

Ken Loach on the 'Ae Fond Kiss' set with star Shabana Akhtar Bakhsh. Photo courtesy Sixteen Films

FURTHER INFORMATION

More details about event dates will be shared as soon as possible on our website, nls.uk

Many thanks to the **ScottishPower Foundation** for its support with this programme.



'The Wizard of Oz' at his high school, Shawlands Academy.

He said: “I loved it but never thought, ‘This is it, where I want to be’. It was only after that the opportunity came up to work with Ken Loach. The way he works it was a bit of an open casting – he was looking at people who were non-actors.”

Since his breakthrough role, the married father of one has worked as a broadcaster and had roles in everything from soaps – ‘River City’, ‘Doctors’ and ‘Emmerdale’ – to TV dramas (‘Lip Service’) and hit movies, including 2017's ‘T2: Trainspotting’.

He admits some roles have been stereotypes – “I was an Asian doctor on ‘Emmerdale’ and in ‘T2’... I've played a few doctors”.

But he added: “There's a level you can get to – and I totally commend people there like [Oscar-winning actor] Riz Ahmed (‘Rogue One’, ‘Four Lions’, ‘The OA’) – when you can start being political and he [Ahmed] is doing that in a very structured way, by influencing writers,

bringing in investment. I'm not at that level. But you need to do the smaller roles to get that profile.

“Sometimes you need productions to take a bit of a chance, the way Ken Loach did with me. A sea change is not there yet but I do see it and long may it continue.”

When not acting, Yaqub works with groups such as sportscotland – where he is the equality, diversity and inclusion manager – GMAC (Glasgow Media and Access Centre) and the National Theatre of Scotland to help improve diversity, equality and inclusion.

He said: “Things are getting better. There's a real push by organisations, third sector, charity and professional institutions which are trying to make a difference. I say trying because we're not there yet.

“When it comes to Scottish representation on TV, film and broadcasting, we've made progress and institutions are looking to do more of that, but they're not quite there. And it's a shame because it's not reflective of society. For

me, the biggest thing is education – how do we get into primary and secondary schools as the BBC or STV or Channel 4 to really show them who and what they are and what they do, and how careers in this industry can be beneficial?”

He believes there are still cultural barriers to media careers, adding: “It's a generational thing. But a generational shift is happening.

“People my age are sending their children for these things [the arts].”

For young people looking for opportunities in the media and arts, his advice is to “involve yourself in as many things as you can – there are clubs and programmes”.

He added: “Parents should really be encouraging that for their children to get a real diverse range of development, as do institutions or people who are trying to develop a more diverse workforce, create more inclusive talent etc – they need to be going into places and communities to show what they do.” *

A journey through time

Explore the past through our fascinating map collections

We are home to one of the largest map libraries in the world, with around two million items. Our collections span some 700 years – from medieval manuscripts to modern, digital charts. Here, our Map Curator Chris Fleet shares popular maps of Scotland. If you like what you see, you can buy prints on our website at maps.nls.uk/scotland

John Leslie, 'Scotiæ Regni Antiquissimi Accvratæ Descriptio' (1578)

This beautiful and distinctive map of Scotland, orientated with west to the top, reflects written knowledge of Scotland, rather than direct surveys.

Its author, John Leslie (1527–96), was Professor of Canon Law at Aberdeen and Bishop of Ross, who became Mary Queen of Scots' advisor on ecclesiastical matters.

Leslie settled in Rome from 1575 after being accused of trying to help Mary during her imprisonment, and he went on to publish a history of Scotland, which included this map.





**Lucas Janszoon Waghenaer,
'Beschrijvinge van een deel vann Schottlandt
van Bambourg tot Aberdeen' (1583)**

This early sea chart of the Forth, orientated with west at the top, was included in the first European printed pilot book to be illustrated by charts.

Compiled by a Dutchman, Lucas Janszoon Waghenaer, it blended vital navigational information with unrealised errors, as well as some artistic license.

