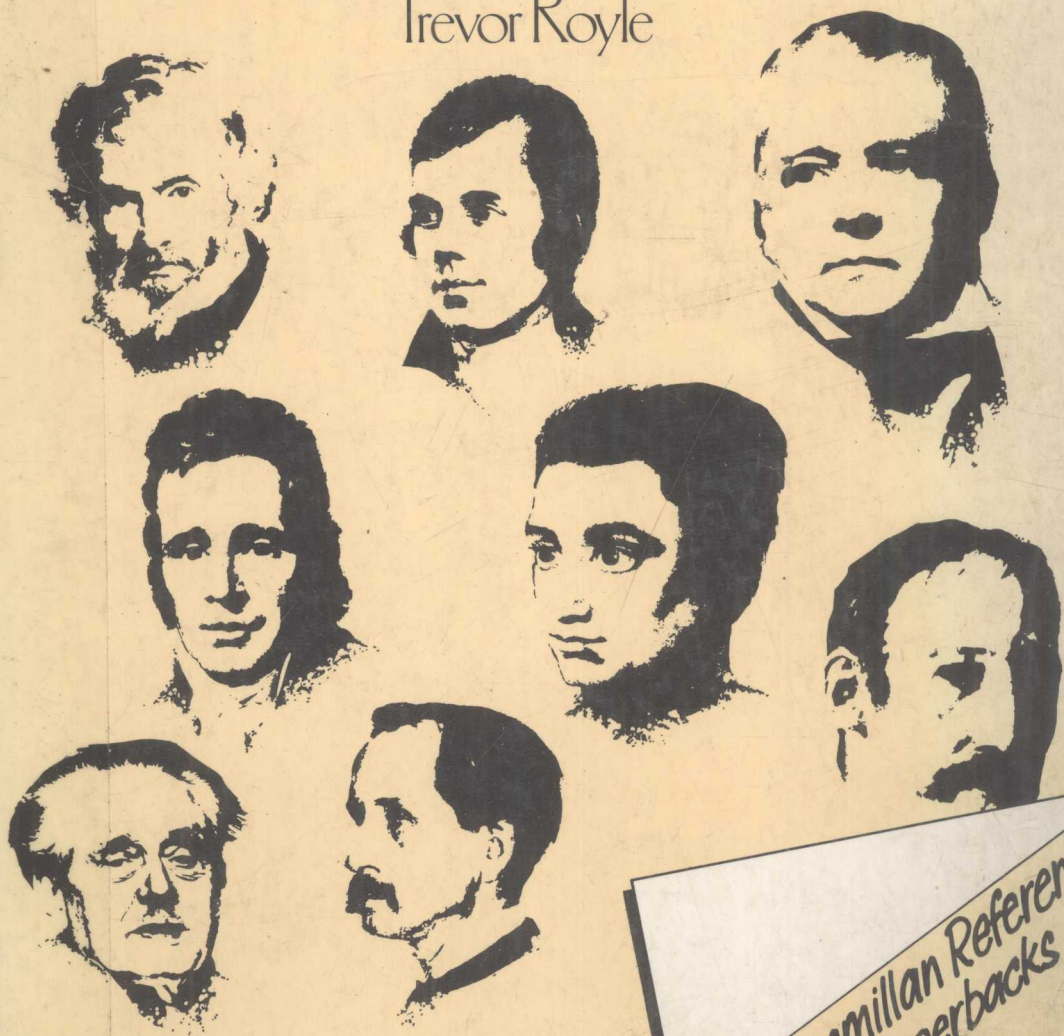

THE MACMILLAN COMPANION TO SCOTTISH LITERATURE

Trevor Royle



Macmillan Reference
Paperbacks

THE MACMILLAN COMPANION TO SCOTTISH LITERATURE

TREVOR ROYLE



MACMILLAN PRESS
LONDON

© Macmillan Press Ltd, 1983, 1984

All rights reserved. No part of this publication may be reproduced or transmitted, in any form or by any means, without permission.

First published 1983 by
THE MACMILLAN PRESS LTD
London and Basingstoke
Associated Companies throughout the world

First published in paperback 1984

British Library Cataloguing in Publication Data

Royle, Trevor

The Macmillan companion to Scottish literature.

1. English literature – Scottish authors – History and criticism –
Dictionaries

2. Scottish literature – History and criticism – Dictionaries

3. Gaelic literature – History and criticism – Dictionaries

I. Title

820.9'9411'0321 PR8506

ISBN 0-333-28508-5

ISBN 0-333-37871-7 Pbk

The paperback edition of this book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, resold, hired out, or otherwise circulated without the publisher's prior consent in any form of binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser

Filmsetting by Vantage Photosetting Co. Ltd., Eastleigh and London
Printed in Hong Kong

Acknowledgements

First and foremost I wish to thank the general editor of this *Companion* and its 'onlie begetter', Professor A. N. Jeffares of the University of Stirling, both for his useful advice and helpful criticism and for his unfailing support throughout the project. I owe debts of gratitude, too, to the following friends who have helped on several matters through conversations or correspondence: Dr Ian Campbell, University of Edinburgh; Douglas Gifford, University of Strathclyde; Professor Francis Russell Hart, University of Massachusetts; and Dr Roderick Watson, University of Stirling. I was also greatly assisted by the many writers and publishers who replied to my requests for biographical or bibliographical information; and I was fortunate in having such a tolerant publisher. It would be invidious of me not to acknowledge the courtesies and encouragement afforded to me by Shaie Selzer and Mara Vilćinskas of Macmillan and I should like to thank Rosemary Roberts for editing the copy. Professor William Gillies, of the University of Edinburgh, kindly read the sections relating to Gaelic literature and suggested improvements and alterations. Walter Perrie assisted with the correction of proofs and helped in many other untold ways; to him go my thanks, although all errors in the text must remain my responsibility. No book of this kind could have been attempted without the excellent services of the National Library of Scotland and throughout I have been both assisted and heartened by the helpful ministrations of its staff. Likewise, the staffs of the Scottish and the Edinburgh Rooms of the Edinburgh Central Library, and of the Mitchell Library in Glasgow, offered their customary friendly help and advice.

