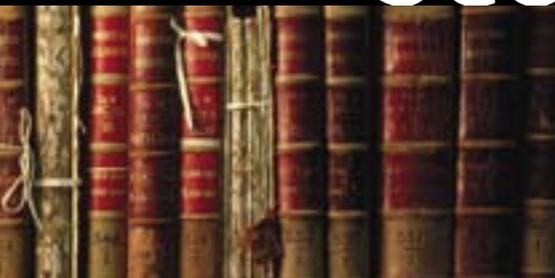


A Traveller's Guide to

Literary Scotland



60 places to
visit in Scotland

associated with writers from
Shetland to Ecclefechan



Alan Riach

in association with
VisitScotland and ASLS



Left Looking over to the statue of Sir Walter Scott below the Scott Monument, Princes Street, Edinburgh.

Literary Scotland: A Traveller's Guide

Scotland is rich in its distinctive national literature and there are innumerable places to visit associated with great authors and their works. Writers' homes, birthplaces, graves, locations vividly described in novels and poems, theatres and writers' museums, libraries and visitor centres, are to be found in almost every corner of the country. Scotland's landscapes and seascapes described in literature bring the reality of where and how people live into a vibrant presence. Many memorable characters in fiction and poems were based on people whose homes, favoured places or graves may be visited. This is a list of a selection of places to visit. There are many more that might be added, so this is no more than a sampler. We're starting from the top, the far North, where Scotland rubs ocean-shoulders with Norway and Iceland, and we work our way south to the Borders, where England and Scotland become contested territories, the Debatable Lands. But from Shetland to Selkirk, there is a coherent story in these diverse locations.

Front cover photos:

Top left A shelf of leather bound volumes of the Parochial Registers for Argyll at New Register House, Edinburgh.

Top right Standing Stones of Stenness, Orkney.

Middle left The sign showing a portrait of Robert Burns above the doorway of the Globe Inn, Dumfries.

Bottom right Writer Iain Banks beneath the iconic Forth Bridge.

Back cover photos:

Top right Forth Rail Bridge in the mist, from South Queensferry.

Bottom left Memorial in the form of a giant stylised metal book to Hugh MacDiarmid.

Photography: Paul Tomkins, VisitScotland; Scottish Viewpoint

How to use this guide

This little book is divided into three sections. In the first, literary locations are described under the headings of thirteen geographical areas in Scotland:

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2	Orkney (<i>locations 3–5</i>)	p5
3	The Outer Hebrides (<i>locations 6–8</i>)	p7
4	Highlands and Moray (<i>locations 9–16</i>)	p8
5	Aberdeen and Aberdeenshire (<i>locations 17–19</i>)	p12
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Under each of these area headings are listed a number of specific locations, each associated with an individual writer or writers, including landscapes or buildings described in novels and poems, places where you will find a museum, library or visitor attraction devoted to one or more major author. Each of these locations is numbered from 1 to 60, although in some cases, such as the entries for Edinburgh and Glasgow, there are many places listed under the one number.

In the second section is a list of the authors named in the first section, with a brief note about some of their major features of interest, and why they are worth reading. Some will be more familiar than others, so major figures like Burns, Scott and MacDiarmid may be seen in the geography of the national imagination alongside many other writers of different range and calibre.

In the final section of the book is a map of Scotland on which these numbers are printed, showing clearly where the locations are that may be visited.

All go into a rich and evolving fabric, and, to emphasise the point once again, this is no more than a preliminary sample of the writers and literary locations to be discovered in Scotland.

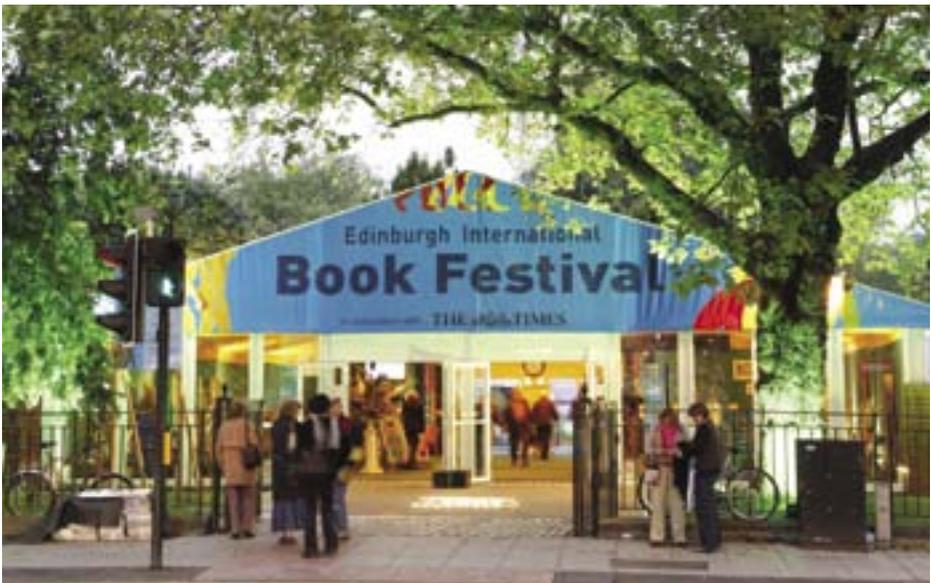
Acknowledgements

Thanks to James Alison and Ronald Renton for advising on individual entries and to Mark Smith for suggestions for the first entry on Shetland. Thanks to Duncan Jones for seeing the work through long permutation and finally into print. And thanks to Jenni Steele of VisitScotland for her support and engagement with the whole project, and to VisitScotland for helping to make such vital information as may be found in Scottish literature more widely available to both residents and visitors to Scotland.

Note

While every effort has been made to be accurate in the descriptions of the places listed here, some may be closed for refurbishment or temporarily difficult to access for various reasons. To avoid disappointment, please check on the internet or with the local authority or the institution in question directly before making your visit. Some of the places noted are in private ownership and may be opened to visitors only by prior arrangement.

Scotland is also home to many literary festivals, from the Edinburgh International Book Festival (the world's largest) to small local events, each with a distinctive character given by its particular location. These include regular festivals at Wigtown, St Andrews, Glasgow, Aberdeen, Dundee, Leith and the Three Harbours and many others. Information about such festivals can be found on individual websites, and through the websites of VisitScotland, the Association for Scottish Literary Studies and Creative Scotland.



Above The Edinburgh International Book Festival, Charlotte Square, Edinburgh.

Shetland



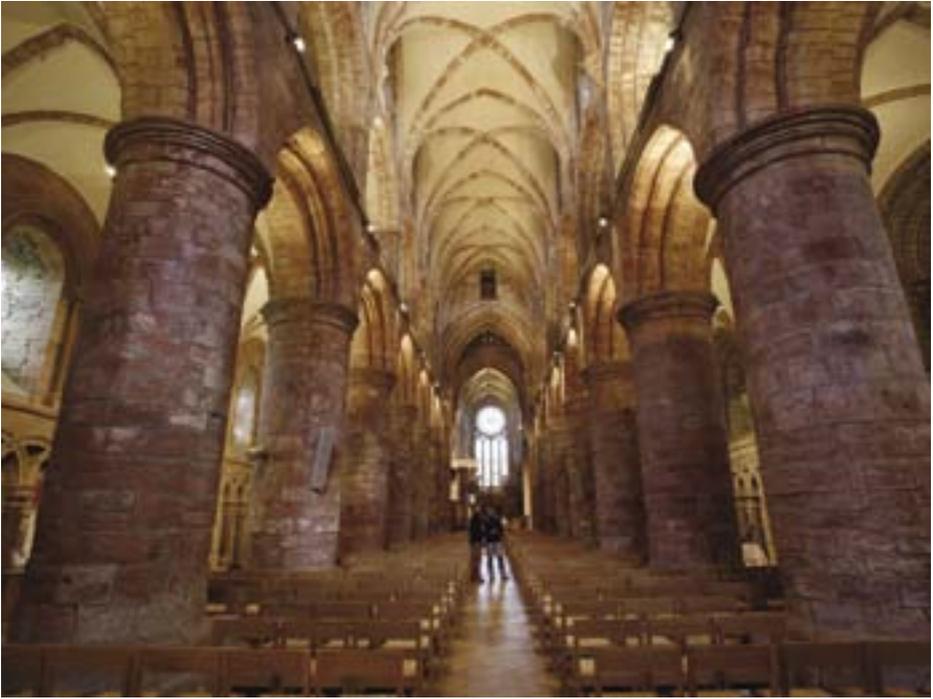
1 SHETLAND

On the main island of Shetland, there are a number of literary locations worth visiting. Mavis Grind is one of the most narrow points of the isles and, with a very strong arm, you can supposedly stand in the North Sea and throw a stone into the Atlantic. It is one of the locations in **William J. Tait's** magnificent poem 'A Day Atween Waddirs'. The museum at Dunrossness is a crofthouse restored to its nineteenth-century condition and is the setting for **Stella Sutherland's** poem 'At da Croft Museum'. Both poems are in *A Shetland Anthology* (1998), edited by John J. Graham and Laurence I. Graham. The township of Sandness in the extreme west of the island was home to poet and novelist **Robert Alan Jamieson** and the subject of his book of poems *Nort Atlantik Drift* (2007), while the oil terminal at Sullom Voe is the subject of his novel *Thin Wealth* (1986) and features in **Ian Rankin's** 'Rebus' crime novel *Black & Blue* (1997). Sumburgh Head is vividly described in **Walter Scott's** novel *The Pirate* (1822) and **Eric Linklater's** novel *The Dark of Summer* (1956) is partly set in Shetland.

2 WHALSAY

On the island of Whalsay, **Hugh MacDiarmid (C.M. Grieve)**, his wife Valda and their young son Michael lived from 1933 to 1942. The house they lived in is now a hostel, The Grieves Bod. The treeless terrain, stony beaches and tidal inlets of Whalsay are the land and seascapes of the central poem of MacDiarmid's career, 'On a Raised Beach' and inform many other fine poems of this period including 'Diamond Body: In a Cave of the Sea', 'From the War with England' and 'Shetland Lyrics' as well as numerous stories, sketches and passages in his autobiography, *Lucky Poet* (1943): 'I was better with the sounds of the sea / Than with the voices of men / And in desolate and desert places / I found myself again ...'





3 ORKNEY

St Magnus Cathedral, Kirkwall is one of the greatest buildings in the northern islands of Scotland, architecture that does justice to its location. The great literary work of these regions is *The Orkneyinga Saga* (c.1200) and in the modern period, the best introduction to the Orkney archipelago is **George Mackay Brown's** *An Orkney Tapestry* (1969), a collection of stories, poems, dialogues, portraits and sketches giving a multi-faceted picture of the islands, their people and history. George Mackay Brown's (or GMB for short) novel *Magnus* (1973) dramatises the life of the saint. The other main town of Orkney is not far

away: Stromness, where 3 Mayburn Court was for many years GMB's home. There is a blue plaque on the wall now. He regularly worked quietly through the mornings in this house, with a card pinned to his door asking not to be disturbed, then often walked through the small town for his shopping, enjoying meeting visitors or friends for a beer in the nearby Braes Hotel. The sea is visible from his front door and the small streams that run down the slope behind Stromness give a murmuring music after rainfall. GMB wrote hauntingly of Stromness repeatedly in his fiction and poems, calling it Hamnavoe. He is buried at the nearby Warbeth Cemetery,

2 Orkney

having chosen the words on his stone: 'Carve the runes, then be content with silence.' The Standing Stones of Stenness, the Ring of Brodgar, Maes Howe and Skara Brae are all prehistoric monuments described in many of his short stories, poems and sketches. He wrote regularly for the local newspaper, *The Orcadian*, and his collections of

journalism are packed with affectionate details and descriptions of these and other Orkney places: *Letters from Hamnavoe* (1975), *Under Brinkie's Brae* (1979), *Rockpools and Daffodils: An Orcadian Diary, 1979–1991* (1992) and posthumously, *The First Wash of Spring* (2006).



4 ORKNEY

Merkister Hotel, by the Loch of Harray, before it became a hotel, was Merkister House, the home of novelist **Eric Linklater**, who is buried beside his wife Marjorie at St Michael's Churchyard nearby. Orkney is the scene of episodes in his novels *White-Maa's Saga* (1929) and *Magnus Merriman* (1934).

The Orkney island of Wyre provided Muir with idyllic memories of childhood which were heightened and intensified in symbolic significance when he encountered the squalor and poverty of industrial Glasgow.

5 ORKNEY

Edwin Muir spent his childhood on his father's farm, The Bu, on the Orkney island of Wyre. It provided him with idyllic memories of childhood which were heightened and intensified in symbolic significance when he encountered the squalor and poverty of industrial Glasgow, where he saw members of his family die, and later when he experienced the horrors of Fascism rising throughout Europe. The island and farming world he came from strengthens the vision in poems such as 'The Horses' and is an implicit counterpoint to the Cold War terrors of 'The Good Town'.

6 ISLE OF BARRA

At Cille Bharra Cemetery, Eoligarry is the grave of **Compton Mackenzie**, author of the famous *Whisky Galore!* (1947) and the less well-known but far finer novel, *Thin Ice* (1956). His home was above the airport-beach at Eoligarry.



8 ISLE OF LEWIS, STORNOWAY

On the outskirts of the town is Bayble, childhood home of poet and novelist **Iain Crichton Smith** (52 Upper Bayble); poet **Derick Thomson** was born here and both attended the Nicholson Institute, the famous Stornoway school. Both have numerous poems about Lewis and its people, in each of their volumes of *Collected Poems*.