If sailors had managed to dodge their way past monsters in the North Sea, they would also have had to contend with the phantom island of 'Brande Eylandt' - located off Anstruther (Anstrate).

The real mainland coastal settlement of Burntisland on the Fife coast lay some miles away up the Forth Estuary.

**Timothy Pont/Joan Blaeu,
'Skia vel Skiana, [vulgo],
The Yle of Skie' (1654)**

This is the earliest printed map of Skye, draughted by Timothy Pont, Scotland's first map-maker, as part of his monumental survey of Scotland between 1583 and 1614.

Although Skye's shape may appear odd to modern eyes, it reflects Pont's surveying techniques - and nearly all the places on the map can easily be identified and linked to their modern equivalents.

The map was in Scotland's first atlas, by the Dutch map publisher Joan Blaeu.



**James Alexander Knipe,
'Geological map of Scotland' (1859)**

James Knipe's stunning geological map of Scotland was innovative, state-of-the-art and a triumph of compilation.

It fully updated the best previous geological map of Scotland by John Macculloch (1843).

Knipe was a geological surveyor who became the most prolific and successful British commercial map publisher of geological maps in the 19th century.

This was a time of high demand for geological maps from mining and railway engineers, as well as growing public interest in the new science of geology.



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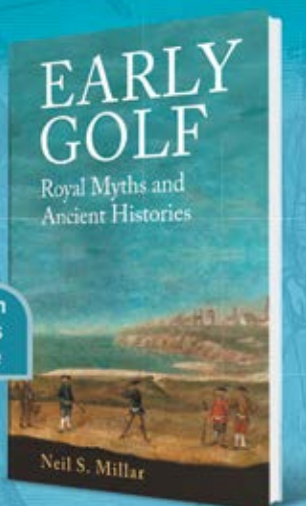
www.strathmartinetrust.org/grants-and-awards

All applications must be submitted by 9.00 a.m. on Monday 15th May 2023.



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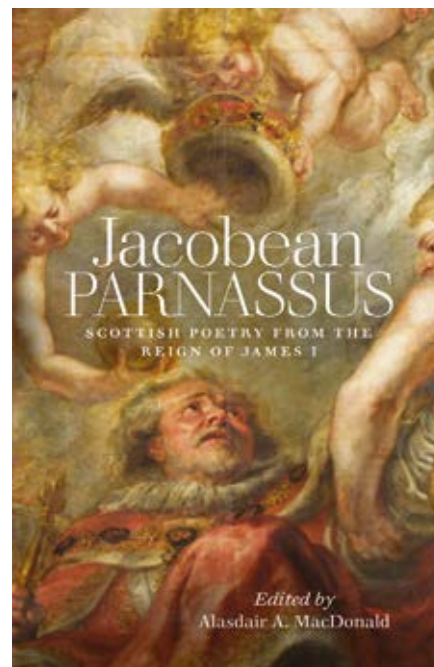
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ASSOCIATION FOR SCOTTISH LITERATURE

www.asls.org.uk

Rankin archive on display



Our Q&A event, 'In Conversation with Ian Rankin' – held on 24 November at our George IV Bridge building in Edinburgh – can be viewed on our YouTube channel, [youtube.com/@NLofScotland/streams](https://www.youtube.com/@NLofScotland/streams)

A selection of items from Ian Rankin's literary archive is now on display at the Library.

The internationally successful crime writer donated his archive in 2019 and funded a post so that we could catalogue the collection.

Since then, we have made most of the archive available for consultation at the reading rooms, while a new 'Collections in Focus' display offers a taste of what is in store for anyone who wishes to delve into the files in more detail.

Manuscripts Curator Dr Colin McIlroy said: "For more than 30 years, Detective Inspector Rebus and recurring major characters have captured the minds of millions around the world.