Introduction

The purpose of this *Companion* is to provide an alphabetical list of references to Scotland's literature from earliest times to the present day. Its backbone is supplied by the biographical essays devoted to the principal poets, novelists, dramatists, critics and men of letters who have written in English, Scots or Gaelic and whose work constitutes the main corpus of Scottish literature. Also included are a number of historians, philosophers, divines, diarists and other occasional writers who may be considered to have made their own contribution through the literary worth of their writings. Where writers have pseudonyms these are listed but the reader is referred back in each case to the writer's real name. Working outwards from the biographical essays through a system of cross-referencing there are further essays which cover the following fields: principal literary works, institutions, literary movements, historical events and personalities, printed ephemera and publishing.

The length of an essay must of course to some extent be determined by its subject's worth, but the reader should not use bulk as a guide in every case. Some writers led fuller, better-documented lives and published more books than others: of necessity their entries are longer than those on equally important writers, the facts of whose lives may be more obscure. In each entry I have tried to provide the date and place of birth and death and the principal facts of the writer's life. Most writers were born and brought up in Scotland or could claim Scottish nationality through parentage, but I have not allowed myself to be over-dominated by the claims of nationhood. Several writers spent most of their working lives outside the country of their birth and never returned. Others who stayed were not always completely under the influence of Scotland, its culture and its traditions. A handful of writers of nationalities other than Scottish spent their lives in Scotland and through their writings added to the heritage of their adopted land. I have chosen to include all three types. In the space available it has not been possible to provide original literary criticisms, although by way of aesthetic comment I have attempted to give a critical viewpoint of the writer or the work under discussion.

The impingement of history on the nation's literature could not be ignored. Thus cognisance is taken of the kings and queens, the statesmen and the main events that have influenced in some way the world of letters. Similarly the religions of Scotland and the writings inspired by their espousal find a place, as does the law, which has played such an influential role in shaping Scotland's intellectual traditions. There are also essays devoted to the Scottish philosophers, particularly to those associated with the Scottish Common-Sense school.

Gaelic created a different problem. Although it is now a minority language, its literature, especially its poetry and its song tradition, has made a signal contribution to Scotland's literature. Not being a Gaelic speaker I am denied access to many of the texts, other than to those published with English translations. As a consequence, the references to Gaelic writers and to Gaelic literature may appear to be restricted but the diligent reader will discover that many of the main writers are included. Following the example of Professor Derick Thomson in his *Introduction to Gaelic Poetry* (London, 1974), the Gaelic writers have been listed under their Gaelic names. Duncan Ban MacIntyre appears under 'Mac an t-Saoir, Donnchadh Bàn'; but where the writer has used Gaelic and English in equal measure, he is entered under the English form of his name ('Iain Crichton Smith' is preferred to 'Iain Mac a'Ghobhainn').

During the preparation of the *Companion*, the standard of choice and selection was always under review and several writers on the fringe were omitted because it was felt that their work had been too marginal. With contemporary writers, no one has been included who was born after 1950 and in most cases caution has been preferred to commitment in offering a literary judgement. The process of any

viii Introduction

literature is bound to be continuous and those writers will one day find themselves subjected to different standards of selection and compilation in future companions to Scottish literature.

Finally, this *Companion* will have served something of its purpose if it can act as a companionable guide and introduction to Scotland's own very distinctive voice as reflected in its national literature.

Trevor Royle
Edinburgh, August 1982

Bibliographical Information

The biographical essays are based in the main, though not exclusively, on entries in the *Dictionary of National Biography* and on *Who's Who* for the relevant years. The other main works consulted were: D. Irving, *The Lives of the Scottish Poets* (Edinburgh, 1804); R. Chambers, *A Biographical Dictionary of Eminent Scotsmen*, 4 vols. (Edinburgh, 1832-4); W. Anderson, *The Scottish Nation*, 9 vols. (Edinburgh and London, 1882); *Scottish Biographies 1938* (London, 1938); and G. Donaldson and R. S. Morpeth, eds., *Who's Who in Scottish History* (Oxford, 1973). Wherever possible, reference has been made to the publications of the Scottish Text Society, the Association for Scottish Literary Studies and the Scottish Gaelic Text Society. These provide admirable critical introductions to the principal texts of Scotland's literature.

At the conclusion of each writer's biographical essay are listed his or her book publications, but in some cases complete or collected editions of works, have been preferred to a listing of individual titles. Plays are dated according to their first production but when published, the date of publication has been given in the 'Works' section. The main critical and biographical studies have also been listed (in the 'References' section) but lack of space prevented reference to individual critical essays in literary magazines and journals.

The following books provided the main body of critical study and should be consulted in addition to those individual studies referred to in the text.