7 ISLE OF HARRIS

In the south transept of St Clement's Church, Rodel is the grave of **Mary Macleod / Mairi Nighean Alasdair Ruaidh**, poet, composer and singer of the sixteenth and seventeenth centuries. Other Gaelic writers from the island include the religious poet **John Morrison / Iain Gobha**. Luskentyre is the location of the cemetery mentioned by **Norman MacCaig** in his ferociously angry poem, 'Aunt Julia' and Scalpay is the island of his mother and his mother's people, described in the poem 'Return to Scalpay'. A fond account of a 1930s Harris childhood is in **Finlay J. MacDonald's** three collections of memoirs, *Crowdie and Cream* (1982), *Crotal and White* (1983), and *The Corncrake and the Lysander* (1985).

At Cille Bharra Cemetery, Eoligarry is the grave of Compton Mackenzie, author of the famous *Whisky Galore!*

4 Highlands and Moray



The waterfall here is the subject of an astonishing poem by Norman MacCaig

9 ARISAIG

In the cemetery of Arisaig Church is the grave of **Alasdair MacMhaighstir Alasdair (Alexander MacDonald)** perhaps the greatest Gaelic poet of the 18th century. A carved image in the stone of a sailing ship or 'birlinn' may be linked to his greatest poem, 'The Birlinn of Clanranald'.

10 CORRIESHALLOCH GORGE

The waterfall here (there is a viewpoint from a suspension bridge) is the subject of an astonishing poem by **Norman MacCaig**, 'Falls of Measach', which begins: 'The wind was basins slopping over. / The river plunged into its ravine / Like coins into a stocking. The day / Was like the buzzard on the pine.' As a profound exercise in studying the relation between a work of literature and the specific location from which it arises, this place is worth visiting with the poem in mind, and, typically MacCaig, the poem is deeply revealing of the relation between language, imagination and specific location. In fact, MacCaig's poems deserve a whole gazetteer devoted to their locations. Though he was a teacher in Edinburgh, he spent as many summers as he could in Lochinver and the area around Assynt. **Andrew Greig's** *At the Loch of the Green Corrie* (2010) is an extended memoir centred on only one of MacCaig's favoured places, and Greig's expedition to discover it for himself.

11 CROMARTY

Hugh Miller's Cottage is the birthplace of **Hugh Miller**, geologist, naturalist, pioneer ecologist, with collections of his geological specimens, manuscripts of his writings and personal belongings on display. Miller might be considered in the company of Carlyle, Ruskin, Matthew Arnold and J.S. Mill as moral and social thinkers of the late nineteenth century, the Victorian Sages.



Dunbeath and other coastal towns here were home to large fishing fleets – now almost gone, but vividly described in Gunn's epic novel *The Silver Darlings*.

13 DUNBEATH

This was the favoured territory of the novelist **Neil Gunn** and Dunbeath Heritage Centre is sited in Gunn's old school. The Terrace, Gunn's birthplace, has a memorial plaque on the wall and there is a powerful sculpture of Kenn and the salmon from the novel *Highland River* (1937) at Dunbeath harbour. Dunbeath and other coastal towns here were home to large fishing fleets – now almost entirely gone, but vividly described in Gunn's epic novel *The Silver Darlings* (1941). There is also a Gunn Memorial Viewpoint above Dingwall near Strathpeffer.

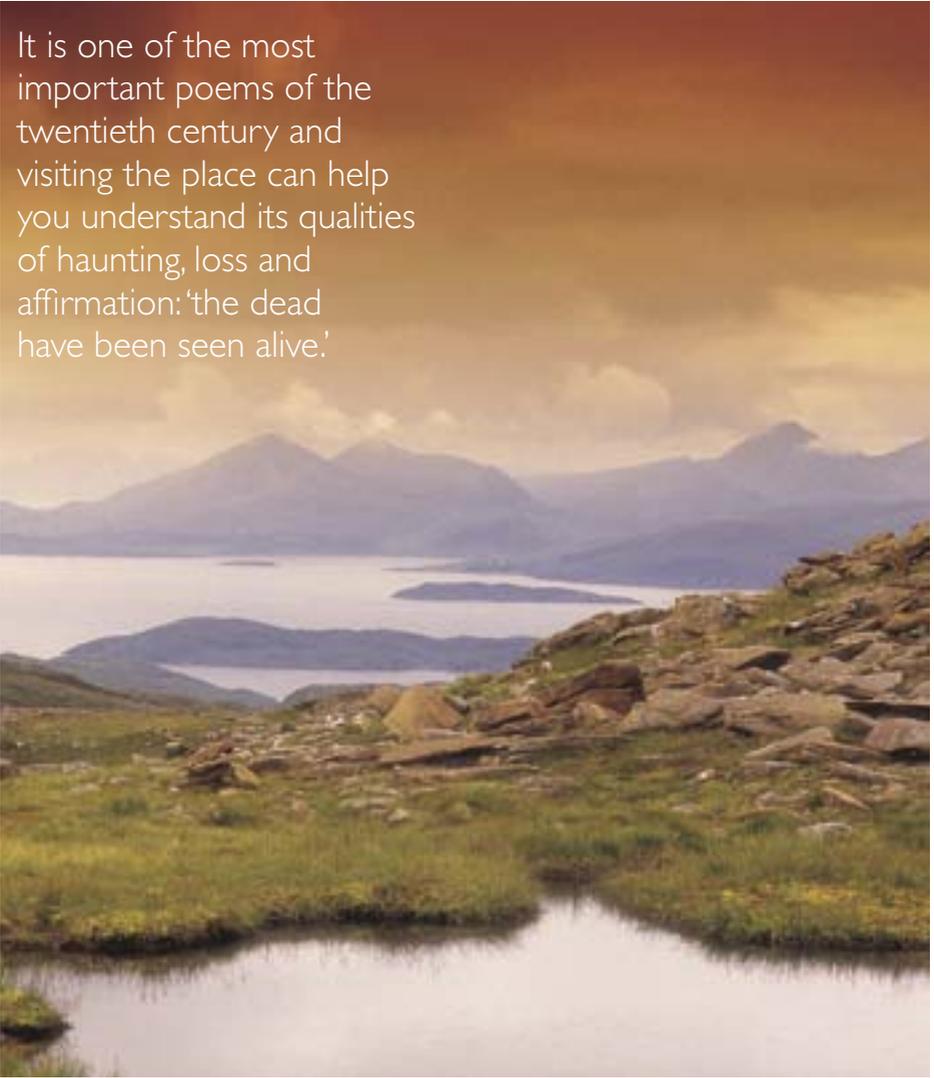
12 CULLODEN MOOR

Scene of the final massacre of the soldiers supporting Prince Charles Edward Stuart in 1746, by 'Butcher' Cumberland and his Hanoverian troops. This is the culminating event (not described) in **Sir Walter Scott's** first novel, *Waverley* (1814), as it is (horrifically detailed) in **James Hogg's** underrated novel *The Three Perils of Woman* (1823). It features in numerous literary works, and in one of the most memorable of **Iain Crichton Smith's** poems, 'Culloden and After' from his collection *Thistles and Roses* (1961).



4 *Highlands and Moray*

It is one of the most important poems of the twentieth century and visiting the place can help you understand its qualities of haunting, loss and affirmation: 'the dead have been seen alive.'



14 ISLE OF RAASAY

Sorley MacLean's poem 'Hallaig' evokes the cleared township of that name and is engraved on a monument overlooking this spot. It is one of the most important poems of the twentieth century and visiting the place can help you understand its qualities of haunting, loss and affirmation: 'the dead have been seen alive.'

15 ISLE OF SKYE, BRAES

The home of **Sorley MacLean** and his wife René was at 6 Penniechorrain, Braes, and on the hill to the right of the road on the way to the small cluster of houses there, there is a monument to the Battle of the Braes, with words by MacLean, commemorating the confrontation in the 1880s, that began the reclaiming of land rights for the crofters in the face of absentee landowners. The great poet of the crofters' battle for land rights was **Mary Macpherson**, known as Mairi Mhor nan Oran, Big Mary of the Songs, partly because of the magnitude of her voice, vision and moral authority, partly because of her girth. The great mountain range of Skye is the Cuillins: **Hugh MacDiarmid** describes himself in his poem 'Direadh III' (published in his 1943 autobiography, *Lucky Poet*) sitting on the summit of one of them, Sgurr Alasdair, lighting his pipe and

looking around as if over all of Scotland, and concluding that the Inaccessible Pinnacle – among the highest points of the range – 'is not inaccessible': in other words, the highest ambition needs to be encouraged if Scotland and the people of Scotland are to fulfil their potential. In his long poem-sequence, 'The Cuillin' (1939), Sorley MacLean evokes the mountains as a physical reality he climbed and knew intimately, but also as a permanent symbol of hope and aspiration, rising above the European threat of Fascism he felt when he wrote the poem, but also, beyond the innumerable tragedies and human failures of history, including the Highland Clearances, rising 'on the other side of sorrow'. **James Hunter's** book, *On the Other Side of Sorrow* (1995) takes a broad survey of poets and writers on the Highland Clearances, writing in Gaelic, Scots and English.

16 STRATHNAVER

This is one of the most beautiful and saddest valleys in the world. Its emptiness is laden with the sense of missing people, more than a century after their evictions. **Donald MacLeod** describes what happened in his memoir of the Highland Clearances, *Gloomy Memories* (1857), the title an ironic reference to the American author Harriet Beecher Stowe's *Sunny Memories of Foreign Lands* (1854), MacLeod contrasting the conditions Stowe enjoyed as a guest of the Duke and Duchess of Sutherland at the lavish Dunrobin Castle which can be seen

nearby. The landowners' factor Patrick Sellar is vilified in memory for his brutality and hypocrisy. The Clearances are central in the novels *Butcher's Broom* (1934) by **Neil Gunn**, *And the Cock Crew* (1945) by **Fionn Mac Colla** and *Consider the Lilies* (1968) by **Iain Crichton Smith** and in Crichton Smith's poem 'Clearances', in **Norman MacCaig's** poems 'A Man in Assynt' and 'Two Thieves', and in **John McGrath** and the 7:84 Theatre Company's play, *The Cheviot, the Stag and the Black, Black Oil* (1973).

5 Aberdeen and Aberdeenshire

17 ABERDEEN

In front of the city Grammar School, there is a boldly assertive statue by the poet, sculptor and cultural activist **Pittendrigh MacGillivray of Lord Byron**, who attended the school till the age of ten. MacGillivray's work is similar to that of his great contemporary Rodin. It was T.S. Eliot who insisted that Byron should best be considered as a Scottish poet, and in *Don Juan*, Cantos 10–11, Byron himself wrote: '... I am half a Scot by birth, and bred / A whole one, and my heart flies to my head, // As Auld Lang Syne brings Scotland, one and all, / Scotch plaids, Scotch snoods, the blue hills, and clear streams, / The Dee, the Don, Balmorie's Brig's blackwall, / All my boy feelings, all my gentler dreams / Of what I then dreamt, clothed in their own pall, / Like Banquo's offspring.' Byron's poignant 'Dark Lochnagar' is one of the loveliest evocations of the landscape of youth. **John Barbour**, author of *The Bruce* (c.1376) was Archdeacon of St Machar's Cathedral, Aberdeen, and there is a memorial to him here. Writers have often been in two minds about Aberdeen, its prosperity, its granitic architecture and the stereotyped self-satisfaction and alleged frugality of its citizens. This ambivalence is notable in **Alexander Scott's** challenging descriptive poem *Heart of Stone* composed to complement Alan Daiches' photography for a television programme in 1965.

Writers have often been in two minds about Aberdeen.



18 ARBUTHNOTT

Lewis Grassic Gibbon (James Leslie Mitchell), the author of the novel *Sunset Song* (1932), grew up on the croft of Hillhead of Seggett and the farm of Bloomfield, and is buried in Arbutnott Church, where an open book in sculpted stone in the corner of the cemetery carries the words, 'For I will give you the morning star ...'. The Howe o' the Mearns informs the novel, a vast, rolling, farming landscape extending all around this area, with a sense of the cold North Sea nearby and the presence of the priorities of seasonal change everywhere palpable. Of the two novels succeeding *Sunset Song* in the trilogy *A Scots Quair*, *Cloud Howe* (1933) is based on the town of Stonehaven and *Grey Granite* (1934) blends elements of Aberdeen, Dundee and Glasgow. The Lewis Grassic Gibbon Centre is a museum, café and bookshop devoted to his work.

19 SLAINS CASTLE AND CRUDEN BAY



The Irish writer **Bram Stoker** wrote *Dracula* (1897), while staying at the Kilmarnock Arms Hotel at Cruden Bay; in the novel, some of the rougher characters (ostensibly English locals in Whitby) speak broad Scots. Nearby Slains Castle, which was visited by **Samuel Johnson** and **James Boswell** in 1773, when it was inhabited, provided Stoker with a model for his Gothic imagination, as did nearby Whinnyfold, where he also stayed. Stoker set other fiction including *The Mystery of the Sea* (1902) in and around this area. But it is the ruined Slains Castle that haunts the memory. As *Dracula* says, 'My revenge is just begun. I spread it over centuries and time is on my side.'

It is the ruined Slains Castle that haunts the memory. As *Dracula* says, 'My revenge is just begun. I spread it over centuries and time is on my side.'



