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 National Library of Scotland  
Leabharlann Nàiseanta na h-Alba

## CELEBRATING PENGUIN AT 80

JARVIS COCKER P-P-P-PICKS  
HIS FAVOURITE PAPERBACK

PLUS

VAL McDERMID INVESTIGATES THE BEAUTIFUL GAME  
LIFTING THE LID ON THE HISTORY OF COOKING



CUSTOMER MAGAZINE OF THE YEAR

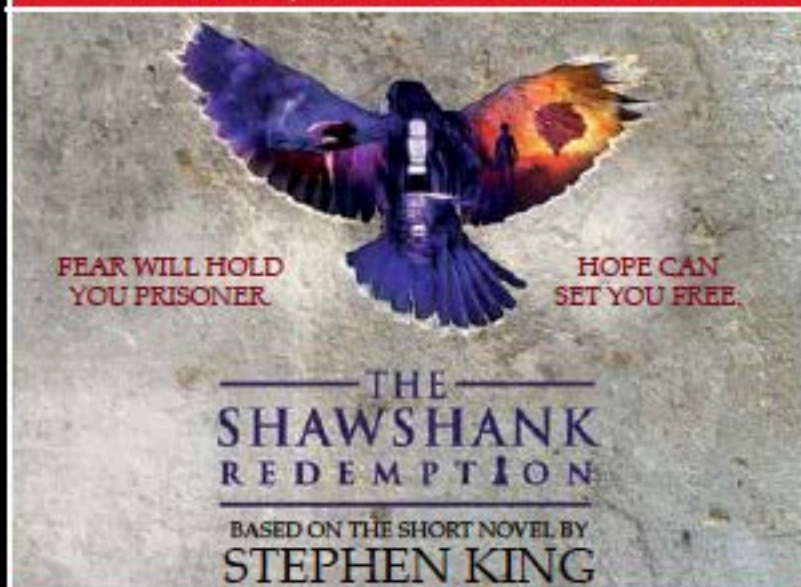
# BRINGING BOOKS TO LIFE



21 – 26 September KING'S THEATRE



29 September – 3 October KING'S THEATRE



5 – 10 October KING'S THEATRE



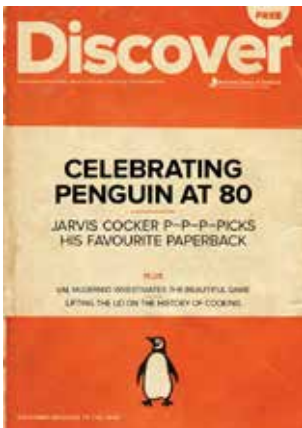
13 – 17 October FESTIVAL THEATRE



19 – 24 October KING'S THEATRE



26 – 31 October KING'S THEATRE



**DISCOVER**  
Issue 29 summer 2015

**CONTACT US**

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

**FOR THE NATIONAL LIBRARY**

**EDITOR-IN-CHIEF**  
Alexandra Miller

**EDITORIAL ADVISER**

Willis Pickard

**CONTRIBUTORS**

Hugh Buchanan, Bryan Christie, Kyra Edwards, Lord David Hope, Damien Love, Hugh MacDonald, Alec Mackenzie, Andrew Martin, John Scally, Emma Wilson

**EDITOR**

Kathleen Morgan  
[kathleen.morgan@thinkpublishing.co.uk](mailto:kathleen.morgan@thinkpublishing.co.uk)

**DEPUTY EDITOR**

Fiona McKinlay  
[fiona.mckinlay@thinkpublishing.co.uk](mailto:fiona.mckinlay@thinkpublishing.co.uk)

**DESIGN** Dominic Scott

**SUB-EDITORS**

Sam Bartlett, Sian Campbell

**GROUP ACCOUNT MANAGER**

John Innes  
[john@thinkpublishing.co.uk](mailto:john@thinkpublishing.co.uk)

**ADVERTISING**

Alison Fraser  
[alison.fraser@thinkpublishing.co.uk](mailto:alison.fraser@thinkpublishing.co.uk)  
0141 946 8708

**PUBLISHED BY**

Think Scotland  
Suite 2.3, Red Tree Business Suites, 33  
Dalmarnock Road, Glasgow G40 4LA  
0141 375 0504  
ISSN 1751-5998 (print)  
ISSN 1751-6005 (online)

**National Library of Scotland**

George IV Bridge  
Edinburgh EH1 1EW  
**Telephone** 0131 623 3700  
**Fax** 0131 623 3701  
**Email** [enquiries@nls.uk](mailto:enquiries@nls.uk)

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# Penguins on parade

Now in its eighth decade, we reveal how one of the world's most iconic publishers continues to delight readers in the digital age

What do the singer Jarvis Cocker, the former footballer Pat Nevin and the children's author Lauren Child have in common? They all treasure a dog-eared paperback from one of the world's most iconic publishers.

So many of us have a treasured Penguin book tucked away somewhere, bought for a long train journey, handed down by a loved one, or picked up in a second-hand bookshop. Eight decades after Penguin was born, we ask why its paperbacks, many of which are in our collections, are still alluring in the digital era.

Books are at the heart of the National Library of Scotland, but our collections offer so much more, as the acclaimed crime writer Val McDermid discovers. During a visit to the Library, the avowed fan of Raith Rovers FC delves into a world of football memorabilia and traces her father's history as a scout for

her beloved club. Read about her journey on page 12.

We invite you to use all the senses in this issue as we launch our exhibition, *Lifting the Lid*, as part of the Year of Food and Drink in Scotland.

To celebrate, Sue Lawrence, the former *MasterChef* winner, has created a cake from a vintage recipe found in our collections. You can read about the chef's culinary adventure and find her recipe on page 21.

Add to the mix an exhibition of paintings by Hugh Buchanan, inspired by authors from Jane Austen to Arthur Conan Doyle, and this summer at the Library should prove irresistible.

**DR JOHN SCALLY**  
NATIONAL LIBRARIAN



## SECRET LIVES OF THE PIONEERS



**1) JOHN NAPIER**

The mathematician lived like a hermit during intense periods of study and was regarded by his Stirlingshire neighbours as a wizard  
[http://bit.ly/natlibrary\\_napier](http://bit.ly/natlibrary_napier)



**2) ROBERT WATSON-WATT**

The scientist who developed radar as a means of defence during World War II once worked as a meteorologist  
[http://bit.ly/natlibrary\\_watt](http://bit.ly/natlibrary_watt)



**3) LORD KELVIN**

The physicist attended classes at the University of Glasgow from the age of 10 and wrote his first scientific paper at 16  
[http://bit.ly/natlibrary\\_kelvin](http://bit.ly/natlibrary_kelvin)

# LIFTING

# THE LID

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**[www.nls.uk/exhibitions](http://www.nls.uk/exhibitions)**



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**VAL McDERMID UNRAVELS A LIFELONG LOVE AFFAIR**

**CONTRIBUTORS TO THIS ISSUE INCLUDE**



**HUGH BUCHANAN**

The Edinburgh-based artist has had work commissioned for the House of Commons and the Prince of Wales



**BRYAN CHRISTIE**

A former journalist specialising in health, Bryan is responsible for media and external relations at the National Library of Scotland



**DR MARIA CASTRILLO**

As the Library's Curator of Political Collections, Maria has a special interest in modern politics, and Spanish and medieval history



**HUGH MACDONALD**

As the chief sports writer, a columnist and former literary editor at *The Herald*, Hugh is known for his colourful, incisive writing style



**DAMIEN LOVE**

The freelance journalist and illustrator is the television critic for *The Sunday Herald* and author of the children's serial *Like Clockwork*



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## Mary Paterson ~OR~ The Fatal Error

ISBN 978-1-906841-20-1  
£12.50 504 pages June 2015

*Mary Paterson, or, The Fatal Error* is a high-Victorian tale of Burke and Hare, who kept Edinburgh's anatomists supplied with freshly manufactured corpses. David Pae's galloping novel, originally serialised in the Dundee *People's Journal* in 1864 and 1865, lays bare the duo's foul and murderous deeds; hounds them to their capture and trial; leads Burke to the gallows; and thereafter follows Hare and his nefarious accomplices to their various just deserts.

The Scottish writer David Pae was one of the most successful serial novelists of his day. Edited by Caroline McCracken-Flesher, this new edition of Pae's original and unexpurgated tale not only provides a fascinating window into the popular Victorian imagination but is also a highly entertaining novel in its own right.



**ASLS** [www.asls.org.uk](http://www.asls.org.uk)



**P.B.F.A.**

# BOOK FAIRS in SCOTLAND 2015

### August 2015

**Sat 8  
GLAMIS FORFAR**  
Bridge View House Glamis,  
Forfar DD8 1QU  
10am-5pm. £1

**Sun 9  
BALLATER**  
Victoria Hall, Station Square,  
Ballater AB35 5QB  
10am-5pm. £1

**Fri 14 & Sat 15  
EDINBURGH FESTIVAL**  
Crowne Plaza Edinburgh -  
The Roxburghe Hotel,  
38 Charlotte Square, Edinburgh  
EH2 4HQ  
10am-5pm. Free

### September 2015

**Thu 3-Sat 5  
SKYE**  
Aros Cultural Venue, Viewfield  
Road, Portree, Skye IV51 9EU  
Noon-5.30 Thurs, 9am-5.30pm  
Fri, 9am-4.30pm Sat. Free

### October 2015

**Sat 17  
EDINBURGH**  
Radisson Blu Hotel, 80 High  
Street, Royal Mile, Edinburgh  
EH1 1TH  
10am-5pm. £1

**Sun 25  
ABERDEEN**  
Hilton Treetops Hotel, 161  
Springfield Road, Aberdeen  
AB15 7AQ  
10am-5pm. £1



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**THIS ISSUE:** WRITER JOHN BUCHAN AND A PASSION FOR POLITICS + TRAVELS WITH A VICTORIAN ADVENTURESS + NEW DIRECTIONS FOR THE NATIONAL LIBRARY + A BOY AND A BEAR IN A BOAT AT THE FRINGE

Curator Dr Amy Todman sizes up the referendum for a new collection and (below) Lady Alba



## THE YES/NO SHOW

Collecting material linked to the independence referendum has sparked a fascinating journey for one curator at the Library

**T**he Scottish referendum is being collected, catalogued and preserved by the National Library for generations to come.

Collecting the Referendum – a two-year project to gather material linked to the historic vote – is in full swing, with everything from social media streams to billboards being captured.

Dr Amy Todman is the Referendum Project Curator charged with sifting through material from sources including national campaigns, grass-roots organisations and individual bloggers. She described

collecting social media material as her toughest task.

"During the months before the referendum, that became one of the biggest jobs," she explained. "Social media was changing all the time and every day there was a new Facebook site, tweet or website, or a campaign starting. We just had to try to keep up."

Eilidh MacGlone, the Library's Web Archivist, uploads sites to the Legal Deposit UK Web Archive, hosted by the British Library.

**'During the months before the referendum collecting social media became one of the biggest jobs. It was changing all the time. We just had to try to keep up'**

While the sheer volume of digital material is an obvious challenge, tracing the original creators of online content – and ensuring they have agreed to donate to the collection – is also tricky.