"Rankin enjoys a loyal following of people who are in love with his version of Edinburgh – anecdotally, we know many readers feel they have an intimate knowledge of the city without ever having been here.

"The world of Rebus and other characters had their genesis in the Library's reading rooms and it makes it all the more fitting – and thrilling – that documents chronicling decades of this writer's thought processes are back home at the Library."

The size of the archive is substantial – in Library shelving terms it equates to 21 feet of material. Alongside working drafts of his novels, the collection contains Rankin's correspondence with other writers and police officers.

Given Rankin is almost as famous for his music tastes as his writing, the archive also has clues as to what he might have been listening to while working on a

particular novel, or what societal conundrum he was seeking to make sense of at that time.

As a whole, the collection provides tremendous insight into the working mind of a novelist, from their early career to the top of their game.

Dr McIlroy added: "It contains what people would expect – drafts of novels with handwritten notes to help guide the next draft. But it also includes the unexpected, such as highly critical notes to self. We're truly indebted to Ian for including this oftentimes personal material."

We hosted a Q&A event with Rankin on 24 November, during which he discussed his archive, influences and his latest novel, 'A Heart Full of Headstones' – the 24th in the Rebus series.

The author said: "This book started life with a lot of instances of corruption in the real police forces in the UK. It got me thinking of Rebus and how he has done some pretty bad things, but he would always think of himself as an angel with a dirty face, he was doing it to get the right result. Is that a real defence?"

Despite the gritty subject, his wry humour is evident. He added: "There's always got to be a bit of humour. Police have a great sense of humour – dark. Scots have a great dark sense of humour.

"These books are very Scottish. They come from the Gothic – from 'Jekyll and Hyde', 'Justified Sinner' and Muriel Spark... the darkness implicit in the soul of Scotland."

'The Rankin Files' runs until 29 April 2023 at our George IV Bridge building in Edinburgh. Entry is free.

Names, knives and nobles... talks and tours near you

2 FEBRUARY, 2–3PM

'Homecoming: The Scottish Years of Mary Queen of Scots'

Rosemary Goring (pictured right) discusses her new book, 'Homecoming: The Scottish Years of Mary Queen of Scots', in which she tells the story of Mary's Scottish years. Whether or not Mary emerges blameless or guilty, in this evocative retelling she can be seen for who she really was.



9 FEBRUARY, 2–3PM

Pen Names

Curators Kirsty McHugh and Ian Scott (both pictured right) delve into our 'Pen Names' exhibition. They share their knowledge of pen names and explore how ideas of gender, genre, privacy, reputation, authorship and authenticity influence use of pseudonyms.



16 FEBRUARY 2–3PM

Timothy Pont's Map

Timothy Pont was a pioneering map-maker who created the first detailed maps of Scotland between 1583 and 1614. In this talk, Map Curator Chris Fleet will discuss a special map which is part of our 'Treasures' exhibition.



9 MARCH 2–3PM
How do we talk about knives?

Contemporary poets and writers in Scotland

will explore personal experiences (current or ancestral) around naming, name-choosing and name-changing – to be celebrated in a forthcoming anthology. The event will feature new work and readings from the anthology's editors Rebecca Sharp, Marcas Mac an Tuairneir and Samina Chaudhry.

30 MARCH, 5.30PM–6.30PM

The Blavatnik Honresfield Library

In 2022, Friends of the National Libraries saved the literary treasure trove, the Honresfield Library, which is now – after 80 years of obscurity – in public

hands. Here, the Library's Manuscripts Curator Ralph McLean, Kirsty Archer-Thompson from the Abbotsford Trust and Sarah Beattie from the Robert Burns Birthplace Museum will discuss the Scottish treasures found in the collection, including manuscripts by Burns and Sir Walter Scott.

TOURING DISPLAYS

Lifting the Lid

This free touring display from the Library tells the fascinating story of the development of the Scots diet over the past 400 years. It runs until 7 January 2023 at Montrose Museum.