- Aitken, A. J. and McArthur, T., *The Languages of Scotland* (Edinburgh, 1979)
 Bold, A., *The Ballad* (London, 1979)
 Buchan, D., *The Ballad and the Folk* (London, 1972)
 Campbell, I., ed., *Nineteenth Century Scottish Fiction* (Manchester, 1979)
 Collinson, F., *The Traditional and National Music of Scotland* (London, 1966)
 Craig, D., *Scottish Literature and the Scottish People* (London, 1961)
 Daiches, D., *The Paradox of Scottish Culture* (Oxford, 1964)
 Daiches, D., ed., *A Companion to Scottish Culture* (London, 1981)
 Davie, G., *The Democratic Intellect* (Edinburgh, 1961)
 Fulton, R., *Contemporary Scottish Poetry: Individuals and Contexts* (Loanhead, Midlothian, 1974)
 Glen, D., *A Bibliography of Scottish Poets from Stevenson to 1974* (Preston, 1974)
 Grierson, H. J. C., ed., *Edinburgh Essays on Scots Literature* (Edinburgh and London, 1933)
 Hart, F. R., *The Scottish Novel: a Critical Survey* (London, 1978)
 Henderson, T. F., *Scottish Vernacular Literature: a History* (London, 1900)
 Jack, R. D. S., *The Italian Influence on Scottish Literature* (Edinburgh, 1970)
 Kinsley, J., ed., *Scottish Poetry: a Critical Survey* (London, 1955)
 Lindsay, M., *The Burns Encyclopaedia* (London, 1959; rev. 1980)
 —, *History of Scottish Literature* (London, 1977)
 Mackenzie, A. M., *An Historical Survey of Scottish Literature to 1714* (London, 1933)
 Maclean, M., *The Literature of the Highlands* (London, 1925)
 McNeill, F. M., *The Silver Bough*, 4 vols. (Glasgow, 1957-68)
 MacQueen, J. and Scott, T., eds., *The Oxford Book of Scottish Verse* (Oxford, 1965)
 Millar, J. H., *A Literary History of Scotland* (Edinburgh and London, 1903)
 Muir, E., *Scott and Scotland* (London, 1936)
 Shire, H. M., *Song, Dance and Poetry of the Court of Scotland under King James VI* (Cambridge, 1969)
 Smith, G. G., *Scottish Literature: Character and Influence* (London, 1919)

x Bibliographical Information

- Smith, J. M., *The French Background of Middle Scots Literature* (London, 1934)
Speirs, J., *The Scots Literary Tradition* (London, 1962)
Thomson, D., *An Introduction to Gaelic Poetry* (London, 1974)
Wittig, K., *The Scottish Tradition in Literature* (Edinburgh, 1958)

Abbreviations

<i>ASLS</i>	Association for Scottish Literary Studies
<i>DNB</i>	Dictionary of National Biography
<i>OED</i>	Oxford English Dictionary
<i>SGTS</i>	Scottish Gaelic Text Society
<i>SND</i>	Scottish National Dictionary
<i>STS</i>	Scottish Text Society

Contents

ACKNOWLEDGEMENTS	<i>page</i> vi
INTRODUCTION	vii
BIBLIOGRAPHICAL INFORMATION	ix
ABBREVIATIONS	xi
THE DICTIONARY	1

A

Abbotsford. The home of Sir WALTER SCOTT, purchased from Dr Robert Douglas, minister of Galashiels, in 1811. It was originally called Cartleyhole but because of its proximity to a ford on the River Tweed and because it had associations with the Abbey of Melrose Scott changed its name to the more romantic Abbotsford. It was improved and rebuilt between 1818 and 1824 to include many features such as an armoury which reflected Scott's interest in history; the house was one of the first in Scotland to use oil-gas for lighting. By 1820 Scott's estate extended to 1400 acres and included houses for his son-in-law JOHN GIBSON LOCKHART at Chiefswood and his friend ADAM FERGUSON at Huntlyburn. Among the prominent visitors to Abbotsford during Scott's lifetime were Maria Edgeworth, William Wordsworth and Washington Irving. The house has remained in the Scott family as a memorial to the man and a museum of his work.

Abbotsford Club. A publishing society founded in Edinburgh in 1833 in memory of Sir WALTER SCOTT, with the express purpose of printing 'miscellaneous pieces, illustrative of history, literature and antiquities'. The club was never formally dissolved but it was declared by its secretary in 1866 'to have reached its termination'. It was one of the most prolific of all the Scottish 19th-century publishing societies in the number and variety of its publications; of especial interest is the reprinting of the ecclesiastical records of the early church of Scotland.

Abercrombie, John (i) (1726–1806). Horticulturalist. He was born in Edinburgh, the son of a gardener. After an apprenticeship with his father, he moved in 1744 to London where he was employed as a gardener in the royal palaces. He became well-known for his land-

scaping and was employed as a landscape gardener by several noble families in England. Among his publications may be mentioned *The Universal Gardener and Botanist* which went into several editions, *The Gardener's Pocket Dictionary* and *The Garden Vade Mecum*.

WORKS: *The British Fruit Gardener and the Art of Pruning* (1779); *The Complete Forcing Gardener* (1781); *The Complete Wall Tree Pruner* (1783); *The Propagation and Botanical Arrangement of Plants and Trees* (1784); *The Gardener's Daily Assistant* (1786); *The Gardener's Pocket Dictionary* (1786); *The Garden Vade Mecum* (1789); *The Hot House Gardener* (1789); *The Universal Gardener's Kalendar* (1789); *The Universal Gardener and Botanist* (1797); *The Garden Mushroom* (1802); *Every Man his Own Gardener* (1803)

Abercrombie, John (ii) (1781–1844). Physician. He was born on 11 November 1781 in Aberdeen, the son of a minister. He studied medicine at the University of Edinburgh and after graduating in 1803 lived in London for a year before being admitted to the Royal College of Surgeons on 12 November 1804. He returned to Edinburgh to a general practice and gained a reputation as a writer on medical and moral matters. His two most important books, *Inquiries Concerning the Intellectual Powers and the Investigation of Truth* (1830) and *The Philosophy of Moral Feelings* (1833), deal with the vexed problem of the marriage of scientific discovery with Christian doctrine, and in their day enjoyed considerable popularity. He died on 14 November 1844.