Amy said: "I would make contact with, for example, Lady Alba, who was very active on social media during the referendum campaign. Then I would discuss whether she would want to deposit this material within the collection, and try to establish who owned the rights to the material – for instance, whether there were other film-makers involved. Then the donor would sign an agreement form which would establish all those rights in written form."

Zara Gladman, the pro-independence campaigner behind Lady Alba, attracted attention with her parody of the Lady Gaga video *Bad Romance*, which poked fun at supporters of a no vote.

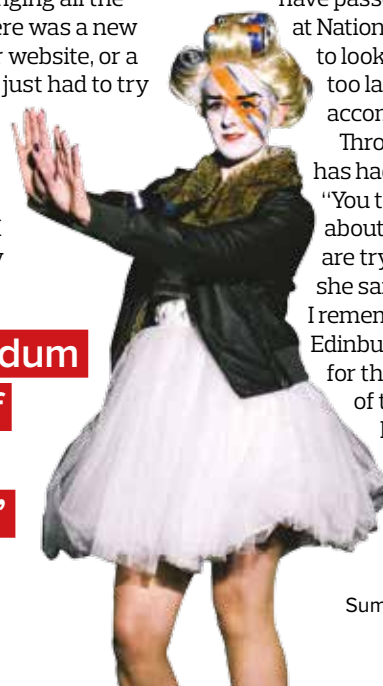
Amy's curatorial role has taken her out of the Library to meet individuals and groups on both sides of the referendum debate. She said: "An interesting part of the job is making contact with local groups like Yes Tweeddale, Better Together Aberdeenshire or North East Fife Women for Independence, as well as the central groups."

Size has proved no object, thanks to the involvement of the National Museum of Scotland in Edinburgh.

"A lot of the central campaign material, Yes Scotland being one example, is really large – theatre set-like signs, or big cut-out yes signs almost too big to carry. That kind of material is an odd and interesting part of the collection. Some of the material we have passed on to our colleagues at National Museum of Scotland to look after because it is too large for the Library to accommodate."

Throughout the project, Amy has had to remain balanced.

"You try not to have emotions about the vote, because we are trying to be unbiased," she said. "The day of the vote, I remember going around Edinburgh looking for materials for the collection. I was aware of the energy, and the historical significance of what I was trying to do. It was a powerful day, whichever way you felt about the vote."





Visual tribute to female explorer, travel writer and photographer

She was a Victorian adventurer and clergyman's daughter renowned for her daring travels at a time when women's lives were stifled by social mores. Now the life and photographs of Isabella Bird are being celebrated in a book revealing how she faced war and physical adversity as she journeyed through China.

Deborah Ireland, author of the book, *Isabella Bird: A Photographic Journal of Travels Through China 1894-1896*, writes: "The adventuress who travelled and rode in all weathers, exploring remote and dangerous regions, was writing about a life in sharp contrast to the one originally envisaged for her."

She describes how Bird, who began writing about her travels at age 23 during a trip to America, was in her 40s when she found fame as a travel writer. "As a respected international traveller, her views were sought by

Explorer and writer Isabella Bird inspired a generation

# CELEBRATION OF VICTORIAN ADVENTURER

prime ministers, ambassadors and the newspapermen of the day. Her books were engaging, accessible and entertaining, and she opened up a world of travel to the armchair explorer."

In her 60s, Bird trekked 8,000 miles in three years across China. It was this journey that inspired Ireland's book.

Bird's personal letters and papers are an important part of the John Murray Archive at the National Library of Scotland.

The Curator of the John Murray Archive, David McClay, said: "Her travel writings were some of the most popular of their time and contributed to her recognition by the Royal Geographical Society as their first female Fellow."

Visit [bit.ly/natlibrary\\_bird](http://bit.ly/natlibrary_bird)  
*Isabella Bird: A Photographic Journal of Travels Through China 1894-1896* is published by Ammonite Press, £25

## BOUND FOR SUCCESS

A quartet of bookbinders from across Europe and a Scottish publishing house have been lauded in two awards ceremonies at the National Library.

The prestigious design award, the Elizabeth Soutar Bookbinding Competition, this year recognised bookbinders from the UK, Germany,

Spain and Belgium. Nicky Oliver and Claudia Richter each won £1,200, while students Geert Stevens and Pilar Herreros de Tejada received £600.

Mariscat Press, one of Scotland's longest-running small publishing houses, swept the board at the 2015 National Library of Scotland Callum



John Scally (centre) with winners of the bookbinding awards

Macdonald Memorial Award. The company, run by Hamish Whyte since 1982, won first prize for its pamphlet, *Prodigal*, by

the Glasgow Makar, Jim Carruth, while *A Witch Among the Gooseberries* by Ian McDonough was named runner-up.



## POLITICAL PAPERS GO ONLINE

Digital access to 19th century House of Lords documents in pipeline

Official papers providing an unprecedented insight into Britain's 19th century political history are to be made available online in a project led by the National Library of Scotland and global technology company ProQuest.

The Library's collection contains some of the few surviving copies of 19th century House of Lords papers. There are some 3,000 historic volumes, some of which are in a fragile state. The project will digitise every page and help to protect the original papers, while making the content widely available.

When the project is complete in November, it will provide the Library's registered users in Scotland with free online access to a wealth of valuable and little-seen parliamentary documents. Until now, they have only been available to researchers visiting the Library in Edinburgh. The content will be provided to other libraries through ProQuest.

Dr John Scally, Scotland's National Librarian, said: "More British prime



Erika Freyer helps digitise House of Lords papers

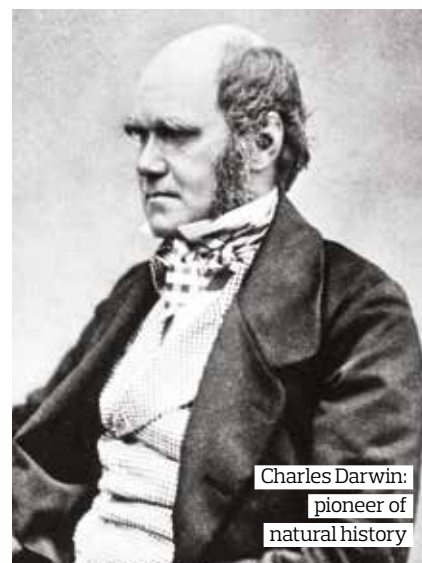


ministers served in the House of Lords in the 19th century than

in the House of Commons, despite the progressive dwindling of the influence of the upper chamber.

"This represents a fascinating period in British history and digitisation will make these important papers available to our users in Scotland on any screen, at anytime and anywhere.

"This partnership with ProQuest and the House of Lords Library is part of our commitment to open up our collections to as many people as possible."



Charles Darwin: pioneer of natural history

## Tales of exploration

The John Murray Archive opens up a world of travel writing

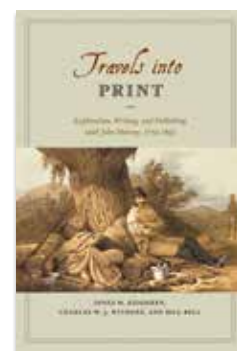
The link between a world-leading publisher and two centuries of exploration is being celebrated in a new book.

Professor Charles Withers of the University of Edinburgh tells how the publishing house John Murray opened up a whole new world to British readers in the 18th and 19th centuries.

The co-author of *Travels into Print* used the National Library's John Murray Archive to research the role played by the publisher in giving travel writing a platform. Prof Withers drew on manuscripts, images and correspondence between John Murray and pioneering figures such as Charles Darwin, Jane Austen and Sir Walter Scott.

He said: "During the 18th and 19th centuries, books of travel and exploration were far more than the printed experiences of intrepid authors. They were works of artistry and industry, products of the complex, often contentious relationship between authors, editors, publishers and printers."

*Travels Into Print: Exploration, Writing, and Publishing with John Murray, 1773–1859*, by Innes Keighren, Charles Withers and Bill Bell, is published by University of Chicago Press, £31.50



## POPULAR CHILDREN'S BOOK SAILS INTO THE FRINGE

Fans of the book *A Boy and a Bear in a Boat* can see the children's story come to life in a stage adaptation of Dave Shelton's tale. The play by Stewart Melton will show at the Library during August as part of the Edinburgh Fringe. Tickets, priced £8 (£6), are available from the Edinburgh Fringe box office. Visit [www.edfringe.com](http://www.edfringe.com)

# A life in 39 steps

## CURATOR'S CHOICE

### DR MARIA CASTRILLO

A wealth of papers from the thriller writer John Buchan illuminates his passion for politics

**J**ohn Buchan is best remembered as a prolific novelist, writer and publisher. The classic spy thriller *The Thirty-Nine Steps*, published in 1915, remains his most acclaimed work 75 years after his death.

As a backbench Conservative MP for the Scottish universities, and as Governor General of Canada, his political involvement receives comparatively little attention, despite the wealth of evidence among his papers.

On several occasions Buchan stated: "Publishing is my business, writing my amusement and politics my duty." His outlook was inevitably shaped by a deep knowledge of the internal workings of the establishment at a time of fundamental change in British society.

On the outbreak of the Second World War Buchan noted rather laconically in his diary: "This is my third war, a bit too much." Major global conflicts – the Anglo-Boer War, the Great War and the impending war with Germany – had dominated his adult life, influencing his creative streak and his contribution to the public sphere.

## WIDE CIRCLE

Buchan has been described by some of his biographers as a free-trade Liberal Unionist rather than a Tory in the strict sense. Oxford, where he had attended university, was a major influence on his political thinking and provided access to London society. A wide circle of acquaintances and friends from across the political divide emerges through the



surviving correspondence, which offers a more nuanced picture of his political career. In an epistolary exchange with Ramsay MacDonald in 1934, the then

prime minister and Labour politician provided advice and abundant editorial comments to a speech Buchan was planning to deliver to the Federation of University Conservative and Unionist Associations on the role of the Tories in the national government. Where Buchan argued "a narrow individualism is bad business", MacDonald added it was "equally bad social morality".

Words were Buchan's craft and his political writing echoed his literary talent. Many of his speeches touched

on some of the most pressing political matters of his time, including women's suffrage, which he supported, and the future of unionism in Scotland, which he considered particularly strong among Scots because of their talent for uniting discordant elements throughout history.

Buchan also focused on constitutional politics. In a speech written in around 1911 he declared he believed in some form of devolution across the United Kingdom as a means to mend its constitutional machinery and secure good government. He publicly expressed his views on many other significant and controversial issues such as Palestine and the Zionist movement, international peace, land reform and limiting the power of the House of Lords.

His role as Governor General of Canada, 1935-1940, led him into



**Words were Buchan's craft and his political writing echoed his literary talent**

Curator Maria Castrillo  
uncovered the political face  
of thriller writer  
John Buchan (below)



international politics. He encouraged greater cooperation with the USA, particularly given impending war with Germany, and cultivated diplomatic relations with Franklin D Roosevelt.

### SIMPLE PLEASURES

Photographs and documents illustrate this aspect of his time in Canada, as well as his extensive travelling to acquaint himself with the country's natural and cultural diversity. A 1939 diary affords a more intimate picture of his life. Between dispatching with government officials and attending public engagements, he indulged in life's simple pleasures: skating, walking, reading. Above all, writing his last novel, *Sick Heart River*, inspired by the Canadian Northern Territories, occupied his time and thoughts.