6 Perthshire, Angus and Dundee



20 ARBROATH

It was from Arbroath Abbey that one of the most eloquent and passionate political documents in history was issued in 1320, the Declaration of Arbroath. Drafted by **Bernard de Linton, Abbot of Arbroath**, the Declaration defines one of the prevailing myths of Scottish identity and shows prophetic affinities with the American Declaration of Independence of 1776. There is a fine sculpture at the entrance to Arbroath by David Annand, showing the Abbot, the King and the Declaration being held aloft. The Declaration proposes that the authority of the King lies in the sovereignty of his people and that he cannot govern without their consent: 'for, as long as one hundred of us remain alive, never will we in any conditions be brought under English rule. It is in truth not for glory, nor riches, nor honours that we are fighting, but for freedom – for that alone, which no honest man gives up but with life itself.'

21 KIRRIEMUIR

Here is **J.M. Barrie's** birthplace, a museum with manuscripts and mementoes from his long involvement with the theatre and his classic plays *Quality Street* (1901), *The Admirable Crichton* (1902) and *Peter Pan* (1904) – the latter commemorated with a statue in the town square. The little building in the narrow streets of the town, surrounded by the open fields of wide farming landscapes, gives a strong impression of an imagination bursting to escape its material confinement.



22 MONTROSE

The House of Dun was the ancestral home and birthplace of **Violet Jacob** (born into the Kennedy-Erskine family), whose poems and novels, including the remarkable *Flemington* (1911), are often descriptive of the landscapes around Montrose while her travel writings and diaries from India illustrate the extent of her actual journeying and the liveliness of her enquiring mind. This is also the terrain of Jacob's contemporary, **Marion Angus**, who lived a much more reclusive and locally bound life, and whose poems, especially in *The Lilt and Other Verses* (1922) and *The Tinker's Road* (1924), represent the people of this area in deftly suggestive sketches of moments of crisis or reflection. **Willa Muir's** novels *Imagined Corners* (1931) and *Mrs Ritchie* (1933), and her memoir *Belonging* (1968), describe life in Montrose closely. The poet, suffragette and friend of many writers associated with the Scottish Renaissance movement of the 1920s, **Helen Cruickshank**, was born in Hillside, and went to school in Montrose. Montrose was the town where, in the 1920s, **Hugh MacDiarmid** worked as a reporter on the local newspaper (a plaque on the wall of the newspaper building in the main street commemorates him), while living with his first wife, son and daughter at 16 Links Avenue, where much of his early writing was completed.

Near Dunkeld at Birnam,
is the Beatrix Potter Centre
and Garden.



23 DUNKELD

Gavin Douglas, who translated Virgil's *Aeneid* into the Scots language, as *The Eneados* (1513) was Bishop of Dunkeld Cathedral. In the poem, he introduced his own descriptions of Scotland and Scotland's landscapes and weather into the Prologues to each Book. The American poet Ezra Pound championed Douglas in the twentieth century. In his *ABC of Reading* (1951), Pound writes: 'the texture of Gavin's verse is stronger, the resilience greater than Chaucer's' and he admits, 'I get considerably more pleasure from the Bishop of Dunkeld than from the original highly cultured but non-seafaring author.' Near Dunkeld at Birnam, is the **Beatrix Potter** Centre and Garden, devoted to the works of the famous children's writer, creator of Jemima Puddle-Duck, Mr Jeremy Fisher, Mrs Tiggy-Winkle and Peter Rabbit. Potter spent childhood holidays in this area and it was here she gained her love of nature and much of her inspiration from the local gardener.

6 Perthshire, Angus and Dundee



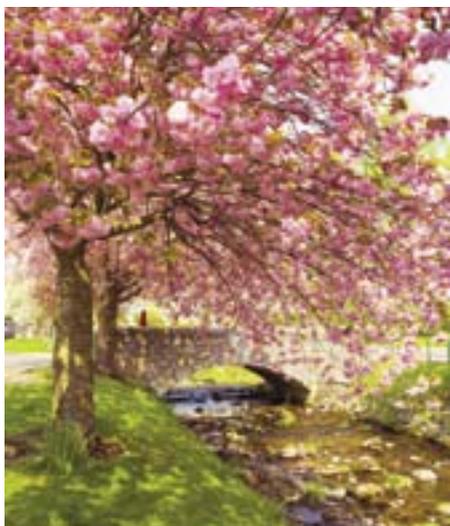
24 FORTINGALL

The Fortingall Yew is said to be most ancient living thing in the world, between 2,000 and 5,000 years old. A story has it that Pontius Pilate was born in Fortingall, the son of a Roman centurion, and in **Edwin Morgan's** poem 'Pilate at Fortingall', from the sequence *Sonnets from Scotland* (1986), he is seen as an old man, returned to the village, washing his hands again and again, finding it impossible to absolve himself of his own guilty responsibility in the crucifixion of Christ. It was also here that **James MacGregor**, the vicar of Fortingall, compiled the *Book of the Dean of Lismore* between 1512 and 1542: this is an extremely important early Gaelic text with songs and heroic poems apparently transmitted from the age of the ancient, pre-Christian mythical Celtic heroes such as Finn MacCool and his son the bard Ossian.

The Fortingall Yew is said to be the most ancient living thing in the world, between 2,000 and 5,000 years old.

25 GLENEAGLES

The centuries old, secluded House of Gleneagles, is the backdrop for one of Scotland's finest historical novels, **Naomi Mitchison's** *The Bull Calves*. Published in 1947 and set in 1747, this deals with the immediate impact of the Jacobite defeat at Culloden on the extended family of the Haldane Lairds of Gleneagles and their lands around Blackford. More recent novelists **James Kennaway**, **Rosamunde Pilcher**, **Alan Massie** and **Ronald Frame** have in their very different ways explored lives of quiet desperation among the gentry and the genteel in rural Perthshire.



Perthshire, Angus and Dundee 6

26 LOGIEALMOND

Logiealmond, accessible via leafy byways from Perth and Crieff, is a former quarry workers' village. Under the fictional name of Drumtochty it became famous as the setting of the best-selling collections of fictional sketches *Beside the Bonnie Brier Bush* (1894) and *The Days of Auld Langsyne* (1895). Writing under the nom de plume **Ian Maclaren**, their author the Rev John Watson created rose-tinted, backward-looking, whimsical sketches of country life on the fringes of the Perthshire highlands in the 1830s. These were sensationally popular in the USA and their first American editions (1896), bound in tartan and thistle livery, carried specially commissioned photographic illustrations of the locations and alleged principal characters of the stories.



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27 PERTH



The **William Soutar** House at 27 Wilson Street was the home in which the poet retired to bed with the disease of spondylitis from 1930 till his death in 1943. The wall facing his bed was turned into a large window onto the garden by his father and Soutar kept journals of his dreams, diaries and accounts of his visitors, and continued to write some of the most memorable Scots-language poems of the twentieth century from this location. Soutar's 'bairnrhymes' for children and mysterious, ballad-like adult poems of haunting and loss are equally memorable, including 'The Tryst' (which has been set to music by James MacMillan). The house has been home to a writer-in-residence and may be visited by appointment: contact the A.K. Bell Memorial Library in Perth, which has many items relating to Soutar and an excellent theatre.

7 Argyll, the Isles, Loch Lomond, Stirling and the Trossachs



28 ABERFOYLE

The grave of the minister **Robert Kirk**, author of *The Secret Commonwealth of Elves, Fauns and Fairies* (1691), is marked in the local cemetery, but is said to be empty, as he was spirited away to the underworld beneath the nearby Doon Hill, at the summit of which a strange tree in a clearing creates a peculiarly

spooky aura. **Walter Scott** talks about Kirk's book in his *Letters on Demonology and Witchcraft* (1830) and **James Robertson**, in the novel *The Testament of Gideon Mack* (2006) has more than one reference to Kirk and the mysterious underworld to which Kirk seems to have been sensitive.

29 BEN DORAIN

This imposing mountain on the right-hand side of the road as you drive north between Tyndrum and Glencoe, was the subject of one of the greatest of all Gaelic poems, 'Praise of Ben Dorain', a celebration and vibrant

evocation of a hunt for deer across the wooded slopes, by **Duncan Ban MacIntyre**. The Duncan Ban MacIntyre monument is about two miles up a side road from Dalmally railway station.

Argyll, the Isles, Loch Lomond, Stirling and the Trossachs

7

30 INCHMAHOME PRIORY

Nearby Gartmore was the home of **R.B. Cunninghame Graham** and there is a memorial sculpture for him there. He and his wife Gabriella are buried in the ruins of Inchmahome Priory, which can be reached across the Lake of Menteith by a small ferryboat. On a ruined wall by his wife's grave, Cunninghame Graham had a plaque placed, on which is the quotation, 'Los muertos abren los ojos a los que viven': an ambiguous phrase, meaning both, 'The dead open the eyes of those who live' and also, 'The dead open *their*

eyes on those who live.' This was used as an epigraph to **Hugh MacDiarmid's** brilliant short poem, 'Perfect' which famously adapts and combines words from a short story by the Welsh writer Glyn Jones, a biography of Cunninghame Graham which quotes the Spanish phrase, and a guide book to the western islands of Scotland, so that it is as if the significant images and oblique meaning in the poem were coming up onto the page through multiple layers of textual source material.

31 INVERARAY CASTLE

Inveraray Castle and the **Neil Munro** monument in Glen Aray. Munro was born in Inveraray and his birthplace, Crombie's Land, now known as Para Handy Cottage, has a plaque on the wall. His novels describe this part of Scotland, while his short stories, including the most-loved tales about Para Handy and the crew of the *Vital Spark*, a small cargo boat travelling among the islands from the Clyde Estuary, out of Glasgow, all give a vivid impression of Scotland's west coast and southern Highlands. Munro's comedy in the Para Handy stories is a counterpoint to his novels, where there is a tragic sense of the social changes thrust upon the Highlanders, which Munro knew at first hand. This pessimistic vision is close to that of his friend Joseph Conrad.



Above Looking across the River Aray to Inveraray Castle.

7 Argyll, the Isles, Loch Lomond, Stirling and the Trossachs

32 INVERRNAID

Inversnaid was the scene of **Wordsworth's** poem 'To a Highland Girl' (1803) and of **Gerard Manley Hopkins's** poem 'Inversnaid' (1881) which brilliantly describes the waterfall by the lochside, 'This darksome burn, horseback brown, / His rollrock highroad roaring down,' and ends in eternal praise of the uncultivated world: 'Long live

the weeds and the wilderness yet.' Nearby Rowardennan was the scene of the parting between Rob Roy and Bailie Nicol Jarvie, respectively representative characters of the Highlands and Lowlands, but also first cousins and therefore symbolic of the connectedness of all Scotland, in **Walter Scott's** novel *Rob Roy* (1817).

33 LOCH KATRINE AND THE TROSSACHS



This is the terrain of **Walter Scott's** narrative poem, *The Lady of the Lake* (1810), arguably the work which had the most incalculable influence on literary tourism in the nineteenth century. A new edition with detailed map, notes and introduction is available from the Association for Scottish Literary Studies.

Jules Verne was one of the tourists who came to the area in 1859, writing a travel memoir *Backwards to Britain* (English translation, 1992) and two astonishing novels set in Scotland, *The Underground City* (1877) and *The Green Ray* (1882).

Argyll, the Isles, Loch Lomond, Stirling and the Trossachs

7

34 STIRLING

A Race outlandish fill their throne;
An idiot race, to honour lost;
Who know them best despise them most.



Battles fought around Stirling are described in early epic poems: Bannockburn in **John Barbour's** *The Bruce* and Stirling Bridge in **Blind Harry's** *The Wallace*. Writers who would have frequented Stirling Castle in the fifteenth and sixteenth centuries include **William Dunbar** and **Sir David Lyndsay** and the music of Scotland's greatest composer Robert Carver would have been

heard in its halls. **Robert Burns** was a later visitor who deplored the mess Stirling Castle had been left in after the departure of the Stuart dynasty in his poem 'Lines on Stirling': 'A Race outlandish fill their throne; / An idiot race, to honour lost; / Who know them best despise them most.' Nearby, on the Abbey Craig, is the Wallace Monument.

8 *The Kingdom of Fife*



35 DUNFERMLINE

Abbot House Heritage Centre has particular connections with **William Dunbar** and **Robert Henryson**: both may have read their poems within these walls. Henryson may also have been a schoolmaster in Dunfermline Grammar School and was associated with the Benedictine Dunfermline Abbey gardens and surrounding medieval village. This was the home of generations of Stuart kings and is associated with the playwright and poet **Sir David Lyndsay**.

36 FORTH BRIDGES

The bridges across the Firth of Forth just north of Edinburgh are spectacular sights. The train bridge features memorably in film adaptations of **John Buchan**'s novel *The Thirty-Nine Steps* (1915), and in a nightmare amalgamation of mechanical structure and unpredictable imagination, it forms the world of most of **Iain Banks**'s novel *The Bridge* (1986).