WORKS: *Inquiries Concerning the Intellectual Powers and the Investigation of Truth* (1830); *The Philosophy of Moral Feelings* (1833); *Observations on the Moral Condition of the Lower Orders in Edinburgh* (1834); *The Culture and Discipline of the Mind* (1836); *Think on These Things* (1841)

REFERENCE: D. MacLagen, *Sketch of the Life and Character of Dr John Abercrombie* (London, 1854)

Abercromby, Patrick (1656–1716). Historian. He was born in 1656 in Forfar, the third

2 Aberdeen

son of Alexander Abercromby of Fetterairn in Aberdeenshire. He was educated at the Universities of St Andrews and Paris and practised as a doctor in Edinburgh, before being appointed physician to James II, a post he held until the Revolution of 1688. He lived in Europe for some years before returning to Scotland during the reign of Queen Anne, when he became an opponent of the pro-Union party. He died in poverty, probably in 1716.

In 1707 Abercromby published his translation of Beaugue's *L'histoire de la Guerre d'Ecosse 1556* as *The History of the Compagnes 1548 and 1549; being an exact account of the martial expedition performed in those days by the Scots and French on the one hand, and the English and their foreign auxiliaries on the other; done in French by Mons. Beaugue, a French gentleman; with an introductory preface by the Translator*. The work stresses the importance of the AULD ALLIANCE and is an account of the French soldiers who fought against the Protector Somerset; it was reprinted by the BANNATYNE CLUB in 1823. Abercromby is best remembered for his two-volume *The Martial Achievements of the Scots Nation; being an account of the lives, characters and memorable actions of such Scotsmen as have signaliz'd themselves by the sword at home and abroad; and a survey of the military transactions wherein Scotland or Scotsmen have been remarkably concern'd, from the first establishment of the Scots monarchy to the present Time (1711–15)* which was printed by THOMAS RUDDIMAN.

WORKS: *The Advantages of the Act of Security* (1706); trans., Beaugue, *L'histoire de la Guerre d'Ecosse 1556*, as *The History of the Compagnes 1548 and 1549* (1707); *The Martial Achievements of the Scots Nation*, 2 vols. (1711–15)

Aberdeen. A city situated in the north-east corner of Scotland, where it has enjoyed for centuries the twin advantages of an agrarian and maritime economy. Aberdeen was established during the reign of MALCOLM III (Malcolm Canmore); it received special privileges of the acquisition of farmland, the so-called Freedom Lands, from ROBERT I (Robert the Bruce), and the 15th century saw the construction of the Cathedral of St Machar and of the university buildings in the area now known as Old Aberdeen. Its two universities, King's College (1494) and Marischal College (1593), were not joined until 1860, but both places of learning, and their links with the surrounding area, helped to give education an imposing

stature in the north-east from the 15th century onwards. The historian HECTOR BOECE was the first principal of King's and others associated with the university have been the philosophers ALEXANDER BAIN and JAMES BEATTIE, who helped to evolve the distinctly Scottish Common-Sense school of philosophy in the late 18th century.

Aberdeen's great years of expansion occurred during the first half of the 19th century. Two architects, Archibald Simpson (1790–1847) and John Smith (1781–1832), endowed the city with domestic and public buildings of neo-classical grace and charm, constructed out of the native stone that gives Aberdeen its nickname, 'the Granite City'. The discovery of oil in the North Sea during the 1970s and the development of Aberdeen as a centre for its exploitation inevitably changed the face of the city, but the spirit of the surrounding region has remained remarkably unmoved by sudden wealth and the introduction of foreign values.

A distinguishing feature of the literature of the north-east is the abiding concern for the land and a sense of belonging to it. Nowhere is that deep attachment better expressed than in the trilogy of novels by LEWIS GRASSIE GIBBON, *A SCOTS QUAIR*, although it also informs novels such as JOHNNY GIBB OF GUSHETNEUK by WILLIAM ALEXANDER (ii), *Shepherd's Calendar* by IAN MACPHERSON and *Farmer's Boy*, a study of boyhood by JOHN ROBERTSON ALLAN. Likewise it has inspired much of the poetry of the area, and the poets who have or have had their roots in Aberdeenshire and the surrounding counties include ARTHUR JOHNSTON, ALEXANDER ROSS, VIOLET JACOB, CHARLES MURRAY, FLORA GARRY, ALEXANDER SCOTT (ii) and GEORGE BRUCE.

Aberdeen Press and Journal. A newspaper founded as *The Aberdeen's Journal and North British Magazine* on 5 January 1748 in Aberdeen by James Chalmers. It remained in the hands of the Chalmers family until May 1876 when a new company was formed and it became a daily publication. A daily evening newspaper, the *Evening Express*, was added in January 1879. In 1922 the company amalgamated with the *Aberdeen Free Press* to publish the paper under the title *Aberdeen Press and Journal*, and subsequent owners have been Lord Kemsley (1928–59) and Lord Thomson of Fleet, who purchased the paper in 1959 and

whose company still owns it. Among the writers who have worked as journalists for the *Press and Journal* during the 20th century are JAMES LESLIE MITCHELL, ERIC LINKLATER and JAMES KENNAWAY; under the editorship of Cuthbert Graham the weekly review has published dialect poetry from the north-east of Scotland.