Going to the pictures

This free display focuses on cinemas through the ages, representations of Scotland on the silver screen, Scottish locations used for major productions and Scotland's rich history of documentary filmmaking. You can see it at Irvine Library until mid-December, then at Low Parks Museum in Hamilton until March before the display moves to Hawick Library until June.

Showcasing Scotland's prized literary Treasures

Our 'Treasures' exhibition features rare gems that provide a unique insight into Scotland's history, culture and people



Rare books, video installations, medieval manuscripts and fascinating maps are among the gems on display in our permanent exhibition, 'Treasures of the National Library of Scotland'.

The exhibition includes 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.

Recent arrivals include the earliest known programme to exist for the national Mòd (the celebration of Gaelic culture) from 1893, photos from the construction of the Forth Bridge, Robert Burns's only surviving

letter in the Scots language and William Paterson's scheme for Darien, the Scotland Company's disastrous foray into colonialism.

Specially commissioned work is also on show thanks to a partnership with Neu! Reekie!, with artists such as Emma Pollock, Nadine Aisha Jassat and Kapka Kassabove responding to the 'Treasures' collection by creating poetry, prose, song or film.

If you cannot make it to Edinburgh to see the 'Treasures', please visit nls.uk for more information and videos exploring the artists' responses to the collections.

You can also listen to our podcast series 'National Treasures' on our website or wherever you get your podcasts.

Pen Names

This exhibition explores why novelists, poets and playwrights in Britain from the 1800s to the present day have used pen names.

Their reasons may be practical, personal, professional – or to create a public persona or meet society's expectations.

We invite visitors to explore how ideas of gender, genre, privacy, reputation, authorship

and authenticity influence authors' use of pen names.

The exhibition features talent such as George Eliot, Josephine Tey, Frank Quitely (featured in this magazine) and Lewis Grassic Gibbon.

You can also see rare first editions, pulp fiction titles and popular novels.

'Pen Names' runs until April 2023 at our George IV Bridge building in Edinburgh.



Elizabeth MacKintosh – better known by her pen name, Josephine Tey. Photo: Getty Images

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It's your Library!

We are Scotland's largest reference library and the keeper of the national memory.

Floor-to-ceiling stacks of books fill 10 floors of our home on George IV Bridge in Edinburgh – everything from Robert Burns and Sir Walter Scott to Ian Rankin and Muriel Spark – spanning centuries of Scottish talent.

We also have maps, music and moving image collections,

photos, periodicals, Gaelic texts, newspapers and even theatre playbills. There truly is something for everyone to enjoy.

Everyone is welcome to visit the Library and view the exhibitions and displays (read more about those on pages 31–33), 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 map reading room in Causewayside in Edinburgh, while you can access our film, sound and digital collections at the Kelvin Hall in Glasgow.

And 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



SUPPORT US

Did you know the National Library of Scotland is a charity? Each year our community of supporters helps us to conserve national treasures, provide training opportunities for young people and improve access to our shared heritage. We are incredibly grateful to everyone who supports the Library.

To support your National Library with a one-off or a regular donation, please visit nls.uk/support-nls, call 0131 623 3735 or write to Development Office, National Library of Scotland, George IV Bridge, Edinburgh, EH11EW.

CONTACT

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Call 0131 623 3700 or email enquiries@nls.uk

The National Library at Kelvin Hall
1445 Argyle Street,
Glasgow G3 8AW.

Call 0845 366 4629 or email kelvinhall@nls.uk

Maps Reading Room
Causewayside Building,
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Edinburgh EH9 1SL.