37 THE UNIVERSITY OF ST ANDREWS

The University of St Andrews, Britain's third oldest university, rejoices in having the whole of the historic town as its campus, 'a place eminently adapted to study and education' according to **Dr Johnson**. Notable alumni have included the poets **William Dunbar**, **Gavin Douglas**, **Sir David Lyndsay**, **George Buchanan**, **James Graham Marquis of Montrose** and **Robert Fergusson**. Dying tragically young, Fergusson hilariously satirised 'the superb treat' with which the dignitaries of the university honoured **Dr Johnson's** visit in 1773. Another of its distinguished graduates, the folklore scholar **Andrew Lang** celebrated in nostalgic verse 'a little city worn and grey', and also less solemnly the rigours of its golf links. He is buried among the graves surrounding the ruins of the cathedral. In the mid-1930s, St Andrews was a central location for the writers associated with the Scottish Literary Renaissance: James H. Whyte was a wealthy American who edited the key periodical of the time, *The Modern Scot*, owned and ran the Abbey Bookshop at 3 South Street and an art gallery in the former coastguard building at 5–11 North Street. The composer F.G. Scott, poet **Edwin Muir** and his wife the novelist **Willa Muir**, art critic and cultural historian **John Tonge** and poet **Hugh MacDiarmid** were all intermittent residents at this time. In the late twentieth and early twenty-first century, a cluster of poets has been centred at the university, including **John Burnside**, **Robert Crawford**, **Douglas Dunn**, **Kathleen Jamie** and **Don Paterson**.



9 *Edinburgh and the Lothians*

38 ABERLADY BAY

Tranter apparently walked around the bay, composing his novels.



There is a monument here to the popular and prolific novelist **Nigel Tranter**, from whose novels, it has been said, many Scots learned their own history because for many generations, Scottish history, literature and culture formed almost no part of the curriculum provision in Scottish schools. Tranter apparently walked around the bay,

composing his novels. The best of them include *Druid Sacrifice* (1993), *Columba* (1990), *The Bruce Trilogy: The Steps to the Empty Throne* (1969), *The Path of the Hero King* (1970) and *The Price of the King's Peace* (1971), and *The Young Montrose* (1972) and *Montrose: The Captain General* (1973).

Edinburgh and the Lothians 9

39 EDINBURGH

Perhaps the essential Edinburgh novel is **Muriel Spark's** *The Prime of Miss Jean Brodie* (1961), which captures the potential for radicalism and also deploys a devastating and merciless sense of humour which are essential aspects of Edinburgh's character. Some would say that **Irvine Welsh's** *Trainspotting* (1993) is closer to the reality of Edinburgh, or that **Ian Rankin's** *Rebus* crime novels show the city in its turn-of-the-century era and you can walk through Fleshmarket Close, the title of one of his novels, and see his handprint (next to that of **J.K. Rowling**) outside the City Chambers. Edinburgh's history has room for each of these visions, the genteel Brodie *crème de la crème*, the

underworlds of Welsh and Rankin and many others too. Whatever your preference, Edinburgh is a literary centre, designated the first UNESCO City of Literature in 2004, home to the annual International Book Festival, the world's largest book fair, and with its own poet laureate. Homes of authors include: 8 Howard Place, birthplace of **Robert Louis Stevenson**, and 17 Heriot Row, the Stevenson family home; 25 Drummond Place, home of **Sydney Goodsir Smith**; 4 Nelson Street, home of **Robert Garioch**; 39 Castle Street, home of **Walter Scott**; 160 Bruntsfield Place, birthplace of **Muriel Spark**; and 7 Leamington Terrace, home of **Norman MacCaig**.



9 *Edinburgh and the Lothians*

40 EDINBURGH: THE OLD TOWN



In the old town, the Royal Mile runs from the Castle down to the Parliament building and Palace of Holyroodhouse. The whole area is redolent with literary associations and there are various literary and other tours of the area, one atmospherically described

in **James Robertson's** novel *The Fanatic*. The entrance to the Castle is guarded by statues of William Wallace and Robert the Bruce, each respectively the hero of epic poems by **Blind Harry** and **John Barbour**. At the north-east corner of the Castle

Edinburgh and the Lothians 9

esplanade are the Outlook Tower, with the Camera Obscura and Ramsay Gardens: this was the home of **Allan Ramsay** in the eighteenth century and of **Patrick Geddes** in the nineteenth century. To your left as you go downhill, in Lady Stair's Close, is Lady Stair's House and the Writers' Museum, devoted mainly to the lives and works of **Robert Burns**, **Walter Scott** and **Robert Louis Stevenson**. Outside in the courtyard, named the Makars' Court, are memorial slabs with quotations from many Scottish writers.

The whole area is redolent with literary associations

Just off the Mile on George IV Bridge is the National Library of Scotland, which houses the John Murray Archive and puts on regular exhibitions of literary works and manuscripts. Opposite is the Central Library, with its Edinburgh Room and Scottish section, and just down the road is The Elephant House, a restaurant said to be one of the locations where **J.K. Rowling** began imagining and writing the internationally best-selling *Harry Potter* novels. Further along the road is Greyfriars Kirk where you can find the grave of the great Gaelic poet **Duncan Ban MacIntyre**; a small statue of Greyfriars Bobby, a wee dog renowned for its extraordinary loyalty, and the subject of children's novels by **Lavinia Derwent** (in 1985) and **Eleanor Atkinson**, (in 1912) is in the street near the entrance to the cemetery. Back on the Mile, heading downhill, on your right is the High Kirk of St Giles, where there is a plaque for **Gavin Douglas**, who was Provost here in 1501, a plaque for **Robert Fergusson**, whose poem 'Auld Reekie' (the name for Edinburgh evoking its smelly smokiness), and memorial

windows to Burns and Stevenson. Beside the Kirk, cobblestones in the shape of a heart mark the site where the Heart of Midlothian, Edinburgh's Old Tolbooth prison, once stood. It features centrally in Walter Scott's novel with that title. Behind the Kirk is Parliament House, where Scott and Stevenson both practised as advocates. Still further downhill on your left, is John Knox's House and the Scottish Storytelling Centre. Further down, still on your left, is Canongate Kirk, in which are the graves of Robert Fergusson (with the gravestone above it commissioned by Robert Burns) and Robert Burns's Clarinda, Mrs Agnes MacLehose, with a statue of Fergusson at the entrance gates. Opposite, in Crichton's Close, The Scottish Poetry Library is a major resource and a wonderful place to visit. And if you proceed to the Parliament

Down the road is
The Elephant House, a
restaurant said to be one of
the locations where
J.K. Rowling began imagining
and writing the best-selling
Harry Potter novels

building, ask there for a copy of the poem **Edwin Morgan** was commissioned to write for the occasion of its opening, which describes the building and itemises what is required by the people from our political representatives. Finally you will see, brooding over Holyrood, the extinct volcano of Arthur's Seat on the summit of which, in a blue haze, the title character in **James Hogg's** novel *Confessions of a Justified Sinner* encountered his fearsome satanic doppelganger.

9 *Edinburgh and the Lothians*

41 EDINBURGH: THE NEW TOWN AND BEYOND

This is the biggest monument to a writer anywhere in the world.

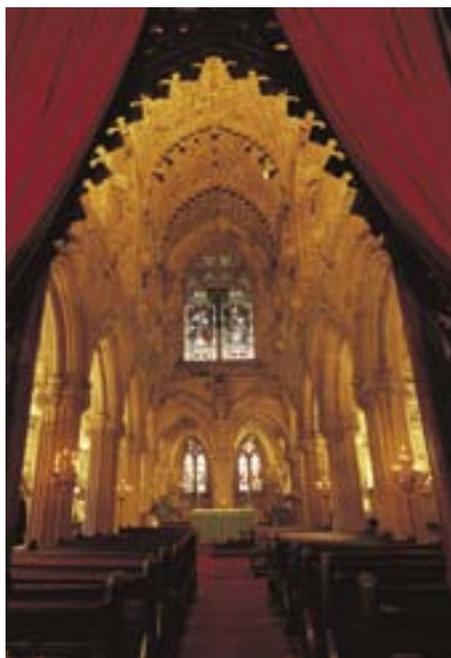


Over on the other side of Princes Street Gardens, the New Town of Edinburgh is a creation of the Enlightenment. Go to the Scott Monument on Princes Street first. This is the biggest monument to a writer anywhere in the world, populated with statues of characters from **Walter Scott's** novels. From the top the view is panoramic. In the New Town, the Scottish National Portrait Gallery, on Queen Street (reopening in November 2011), exhibits numerous portraits of great Scottish writers, including the iconic *Poets' Pub* by Alexander Moffat, with its group portrait of the major Scottish poets of the twentieth century: **Hugh MacDiarmid, Sorley MacLean, Norman MacCaig, Robert Garioch, Sydney Goodsir Smith, George Mackay Brown** and **Edwin Morgan**. Many of them frequented Rose Street, the 'amber mile' of pubs running parallel to Princes Street. Poets, writers, intellectuals and artists of all kinds met in numerous pubs throughout the 1950s and 1960s, especially Milne's Bar, the Abbotsford and the Café Royal. The poets talking and drinking are accurately described in poems by **Sydney Goodsir Smith**, in *Kynd Kittocks's Land* (1965), and by George Mackay Brown, in his elegiac poem 'Norman MacCaig'. At the top of Leith Walk the Conan Doyle pub is situated near the birthplace of Sherlock Holmes creator, **Arthur Conan Doyle**. If you proceed downhill into Leith itself, you'll find yourself in **Irvine Welsh** territory. Other pubs with particular literary associations in Edinburgh include Hispaniola, formerly

Edinburgh and the Lothians 9

42 ROSSLYN CHAPEL

Rutherford's, on Drummond Street in the Old Town, a dark pub used by **Robert Louis Stevenson**; Sandy Bell's Bar, Forrest Road, also in the Old Town, described in the novel *The Myrtle and Ivy* (1967) by **Stuart MacGregor**, the centre of the folk music revival and a regular watering-hole for the poet and archivist **Hamish Henderson**; and at 8 Young Street, The Oxford Bar, a pub favoured by **Ian Rankin**, author of a series of popular police-crime novels with the central character John Rebus. Another popular phenomenon was the episodic novel *44 Scotland Street* (2004) by **Alexander McCall Smith**, first serialised in *The Scotsman* newspaper, about the inhabitants of a New Town tenement flat. This was followed by a series of novels, also set in Edinburgh, starting with *The Sunday Philosophy Club*. On the outskirts of Edinburgh, at South Queensferry, is The Hawes Inn, described in Robert Louis Stevenson's *Kidnapped* (1886). By the side of the main road running through Corstorphine is a large statue by Alexander Stoddart of Allan Breck Stewart and David Balfour, from *Kidnapped* and at Cramond, Cramond House may have been the model for the House of Shaws in the same novel.



If you have read **Dan Brown's** best-selling novel *The Da Vinci Code* (2003), this is an important destination for you. Of course, there is a lot more to it than that – but you'll have to find out for yourself what that might be. Nearby Hawthornden Castle was the home of **William Drummond**, poet.



Many of them frequented Rose Street, the 'amber mile' of pubs running parallel to Princes Street.

10 The Clyde Valley and Glasgow

43 BIGGAR

Brownsbank Cottage, originally a farmworker's small, two-room house, was the home of **Hugh MacDiarmid** and his wife Valda, from 1951 till their deaths, in 1978 and 1989, respectively. Here MacDiarmid was visited by Allen Ginsberg, Yevgeny Yevtushenko and other literary luminaries. At first without running water or indoor plumbing, the ditches were dug with help from the actor Alex McCrindle, who went on to play General Dodonna in *Star Wars* and first uttered the words, 'May the force be with you!' The cottage is preserved in much the same condition as it was left, with MacDiarmid's collection of detective novels and Valda's native Cornwall memorabilia in their respective rooms. May be visited by contacting the Biggar Museums Trust.

Here MacDiarmid was visited by Allen Ginsberg, Yevgeny Yevtushenko and other literary luminaries.

44 BROUGHTON

The **John Buchan** Centre houses a collection of memorabilia, books, clothes, manuscripts and film posters relating to John Buchan and his sister **Anna Buchan**, a prolific novelist whose first book, *Olivia in India* (1912) was followed by numerous others; her best work is perhaps *The Setons* (1917) and her memoir of her brother *Unforgettable, Unforgotten* (1945) is lucid, affectionate and revealing.

45 STONYPATH

'Little Sparta' was the name **Ian Hamilton Finlay** gave to this garden and Temple to the Muses which he designed with his wife Sue, beginning in 1966. The gardens are intimately structured with neoclassical, subversively political sculptures and architectural works, as weaving paths take the visitor to unexpected views and unpredicted ways of seeing and reinterpreting the pastoral world and the violence in nature and mankind. Fairytales, myths and historical references populate the tranquillity of the rural setting with sharp-edged, subtle implications.



The Clyde Valley and Glasgow

10

46

PAISLEY AND GREENOCK



West of Glasgow and south of the Clyde, among many writers resident in Paisley, which has its own character and identity, **Robert Tannahill**, a younger contemporary of Burns, wrote popular vernacular songs. He has a statue in the grounds of Paisley Abbey, and his cottage and grave are conserved. The direct descendant of his younger brother was the poet **Andrew Tannahill**, a friend and contemporary of Hugh MacDiarmid, who inherited the same tradition of Burns, and was a visionary of social justice. The same legacy informs many of the poets collected in the groundbreaking anthology *Radical Renfrew* (1990) edited by **Tom Leonard**, and the work of younger writers from the area such as **Graham Fulton**. Further west, in Greenock, the house where the

poet **W.S. Graham** was born at 1 Hope Street has a plaque on the wall, and above the industrial town is Loch Thom, which Graham describes in his unforgettable poem of that name. In his shrewdly entertaining novels of small town society **John Galt** drew on his own experiences of life in Irvine and Greenock. Greenock's riverside esplanade displays a Galt memorial fountain and he is buried in a local graveyard. Among his *Tales of the West* (1820-1822) are *Annals of the Parish* (1821), *The Provost* (1822), *The Entail* (1822) and the *The Steamboat* (1821). **Edwin Muir**, **George Blake**, **Alan Sharp** and the dramatists **Bill Bryden** and **Peter McDougall** have all written powerfully about aspects of the growth and decline of Greenock as an industrial community.