REFERENCES: G. Fraser and K. Peters, *The Northern Lights* (London, 1978); C. Graham, ed., *North East Muse Anthology* (Aberdeen, 1977)

Act of Union. The Treaty of Union, made law on 1 May 1707, which united the parliaments of Scotland and England and created the Parliament of Great Britain. Under its terms Scotland retained her own Church, law and judiciary system and a complicated financial system of 'equivalents' was created, mainly to compensate Scotland for her involvement in the National Debt. There was considerable opposition to the Union, especially in the cities, and during the debate on the Treaty by the Scottish Parliament in 1706 there was a voluminous publication of strongly worded pamphlet literature. Some of the regret felt in Scotland for the passing of the Treaty can be gained from the novels *Waverley* and *The Heart of Midlothian* by Sir WALTER SCOTT.

Adam, Alexander (1741–1809). Rector of the HIGH SCHOOL OF EDINBURGH from 1768 until his death. A much respected man, Adam taught most of Edinburgh's leading literary and legal figures and Lord Cockburn described him as 'a warm encourager by praise, play and kindness; and constantly under the strongest sense of duty'. He was the author of a *Latin Grammar* (1762) which became a standard school textbook, a popular antiquarian study *Roman Antiquities* (1791), and a *Compendious Dictionary of the Latin Tongue* (1805).

WORKS: *Latin Grammar* (1762); *The Principles of Latin and English Grammar* (1772); *The Rudiments of Latin and English Grammar* (1786); *Roman Antiquities* (1791); *A Summary of Geography and History* (1794); *Classical Biography* (1800); *A Compendious Dictionary of the Latin Tongue* (1805)

REFERENCE: A. Henderson, *An Account of the Life and Character of Alexander Adam* (Edinburgh, 1810)

Adam, Jean (1710–65). Poet. She was born in Greenock, the daughter of a shipmaster. Orphaned at an early age she became a governess

and later established a school for girls in Greenock. Her only collection of poems, *Miscellany Poems*, was published in 1734, but she is best remembered as the supposed author of 'The Song of the Mariner's Wife' or, as it is better known, 'There's nae luck about the hoose', which was included in his collection of 1776 by DAVID HERD. After living in poverty in London, Jean Adam died in a Glasgow poorhouse on 2 April 1765.

Adam, Robert (1728–92). Architect. He was born on 3 July 1728 in Kirkcaldy, Fife, the son of William Adam (1689–1748), an architect who was responsible for a number of 18th-century Scottish houses, including part of Hopetoun House. Adam enjoyed a classical education which included visits to Italy and Dalmatia to study Roman architecture; the drawings he made there were to have an effect on his style of architecture. On his return to Britain he was made architect to GEORGE III and, with his brother James, he wrote the influential three-volume *Works on Architecture* (1778–1822). Adam designed several striking buildings in London, including Syon House and the Adelphi Theatre, and in Edinburgh he completed the designs for Register House and the Old College of the University as well as the unified buildings on the north side of Charlotte Square. The Adam style, as it has come to be known, is popularly associated with his interior designs which combine the Gothic with the neo-classical of the 18th century.

REFERENCE: J. Fleming, *Robert Adam and his Circle* (London, 1962, 2/1978)

Adam of Dryburgh [Adam the Scot] (c 1140–1212). Divine. He was a native of Berwickshire. In 1184 he was made Abbot of Dryburgh and during his period of tenure he won a popular following for his style of preaching. But four years after his election he sought seclusion in a Carthusian monastery at Witham in Somerset in order to devote his time to scholarly religious writing. The earliest edition of his work is dated at Paris in 1518 and includes 24 sermons, *Liber de tripartite tabernaculo*, and *Liber de contemplationis*, interpretations of Old Testament teaching. A second collection of his work was published in 1659 by Peter Bellerus of Amsterdam, to which was added Adam's *Soliloquium de instructione*, a Platonic dialogue between the Soul and Reason. All the writings show a keen mind at

4 Adamson, Patrick

work and one that was thoroughly versed in the classical texts of the Premonstratensian order.

REFERENCE: J. Bulloch, *Adam of Dryburgh* (London, 1958)

Adamson, Patrick (1537–92). Divine. He was a native of Perth and was educated at the University of St Andrews, from which he graduated in 1558. Between then and 1566, when he travelled to Paris and Italy as a private tutor, he was minister of the parish of Ceres in Fife. His first verses, written in Latin, were strenuous, if conventional, attacks on excesses in the Catholic Church, and his Protestant leanings were strengthened during his stay in Europe. Among his sacred works were translations of the book of *Job* into Latin hexameters and a Latin translation of the Scottish Confession of Faith. By 1571 he was back in Scotland to take the charge of Paisley and over the next 20 years he was drawn increasingly into Scottish church politics. To the disgust of many of his more extreme colleagues he accepted the archbishopric of St Andrews in 1576 and later historians, such as DAVID CALDERWOOD, went out of their way to misrepresent him as a licentious buffoon. ANDREW MELVILLE, Principal of St Mary's College in St Andrews, became a feared opponent in debate as he constantly quizzed Adamson's adherence to Episcopalianism. Having relied for many years on the support of JAMES VI, Adamson was dismayed to find that by 1590 the king had switched his allegiance to Melville; the final years of his life were spent in poverty and disgrace. He died on 19 February 1592.