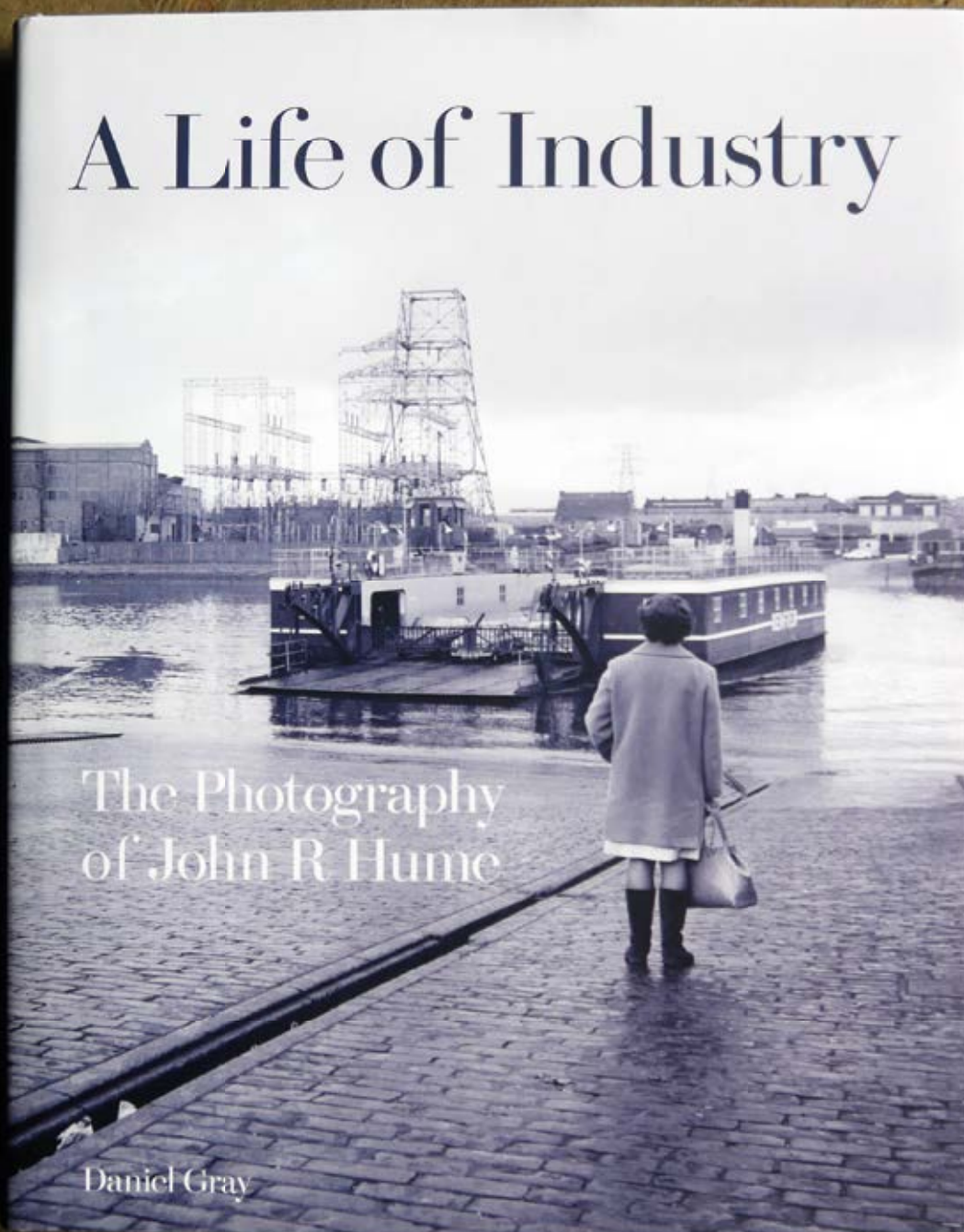
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'Looking deeper into each image reveals a poignant glimpse into the lives of the people intertwined with the bricks and mortar' *Sunday Post*

'This emotional and personal link to bricks and slate and steel is at the heart of Hume's philosophy' *The Herald*