10 The Clyde Valley and Glasgow

47 GLASGOW



Perhaps the most essential novels set in Glasgow are **Archie Hind's** *The Dear Green Place* (1966) and **Alasdair Gray's** *Lanark* (1981), but the city is steeped in literary associations. The Cathedral was where Glasgow began, when the city was called Cathures, which is the name **Edwin Morgan** took as the title of a 2002 book of poems written while he was Poet Laureate of Glasgow. The Cathedral is described in **Walter Scott's** *Rob Roy* (1817). The Necropolis, beside the Cathedral, is the Victorian cemetery, the city of the dead. Among its literary residents are **William Miller**, author of the nursery rhyme, 'Wee Willie Winkie'. The whole place features memorably at the end of Gray's *Lanark*. South of the Cathedral, in the Merchant City, on the wall of a building in Candleriggs, is a plaque commemorating the Communist teacher **John MacLean**, whose life inspired tributes in poems and songs by **Hugh MacDiarmid**, **Hamish Henderson**, Edwin Morgan and many others. In the

pavement here, outside the Concert Hall and the Scottish Music Centre, engraved in the paving stones just along from this plaque, are four poems by Edwin Morgan commemorating the fruit and vegetable market that used to be located here and the people who lived and worked here. South and west, Cathkin Braes and Rutherglen were Morgan's earliest favoured territories: his first book of poems was *The Vision of Cathkin Braes* (1952). The East End of the city of Glasgow was traditionally working-class, homeland for the city's industrial poor.

The Gorbals was the scene of perhaps the most famous of all literary depictions of Glasgow

Robin Jenkins's novel *A Very Scotch Affair* (1968) is largely set in Bridgeton, regarded by some of the characters as a 'ghetto' and Jenkins's *The Changeling* (1958) explores the

The Clyde Valley and Glasgow 10

tension between working-class and middle-class experience and expectations, between people who live in slums and those who live in more prosperous areas, and the further opposition between city-dwellers and the experience of life in the country. South of the river, the Gorbals was the scene of perhaps the most famous of all literary depictions of Glasgow, **Alexander McArthur** and **H. Kingsley Long's** sensational novel *No Mean City* (1935). The tenement slums have been demolished. Near where they were is the Citizens' Theatre, founded by playwright **James Bridie** in 1943. The Gorbals was also the home of the fine writer of stories and the novel *Dance of the Apprentices* (1948), **Edward Gaitens**. **Edwin Muir's** novel *Poor Tom* (1932) is an autobiographical account of poverty-stricken life in the city. Returning to the city centre, George Square is populated by statues of **Walter Scott**, **Robert Burns** and **Thomas Campbell**, who was a Glasgow poet and famous for many generations, writing critically of the industrial revolution and the pollution that came with it: 'And call they this improvement?' Numerous writers studied

at Glasgow School of Art, including **John Byrne**, Alasdair Gray, **Stephen Mulrine** and **Liz Lochhead**. Near Charing Cross stands the Mitchell Library, the largest public reference library in Europe. Travelling west along Woodlands Road towards Glasgow University, on the south side of Woodlands Road is the statue of Lobey Dosser, Sheriff of Calton Creek, taking his enemy the arch-villain Rank Bajin off to jail, on the back of his trusty two-legged horse El Fideldo. This is the only two-legged equestrian statue in the world, erected by public subscription, suggesting the affection in which Glasgow people continue to hold the creator of these characters, the genius cartoonist **Bud Neill**. The many writers, either students or teachers or both, associated with Glasgow University, include **Robert Henryson**, **Alasdair MacMhaighstir Alistair**, **Adam Smith**, **James Boswell**, **Tobias Smollett**, **John Buchan**, **A.J. Cronin**, **James Bridie**, **Catherine Carswell**, **Janice Galloway**, **Christopher Brookmyre**, **Edwin Morgan**, **Alexander Scott**, **Alexander Trocchi**, **Tom Leonard**, **Liz Lochhead**, **Alasdair Gray**, **James Kelman** and **Louise Welsh**.



48 RENTON AND BALLOCH

Now travelling north and west, Cameron House Hotel, Balloch was formerly the home of novelist and poet **Tobias Smollett** and the Smollett Monument is a Tuscan Column in Renton, near Balloch. In Balloch itself, the Loch Lomond and the Trossachs National Park Centre, Carrochan, actively promotes literary tourism throughout Loch Lomondside and the Trossachs.

Ayrshire and Arran

49 ALLOWAY

The **Robert Burns** trail begins here, where he was born in 1759 in Burns Cottage, which was built by his father and was his home until 1766. The newly designed museum nearby houses numerous manuscripts, books and memorabilia. His parents are buried in the cemetery of the Auld Kirk, the scene of the witches' dance in 'Tam o' Shanter', from which Tam gallops down to the bridge over the river Doon, the Brig o' Doon, to escape from the murderous 'hellish legion' who cannot cross running water. A marvellous sequence of paintings of 'Tam o' Shanter' by Alexander Goudie, that give full expression to both the comic and horrific aspects of the poem and its vertiginous speed, may be seen in Rozelle House Art Gallery. A few miles away, in the village of Kirkoswald, is Souter Johnnie's House, home of one of the characters named in the poem, the Souter or shoemaker; many other models for Burns's characters and people Burns knew are buried

in Kirkoswald cemetery. At Tarbolton is the Bachelors' Club, a 17th-century house at 28 Croft Street, where, in 1779, Burns learned to dance and play the fiddle. Burns and his friends met here regularly after establishing a literary and debating society, the Bachelors' Club, in 1780. He was initiated as a Freemason here in 1781. Period furniture helps convey a physical sense of what the domestic space Burns inhabited as a young man was like. Mauchline: On the upper floor of the Burns House is the room Burns took for Jean Armour in 1788 and there are various items of Burnsiana in the museum. Mauchline Kirkyard was the scene of the riotous poem, 'The Holy Fair' and many of Burns's friends and contemporaries are buried here, alongside four of his daughters. Nearby, Poosie Nancy's Tavern was the scene of his most anarchic song-sequence, 'The Jolly Beggars' also known as 'Love and Liberty: A Cantata: 'A fig for those by law protected /



Ayrshire and Arran



Liberty's a glorious feast! / Courts for cowards were erected! / Churches built to please the priest! In Kilmarnock, the Kay Park Burns Monument and Museum is a brilliant arts venue for poetry and literary readings and entertaining educational lectures with a landmark statue of Robert Burns by W.G. Stevenson and a copy of the first edition of Burns's poems, the Kilmarnock Edition, on display with other manuscripts and related material.

|| Ayrshire and Arran

50 ARRAN

Burns never described the view from Ayrshire of the Isle of Arran, with its striking mountainous skyline, but its landscape and natural resources had been celebrated as early as the twelfth century in a lovely anonymous Gaelic lyric beginning 'Arran of the many stags / The sea strikes against its shoulder...' and concluding 'Delightful at all times is Arran.' The island is rich in literary associations, from the tales of the Fianna, the ancient Celtic warrior band led by Finn MacCool and his son, Ossian the bard, to the modern plays and poems of **Robert MacLellan**, who also wrote the best introductory guide-book to the island. Arran is also the main location for the popular cult supernatural thriller *Deadlight* (1968) by **Archie Roy**.

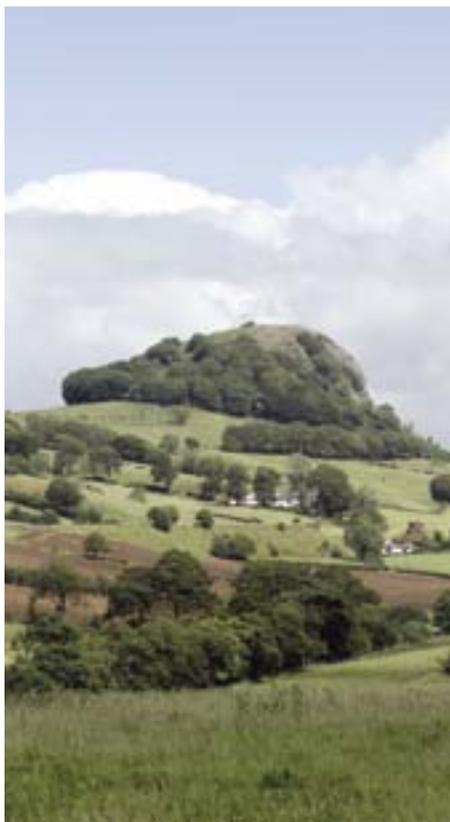
51 LOUDOUN HILL

This is a striking visual landmark, imposing on the flat landscape on the edge of Ayrshire and Lanarkshire, looming like a sleeping lion. Loudoun Hill was the location of various battles, most memorably those described by **John Barbour** in *The Bruce* (c.1376), **Blind Harry** in *The Wallace* (c.1477), and **Walter Scott** in *Old Mortality* (1816).



52 OCHILTREE

This is the birthplace of novelist **George Douglas Brown**, author of the classic tragedy of small-town Scottish commercial ambition causing family destruction in domestic slaughter of Greek proportion and character, the novel *The House with the Green Shutters* (1901). His birthplace is marked with a plaque in Ochiltree main street, on a steeply sloping hill with broad views over the Ayrshire countryside beyond. There is also a memorial to George Douglas Brown in Ayr cemetery.



53 DUMFRIES

Just north of Dumfries is Ellisland Farm: **Robert Burns** moved here in 1788 and one sunny afternoon, walking on the banks of the River Nith, he is said to have composed the poem 'Tam o' Shanter' in a delighted spell of inspiration, before going indoors in the feverish grip of his imagination to commit it to paper in one sitting. Burns moved to Dumfries in 1791 to work as an Exciseman and died here in 1796, his widow Jean Armour staying on in their house till her death in 1834. Furniture he used may be seen in a favourite pub, The Globe Inn. The Robert Burns Centre is a film theatre and arts venue with regular poetry readings and the nearby Burns House contains relics and memorabilia. Burns was buried in St Michael's Churchyard but in 1815 his remains were relocated to the Mausoleum.



54 ECCLEFECHAN

Here is the Birthplace of **Thomas Carlyle**, a small stone house which effectively displays the humble conditions from which the high moral judgements of the mature Carlyle were developed. In his essays, such as 'Signs of the Times' and his classic satirical work, *Sartor Resartus* (1832) or, 'the Tailor Reclothed', he cuts through the hypocrisies of conventional Victorian society in heavy, self-consciously convoluted prose that was a significant influence on Herman Melville and many others. Latterly Carlyle's opinions became increasingly inclined to brutal authoritarianism and racism but he remains one of the great Victorian sages, alongside Matthew Arnold, J.S. Mill and John Ruskin.



Left Various artefacts on display at Arched House – the birthplace of the essayist and historian Thomas Carlyle. Right The sign showing a portrait of Robert Burns above the doorway of the Globe Inn, Dumfries.

12 Dumfries and Galloway

55 LANGHOLM



'Here comes Langholm! Birthplace of Hugh MacDiarmid!' – a slogan devised by the local schoolchildren.

On Whita Hill is the **Hugh MacDiarmid** Monument by Jake Harvey, and MacDiarmid and his wife Valda are buried in Langholm cemetery. This beautiful little town, the hills around and the rivers that run to a confluence in it, the Wauchope, the Esk and the Ewes, were the poet's childhood environment. The composer F.G. Scott, a Hawick man,

taught him at Langholm school; the post office building housed the Telford library he read his way through as a boy; and there is a 'Hugh MacDiarmid Walk' through the town. As a young man, he believed he could tell precisely where he was in Langholm simply from the sound of the running water of the rivers. The roadsign as you drive in says, not 'Welcome to ...' but 'Here comes Langholm! Birthplace of Hugh MacDiarmid!' – a slogan devised by the local schoolchildren. Langholm features lovingly in many of MacDiarmid's poems, short stories, sketches and the essay, 'My Native Place' and in his autobiography, *Lucky Poet* (1943), where he recounts some outrageous goings-on at his school.



56 WIGTOWNSHIRE



At St Medans is the **Gavin Maxwell** Monument, a fine sculpture of an otter in memory of Mij as described in Maxwell's lastingly popular work *Ring of Bright Water* (1960). Maxwell grew up in the village of Elrig, described in his autobiography, *The House of Elrig* (1965). Wigtown is Scotland's designated Book Town, where bookshops abound and an annual festival takes place. A pub on the main square is named after a sensational novel by **Ian Niall (John McNeillie)**, *Wigtown Ploughman* (1939), whose dreamlike *A Galloway Childhood* (1967) is a fondly remembered autobiography. Nearby, the Rhinns of Galloway are the location for **James Barke's** Tolstoyan classic of the lives of rural farmworkers, *The Land of The Leal* (1939).