As most of the facts about Adamson's life come from biased accounts in Calderwood and from the diary of the reformer JAMES MELVILLE (ii), it is difficult to form a firm judgement of his ability and influence. He made accomplished translations of biblical texts into Latin and enjoyed a substantial reputation as a Latinist in Europe; but today, perversely, he is remembered best of all as the butt of a furious verbal assault by ROBERT SEMPILL (i) in the satire *The Legend of the Lymmaris Lyfe* (1584).

EDITION: T. Wilson, ed., *Poemata sacra cum aliis opusculis* (London, 1619)

Address to the Deil. A poem by ROBERT BURNS in which the Devil takes on the aspect of the devils of folklore and popular superstition (see also TAM O'SHANTER). The headnote to the poem is quoted from *Paradise Lost*

but Burns's Devil lacks the lofty grandeur of Milton's Satan and is instead a mischievous prankster whose only harm is 'to skelp and scaud poor dogs like me/An hear us squeal'.

Admirable Crichton, The. The name given to the 16th-century poet and scholar JAMES CRICHTON of Cluny. It is also the title of a play by J. M. BARRIE, first produced in 1902, in which Crichton, an imperturbable butler, is forced to take command when his patrician masters are wrecked on a desert island. Once back in civilization the positions are again reversed and the old order restored, but Barrie was at pains to emphasize that Crichton maintained his position of pre-eminence on the island by virtue of his own abilities.

Advocates, Faculty of. The Scottish Bar, whose membership of advocates enjoys exclusive right of audience in the Scottish Supreme Courts. During the 18th century the Faculty was an intellectual and social élite and attracted to it many of the great thinkers and writers of the day. The library of the Faculty of Advocates, founded by Sir GEORGE MACKENZIE (ii), of Rosehaugh, was presented to the nation in 1925 and forms the basis of the NATIONAL LIBRARY OF SCOTLAND.

Ae Fond Kiss. A song written by ROBERT BURNS in December 1791 on the conclusion of his epistolary relationship with AGNES M' LEHOSE. With its heartfelt sentiments of regret and spent passion it is one of the great Scottish love-songs. It was first published in THE SCOTS MUSICAL MUSEUM to the older tune 'Rory Dall's Port'.

Aiken, Robert (1739–1807). Lawyer in Ayr. As patron of ROBERT BURNS he collected 145 subscriptions for the KILMARNOCK EDITION of the poet's work, issued in 1786. Burns dedicated 'The Cotter's Saturday Night' to Aiken and enjoyed a close friendship with him, despite a temporary rupture when Aiken and James Armour mutilated Burns's declaration of intent to marry JEAN ARMOUR. Most of Aiken's correspondence with Burns was unfortunately destroyed after the poet's death.

Ainslie, Robert (1766–1838). Lawyer. He was a close friend of ROBERT BURNS, whom he accompanied on a tour to the Borders during the summer of 1787. Ainslie shared Burns's

delight in carousing and song and was a contendant in Burns's affair with AGNES M'LEHOSE.

Aird, Thomas (1802–76). Poet. He was born on 28 August 1802 at Bowden, Roxburghshire. He was educated locally and at the University of Edinburgh, and during his student days became acquainted with THOMAS CARLYLE and JAMES HOGG. Aird became a regular contributor to BLACKWOOD'S MAGAZINE and through the influence of JOHN WILSON (iii) was appointed editor of the *Dumfries and Gallo-way Herald* in 1835. He died on 25 April 1876 in Dumfries.

Aird's poetry is mostly concerned with nature, treated in a Wordsworthian vein, and Carlyle said of it: 'he found everywhere a healthy breath as of mountain breezes'. His collections are: *Murtzoufle: a Tragedy in Three Acts and Other Poems* (1826), *The Captive of Fez* (1830) and *Poetical Works* (1848). Among his prose works are a memoir of DAVID MACBETH MOIR and a popular but sentimental description of Scottish country manners, *The Old Bachelor in the Scottish Village* (1845).

WORKS: *Murtzoufle: a Tragedy in Three Acts and Other Poems* (1826); *Religious Characteristics* (1827); *The Captive of Fez* (1830); *Orthuriel and Other Poems* (1840); *The Old Bachelor in the Scottish Village* (1845); *Poetical Works* (1848)

A. K. H. B. Pen-name of A. K. H. BOYD.

Akros. A literary magazine, first published in August 1965 and edited by its founder, DUNCAN GLEN. With a firm commitment to publishing new work by Scottish poets and with a particular emphasis on poetry in Scots, *Akros* became a vital forum for the discussion of literary topics; its early issues featured in particular the work of Hugh MacDiarmid (CHRISTOPHER MURRAY GRIEVE), ALEXANDER SCOTT (ii), SYDNEY GOODSIR SMITH, NORMAN MACCAIG and GEORGE BRUCE. *Akros* Publications, the literary press run also by Duncan Glen, became one of Scotland's leading poetry publishers and set new standards in typography and design.

Alasdair Mac Mhaighstir Alasdair (Alexander Macdonald) (c1695–c1770). Poet. He was a native of Moidart, but very little is known about his early life. He was the son of the Episcopalian minister of Ardnamurchan and he may have studied at the University of Glasgow. In 1729 he is first mentioned as being in

the employment of the Society for Propagating Christian Knowledge (SPCK) at Islandfinnan, Ardnamurchan, where he remained as a teacher until the JACOBITE rising of 1745. He was commissioned into the Clanranald Regiment, and tradition claims that he was responsible for teaching Gaelic to Prince CHARLES EDWARD STUART. After the rising he was bailie to the Clanranalds on the island of Canna, but his standing within the clan allowed him to return to Moidart around 1752 and he lived near Arisaig until the end of his life.