## NOW YOU SEE IT ...

### Collection lifts the curtain on magic

Hundreds of books and publications on magic acquired by the Library are to give a rare glimpse into the world of conjury in Scotland.

The Library has bought more than 400 books and pamphlets from Jim Cuthbert, a practising magician, a decade after first acquiring a raft of material from him.

The books, some of which date from the 1910s, will be added to the Cuthbert collection in the Library's rare books section. The recent acquisition also includes folders documenting the history of magic clubs in Scotland, to be added to the manuscripts collection.



A 1957 issue of *The Gen*, the British magazine launched by Harry Stanley while a WWII soldier

Ian Scott, Curator, General Collections, said: "We received binders recording the history of the Scottish Conjurers' Association – the nation's oldest magic club – along with a history of the Paisley Magic Circle. Lovingly compiled by Mr Cuthbert, these include rare and unique material. This all adds up to a valuable and unique resource on magic."

## A century of Scottish life online

Unique films capturing more than 100 years of Scottish life have been released on the National Library's website.

Online visitors can now enjoy watching more than 1,600 films dating back to the early 1900s, many of which can only be seen through the Library.

Part of the nation's moving image collection, the footage covers aspects of life from sport to science and the military to music. Highlights include a 1918 visit by George V and Queen Mary to Edinburgh, and the Queen Elizabeth liner leaving port to become a troop ship during the Second World War.

One film takes the viewer on a walk around the 1938 British Empire Exhibition in Bellahouston Park, Glasgow. The event showcased work by renowned architects such as Thomas Tait and Basil Spence.



A postcard for the Empire Exhibition, Glasgow, 1938

Ann Cameron, Curator for the Scottish Screen Archive at the Library, said: "We have encoded all our web content to a new file format, so you can now play back on a wider range of devices, such as iPad and iPhone."

The films, shot by amateurs and professionals, are free to view anywhere with access to the internet.

Visit [bit.ly/ssa\\_nls\\_videos](http://bit.ly/ssa_nls_videos)

Follow us on Twitter at

[www.twitter.com/scotsonscreen](http://www.twitter.com/scotsonscreen)





# THE GAME OF LIFE

Crime writer Val McDermid journeys from the football stands to the Library to fulfil her long-held passions. She talks love and tactics with Hugh MacDonald  
**Photographs** Angela Catlin

**S**he sits with the debris of a football past strewn in front of her, like the accumulated evidence from a crime scene where the victim was a soccer obsessive.

Val McDermid – reader, writer and Raith Rovers supporter – is surrounded by programmes, biographies, fanzines and brochures that are all linked to the Kirkcaldy club. The relationship between the author and the club is close, apt.

“You should all be supporting local teams, for God’s sake,” says one of her characters, Detective Chief Inspector Karen Pirie in *The Skeleton Road*, a book marked with football references in the same way as a muddy pitch carries stud marks.

McDermid herself speaks animatedly of football grounds and libraries, the two cathedrals where she worshipped as a child and still attends in dutiful faith. She talks of matches and books. She describes her craft, mischievously puncturing any ball inflated by pretension. But the enduring theme, unconsciously and then convincingly, is the family, extended or otherwise.

The lesson for the day, perhaps for every day, is love and how it can wound, invigorate, frustrate, sustain, uplift, depress but always, always be integral to a meaningful life.

There may be something of the po-faced in this summary. There is nothing pompous about McDermid. The cathedral of learning is the National Library of Scotland but she brings a natural irreverence to proceedings.

She turns the pages of the Raith Rovers collection that amounts to a small part of the

## LITERATURE

10,000 football items in the Library. She has amassed a personal tally of more than 13 million books sold. She has written more than two dozen crime novels, short stories, a children's book, and a non-fiction work on forensics.

But her life, her passions, cannot be recounted or remembered in numbers. McDermid, the creator of criminals and those who bring them to justice, can only be captured in story. The best of them, of course, she tells herself, with the lesson being that she has walked this way. Not, of course, down the gory path of murder and mayhem but certainly through the world her characters inhabit.

"I have to know them before I write about them," she says of her creations. "It is a fictitious universe constructed from the great databank in my head of people I have encountered over the years. It is important that I can see, feel or taste what I am writing about."

### SCOUT MASTER

McDermid has an authenticity that stretches beyond the imperatives of creating characters. At 59, she is a graduate of the University of Oxford and of national newspaper newsrooms. One honed her intellect, the other distilled her prose to a purity that is so remarkable it is little remarked upon.

She is, though, in essence a product of the playing fields of Kirkcaldy, most notably Stark's Park, the home of a Raith Rovers side that plays in front of the McDermid Stand, a family tribute rather than a personal aggrandisement, and in McDermid-sponsored shirts.

Her first forays to this place of lifelong worship were as a young girl, probably about six, with her father Jim, the Rovers scout who discovered 'Slim Jim' Baxter, one of the greatest Scottish football talents.

"It doesn't matter how many books I sell, how many of them are dramatised on the telly or how often my name is in the paper ... in Kirkcaldy I will always be known as Jim McDermid's daughter," she says of her late father's renown in the town.

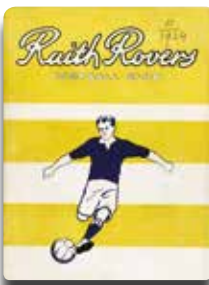
An only child, she accompanied her dad on scouting trips, standing on a strip of wood to protect them from the chill of the earth.

This surely gave her a bond with her dad? "Aye, I would be moaning at him for a drink of lemonade or a biscuit and he would be saying: 'Wheesht, I am working.'"

This is said with a smile but McDermid warmly and willingly embraces the concept of family in football in word and deed.

Her "bidie-in", her quaint description of her partner, Jo, has been enlisted to the ranks of Raith Rovers supporters. McDermid's son, Cameron, from a previous relationship, is a regular at Stark's Park.

"He was once more interested in the pies and cake at half-time but now at 14 he understands the game," says McDermid, whose version of Proust's madeleine cake may come in the form of a Pillans' pie, once the staple diet of the Kirkcaldy supporter.



Val McDermid enjoys the wealth of football memorabilia within the Library

Cameron's diet has expanded because of football. Mother and son attended Rovers' historic Ramsdens Cup final victory over Rangers at Easter Road in April last year and McDermid minor had an unusual request.

"He wanted to celebrate with his first deep-fried pizza," says the writer of her son's attempts to connect with Caledonian roots clogged in cholesterol. "He did say while eating it he wished he had only ordered a half pizza though."

### FAMILY STAND

There was another family connection. McDermid is aware that her son has a link to her and her forefathers simply through attendance at a football match.

The glue of life is shared experience. "He is linked to a grandfather he didn't know through football, but I am linked through Rovers to my grandfather who I barely knew. He died when I was two and a half," she says.

McDermid expands on the importance, the life-enhancing quality of sitting on a plastic seat watching grown men kick an inflated sphere.



**'It doesn't matter how many books I sell, how many of them are dramatised on the telly or how often my name is in the paper ... in Kirkcaldy I will always be known as Jim McDermid's daughter'**

"When you build up a habit of doing something it becomes a way of communicating with each other," she says of going to the football with Cameron. "It becomes a place where you can sit and talk to each other. It takes you out of everyday life and puts you into something else."

"People in their teens tend to move away from their parents and that is a necessary process but if you keep a connection through going to football you always have that space where your 14-year-old son, who normally speaks in grunts, can have a conversation with you. It is something that keeps the continuity of relationships."

McDermid, too, believes there is an extended

family in football. She is no dewy-eyed fantasist about the realities of the game that include hooliganism and hatred, but points out there is a camaraderie that still survives.

"I can be 2,000 miles from home and stepping on to a plane and someone will tap me on the shoulder and start talking about Raith Rovers," she says.

She then adds: "Scottish football can teach you some harsh lessons too, mostly about losing, but it gives a wider understanding. It gives you a sense of loyalty that goes beyond the immediate family. I have learned there is a wider family."

"It can go sour. We know that. But there is a regular generosity of spirit. There is a sense of belonging, too. When things go right – and they very seldom do – you have a joy that you can share with other people."

In a case of art imitating life, she echoes the Karen Pirie comment with an assertion that has all the strength of a centre-half's punt to safety.

"I still find it baffling that people from Newcastle can support Arsenal," she says. She supports her local club with strong emotion and hard cash.

"Fans spend their money at the club, that is what you do. You support the club to the extent that your wallet allows," she continues. Of her sponsorship, she adds: "I had a wee bit more spare cash than other folk."

### COMICS AND STRIPS

Her debt to football stretches into her other passion. The football ground was for the Saturday. The library was her destination on most other days.

Her love of reading was encouraged by her dad's passion for football. She would be sent out by her father for the Saturday sports edition of the evening newspaper and would devour one section while he perused another.

"There was a detective series called *Dixon Hawke*, and I loved that, but I would read anything ... books, papers, comics. My childhood reading was as much *Roy of the Rovers* and *Biggles* as *Bunty*."

She does remember becoming enamoured of one comic strip detailing life in a prep school and informing her Fife mater and pater that she would like to go to boarding school in Switzerland.

The truth is much stranger than the desire fuelled by that fiction. McDermid became the first state school pupil to graduate from St Hilda's College, Oxford, and the *Dixon Hawke* devotee has become the creator of some of the most successful characters in crime fiction.

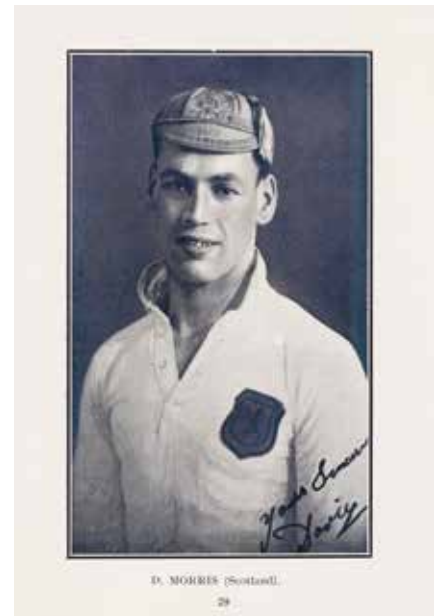
This extended family includes Tony Hill, Kate Brannigan, Lindsay Gordon and, of course, Pirie.

"Crimes do not get solved the way I write about them," she confesses. "It is not about Detective Inspector Grumpy and his sergeant who always has to buy the drinks. You have to take your readers on a journey of the suspension of disbelief."

"But you have to have authenticity in your characters. I know these people I have created and readers have to believe in them."

However, she does not feel the need to write the Great Football Novel.

"Those of us who love football think everybody



should love it. We believe it is endlessly fascinating and it should be to everyone else. Frankly, it is not."

But there is another reason for body swerving it.

"Crime fiction allows you to write about the world you live in. And there can be lots of different worlds within that. You can explore anything you really want it to be about."

The case in point is another investigation for Karen Pirie in *The Skeleton Road*. It has the Balkan war as a backdrop, it has characters that include a Croatian general, an Oxford professor and a pair of feckless investigative lawyers.

I suggest tentatively that its theme is love. "You make it sound like chick lit," she says with a smile. "You are right but that is not what I was thinking when I was writing it."