13 Scottish Borders



57 ABBOTSFORD, NEAR MELROSE

The home of **Sir Walter Scott**, built between 1817 and 1822, houses a magnificently curious collection of historic relics Scott gathered himself, from the outer door-locks of the Heart of Midlothian (Edinburgh's famous jail, like the Paris Bastille, and the title of one of his greatest novels) to items from the battlefield of Waterloo. Armouries of guns and swords, a vast library of around 9,000 books, his writing desk and the little alcove in which he conducted private conversations: all give a palpable sense of Scott the man and the writer. He died here

in 1832, looking out and listening to the nearby River Tweed. In the grounds of the beautiful ruins of Dryburgh Abbey nearby is the grave of Scott and his wife Charlotte, and Scott's son-in-law and first biographer, **John Gibson Lockhart**. Rising beside Melrose are the Eildon Hills, where the Rhymer's Stone marks the spot where **Thomas the Rhymer** is said to have been carried off by the Queen of Elfland, to spend years as if they were hours in the land of the young. The wizard Michael Scot created the three Eildon hills with a fantastical spell described by **James**

Hogg in his phantasmagorical novel *The Three Perils of Man* (1822). Rich in ballad, folklore and literary references, the Eildon Hills are also thought to be the location under which King Arthur and the Knights of the Round Table are currently resting. Scott's View is a picture-postcard prospect overlooking the bending River Tweed and the Eildon Hills, reputedly Scott's favourite panorama. It is said that the horses taking his body to Dryburgh Abbey for interment stopped here as they had done frequently before for Scott to enjoy the prospect. Nearby at Bemersyde is an imposing red sandstone statue of Sir William Wallace by John Smith of Darnick, commissioned by the Earl of Buchan and unveiled in 1814. Scott is also associated with Selkirk, as he was the Sheriff of Selkirkshire and he worked regularly at the Selkirk Courthouse from 1800 to 1832. There is a statue of Scott

in the market-square and at the far end of the High Street, another statue of the explorer of Africa, **Mungo Park**, whose *Travels in the Interior Districts of Africa: Performed in the Years 1795, 1796, and 1797* (1816) tell of his experience there. *Niger: The Life of Mungo Park* (1934) by **Lewis Grassie Gibbon** includes vivid scenes of Park's meeting and friendship with Scott.

58 EDNAM

James Thomson, author of perhaps the most influential book of poems in the early eighteenth century, *The Seasons* (1730) and of the song, 'Rule Britannia', was born in the Old Manse at Ednam and is commemorated by the James Thomson obelisk, outside Kelso on the Ednam road. Another monument to Thomson, the Temple of the Muses, is on Bass Hill next to the suspension bridge.



Scott's View is a picture-postcard prospect

13 Scottish Borders

59 ST MARY'S LOCH AND TIBBIE SHIEL'S INN



The **James Hogg** monument is an imposing statue of the Ettrick Shepherd, seated and looking out over the loch and down to the Inn, where he and many friends would gather for long, convivial conversations. They were great men for binges. The surrounding area by Yarrow Water is James Hogg territory, a constant presence in numerous novels, songs and poems, including *The Brownie of Bodsbeck* (1817), *The Three Perils of Man* (1822) and 'Kilmenny' (1813).

60 SMAILHOLM TOWER AND SANDYKNOWE FARM



Smailholm Tower is a striking Border keep, a lookout tower commanding a bleak and forbidding panoramic vista, and the nearby farm was where **Walter Scott**, when he was a wee boy, lived with his uncle and aunt to recover from illness, and where tales and songs of the Borders were poured into his imagination and happily fermented for years to come. Two dramatic, vivid modern novels that draw on this atmospheric world are *The Hanging Tree* (1990) by **Allan Massie** and *The Candlemass Road* (1993) by **George MacDonald Fraser**.

The Writers

A **S** before an author's name indicates that a short introductory book about them and their work is available in the Scotnotes series, published by the Association for Scottish Literary Studies.

Alasdair MacMhaighstir Alasdair
/ *Alexander MacDonald* (c.1695–c.1770),
Gaelic poet, a Jacobite soldier with Prince
Charles in 1745, author of 'The Birlinn of
Clanranald'. **9** **47**

Marion Angus
(1866–1946), poet, author of many
Scots-language poems, eerie with a sense
of unspoken stories, things happening
that are only suggested, mysterious and
uncomfortable. **22**

Eleanor Atkinson
(1863–1942), American novelist, journalist
and teacher, author of popular children's
novel about Greyfriars Bobby. **40**

S Iain Banks
(b.1954), novelist, author of numerous
sensational works combining fluent
storytelling, political engagement and moral
indignation, and many science fiction novels.
36

John Barbour
(c.1320–95), poet, whose epic historical
chronicle *The Bruce* picks up the story
of Scotland's foundation in the Wars of
Independence where Blind Harry leaves off.
17 **34** **40** **51**

James Barke
(1905–58), novelist whose works include
the socialist classic *Major Operation* (1936);
the epic *The Land of the Leal* (1939); and the
sequence based on the life of Robert Burns:
The Wind that Shakes the Barley (1946);
The Song in the Greenthorn Tree (1947);
The Wonder of All the Gay World (1949);
The Crest of the Broken Wave (1953);
The Well of the Silent Harp (1954); and the
posthumous *Bonnie Jean* (1959). **56**

J.M. Barrie
(1860–1937), playwright and novelist,
author of the perennially popular *Peter
Pan* (1904), but also of novels such as
Sentimental Tommy (1896) and the classic
Farewell Miss Julie Logan (1932). **21**

George Blake
(1893–1961), journalist, novelist, editor,
publisher, historian of the River Clyde, its
ships and yards. The Garvel (Greenock)
sequence of novels chronicles episodically
the life of Garvel families, rich and poor,
in the 130 years between the Napoleonic
wars and the Clydeside blitz; between *The
Constant Star* (1946) and *The Westering Sun*
(also 1946). **46**

Blind Harry
(1450–93), poet, whose epic, episodic saga
of the life and deeds of *Sir William Wallace*,

the Guardian of Scotland, has proved popular and influential over centuries.

34 40 51

James Boswell

(1740–1795), memoirist and biographer, accompanied Samuel Johnson on his tour of the Hebrides and wrote vibrantly and quirkily about the London of their day.

19 47

James Bridie

(1888–1951), playwright, autobiographer, founder of Glasgow's Citizens' Theatre, his works bristle with vulnerable people, moral ambiguity and controversial ideas. 47

Christopher Brookmyre

(b.1968), crime genre novelist, some books centred on an investigative journalist main character, all full of hot opinions and sparky provocations; in *A Big Boy Did It and Ran Away* (2001), he is one of the best writers about children since John Buchan in *Huntingtower*. 47

Dan Brown

(b.1964), popular American novelist, the conspiracy-theory murder-mystery *The Da Vinci Code* (2003) was an international best seller. 42

S George Douglas Brown

(1869–1902), novelist, whose classic work, *The House with the Green Shutters* (1901), describes with surgical detachment the horrific end of a small-town Scottish family.

52

S George Mackay Brown

(1921–96), poet, novelist, essayist, journalist, resident of Orkney and a writer whose imagination was deeply marinated in a lifetime spent almost entirely in that archipelago of North Sea islands. 3 41

Bill Bryden

(b.1942), brought up and educated in Greenock, achieved success as a playwright, director and screenwriter and has been associate director of the National Theatre in London. His work includes several vigorous plays and documentaries on Scottish themes. *Willie Rough* (1972) explores the tensions of an industrial dispute in one of the Greenock shipyards in 1915, memorably set against the beauties of the Clyde estuary. 46

Anna Buchan (O. Douglas)

(1877–1948), novelist, whose works give richly detailed depictions of middle-class characters in family and domestic circumstances in the early twentieth century.

44

S John Buchan

(1875–1940), novelist and poet, whose espionage adventure novels retain a freshness, lucid narrative style, brilliant descriptions and real political urgency.

36 44 47

George Buchanan

(1506–82), poet, playwright, historian, humanist scholar, teacher of Montaigne, Mary Queen of Scots and her son James VI of Scotland and I of England; joined the Reformed Protestant church in the 1560s and published *De Jure Regni apud Scotos* in

1579. Here Buchanan says that all political power resides in the people, and that it is lawful and necessary to resist kings if they become tyrants. There were constant attempts to suppress this work in the century following its publication. **37**

S Robert Burns

(1759–96), poet, known as the national poet of Scotland, Burns was equally important as a writer of songs and song-collector.

34 **40** **47** **49** **53**

John Burnside

(b.1955), poet, novelist, memoirist and autobiographer. His fiction includes: *Living Nowhere* (2003), *The Devil's Footprints* (2007) and *Glister* (2008); his memoir, *A Lie About My Father* (2006) was followed by *Waking Up in Toytown* (2010). **37**

John Byrne

(b.1940) playwright and artist, author of *The Slab Boys* (1978), a trilogy of plays and a film, and the television serials *Tutti Frutti* (1986) and *Your Cheatin' Heart* (1990), both hugely popular, combining American music, pop, rock and country & western, and a west of Scotland ethos and location; unique, vital, ironic, wise. **47**

Lord Byron

(1788–1824), poet, aristocrat, satirist and ironically disdainful commentator on his contemporaries. **17**

Thomas Campbell

(1777–1844), poet, widely read in his day, especially for the book-length narrative poem with the unlikely title, *Gertrude of Wyoming* (1809). **47**

Thomas Carlyle

(1795–1881), Victorian thinker and essayist, influential on Herman Melville and Karl Marx, his book *On Heroes and Hero-Worship* (1867) clearly relates to the Calvinist doctrine of the elect and led him to authoritarian and racist pronouncements in later life. **54**

Catherine Carswell

(1879–1946), novelist, her classic book *Open the Door!* (1920) described the Glasgow School of Art and the middle-class Glasgow of the early modern world and presents one of fiction's great women, Joanna Bannerman. **47**

Robert Crawford

(b.1959), poet, critic and Professor of Modern Scottish literature at St Andrews. His collections include: *A Scottish Assembly* (1990), *Masculinity* (1996), *The Tip of My Tongue* (2003), and *Full Volume* (2008); *The Bard: Robert Burns, a Biography*, was published in 2009. **37**

A.J. Cronin

(1896–1981), popular novelist, creator of *Dr Finlay's Casebook*, a series of stories that was turned into a long-running television series in the 1960s, revived in the 1990s. **47**

Helen Cruickshank

(1886–1975), poet, memoirist, suffragette, generous and friendly with many members of the 1920s Scottish Literary Renaissance, her memoir *Octobiography* (1987) includes affectionate portraits of her contemporaries.

22

Lavinia Derwent

(1909–89), author of *Greyfriars Bobby*, children's writer and creator, in the 1920s of the immortal Tammy Troot who first uttered the words, "The world canny be a' bad if I'm still in it!" 40

Gavin Douglas

(c.1476–1522), poet, translator of Virgil and churchman, first author to insist on the use of the term Scots to designate his language as distinct and of equal validity alongside Gaelic, English, Latin and French.

23 37 40

Arthur Conan Doyle

(1859–1930), novelist, story-writer, creator of Sherlock Holmes and of the scientist-adventurer Professor Challenger in *The Lost World* (1912). 41

William Drummond

(1585–1649), deftly poised English-language poet, friend of the playwright Ben Jonson, with whom he had a series of witty conversations, later written out. 42

William Dunbar

(c.1460–c.1520), major poet at the early Renaissance court of James IV, a priest and devout churchman whose poems abound in satiric edge and linguistic energy. 34 35 37

Douglas Dunn

(b.1942), poet and formerly Professor at St Andrews University, his books include *Terry Street* (1969), *Elegies* (1985), *Northlight* (1988) and as editor, *The Oxford Book of Scottish Short Stories* (1995) and *The Faber Book of Twentieth-Century Scottish Poetry* (2006). 37

Robert Fergusson

(1750–1774), poet, Burns's great predecessor, but unlike Burns, a great poet of the city, Edinburgh, Auld Reekie, and of the many, various kinds of men and women who were its residents; also a coruscating satirist of enlightenment pretensions, especially of Henry Mackenzie and Samuel Johnson.

37 40

Ian Hamilton Finlay

(1925–2006), poet, artist, story-writer and gardener, whose sense of humour comes through in razory puns, verbal and visual gestures of deeply subversive implication. 45

Ronald Frame

(b.1939), novelist, writer of short stories, radio and TV dramatist. Stylish, literary, cosmopolitan in his settings, he explores the shifting sands of human personality in many landscapes. *Time in Carnbeg* (2004), developed from an earlier radio series, is a collection of disturbing and cleverly crafted tales about lonely people in what looks very like a Pitlochry resort. 25

George MacDonald Fraser

(1925–2008), novelist, memoirist, historian, scriptwriter, author of the *Flashman* series of novels and an account of Hollywood historical films. 60

Graham Fulton

(b.1959), poet, satiric humour, sharp scorn and irony abound in his poems, very much in the Paisley tradition illuminated by Tom Leonard in his anthology *Radical Renfrew*.