In 1741 Alasdair produced a Gaelic–English dictionary for the SPCK, and his poetry was published in 1751 in *Ais-eiridh na Sean Chànain Albannaich*. Such was the supposed potential for treason in the nationalist poems contained in it that the volume was reputedly burned by the hangman in Edinburgh. Alasdair considered himself a propagandist for the Jacobite cause; his patriotism was not, however, confined to an espousal of the Stewarts but was extended to include the interests of the Gaelic-speaking peoples of Scotland. The title of his collection means 'Resurrection of the ancient Scottish tongue' and Alasdair was stalwart in his defence of the language. He also satirized those who had failed to support the Jacobite uprising, especially the Campbells, and he reserved particular scorn for the Hanoverian dynasty in 'A Chanibal Dhuidsich', in which George III is hailed as a cannibal from Germany.

Alasdair's greatest single work is *Birlinn Chlann Raghanill* ('The Birlinn of Clanranald') which describes a voyage by sea from South Uist to Carrickfergus in Ireland. It was translated by Hugh MacDiarmid (CHRISTOPHER MURRAY GRIEVE) in 1935 and a vivid picture emerges from it of the sights and sounds of a journey over a treacherous sea. To this poem Alasdair brought a sure eye for detail and a meticulous power of observation, and added to these virtues a steady rhythm, rather like the beating of oars on sea water. The poem opens with the blessing of the ship in verse couched in traditional terms; it continues with a description of the rowers and their task and then of the voyage itself as the ship runs through a storm to the culmination of safety in port.

Alasdair is also remembered for his poem in pibroch measure, 'Mòladh Moraig' ('In praise of Morag'), and for his nature poetry, which closely resembles THE SEASONS of JAMES

6 Albany, James

THOMSON (i). He influenced other later 18th-century Gaelic poets, including DONNCHADH BÀN MAC AN T-SAOIR, and his innovative use of language and rhymes and his disciplined intellect make him one of the finest Scottish poets of his day.

EDITION: A. and A. Macdonald, eds., *The Poems of Alexander Macdonald* (Inverness, 1924)

Albany, James. Pen-name of HUGH C. RAE.

Alexander, Sir William (i), Earl of Stirling (c 1567–1640). Poet. He was born at Menstrie in the parish of Logie, Clackmannanshire, and after the death of his father was placed in the care of his granduncle, James Alexander, a merchant in Stirling. He was educated there and at the universities of Glasgow and Leiden and later became a tutor to the Earl of Argyle, who introduced him to the court of JAMES VI in Edinburgh. There he became tutor to Prince Henry and was associated with the CASTALIAN BAND of poets who surrounded James. Political and social preferment followed his departure with the court to London after the Union of the Crowns in 1603: he was knighted in 1609; in 1621 he was granted the plantation of Nova Scotia and established the ill-advised baronetcies, a scheme that was foiled by the intervention of French interests in the area; five years later he became Secretary of State for Scotland; and in 1633 he was created Earl of Stirling. Towards the end of his life he encountered severe financial difficulties and he died in poverty on 12 September 1640 in London.

Alexander became one of the most powerful men of his generation but because of his involvement in political affairs he was unpopular in Scotland, where he attracted the scorn of many of his fellow countrymen. As a poet he wrote a number of tolerable sonnets, elegies and songs in *Aurora* (1604), and for Prince Henry he wrote the four *Monarchie Tragedies* (1607) – *Darius* (1603, rev. 1607), *Croesus*, *The Alexandrian* and *Julius Caesar* – which lack any dramatic form owing to their over-rhetorical style, and are now little more than literary curiosities. His long poem of over 10,000 lines *Doomes-day* (1614) is an elaborate and tedious examination of sin, damnation and man's fall from grace.

WORKS: *Darius* (1603); *Aurora* (1604); *A Paraenesis to the Prince* (1604); *The Monarchie Tragedies* (1607); *An Elegy on the Death of Prince Henry* (1612); *Doomes-day* (1614)

EDITION: L. E. Kastner and H. B. Charlton, eds., *The Poetical Works of Sir William Alexander, Earl of Stirling*, 2 vols. (Edinburgh and London, 1921–4)

Alexander, William (ii) (1826–94). Novelist. He was born in Chapel of Garioch, Aberdeenshire, in 1826 and was given a rudimentary education at the parish school. He worked as a farm-boy and ploughman until a farming accident in his early 20s caused him to have a leg amputated. Unable to work on the land he moved to Aberdeen, where he tried to earn a living from journalism. Although his early attempts brought only a modest income, he persevered with his writing and enjoyed his first success with the serialization between 1869 and 1870 in the *Aberdeen Free Press* of his novel JOHNNY GIBB OF GUSHETNEUK. With its scenes of country life and manners, told both in English and a vigorous, racy Scots, it enjoyed a wide popularity and was published in book form in 1871. Alexander lived to become editor of the newspaper that had given him so much encouragement and he continued to write in the vein that had brought him success. *Johnny Gibb of Gushetneuk* was reprinted several times during Alexander's lifetime; his other work of note is *Sketches of Life Among my Ain Folk* (1875).