"For me, when I am writing it is about telling a story and telling it through the different voices. It is all about that need to tell a story. It is generally only afterwards I understand what a theme of a book is. You can examine things too closely, you can lose the thread of yourself that way. Sometimes when you are writing a book, you just have to go with it."

This is part of a focused Caledonian work ethic. "If you are going to call yourself a writer, you need to write," she says of a schedule that normally encompasses a book a year but last year was expanded to four in 18 months.

If she creates characters from her memory, she is less certain about the details of when she watched games with her father. "I was very young then and I remember just being with him, having a drink

**'Crime fiction allows you to write about the world you live in. There can be lots of different worlds within that. You can explore anything you want it to be about'**

Clockwise from left: Val McDermid at Stark's Park, home of Raith Rovers; the 1898 team, winners of five trophies in one season; and David Morris, Raith Rovers' most capped player for Scotland

or eating a sweetie or something. The memorable incidents came later."

**FINAL CLIFFHANGER**

So what, beyond the deep-fried pizza with Cameron, was the most dramatic?

"It has to be the 1994 cup final," she says of the Scottish League Cup won by Rovers in a penalty shoot-out. "I was driving down the M62 and I can just remember this overwhelming wave of emotion. I was listening to it on the radio and I kept saying after every one of our penalties went in: 'We cannot win this, we cannot win this.' Then Paul McStay [the Celtic captain] came up to take his and I said to myself: 'He does not miss penalties.'"

He did.

But why was McDermid in the car instead of in the stand?

"I had been doing a library event in Hull," she says of a promotional function for a book. She adds with a smile: "Libraries, eh. They destroy your life as well as add to your life. They give a bit, they take a bit."

A bit like football. And love.





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# The Strathmartine Trust

(Scottish Charity Number: SC 028924)

The Strathmartine Trust (established in 1999) is a charitable trust the primary object of which is to support research and education in Scottish History.

The Trustees seek applications for the following grants:

- **Strathmartine Awards** - up to £5,000 to assist with the completion of existing projects and to aid publication.
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Full details and application forms can be obtained from The Strathmartine Trust by e-mail to [factor@strathmartinetrust.org](mailto:factor@strathmartinetrust.org) or on the Trust's website: [www.strathmartinetrust.org](http://www.strathmartinetrust.org)

The closing date for the return of completed applications in each case is **15 November 2015**. Please note the revised closing date.

[www.penguinfirsteditions.com](http://www.penguinfirsteditions.com)

the free reference site for Penguin Book  
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over 110 pages of lists containing 65 separate series, over 6,800 entries and 5,600 images, including translators and designers.

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# Tasting times

As a gastronomic exhibition lifts the lid on the history of Scottish cooking, the former MasterChef Sue Lawrence recreates a vintage recipe. By **Bryan Christie**



On Tuesday Minnie and  
Foste walked again to the  
Canongate for the purpose  
of sketching some of the  
picturesque old buildings there,  
and in the afternoon we  
all proceeded to the Prince's  
Street Gardens to hear the  
band, an excellent one &  
also the Papers in their tradi-  
tional costume, which though  
melodious is interest-

Drawing of fishwives  
from the 1854 journal  
of Mrs Foote-Gower

**H**arvest the best of Scotland's historical cook books, select the prime cuts and stir in some surprising ingredients.

Heat through and serve with a garnish from the country's bountiful larder.

This recipe has been used to serve up the National Library of Scotland's summer exhibition telling the story of the country's changing relationship with food and drink down the centuries.

It explains the arrival of once exotic items such as tea, displays an advertisement for curry powder sold in an Edinburgh shop in 1798 and reflects on dishes long forgotten, such as Adelaide sandwiches or spring fruit (rhubarb) soup.

Lifting the Lid: 400 Years of Food and Drink in Scotland, staged during Scotland's Year of Food and Drink, reveals



## Leg of Pork à la Barrington

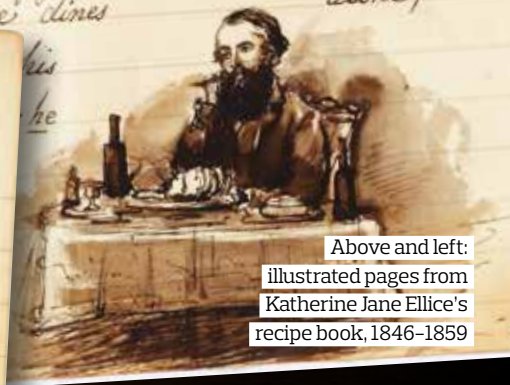
Let a Clove of Garlick be insinuated betwixt the bone and the flesh of a small leg of Pork. Let a table spoonful of Chili Vinegar be added to the basting, and the result beggars description. M. Charles alone,



## Toasted Cheese!

which is not toasted at all, but Boil'd.

N<sup>o</sup> 25-



Above and left: illustrated pages from Katherine Jane Ellice's recipe book, 1846-1859

Take 4 ounces of Cheese... Single Gloucester or Dunlop do well.  
2 ounces of fresh Butter.  
1 table spoonful of cream.  
Cut the cheese into thin slices  
Put them all in a small Pan. Set it on a very slow fire & keep stirring it till it boils and is quite smooth. Take off the Pan and break an egg into it. white and yolk. Stir it quickly. put it into a dish and brown it before the fire in a tin oven.



auderdale  
ne castle-

the differences in diet across society and the country over the past four centuries.

Foods such as kale and porridge that feature prominently in what was once a basic Scottish diet are now touted as superfoods and feted by celebrities. Meanwhile Scotland struggles with an obesity epidemic as sugary and calorie-dense foods have taken over from the simple, frugal diet of days gone by. The exhibition will help visitors understand more of these trends as it takes people back in time to find out what our ancestors ate and how it links to today.

### OAT CUISINE

The Scottish diet has often been decried, particularly by the 18th-century writer Samuel Johnson, who described oats as "a grain, which in England is generally given to horses, but in Scotland supports the people". Despite his scorn, the diet of the rural poor was remarkably healthy although it was restricted in availability.

"Food seems to be all around us today in shops, restaurants and displayed in adverts, and it can be hard to imagine just how limited the supply of food was for most people not really all that long ago,"

## LIFTING THE LID

says Olive Geddes, Manuscripts Curator at the National Library, who has organised the exhibition. "At the other end of the social scale, wealthy families hired French chefs and experimented with new foods and techniques that, over time, have influenced our national diet."

Curry is one of these 'new' foods. Most people might think its introduction dates from the 1950s when Chinese and Indian restaurants began to appear in Britain. However, the exhibition reveals curry powder was being sold in Edinburgh as early as 1798 for 2/6d – way beyond the means of an ordinary worker. It was clearly a taste only for the well-to-do.

The main ingredients for the exhibition come from the wonderful collection of manuscript recipe books, dating between the 17th century and the 1940s, held at the National Library. These are personal documents, mostly kept by female members of wealthy families as memory aids to record favourite dishes and new culinary experiences, rather than the everyday meals that would be served. They are supported by other fascinating information in published recipe books, household accounts and inventories, tradesmen's bills, menus, visitors' journals, maps, and amateur and government films about food.

### SOME HAE MEAT

The recipes tell of old Scottish measures such as a chopin (two pints), a mutchkin (just under a pint), a peck (two gallons) and a forpet or lippie (half a gallon). While some foods such as Cullen skink, cranachan and clootie dumpling have lived on, others such as powsowdie (a sheep's head broth), crappit heids (haddock heads and livers) and cruddy butter (a type of cheese) have all but



Porter, Fishwoman  
and Journeyman  
Flesher by Olio  
Rigmaroll, 1825

## 'The written records we have are mostly for the wealthy, but the exhibition also looks at the role of the cook, from housewife to professional chef'

disappeared. "The written records we have are mostly for the wealthy," says Olive, "but the exhibition also looks at the role of the cook from the ordinary housewife and domestic servant to the professional chef. The social and economic significance of food will also feature. How far has social convention dictated what was eaten by whom and when?"

*Lifting the Lid* has been designed like a modern-day cookbook with sections on soups, oatmeal and bread, fish, meat, vegetables, desserts and baking, jams and preserves. Each section will have a kitchen counter where items will be displayed alongside chopping boards with memorable quotes about food and diet. Information on drinks including tea, coffee, ale, wine and whisky appear throughout.

The importance of soup – a meal in a bowl – in feeding Scots down the centuries is explained, with the story brought up to date with the soup kitchens and food banks of the modern era.

The exhibition covers the emergence of oats as a 'superfood'; and the ways of preserving produce which enabled fishermen to market Scottish fish and shellfish around the world. It also looks at how Scottish baking went hand in hand with the female custom of drinking tea in the afternoon.

Meat, which dominates so many meals today, was a luxury for most people in times gone by. While it featured heavily in the meals of the rich, it was a rare treat for the ordinary Scot. Every part of the animal was used. This helps explain why

## ON THE TRAIL OF A CULINARY HISTORY

SAVOUR THE COMBINATION OF EDINBURGH'S ARCHITECTURE AND ITS COOKING TRADITIONS

The Edinburgh Food Heritage Trail reveals links between the city's built heritage and its food traditions, offering a fresh way to experience its World Heritage Site.

Visitors are encouraged to explore the Old and New Towns, learn about the city's food history and dine in some of its historic locations. Led by Edinburgh World Heritage, the

trail brings together the National Library of Scotland and the National Trust for Scotland with restaurants and food producers to showcase the city's built heritage and food traditions.

Discover Edinburgh's culinary past, including cookery schools dating back to the early 1700s, and historical locations such as the milling relics of Dean Village.

Visit [http://bit.ly/food\\_trail](http://bit.ly/food_trail)



The Georgian House  
in Charlotte Square

haggis became the country's national dish, served as a way to use up some of the less desirable parts of the carcass.

Scots also became adept at preserving and storing different types of food to get them through the difficult winter months when fresh food was harder to find.

### FOOD FOR THOUGHT

The Library's manuscript recipe books, dating from the 1680s to the 1940s, are to be digitised and made available on its website as an added extra to the exhibition. A crowd-sourcing project will be launched by the Library to encourage people online to help transcribe these handwritten historical documents. The transcriptions will be available online alongside images of the manuscript recipe pages.

"The recipe books are the raw material of history. They tell us so much about the ingredients available and how they were used," says Olive. "They give a real insight into the lives of wealthy families."

Besides these personal accounts, the exhibition will feature recipes from bestselling celebrity chefs of the day including Charles Elmé Francatelli, once chef to Queen Victoria, and the author of popular books in the mid-19th century. The recipe that will be on display is for an Adelaide sandwich, a snack of fried bread rounds filled with a blend of chicken and ham in a mix of sauce and curry paste.

Working on the exhibition has been a labour of love for Olive. Her star exhibit is the illustrated mid-19th-century recipe book by Katherine Jane Ellice, the wife of Edward Ellice of Invergarry, a wealthy businessman and politician. The couple lavishly entertained a stream of visitors at Glenquoich, their Highlands shooting lodge, from the 1840s to the 1860s.

The book features humorous illustrations for recipes such as fish balls, chicken jelly and leg of pork which caught the eye of one of today's celebrity chefs, Tom Kitchin, on a visit to the Library. The walls of his gastropub in Edinburgh – the Scran and Scallie – are now adorned with copies of Ellice's original recipes and illustrations.