46

Edward Gaitens

(1897–1966), novelist and story-writer of closely-observed tales of working-class characters in Glasgow, full of realistic detail, keen imaginative accuracy and pathos. 47

Janice Galloway

(b.1956), novelist and story-writer, starting from self-analysis and anatomisation of social experience in her first novel, she went on to the full, fragmented portrait of Clara Schumann in *Clara* (2002), one of the most unpredicted, yet most-deserved successes of modern Scottish fiction. 47

John Galt

(1779–1839), prolific novelist, biographer and entrepreneur. Born in Irvine and reared in Greenock, he tried his commercial luck without success in London and Canada and finally retired to Greenock. 46

Robert Garioch

(1909–81), poet, great translator of the Roman poet Giuseppe Belli, a local anecdotal poet of Edinburgh, characterised by wry humour and reductive irony, yet also a poet of totally focused compassion and moral judgement, not a warrior but one of the humble men, like Schweik, Brecht or Bloom. 39 41

Patrick Geddes

(1854–1932), social thinker, environmentalist and town planner, editor of *The Ever Green* magazine, first pronounced the term ‘Scottish Renaissance’ in the 1890s and met MacDiarmid decades later, in time to spur forward the Scottish Renaissance movement of the 1920s and 1930s. 40

S Lewis Grassic Gibbon

(*James Leslie Mitchell*) (1901–35), novelist, essayist and story-writer, the most important innovator in prose fiction, creating a Scots-language idiom for the narrative of his best novels and stories and thereby relativising the narrative authority of the English language, he also consistently placed the experiences of women at the centre of all his greatest fiction. 18 57

James Graham Marquis of Montrose

(1612–50), the ‘Scottish cavalier poet par excellence’. Educated at St Andrews University he became Charles I’s Captain General in Scotland during the English Civil War. His brief, brilliant and bloody campaigns ended in his execution in 1650. His fifteen elegant and moving lyrics are collected in Robin Bell’s edition of 1990. 37

R.B. Cunninghame Graham

(1852–1936), story-writer and memoirist, undervalued author of short fiction and essays whose collected achievement amounts to greatness; a socialist, optimist, Scottish nationalist, Jamesian and Joycean ironist, good friend of Joseph Conrad, aristocrat, a working politician and founder-member of the National Party of Scotland and of the Labour Party, who believed that neither could effectively work in Scotland without the support of the other. 30

W.S. Graham

(1918–86), poet, born in Greenock but spent much of his adult life in Cornwall, producing intensely memorable poems and remarkable correspondence. 46

Alasdair Gray

(b.1934), novelist, artist and story-writer, one of the key writers of the late twentieth century, author of numerous novels including the seminal *Lanark* (1981) and the lucid, startling novella *The Fall of Kelvin Walker* (1985). 47

Andrew Greig

(b.1951), poet, novelist and memoirist, author of a diverse range of work, from the irreverent, austere and funny poem-sequence *Men on Ice* (1977) to the comic John Buchan pastiche *The Return of John Macnab* (1996). 10

Neil Gunn

(1891–1973), novelist, essayist and memoirist, one of the major novelists of modern Scotland, with a series of works giving a panoramic vision of the Highlands and extending to Scotland's cities, from prehistoric times to the twentieth century. 13 16

Hamish Henderson

(1919–2002), poet, essayist, folklorist, song-collector, teacher at Edinburgh University's School of Scottish Studies. 41 47

S Robert Henryson (c.1450–c.1505), major poet of the late medieval, early Renaissance era of Kings James III and James IV. 35 47

Archie Hind

(1928–2008), novelist, author of only one complete work set in Glasgow, which remains a classic of modern Scottish fiction, *The Dear Green Place* (1966). 47

S James Hogg

(1770–1835), novelist, story-writer, songwriter, shepherd, man of letters, prolific author of fashionable poems whose most unpredicted novel, *The Confessions of a Justified Sinner* (1824), is essential in world literature. 12 40 57 59

Gerard Manley Hopkins

(1844–89), proto-modern Victorian English poet with connections to Wales, Ireland and Scotland. 32

James Hunter

(b.1948), historian of Scotland and the Scottish Highlands, especially of land use and ownership, and the Highland Clearances. 15

Violet Jacob

(1863–1946), poet, novelist, short-story writer, memoirist, diarist, author of numerous books of poems, novels and memoirs of her life in India. 22

Kathleen Jamie

(b.1962), poet and essayist, her collections include *The Way We Live* (1987), *The Queen of Sheba* (1994), *Jizzen* (1999) and a selected poems, *Mr & Mrs Scotland Are Dead* (2002). *Findings* (2005) is a collection of essays. 37

Robert Alan Jamieson

(b.1958), poet and novelist, grew up in Shetland and writes fluently yet accessibly in the language-idiom of the islands of that archipelago. 1

S Robin Jenkins

(1912–2005), novelist and story-writer, one of the most prolific of modern Scottish novelists, with work ranging from Scotland to the Far East. **47**

Samuel Johnson

(1709–84), self-defining Englishman, editor of the first seminal *Dictionary* (1755) of the English language, refused to familiarise himself with the Scots language and denigrated Gaelic, yet condescended to visit Scotland and the Hebrides. **19 37**

James Kelman

(b.1946), novelist and story-writer, major novelist of working-class Glasgow, although not limited by that gravitational emphasis, with work centred on middle-class experience including the fine novel *A Disaffection* (1989). **47**

James Kennaway

(1928–1968), novelist, scriptwriter and publisher. Brought up and educated in Perthshire, Kennaway worked autobiographical detail into his complex fictions of bitter goings-on in a Highland regiment and among county families, most memorably in *Tunes of Glory* (1956) and *Household Ghosts* (1961). **25**

Robert Kirk

(1644–92), Gaelic poet, minister and occultist, author of famous but elusive classic about the underworld, *The Secret Commonwealth* (1691), a work of some fascination for Walter Scott and later authors. **28**

Andrew Lang

(1844–1912), a versatile and stylish man of letters, minor poet and translator of Homer, made major contributions to the study of folklore and anthropology. He wrote several novels for young readers and his twelve collections of international fairy tales, from *The Blue Fairy Book* (1889) to *The Lilac Fairy Book* (1912) are still available today. **37**

Tom Leonard

(b.1944), poet, essayist, critic, anthologist, always politically engaged, whose breakthrough poems in Glasgow urban voices, and whose critical reassessments of nineteenth-century urban poets, significantly revised canonical parameters. **46 47**

Eric Linklater

(1899–1974), novelist, story-writer, poet, anthologist, whose prolific works reflected a surgical objectivity in analysis and ironic detachment, but also a comic engagement, capable of both satire and celebration.

1 4

Bernard de Linton,

Abbot of Arbroath (c.1260–1331), churchman and political thinker, considered the principal author of the essential document of Scottish identity, the *Declaration of Arbroath*. **20**

S Liz Lochhead

(b.1948), poet and playwright, beginning with lyrical, autobiographical poems, developing a knack for dramatic monologues, then writing full-length plays and modern adaptations of Greek plays, a major figure in modern Scottish writing. **47**

John Gibson Lockhart (1794–1854), biographer, novelist, Walter Scott’s son-in-law and biographer, conservative member of the genteel classes, and somewhat limited by this. **56**

H. Kingsley Long (dates unknown), journalist and novelist, co-author of *No Mean City* (1935), the most famous depiction of working-class Glasgow people of the 1930s, their lives in the slums and gangs: the Irvine Welsh phenomenon of its time, and still with historical value. **47**

S Sir David Lyndsay (1490–1555), poet and playwright, author of the great play *Ane Satire of the Thrie Estaits* (first performed in 1540; published in London in 1602), a classic of world literature and possibly an influence on Shakespeare’s *King Lear*. **34 35 37**

Alexander McArthur (1901–47), novelist, co-author of *No Mean City* (1935), the most famous depiction of working-class Glasgow people of the 1930s, their lives in the slums and gangs, sensational in its day. **47**

S Norman MacCaig (1910–96), poet, his collected works are almost entirely made up of short poems, lucid, wry and immediately accessible, an encyclopaedia of metaphors and similes, and a gazette of places in the Highlands around Lochinver, and in Edinburgh. **7 10 16 39 41**

Fionn Mac Colla (1906–75), novelist, cultural critic and political thinker, his two major novels of the

Highlands, *The Albannach* (1932) and *And the Cock Crew* (1945), deal respectively with early twentieth-century Scotland, and the period of the Highland Clearances. **16**

S Hugh MacDiarmid (C.M. Grieve) (1892–1978), poet, political thinker, story-writer, essayist, autobiographer, the major figure in twentieth-century Scotland.

2 15 22 30 37 41 43 47 55

Finlay J. MacDonald (1925–87), storyteller and memoirist, whose books are ample and beautifully-paced with anecdotes, affection and accurate descriptions of a way of life now gone. **7**

Peter McDougall (b. 1947), TV screenwriter; grew up in Greenock. In the 1970s he was nurtured as a dramatist by BBC Television’s innovative *Play for Today* series. He has recalled that he drew some of his harsh, violent themes and his wild humour from early shipyard experiences on the Clyde. His scripts for television films include *Just Your Luck* (1972), *Just Another Saturday* (1975), *The Elephant’s Graveyard* (1976) and *Just a Boy’s Game* (1979). **46**

Pittendrigh MacGillivray (1856–1938), poet, editor of the obscure but significant periodical *The Pictish Review* (1927), and a brilliant sculptor, technically close to Rodin, an undervalued political and cultural catalyst. **17**

John McGrath (1935–2002), playwright, essayist, scriptwriter, born near Liverpool in England,

forever acclaimed as author and spark of *The Cheviot, the Stag and the Black, Black Oil* (1973), a play which changed the idea of what theatre in Britain could achieve. 16

James MacGregor
(c.1480–1551), Dean of the island of Lismore and vicar of Fortingall, Perthshire, where he compiled the poems that make up *The Book of the Dean of Lismore* (completed 1512–1542), the most important early Scottish Gaelic collection. 24

Stuart MacGregor
(1935–73), novelist, author of *The Myrtle and Ivy* (1967) and *The Sinner* (1973), memorably depicting Edinburgh University and the pubs surrounding it. 41

Donnchadh Ban Mac an t-Saoir / *Duncan Ban MacIntyre* (1724–1812), Gaelic poet, one of the greatest of all Gaelic poets, whose ‘Praise of Ben Dorain’ is a major poem in European literature. 29 40

Compton Mackenzie
(1883–1972), novelist and autobiographer, astonishingly prolific author, classical music fanatic, initiated *Vox* in the 1930s, the first magazine devoted to reporting the new invention of radio, co-founder in 1928 of the National Party of Scotland. Author of the famous *Whisky Galore!* novel (1947). 6

Ian Maclaren
was the pseudonym of Rev John Watson (1850–1907), a Presbyterian Minister in Liverpool. A popular preacher and raconteur, Watson was persuaded by an astute critic to publish collections of nostalgic fictions based on his first charge at Logiealmond in

Perthshire. These proved to be bestsellers in what came to be known as the Kailyard tradition. 26

John MacLean
(1879–1923), essayist, journalist, political thinker, teacher, activist and Communist delegate for Scotland appointed by Lenin. 47

Sorley MacLean
(1911–96), Gaelic poet, translated his own work into English, most profoundly moving in the sequence of love poems, *Dain do Eimhir* (1943), and in ‘Hallaiig’. 14 15 41

Robert McLellan
(1907–85), playwright, poet, story-writer, long-term resident of the island of Arran, author of the Scots-language *Linmill Stories* (1977), set in the beautiful orchard valley of the river Clyde. 50

Donald MacLeod
(c.1790s?–c.1860s?), Highland crofter, reporter, memoirist and political thinker, author of *Gloomy Memories* (1857), the most searing contemporary account of the Highland Clearances. 16

Mary Macleod
/ *Mairi Nighean Alasdair Ruaidh* (c.1615–1707), Gaelic poet, born in Rodel, Harris, and buried there, at St Clement’s Kirk. Notable for using vernacular language and idioms in courtly praise-songs and evocations of heroic ideals. 7

Mary Macpherson

(1828–97), poet, writing in the context of the Highland Clearances and protesting against them; known as Mairi Mhor nan Oran, Big Mary of the Songs. 15

Allan Massie

(b.1938), novelist, judicious commentator, author of a wide range of historical novels, many set either in ancient Rome or in cold-war Europe, probing questions of loyalty and political attachment. *The Last Peacock* (1980) and *These Enchanted Woods* (1993) are wry comedies of the manners and morals of Perthshire gentry. 25 60

Gavin Maxwell

(1914–69), memoirist and naturalist, popular author of various books describing the natural world, including *Ring of Bright Water* (1960), *The Rocks Remain* (1963), *The House of Elrig* (1965) and *Raven Seek Thy Brother* (1969). 56

Hugh Miller

(1802–56), essayist, memoirist and geologist, also a newspaper editor and folklore-collector, and a poet, but most significant for his politically engaged writing and his searching explorations of what was to become the science of geology. 11

William Miller

(1810–72), children's poet, author of Victorian classic 'Wee Willie Winkie' (1841), memorised by generations of children. 47

Naomi Mitchison

(1897–1999), a Haldane of Geneagles and proud of it, a prolific, independently

minded novelist, poet, children's writer and champion of socialist and progressive causes.

25

S Edwin Morgan

(1920–2010), poet, critic, teacher, man of letters, Professor at Glasgow University, an encourager of other writers and perceptive critic of Scottish literature. Of all modern poets, the one with the greatest range of voices and forms. 24 40 41 47

John Morrison

/ Iain Gobha (c.1796–1852), poet, known as the Harris Blacksmith, a spiritual leader with the Free Church after 1843, a powerful preacher and passionate revivalist, author of predominantly spiritual verse but with a range of subjects, capable of strong satires on churchmen he disliked and celebrations of seafaring. 7

Edwin Muir

(1887–1959), poet, novelist, essayist and critic, the trajectory of his life, from farming Orkney to industrial Glasgow and Europe through the Second World War assumed an allegorical power in his writing.