WORKS: *Johnny Gibb of Gushetneuk* (1871); *Sketches of Life Among my Ain Folk* (1875); *Notes and Sketches* (1876); *Twenty-Five Years: a Personal Retrospect* (1878); with J. G. Mackie, *Memoir of the Late Andrew Jervie*, (1879); *Mrs Garden: a Memorial Sketch* (1887); *The Making of Aberdeenshire* (1888)

Alison, Sir Archibald (1792–1867). Historian. He was born on 29 December 1792 at Kenley, Shropshire, the son of a parson. In 1800 his family moved to Edinburgh and between 1805 and 1813 he was educated at the University of Edinburgh, where he read law. Called to the Bar on 8 December 1814, he became a financially successful advocate and was appointed Advocate-Depute in 1822. During this period he travelled extensively and enthusiastically in Europe. He married Elizabeth Glencairn, the niece of Lord Woodhouselee, on 21 March 1825. The defeat of Wellington's ministry in November 1830 ended Alison's hopes of political and legal advancement but in 1834 he accepted the office of Sheriff of Lanarkshire and settled at Possil House near Glasgow, which remained his home for the rest of his life. A popular figure in Glasgow, he was

elected Lord Rector of its university in 1850, in preference to Lord Palmerston. He died on 23 May 1867.

Alison is best known as an author for his ten-volume *History of Europe*, begun early in 1829 and completed on 6 March 1842. The work enjoyed great popularity in its day, being translated into most European languages, and despite the extreme conservatism of Alison's attitudes it remains a useful summary of European history. Alison was also a regular contributor to BLACKWOOD'S MAGAZINE, for which he wrote a series of profiles of famous historical figures and a political column which denounced parliamentary reform. In 1861 he published *Lives of Lord Castlereagh and Sir Charles Stewart*. His autobiography, edited by his wife, appeared in 1883.

WORKS: *Principles of the Criminal Law of Scotland* (1832); *Practice of the Criminal Law in Scotland* (1833); *History of Europe during the French Revolution*, 10 vols. (1832–42); *The Principles of Human Population*, 2 vols. (1840); *England in 1815 and 1845* (1847); *Free Trade and Fettered Currency* (1847); *The Military Life of John, Duke of Marlborough* (1848); *Essays, Political, Historical and Miscellaneous*, 3 vols. (1850); *The Life of John, Duke of Marlborough*, 2 vols. (1852); *Lives of Lord Castlereagh and Sir Charles Stewart*, 3 vols. (1861); *Memoir of Patrick Fraser Tytler* (1873); *Lady Alison, ed., Some Account of my Life and Writings*, 2 vols. (1883); *The Old Scots Parliament* (1892)

Allan, David (1744–96). Artist, known as 'the Scottish Hogarth'. He was born in Alloa and educated at the Academy of Art founded by ROBERT FOULIS and forming part of the University of Glasgow from 1754 to 1775. Allan enjoyed the patronage of several noble families and studied in Rome before being appointed Director of the Trustees of the Academy of Art in Edinburgh in 1786. He was best known for his pastoral work – his illustrations to THE GENTLE SHEPHERD by ALLAN RAMSAY made him a household name. Through his friendship with GEORGE THOMSON Allan illustrated *A Select Collection of Original Scottish Airs*, work which Robert Burns admired greatly: 'He is the only Artist who has hit genuine Pastoral costume.' He also made engravings for Burns's TAM O'SHANTER and THE COTTER'S SATURDAY NIGHT. Other work illustrated by Allan included THE SEASONS by JAMES THOMSON (i).

Allan, John Robertson (b 1906). Journalist. He was born in Udney, Aberdeenshire, and was

educated at the University of Aberdeen. His autobiographical story of the farming communities of the north-east of Scotland, *Farmer's Boy* (1935), is a classic study of childhood and is richly evocative of a bygone age. Allan worked as a journalist in Glasgow but returned later to his native Aberdeenshire to farm at Methlick. Most of his published work has been devoted to agricultural subjects but his *North-east Lowlands of Scotland* (1952) is a loving, though utterly unsentimental, account of the topography and history of the land of his birth.

WORKS: *A New Song to the Land* (1931); *Farmer's Boy* (1935); *Down on the Farm* (1937); *Scotland* (1938); *Summer in Scotland* (1938); *England Without End* (1940); *North East Lowlands of Scotland* (1952); *The Seasons Return* (1955); *Crombies of Grandholm and Cothal* (1960)

Alloway Kirk. A church at Alloway, Ayrshire, built in the early 16th century. It was last used for worship in 1756 and quickly became a ruin. ROBERT BURNS used it as the setting for the satanic happenings in his long narrative poem TAM O'SHANTER; his father WILLIAM BURNS lies buried in the churchyard.

Ambrose's Tavern. A tavern at 15 Picardy Place, Edinburgh, which became the meeting-place for many of the writers associated with BLACKWOOD'S MAGAZINE in its early days. It provided the setting for the fictitious 'NOCTES AMBROSIANAE', the monthly articles in *Blackwood's*, which purported to describe the dinners and highjinks enjoyed by JOHN WILSON (iii) ('Christopher North'), JAMES HOGG ('The Ettrick Shepherd') and ROBERT SYM ('Timothy Tickler'). The site of Ambrose's Tavern is now covered by West Register Street near the present-day Café Royal.

Ancient and Modern Scottish Songs. An anthology of Scottish songs and ballads made by DAVID HERD and published in two volumes in 1776. Herd was an enthusiastic collector of ballads, and his manuscript, which provides the basis for the collection, is the single most important store of surviving Scottish traditional songs. Both ROBERT BURNS and Sir WALTER SCOTT stated their debt to Herd's work, Scott calling it 'the first classical collection of Scottish songs and ballads' (*Introductory Remarks on Popular Poetry* (1830)). Like other 18th-century collectors, Herd published the songs