"Food has become cheaper and much more plentiful in the developed world," says Olive. "This has led to concern that we are losing sight of where our food comes from. With this exhibition, people can learn more about food in Scotland and how tastes have developed."

*Lifting the Lid: 400 Years of Food and Drink in Scotland, 12 June–8 November, the National Library of Scotland.*

Entry is free

## MASTERCHEF'S VINTAGE RECIPE

### CENTURIES-OLD CAKE RECREATED

A Scottish cookery writer and former winner of the BBC show *MasterChef*, Sue Lawrence has faced many challenges in her culinary career, but a recipe requiring 22 eggs was a completely new experience.

It happened when she agreed to help the Library bake a cake using some of the centuries-old recipes held in the culinary collection. One recipe, for a "plume caike" dating from the late 17th or early 18th century, contained those 22 eggs, a "pynt of creame", two pounds of butter, six pounds of currants and three of "reasines".

It was clearly intended to bake a very big cake and Sue decided to adapt it using another recipe from 1701 that includes "a Muchken of sweet Cream, a Muchken of seck and a Muchken of strong barm".

The instructions were unlike those for modern-day bakers. "Let it stand by the fyre 3 quarters of ane houre" and "the oven must be very quick" are not the kind of recipe rules that appear in her bestselling books.

There was some work to be done to convert the measures and adapt some of the ingredients into a recipe that would work while remaining true to the original.

It was a great experience, she says. "I am fascinated by historical records of every description and I was thrilled to do this. I had to fiddle about a



Sue Lawrence has recreated an 18th-century recipe

bit with the recipes because they had such enormous quantities. In some cases, I had to divide things by ten."

She was surprised by the extent to which spices were used, given that the recipes date from more than 300 years ago. Generous quantities of nutmeg, cloves, mace and cinnamon were used. "The cake would have been really exotic in its day," says Sue. "It's fascinating to compare this with the plainer fare and quite bland foods that followed the post-WW1 period when these great spices fell out of use."

## PLUME CAIKE

TRY THIS RECIPE ADAPTED BY SUE LAWRENCE

- 400g or 14oz self-raising flour, sifted
  - 350g or 12oz currants
  - 50g or 1¾oz raisins
  - 50g or 1¾oz mixed peel
  - the grated zest of 1 lemon
  - the grated zest of 1 small orange
  - ½ tsp ground cinnamon
  - ¼ tsp ground nutmeg
  - ¼ tsp ground cloves
  - ¼ tsp ground mace
  - 250g or 9oz butter, softened
  - 150g or 5½oz light muscovado sugar
  - 3 large free-range eggs
  - 100ml or 3fl oz double cream
  - 50ml or 2fl oz medium sherry
1. Mix the first 10 ingredients together in a large bowl, with a pinch of salt. Beat the butter and sugar until thoroughly creamed then beat in the eggs one by one, before finally mixing in the cream and sherry.

2. Spoon into a lined, deep, 22cm or 8½in cake tin, ensuring the paper is above the rim of the tin. Bake at 170C/325F/Gas 3 for 1 hour then reduce to 150C/300F/Gas2.

3. Place a piece of foil loosely over the top and continue to bake for a further 1¼ hours – or 2¼ hours altogether.

Place on a wire rack to cool before removing from the tin.



# My favourite Penguin

It is 80 years since the renowned British publisher waddled into our lives. So what makes it so special? Damien Love asks four lovers of Penguin Books to reveal their most treasured – and dog-eared – paperback



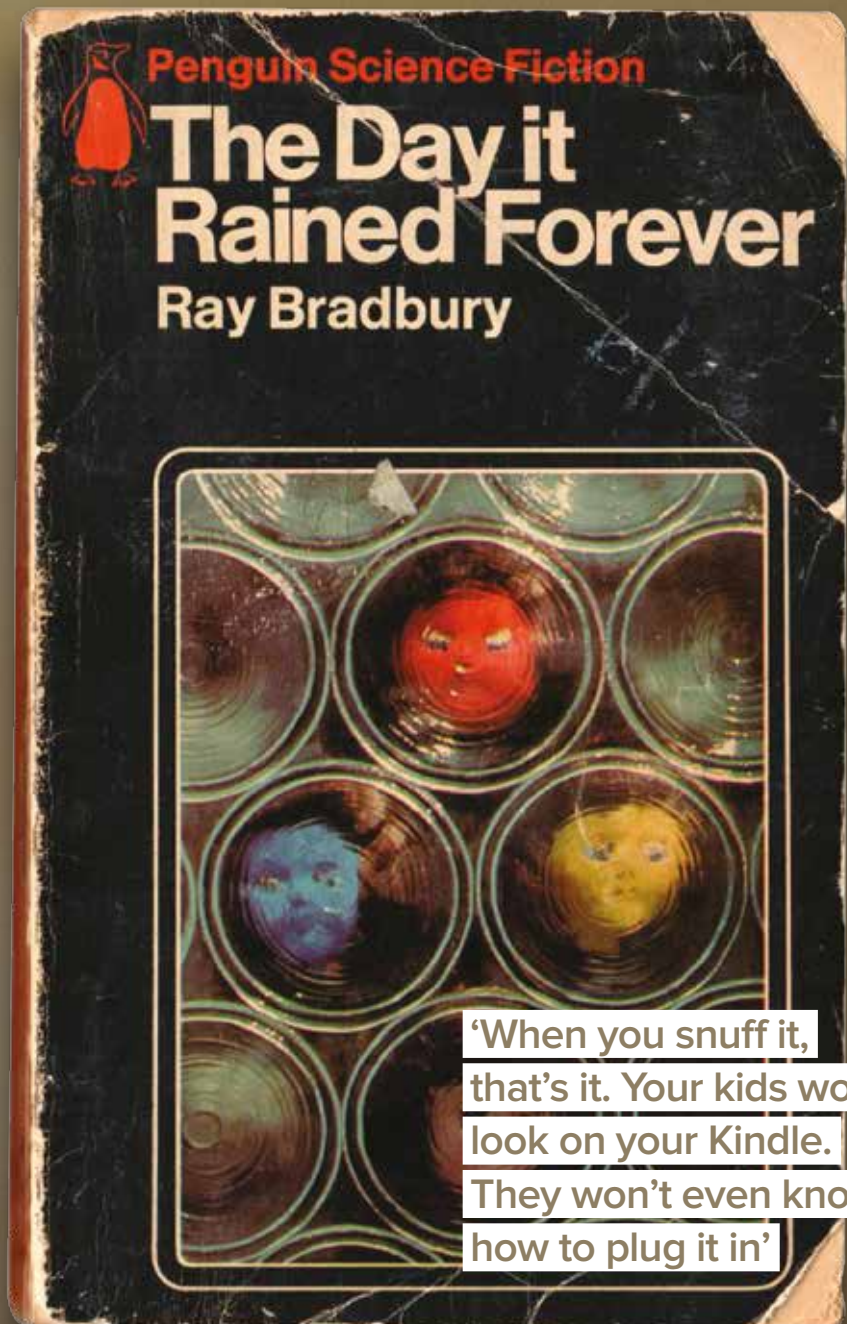
## JARVIS COCKER

MUSICIAN AND BROADCASTER  
**THE DAY IT RAINED FOREVER**  
BY RAY BRADBURY

I used to read a lot of Bradbury as a kid. I liked that he'd often have kids in his stories – not in a sentimental, crappy way, but just describing kids ... walking around town. I picked this copy up about 30 years ago, and I was going on a long journey recently, and looking for something to read on the train, so I just grabbed it again. He's got really good powers of description. And his titles are great. *The Day It Rained Forever* – you can't help be intrigued.

I wouldn't say I ever consciously sought out Penguin books, but if you wanted to find literature cheap, that was what you were going to get. I've always appreciated that kind of thinking: making things available to anyone who wants it. That attitude is dying out now. And I like them as objects. This book, which I got second-hand, it's been through somebody else's hands before. Books have a life like that: you'll find someone's written their name, or underlined certain bits.

For instance, my father left when I was seven, so I didn't really know him that well; but there were a lot of his books left at home, and you get a little insight into somebody through that. And then I can give the book to somebody else. You can't do that with a Kindle. When you snuff it, that's it: your kids aren't going to look on your Kindle. They won't even know how to plug it in, because that technology will have become obsolete. Books are important that way. They can hang around.



In a way, the birth of Penguin Books begins with Agatha Christie. And like some of the best Christie stories, it involves a train. In 1934, Allen Lane, managing director of London publisher The Bodley Head, stood at Exeter station, waiting for the train home after a weekend visiting Christie in Devon. Facing a four-hour journey, he scoured the platform's paperback bookstall for something to read. What he found dismayed him: nothing but badly produced editions of Victorian novels and low-grade potboilers, wrapped in tawdry covers. And an idea was born.

It's difficult today to appreciate how radical the concept was. The Bodley Head initially rejected it as absurd. Paperbacks

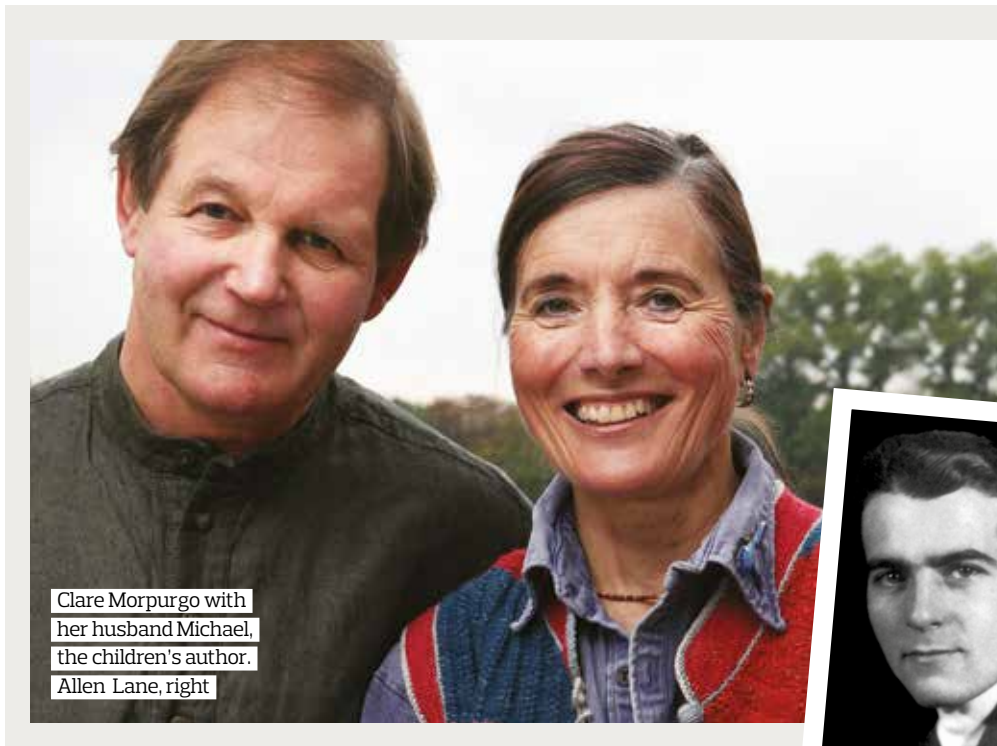
were regarded as trash by the industry. 'Respectable' books cost around eight shillings; Lane proposed selling his paperbacks for sixpence – the price of 10 cigarettes. When he and his brothers, Richard and John, pushed ahead, issuing the first 10 Penguins with their own cash in July 1935, booksellers were hostile and buyers wary. The project seemed doomed – until Woolworth's placed an order for 63,500 copies. There was no looking back.