5 37 46 47

Willa Muir

(1890–1970), author of two novels, *Imagined Corners* (1931) and *Mrs Ritchie* (1933), both of which explore the limitations of small-town Scottish life. Her speculative non-fiction, *Mrs Grundy in Scotland* (1936), is a notable examination of the experiences and potential opportunities for women. 22 37

Stephen Mulrine

(b.1937), poet, teacher, playwright and translator, an encourager of other writers and artists, author of the classic children's poem 'The Coming of the Wee Malkies'. 47

Bud Neill

(1911–70), cartoonist and author of the *Lobey Dosser* strips for the *Glasgow Evening Times*. 47

Ian Niall

/ *John McNeillie* (1916–2002): Niall or McNeillie was a novelist of great distinction and a writer about the animal, elemental, non-human world of immense, sustained accuracy. His novels, *Wigtown Ploughman* (1939) and *No Resting Place* (1948) and autobiographies, *A Galloway Childhood* (1967), are treasures. Andrew McNeillie's biography of his father: *Ian Niall: Part of His Life* (2007), is published by Clutag Press. 56

Neil Munro

(1863–1930), novelist and story-writer, significant for a series of visually impressive and morally pessimistic novels and many perennially-popular comic stories, especially the *Para Handy* tales (first published in book form 1906). 31

Mungo Park

(1771–1806), explorer of Africa, memoirist, friend of Walter Scott, and subject of a biography by Lewis Grassie Gibbon (James Leslie Mitchell). 57

Don Paterson

(b.1963), poet. His collections include *Nil Nil* (1993), *God's Gift to Women* (1997), *Landing Light* (2003) and *Rain* (2009). 37

Rosamunde Pilcher

(b. 1924), a mainstream romantic novelist with a wide international readership. Born in Cornwall she has lived for many years in Perthshire. Several of her later novels are set in Scotland. *September* (1990) deals affectionately with country life style social and sexual complications in a lightly fictionalised rural Perthshire. 25

Beatrix Potter

(1866–1943), popular children's writer who holidayed in Perthshire, creator of numerous animal-characters whose adventures, habits of conduct and appearance, are among the most memorable in all children's fiction. 23

Allan Ramsay

(1685–1758), poet and playwright, editor of crucial anthologies such as *The Ever Green* (1724), bringing back into circulation work by poets of earlier centuries; author of the seminal play *The Gentle Shepherd* (1796). 40

Ian Rankin

(b.1960), popular crime genre novelist, his books address contemporary historical events through the last decades of the twentieth century, mainly in Edinburgh but also in Glasgow and further afield, bluntly exposing the crime-strata of the economy.

1 39 41

Thomas the Rhymer

(c.1220–98), poet, and the main character in Nigel Tranter's clever and entertaining novel, *True Thomas* (1981). 56

James Robertson

(b.1958), novelist and poet, publisher of Scots-language books, his novel *Joseph*

Knight (2003) remains an important exploration of Scottish involvement in slavery and the foundations of Scotland's eighteenth- and nineteenth-century colonial wealth. *And the Land Lay Still* (2010) is a modern historical novel set in Scotland, spanning the second half of the twentieth century. 28 40

J.K. Rowling
(b.1965), popular children's novelist, creator of the series of novels about the boy-wizard Harry Potter, which were made into an equally successful series of films. 39 40

Archie Roy
(b.1924), popular novelist and Emeritus Professor of Astronomy at Glasgow University, whose quasi-supernatural thrillers are based on scientific speculation about the paranormal. 50

Alexander Scott
(1920–89), poet and university lecturer, first Head of the Department of Scottish Literature at Glasgow University; there is an excellent biography, *Auld Campaigner* (2007), by David Robb. 17 47

Sir Walter Scott
(1771–1832), poet, novelist and memoirist; in the shortest list, Henryson, Dunbar, Burns, Scott, Stevenson and MacDiarmid are Scotland's greatest writers in English and Scots; each one should be read comprehensively. 1 12 28 32 33 39 40 41 51 56 57 60

Alan Sharp
(b. 1934), novelist and latterly a Hollywood screenwriter. As a young man he worked in

the Clyde shipyards and his first novel *A Green Tree in Gedde* (1965) has a Greenock autobiographical background. Writing for film he has been notable for his harrowing Westerns in, for example, *Ulzana's Raid*. In 1995 he scripted the film *Rob Roy*. 46

Adam Smith
(1723–90), political and economic thinker, often wrongly credited with advocating greed and *laissez-faire* market economy capitalism but in fact an advocate of market regulation and a shrewd Enlightenment economist. 47

Alexander McCall Smith
(b.1948), novelist, Emeritus Professor of Medical Law at Edinburgh University and creator of the popular *No. 1 Ladies' Detective Agency* series of novels and numerous books for children. 41

S Iain Crichton Smith
(1928–98), poet, novelist and story-writer, prolific in all genres, thoughtful and shrewd, pessimistic in matters of religious austerity yet attractively given to various capacities: comic, quizzical, passionate. 8 12 16

Sydney Goodsir Smith
(1915–75), poet and playwright, flamboyant character and conversationalist, author of *The Wallace* (1960), a play that was enthusiastically welcomed by massive audience support when national television companies and film-makers had failed to make anything about Scotland's Wars of Independence. 39 41

Tobias Smollett

(1721–71), novelist and poet, trained as a surgeon, worked on board ship as a naval surgeon and travelled widely, later writing satirical, ironic novels anatomising newly formed British identity and the establishment of national stereotypes.

47 48

William Soutar

(1898–1943), poet and memoirist, lyric poet of intense quality, haunting and personal loss, yet also a poet of large social vision and a brilliant children's poet, with fast, twisty-turning rhymes and 'whigmaleeries'; his diaries are deeply moving. 27

S Muriel Spark

(1918–2006), novelist and poet, arguably the most widely recognised major late twentieth-century Scottish novelist, a sophisticated ironist and satirist of convention, she claimed she was a poet, pre-eminently in the dark vision that inspired her best work. 39

S Robert Louis Stevenson

(1850–94), novelist, poet, essayist and memoirist, a crucial prophet of the modern world, in his analysis of the relation between childishness, adulthood and violence, in his shrewd counterbalancing of semi-reliable narratives and in his increasing understanding of cultural relativism.

39 40 41

Bram Stoker

(1847–1912), Irish novelist, a Dublin man and theatre manager, Stoker spent a

number of summer holidays at Cruden Bay, Aberdeenshire. It was here he found much inspiration for his *Dracula* novels (1897). 19

Stella Sutherland

(b.1924), poet, based in Shetland and writing in the language-idiom of those islands as well as English, in an immediately accessible, directly compassionate way. 1

William J. Tait

(1921–93), poet, lived in Shetland, helping to found *The New Shetlander* and writing in the Shetland language-idiom as well as standard English, works of vision and serious ambition. 1

Andrew Tannahill

(1900–86), poet, translator and song-writer, in the Burns tradition of social justice, domestic affection, political egalitarianism and the priorities of human sensitivity and openness. 46

Robert Tannahill

(1774–1810), poet, song-writer and collector. Working in a handloom weaving community, he composed lyrics of sentimental romance, humour and landscape set to traditional tunes, and saw himself very much in an affinity with Burns. When he could not find a publisher, he committed suicide. 46

Derick Thomson

(b.1921), poet, teacher, Glasgow University Professor, literary historian and critic, one of the most important figures in the revitalisation of Gaelic in the modern world.

8

James Thomson

(1700–48), poet, his sequence of English-language poems, *The Seasons* (1730), was a radical new departure, initiating pastoral landscape poetry internationally, most unexpectedly followed up by James Grainger and James Montgomery in the West Indies.

58

John Tonge

art critic, journalist and historian, author of the important book, *The Arts of Scotland* (1938) and as A.T. Cunningham, contributor to the 1930s periodical *The Modern Scot*, edited from St Andrews by James H. Whyte. 37

Nigel Tranter

(1909–2000), popular historical novelist, prolific author and activist in the National Trust for Scotland. 38

Alexander Trocchi

(1925–84), novelist and poet, both *Young Adam* (1957) and *Cain's Book* (1960) are essential novels of post-World War Two literary Scotland, the latter introducing the word 'cool' for the first time. 47

Jules Verne

(1828–1905), French novelist who visited Scotland and toured through Glasgow and Edinburgh, Loch Lomond and the Trossachs, and travelling as far as the Hebrides, including Mull and Staffa. 33

Irvine Welsh

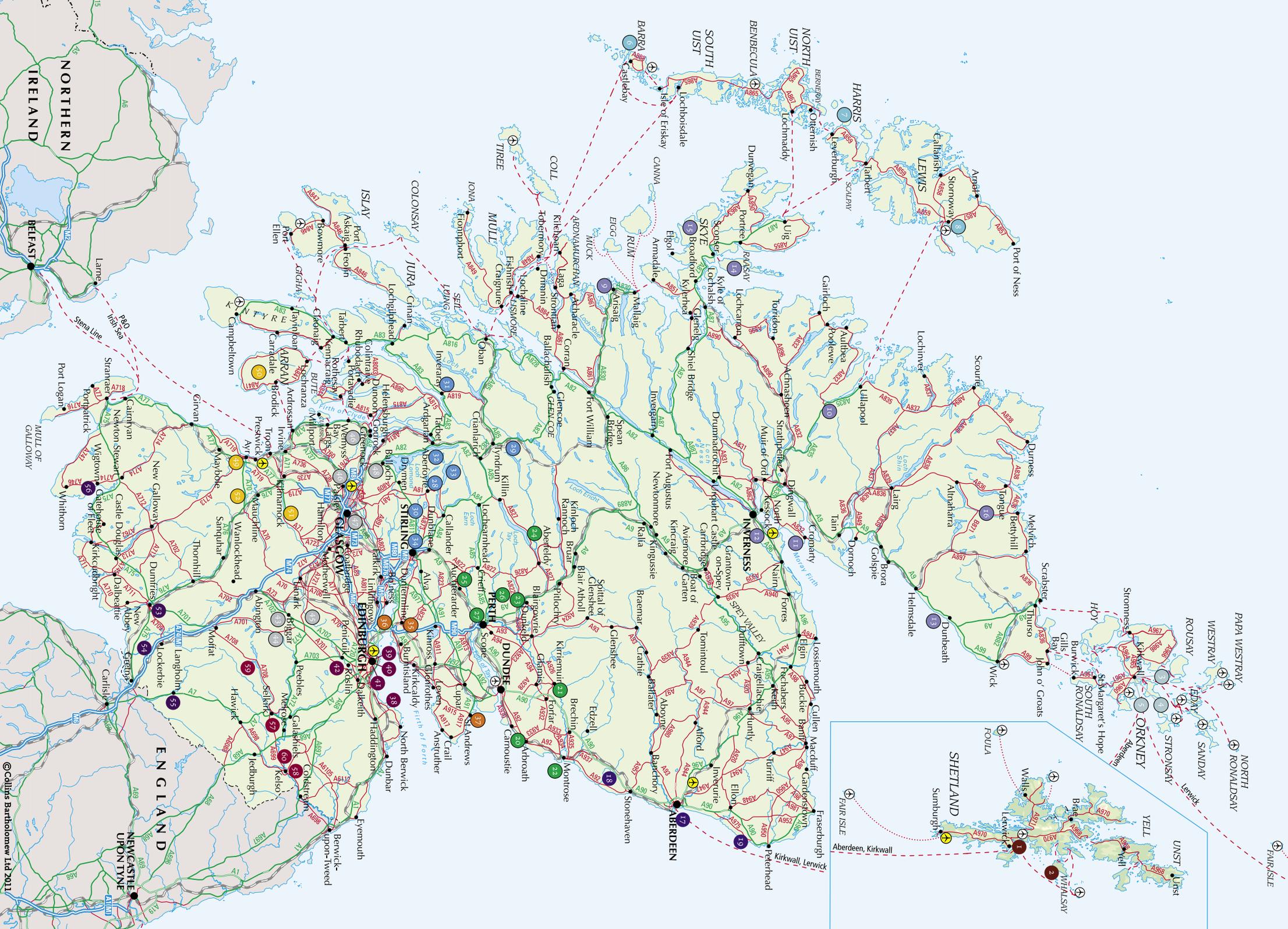
(b.1958), novelist and story-writer, *Trainspotting* (1993) was a *livre de cachet* in its era and Welsh has developed a high moral tone alongside his sensationalist style, throughout his depictions of bad people and bright young addicts. 39 41

Louise Welsh

(b.1967), novelist; the crime or murder-mystery genre does not fully encapsulate the range of her writing; *Naming the Bones* (2010) is closely descriptive of Glasgow University and the island of Lismore. 47

William Wordsworth

(1770–1850), English Romantic poet deeply indebted to Burns, writes at a walking pace and has an uncanny accuracy about eternal truths, e.g. his phrase, 'the still sad music of humanity': this certainly sounds good, but it also makes you ask, why *music*? And why *sad*? And why does it feel so *right*? Wordsworth writes movingly of various aspects of his experience of Scotland in his Scottish poems of 1803. 32



Top The wooden footbridge at Aberlady Bay, East Lothian.
Middle left Exhibits on display at the Burns Museum, Alloway, South Ayrshire.
Middle right Dunkeld and the River Tay, Perthshire.
Bottom left Gavin Maxwell memorial, Dumfries & Galloway.
Bottom right Cherry Blossom along the Burn of Sorrow, Dollar, near Gleneagles.



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