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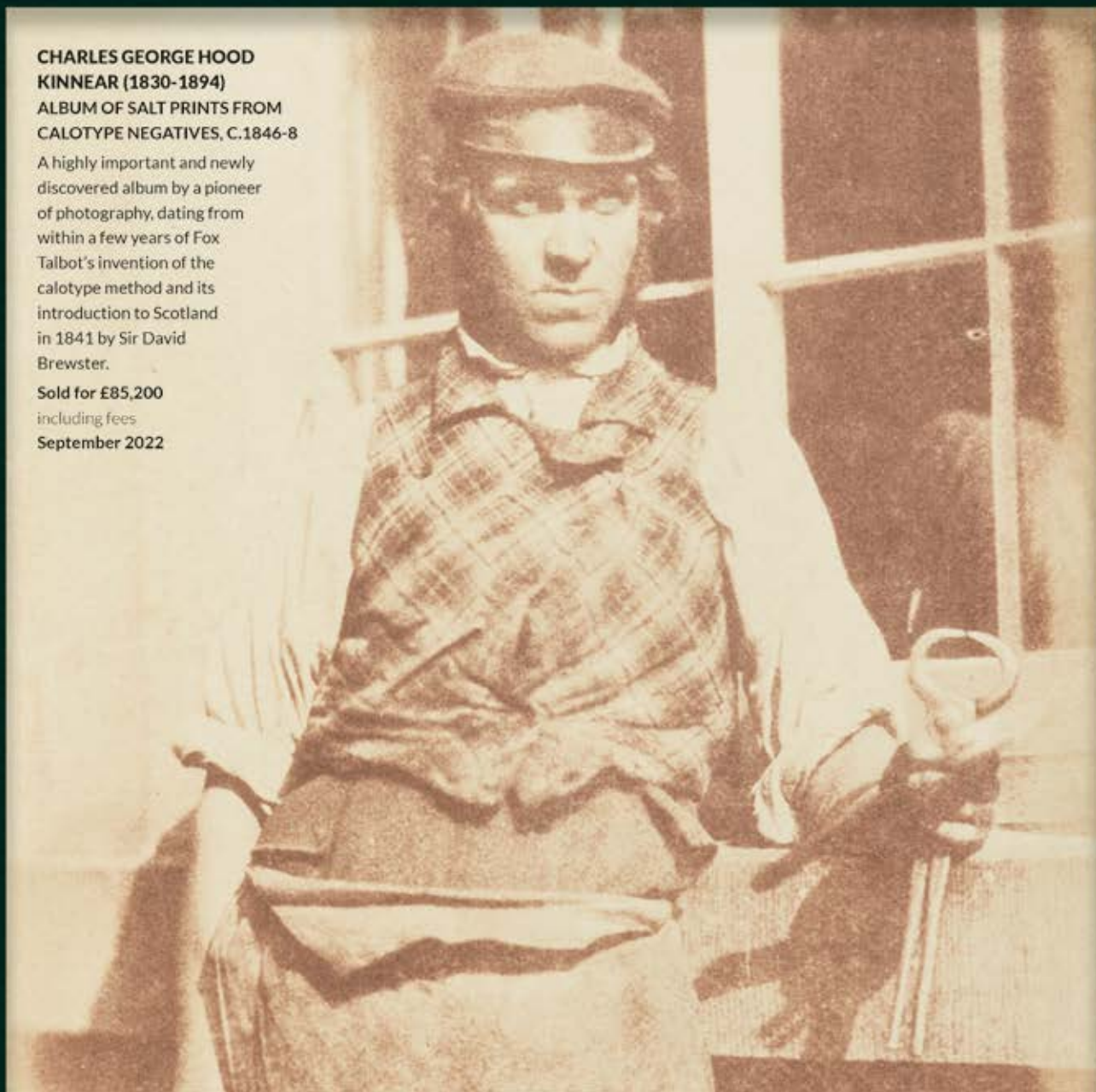
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