It was driven by entrepreneurial spirit, but in terms of democratising culture – bringing literature within everyone's reach – Lane's vision ranks alongside the establishment of the BBC and public libraries. Penguin hatched a host of offspring: children's Puffins; non-fiction

Pelicans; the Classics and Modern Classics that became fashion statements sticking from serious young pockets.

Penguin's influence extends beyond the writing it published. From the first, Lane's watchword was modernity, and Penguin created covers that remain inspirational, collectible, fetishised masterpieces, from the classic 1930s typographical design – functionally minimalist, yet invitingly friendly – to the striking, regimented abstractions of the 1960s.

Lane died in July 1970, aged 67. The following month, global publisher Pearson bought the company. Today's Penguin is not quite Lane's, but its influence endures. Long may it waddle.



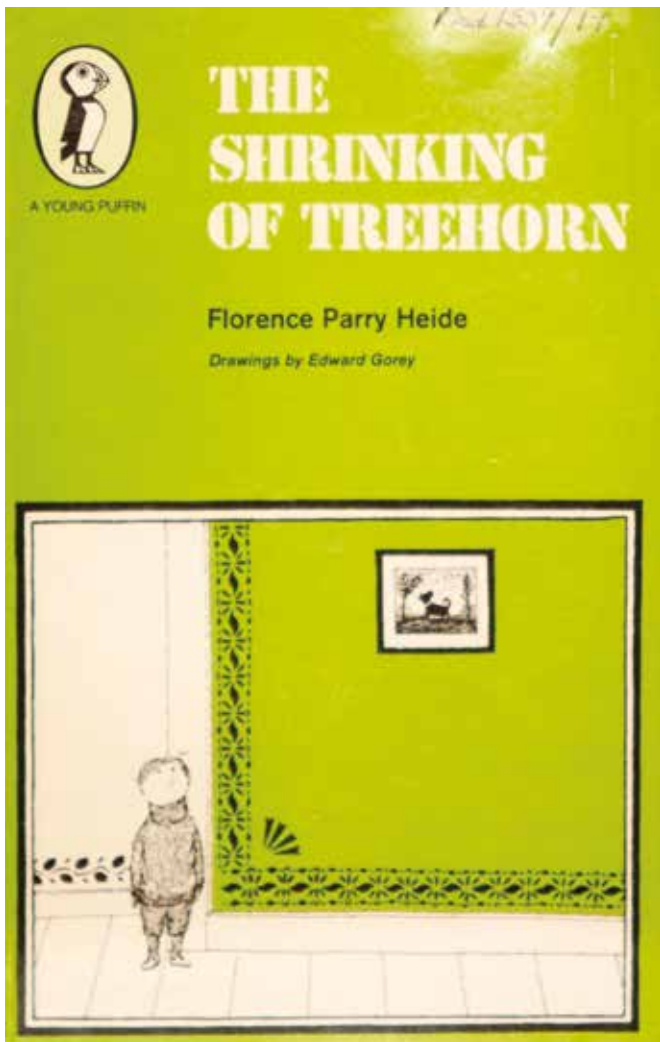
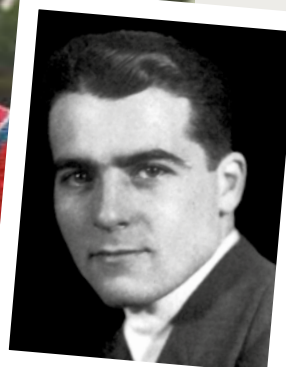
Clare Morpurgo with her husband Michael, the children's author, Allen Lane, right

**CLARE MORPURGO**

DAUGHTER OF PENGUIN FOUNDER ALLEN LANE  
**NATIONAL VELVET**  
BY ENID BAGNOLD

It's hard picking one, but I'm bound to choose a children's book, as I grew up in the 1940s and 50s with Penguins and Puffins all around me. I adored *Seashore Life*

and *Pattern* by T A Stephenson – it had beautiful illustrations that fascinated me. And the first Puffin edition of *The Secret Garden* – that cover meant a lot to me; I've read it since and love it still.



**LAUREN CHILD**

CHILDREN'S AUTHOR AND ILLUSTRATOR  
**THE SHRINKING OF TREEHORN**  
BY FLORENCE PARRY HEIDE

I first encountered this at primary school. It's illustrated by Edward Gorey, and I wasn't aware of his illustrations before. Our teacher always picked a book to read aloud to the whole school at the end of the day – I went to a village school, and it was tiny – and this was one the teacher chose. I liked the text very much; it was very funny and it combined with Gorey's illustrations: deadpan text with deadpan illustrations. It doesn't overexplain.

Florence Parry Heide died not so long ago. I used to write to her, because she found out this was one of my favourite books and we started corresponding. She knew Gorey very, very well, although these illustrations are sometimes overlooked in his work. There are three Treehorn books, and they're very much Gorey territory,

this completely odd sort of thing. But, back then, I wasn't aware of who did the illustrations or even who wrote the book.

As a child I'd often pick books by the cover. If there was a jacket by Quentin Blake I'd read it, regardless of who wrote it, and without even knowing what it was about. I was very image-led, and the thing about Penguins – or Puffins – was they were the big publisher of paperbacks, so you recognised them even if you weren't aware you were recognising a particular publisher. I really like the old Puffin design. It's been through many incarnations,

but I still think this kind of 1970s format is its best. It reminds me so much of the Puffin annuals they did, which I also have. I wish they'd change it back. They should never have messed with it.

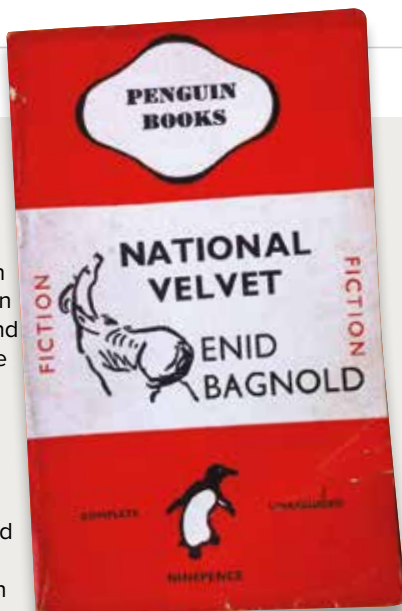


'Image-led': Lauren Child



But then I thought of the first Penguin edition of *National Velvet*. I loved that book. I first read it when I was about eight. We went on holiday every year to a pub in Devon, run by an old girlfriend of my father's, and I think she actually gave it to me. I read it every year for four years. I remember this extraordinary moment, when the old man gives the girls the horse – "The Pie" – then goes around the corner and "explodes". That stayed in my mind as an interesting way of getting rid of a character.

My father often gave me books he was thinking about publishing, to hear what I thought. Probably the biggest mistake I ever made was I told him I didn't think *The Hobbit*



was very good. Books, writers and illustrators played a huge part in our family life. Ronald Searle was a great friend. Agatha Christie visited a lot, and my parents went on holiday with her and her

husband. People ask: was it inevitable I'd end up marrying a writer [Michael Morpurgo, the author of *War Horse*]? No, not at all. When I married Michael he was in the army. People would tease me about ending up as a service wife.

### VISION AND TENACITY

My father was sometimes unhappy with things that were going on at Penguin. In 1966, Penguin published *Massacre*, a book of Siné cartoons which were quite sacrilegious, and people were outraged. He went to the warehouse one midnight, loaded a van with the entire stock, drove them

home and burnt them on the bonfire. He was careful of people's sensitivities. He was a really sweet dad. And I think his example, of someone who had a vision and pursued it, has had an influence.

Michael and I run the project Farms For City Children, which has been a huge effort, but I think I've inherited some of the stubbornness and tenacity my father had to do Penguins. Penguin Books is no longer the family business but I certainly feel the connection if there's an advert, or a movie set in the 1940s, and there's a shot of someone reading a Penguin on a train. That really, really rings a bell. I still feel the pull.

Pat Nevin first read his favourite travel-companion Penguin in Singapore



### PAT NEVIN

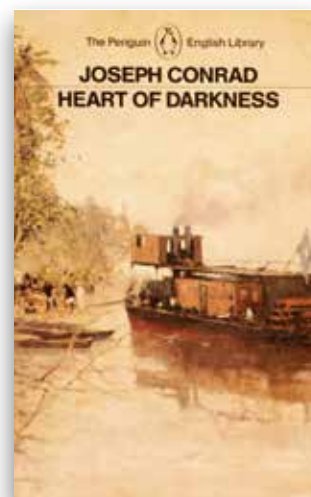
BROADCASTER, AND FORMER SCOTLAND AND CHELSEA FOOTBALLER

#### HEART OF DARKNESS BY JOSEPH CONRAD

I first read *Heart of Darkness* in my early 20s while playing for Chelsea, and was in Singapore – which is a theme for me with this book. I've gone back to it a couple of times recently. I've been doing a lot more travelling. The depth of *Heart of Darkness* isn't really about the travelling. But you can take it with you when you go somewhere strange, and you can almost feel that same oppressiveness – words like gloomy, uncertainty and danger come to mind. Right from the opening paragraph. And I like that. A lot of people take a 'holiday book', something light and pleasant. I've never been like that.

Last summer, I visited Brazil for the first time. I'd been in Hong Kong for two weeks before, and I took my copy of *Heart of Darkness* and read it in Brazil. Brazil is not Conrad's Africa, but when you're in a different culture and seeing things

from a different perspective there is a darkness you can sometimes sense under the surface, and I've always been attracted to that. I want to feel that sense the book has, of being within an atmosphere. It's only one aspect, of course: the other side is the delve into the psyche, the density and heaviness of language. It's oppressive, and I like that. Maybe I'm a strange traveller.



A watercolour inspired by  
Sir Arthur Conan Doyle  
and his best known  
creation, Sherlock Holmes





## A brush with **the greats**

From Jane Austen to Arthur Conan Doyle, the Library's literary collections play a starring role in the paintings of Hugh Buchanan. He explains why as an exhibition of his work is unveiled

**A**s an art student in Edinburgh during the 1970s I would spend my lunch breaks aimlessly mooching around the second-hand bookshops of the Grassmarket and Victoria Street. As I bought the odd tattered volume, I never dreamed that 30 years later I would be working with similar but rather more important material in the National Library of Scotland at the top of the hill.

Dropping out of the illustration course in second year I changed to drawing and painting. From then I concentrated principally on watercolours of architectural interiors, particularly the play of light across rooms.

In 2008, in search of new subject matter, I was drawn back to the world of books and exhibited a series of paintings of libraries. In a critical review of the exhibition, somebody pointed out, however, that the spines of endless rows of books were, after a while, rather boring. So I asked myself what was interesting about books, and concluded it was the paper itself, especially when torn or stained, crumpled, brittle or greasy. Archiving in other words. Add a listening wax seal and maybe

a cobwebbed vault to the mix and you have endless scope for not only evoking the pathos of age but some aspects of the lives of the people who created those painstakingly transcribed documents – be they great novels, ordinary letters, title deeds or simple rental agreements.

### **PATHOS OF AGE**

My search for the archives that lived in my imagination – fuelled by images from Mervyn Peake's *Gormenghast* and Umberto Eco's *The Name of the Rose* – led me from Drumlanrig in Dumfriesshire to Forchtenstein, the Esterházy stronghold south of Vienna. With 25km of shelving, this is probably the largest private archive in Europe. Work from this project was shown at Summerhall in Edinburgh during 2013 as part of the Historic Fiction Festival.

Later that summer I was sitting by the edge of a lake in Berlin when I received an email from David McClay, Curator of the John Murray Archive at the Library. He had seen my work at Summerhall. "Why don't you come and paint a proper archive?" he asked. "You've heard of John Murray's I'm sure." And so began one of the most fascinating years of my



Jane Austen and the  
cheques sent to her  
by John Murray

**‘Turning off the neon, we replicated the effect of raking sunlight, illuminating every crease, fold and wrinkle in the documents’**

life. The result, a series of watercolours, will show at the Library from 25 June.

Every week we would take two authors – Jane Austen and Lord Byron, Patrick Leigh Fermor and Osbert Lancaster, Sir Walter Scott and James Hogg, Washington Irving and Isabella Bird, Charles Darwin and David Livingstone – and try to assemble compositions from their incunabula, including letters, maps and passports. Some were easy, some defeated us. Often we would have to backtrack, as better ideas occurred to us.

Bringing paint into the strongroom was out of the question. Neither was this a cobwebbed vault but a modern room filled with steel shelving and humming with neon. But what we were able to do, by turning off the neon and with the aid of strong, low lamps, was to replicate the effect of raking sunlight, illuminating every crease, fold and wrinkle in the documents. By laying them on different coloured papers we were also able to evoke some sort of a mood for the camera.

**CLARITY AND VIGOUR**

It had not originally been my intention to include images of the authors or their principal characters, but having worked on the Leigh Fermor passports I saw it added a clarity and vigour to the compositions. Dialogues began to open

between the portraits and documents.

Sir Henry Raeburn's portrait of Sir Walter Scott is the basis of the engraving on the Bank of Scotland £10 note. It is the same image on the postcard I used in the composition of Lord Byron's *Childe Harold*, yet when it came to painting them I subconsciously interpreted the portrait quite differently. When I placed Scott with the cheques – coincident with his bankruptcy – he appeared pleading and mournful, while in my depiction of his correspondence with Byron he seemed complacent and defiant.

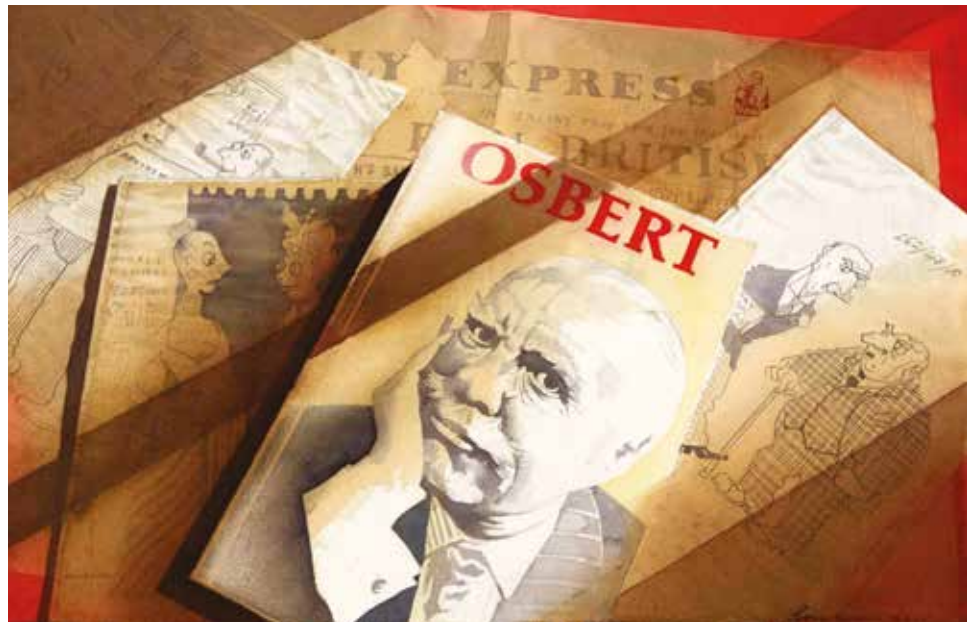
Through working with the John Murray Archive I have learned so much about the humanity of the authors, from the way Paddy Leigh Fermor carelessly repaired his maps with photocopies and sticky tape, to the Ettrick Shepherd's incongruously grand wax seal. Then there is Byron's handwriting – the surprisingly pedantic curlicues on the envelopes contrasting with the drunken scrawl within. Lastly, Jane Austen's cheques, written out by Murray to her brother after her death, have an ineffably plangent quality that, along with so much in the Library's priceless collection, informs us on a level that biography can never really reach.

*Hugh Buchanan Paints the John Murray Archive: Austen, Byron, Conan Doyle, Etc, the National Library, 25 June-6 September*



Clockwise, from above:  
watercolours focusing  
on Patrick Leigh Fermor,  
Osbert Lancaster  
and Sir Walter Scott





# Make the most of your National Library



The shop at the George IV Bridge building sells books, stationery and gifts

With a collection of more than 15 million printed items, two million maps, 32,000 films, three miles of manuscripts, and thousands of photographs, getting around the Library requires a little navigation

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Hillington Park  
Glasgow G52 4LA  
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### HOW TO JOIN

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On your first visit to the Library go to Registration where staff will take your photo and produce a library card for you. You will need proof of your identity and address. Examples of acceptable ID and address confirmation are at [www.nls.uk/using-the-library/library-cards/evidence-of-identity](http://www.nls.uk/using-the-library/library-cards/evidence-of-identity)

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If you know what you are looking for, we recommend making your request for the required material in advance of your visit to the Library. Requests can be made in person, by telephone on 0131 623 3820 or 3821, or by email to [enquiries@nls.uk](mailto:enquiries@nls.uk).

If you have a library card, books can be ordered in advance via the online catalogue on our website.

For information about pre-ordering see [www.nls.uk/using-the-library/reading-rooms/general/preorders](http://www.nls.uk/using-the-library/reading-rooms/general/preorders)

### ONLINE

The Library has a vast range of electronic resources, including digital versions of reference works, massive full-text facsimiles and business databases. Many of

these resources are available on the internet to customers resident in Scotland, although additional conditions may apply in line with our licence agreements.

Your first port of call to access the Library's licensed digital collections is <https://auth.nls.uk/lcd>

Additionally, recent legislation has given the Library and the other five legal deposit libraries in the UK the legal right to collect, store and preserve the nation's memory in the digital age.

There will be a mixture of electronic content available including websites in the UK domain web archive, and articles/chapters from e-books and e-journals.

This material can be viewed on Library computers within the Reading Rooms if you are a registered user.

### VISITOR CENTRE

The Visitor Centre at the George IV Bridge building features an exhibition space, a shop selling books, stationery and gift items, a cafe and PC terminals with access to Library catalogues and other digital facilities.

## FOCUS ON

### The home of golf

With the 2015 Golf Open Championships being held in St Andrews this July, why not impress your friends on the fairway with your extensive knowledge of the game?

Through words and images, the Library's digital archive tells the story of golf in Scotland, from its ban in 1457 to the launch of the world's first golf club at Leith Links, near Edinburgh, and beyond.

Having survived James II's act of Parliament to outlaw golf, the game bounced back to evolve into the sociable activity it is today.

Highlights of its chequered journey include the document *Articles and Laws in Playing Golf*, written in 1744 and establishing the game's earliest known rules. Or spot Mary Queen of Scots swinging a club on the links at St Andrews in a 1905 edition of *The Illustrated London News*.



Mary Queen of Scots playing golf at St Andrews

# Digital resources

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instruments and music venues. All musical styles are covered, from classical, rock, pop and techno to jazz. Audio samples are available for some musical pieces.

*Oxford Music Online* provides access to key reference works including *Grove Music Online*, the compendium of music scholarship; the *Oxford Companion of Music* and the *Oxford Dictionary of Music*. The 10-volume *Encyclopedia of Popular Music* is also available through the resource.

Visit [bit.ly/nls\\_uk\\_oxford](http://bit.ly/nls_uk_oxford)

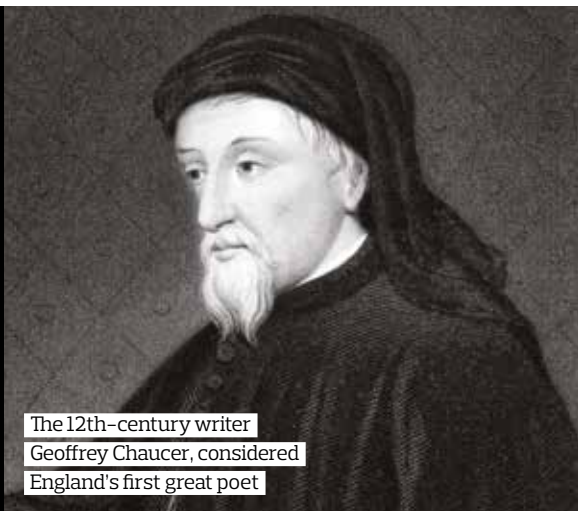
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# Squirrel tactics

Following an illustrious career, the former judge Lord David Hope is promising his diaries to the Library. Memories of an impromptu meeting with Margaret Thatcher are among the highlights

I am one of these people, a bit like a squirrel, who never wants to throw anything out. I had wondered what to do with my collection of papers because it would be rather unfair on my three children to be faced with throwing it all out when I die.

And so, with the encouragement of a professor at the University of Edinburgh, I wrote to National Library, which has been extremely good at showing interest in what I have got.

I have a collection of more than 70 spiral-bound A4 notebooks, used for writing my draft opinions when I was at the Bar and my draft judgments when I was a judge during my seven years as Lord President of the Court of Session.

I have been keeping a diary for a long time. There are 12 volumes, which I am using as source material for a book. When I feel I have no further use for the diaries, they will go to the Library. Then the question is: can be released for public examination? My feeling is it would not be right to do this for a period of 30 years, because the diaries contain material that is confidential or sensitive.

The diaries cover major events and figures such as Tony Blair and the Gulf War, the 9/11 incidents in New York and Washington, the tube bombings and the tension of being in London. They also cover crucial periods in my career – my appointments as Dean of the Faculty of

Advocates, Lord President, and Deputy President of the Supreme Court of the United Kingdom.

The diaries describe the tension of my election and three years as Dean – the leader of the Scottish Bar. It was an important time for the legal profession. Mrs Thatcher wanted to abolish restrictive practices across the legal profession. The Faculty had an exclusive right of audience – the right to represent clients in the High Court and the Court of Session. There was a great struggle with the Law Society of Scotland, which represented solicitors, who wanted the same right. As Dean it was my job to resist that while maintaining friendly relations with the Law Society.

To my huge surprise, I was then asked by the Lord Advocate, Peter Fraser, to agree to have my name put on the shortlist for Lord President. That was an enormous and quite unprecedented leap in my life. I had never sat as a judge and here I was asked to become the chief judge in Scotland. Suddenly the news came through that Mrs Thatcher had chosen me out of three names she had

been given. I didn't meet Mrs Thatcher then, but I did on other occasions.

In May 1988 my wife and I were at Holyroodhouse for the Ceremony of the Keys, at which the Queen is received in the city of Edinburgh by the City Chamberlain. We were introduced to Mrs Thatcher rather by chance. That led to a long talk about the English and their ability to absorb others, and how she wanted to assert the English nation in response to the Scots. Not tactful at a Scottish gathering. She was surprisingly complimentary about the Scottish legal system, though, and liked the idea of forcing people to do things in a timetable.

"We women must get our stilettos out," she said to my wife. It was an interesting meeting – Mrs Thatcher was very attentive and friendly, but maintained the conversation and was not there to ask questions or learn our views.

In more recent times, the diaries covered my time as Deputy President of the Supreme Court of the United Kingdom. I was deeply involved in setting the court up, which was fascinating because it was creating something out of nothing.

The Library, to come back to feelings of gratitude, has come to my rescue. It is prepared to accept these documents and diaries, and keep them in safe conditions where they can't be accessed until it's proper that they should be. That is an act of salvation for me.

**'Mrs Thatcher was very attentive and friendly, but maintained the conversation and was not there to ask questions or learn our views'**



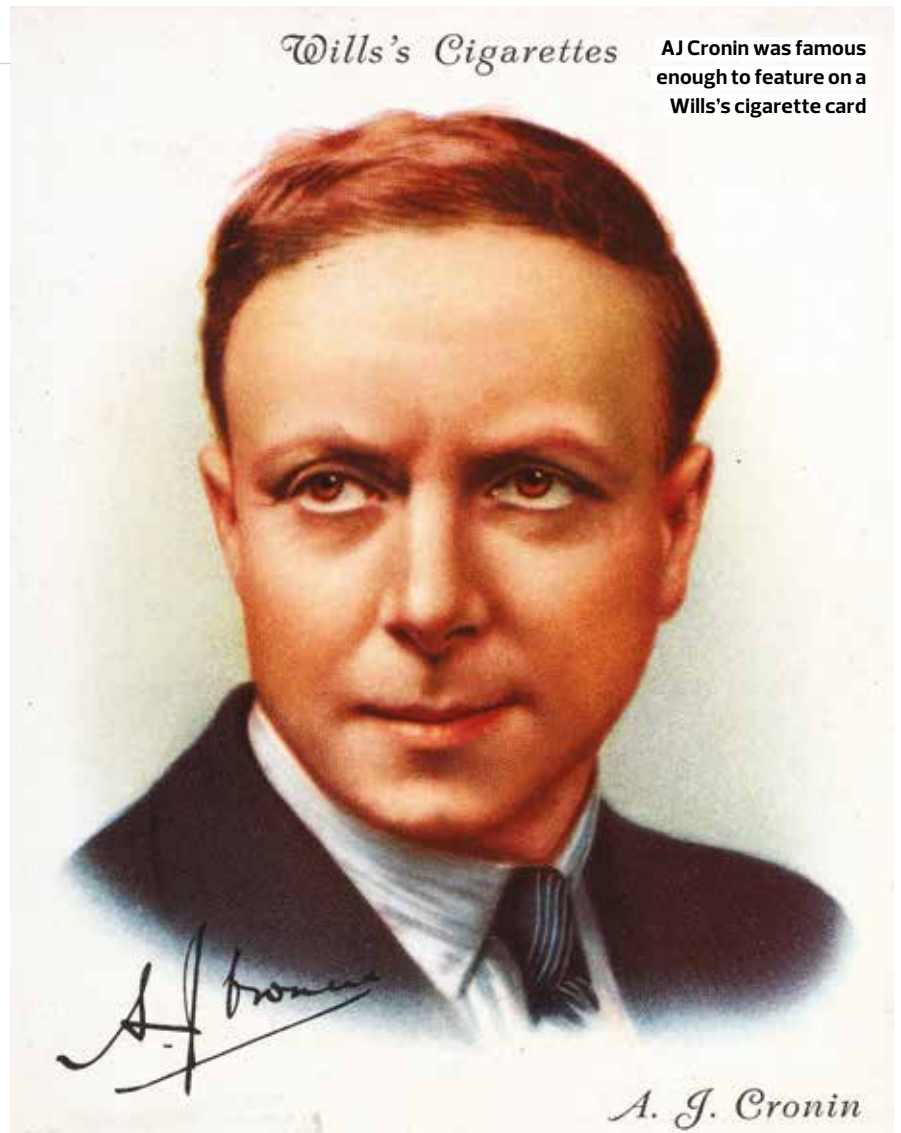
# A bestselling novelist and Hollywood favourite, **A J Cronin** lost his golden touch before being resurrected by Dr Finlay

By Andrew Martin

**I**n 1938 the staff at Victor Gollancz, the London publisher, hailed the young novelist Daphne Du Maurier as "the new Cronin". At that time the Scot, Dr AJ Cronin, was the jewel in the Gollancz publishing stable, already a bestselling author and a Hollywood name famous enough to feature on a Wills's cigarette card.

Today Cronin's literary reputation is rather uncertain. Those with long memories will remember his creation Dr Finlay dominating Sunday night television throughout the 1960s. In his day, though, Cronin was an extraordinary success. *Hatter's Castle*, *The Stars Look Down*, *The Citadel*, and *The Keys of the Kingdom* are the major triumphs. Cronin was an international celebrity and, above all, sold books.

Cronin's life made good copy for dust jackets and interviewers. Born in 1896, he was a clever child from Dunbartonshire brought up by a widowed mother, a Roman Catholic among Protestants. Later he was a GP in the Welsh valleys, an inspector of mines, a society doctor in a comfortable London practice off Harley Street, and then an instant success in 1931 as the author of *Hatter's Castle*. He was to become a millionaire author with a series of bestsellers, soon living in America and Switzerland.



*Hatter's Castle* is a full-blooded 19th-century tale of a tyrannical hat maker in a town where sex and violence abound. The press response was warm – the novelist and critic Sir Hugh Walpole hailed it "the finest novel since the War". The book sold in millions and Cronin put down his stethoscope for good to earn his living with the pen.

*The Stars Look Down*, set in the collieries of northern England, followed in 1935. Two years later, his greatest success yet, *The Citadel*, focused on an idealistic Scottish doctor in the Welsh mining valleys. American readers preferred it to any

other new book apart from *Gone with the Wind*.

Then, in 1941, came the bestseller of the year, *The Keys of the Kingdom*, the inspirational story of a Scottish priest in China.

All these titles were controversial but well received, and popular. Cronin arranged lucrative contracts for major film versions featuring actors such as Robert Donat, Michael Redgrave, Deborah Kerr, James Mason and Gregory Peck.

Cronin's golden touch began to falter in the 1950s, but he received an unexpected boost in the 1960s when the BBC adapted his Dr Finlay stories.

Another successful adaptation, filmed in Auchtermuchty and starring David Rintoul, was broadcast in the 1990s.

The writer, once friend and neighbour to Charlie Chaplin and Audrey Hepburn, died in 1981 in Montreaux, Switzerland. A headstone marking his grave at La Tour-de-Peilz reads simply: "Author of *The Keys of the Kingdom*."

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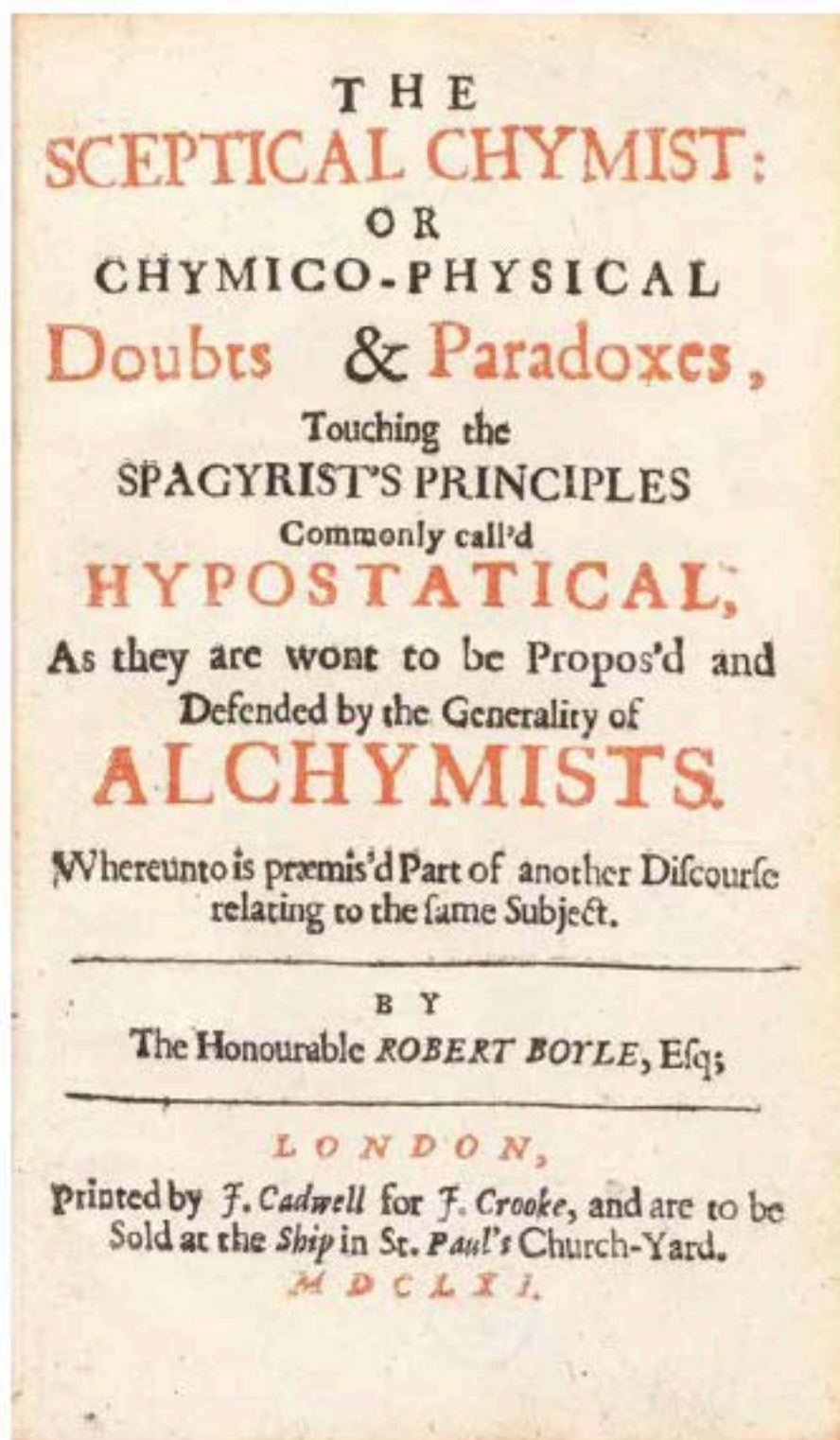
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