Book Reviews

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Priscilla Bawcutt’s two-volume edition of the complete poems of William Dunbar, Scotland’s greatest poet of the sixteenth century, is a major achievement providing a new milestone in Dunbar studies. Its merit has been recognized: the set was awarded the National Library of Scotland/Saltire Society prize in 1999. Almost certainly this edition will remain the definitive scholarly edition of the twenty-first century. Happily it is also “user-friendly,” thanks to Dr. Bawcutt’s careful planning. All of Dunbar’s poems are contained in the first volume along with textual notes, a list of manuscript and early-print sources, as well as a valuable introductory essay. The second volume is devoted to extensive notes and commentaries on the individual poems, a substantial bibliography, a carefully detailed glossary, and indices to proper names and to titles and refrains.

Some readers may wish to characterize Bawcutt’s edition as “revisionist.” Indeed many of the familiar titles of particular poems found in earlier editions are missing and the texts of the poems themselves have in many cases been altered. Bawcutt, in her introduction, explains that many of the titles of Dunbar’s best known poems do not come from the manuscripts, where they usually were untitled, but were assigned by earlier editors; Lord Hailes, for example, assigned the title “Lament for the Deth of the Makkaris” to that great poem,
"The Lament for the Makars." She indicates that titles, usually long and unwieldy, were more likely to be found in early prints of the poems, such as "Here begynnys ane litil tretie intitulit the goldyn targe compilit be Maister Wilyam Dunbar." To assist those readers interested in early titles of Dunbar's poems, Bawcutt has provided the appropriate information in her notes.

Changes within the poetic texts themselves are a matter of potentially more serious concerns; however, all such changes result from Bawcutt's quest for accuracy. She has taken all of the poetic texts directly from manuscripts and early prints instead of from earlier editions. (She introduced her methodology in *William Dunbar: Selected Poems*, 1996, an affordable volume that I hope will remain in print since it is the best classroom edition available.)

Bawcutt explains in her introduction to the present edition that some of Dunbar's earliest editors often tampered with his text. Verses in one of his religious poems "were adjusted by post-Reformation copyists to conform with Protestant dogma," and "in the eighteenth century Ramsay took extraordinary liberties with Dunbar's texts." The poems as they appear in both of Bawcutt's recent editions are the fruits of years of tedious, time-consuming effort. Bawcutt traveled to manuscript and early print repositories on both sides of the Atlantic and carefully scrutinized every known manuscript and early print of a Dunbar poem. In this way she carefully re-evaluated the authenticity of every line of every poem that had been included in the Dunbar canon by earlier editors. In her search for authenticity of text, she has tended to favor the earliest renditions of a particular poem; however, she also meticulously indicates variant lines at the bottom of each page of a poetic text. If anyone were likely to discover another manuscript or print source of a Dunbar poem in the twentieth century, Bawcutt would have been deemed the most likely. Thus, it is not surprising to find a new early source on her list: the sixteenth-century Osborn Commonplace Book, an English miscellany currently held in the Beinecke Rare Book and Manuscript Library at Yale. Bawcutt notes its inclusion of Dunbar's poem beginning "In secreit place this hyndir nycht." She discusses it and other Scottish poems found in the Osborn book in more detail in a subsequent article in *Scottish Studies Review* (Winter, 2000).

The value of Bawcutt's meticulous editorial work is obvious. Readers of the poems in both of her editions may rest assured that the poems are as much like Dunbar intended them to be as it is possible to ascertain from existing prints and manuscripts (Bawcutt's "witnesses"). Moreover, most of the alterations in poetic texts are slight and therefore unlikely to invalidate published critical studies of individual poems. One major exception is Dunbar's famous petitionary poem containing the refrain line, "That I suld be ane 30wllis 3ald" (#66). Bawcutt believes that earlier editors had been confused by fragmented and dislocated texts and thus "printed it back to front"; she has rearranged the stanzas in the order she believes Dunbar intended.

Bawcutt must have put considerable effort into organizing the two volumes. This is evident in the way that she defends her arrangement of Dunbar's
poems. Bawcutt comments on the value of presenting poems in chronological order, but explains that she had to forego such an approach because so few of Dunbar's poems can be dated with any degree of accuracy. For reasons already noted, she had to reject the conventional titles; she also rejected thematic and generic groups, pointing out that "the sorting of poems into rigid categories has many disadvantages, especially with a poet as varied and subtle as Dunbar." Bawcutt, after careful deliberation, chose to organize Dunbar's poems according to their first lines, a classification she describes as being more "neutral" and having the advantage of displaying "the variety and versatility for which Dunbar is famous." The only exceptions, as she notes, "are three sequences that have manuscript authority and that seem to have been intended [as sequences] by Dunbar." These include the so-called "Discretion" poems, the pair of poems naming James Dog in their complementary manuscript colophons, and the related comic poems which Kinsley in his 1979 edition had treated as two parts of one poem, which he called "Fasternis Evin in Hell."

Bawcutt's search for authenticity has resulted in some slight alterations in the Dunbar "canon." In this respect she is not alone. As she points out in her introduction, the number of poems attributed to Dunbar fluctuates in the many "complete" editions, and she offers some explanations. One case in point is noted in the example above: Kinsley believes two related poems are parts of a whole while Bawcutt and some other editors believe the poems are related but stand by themselves as separate, distinctive poems. Bawcutt also points out that she has rejected all late accretions to the canon, such poems as The Freiris of Berwick which were not attributed to Dunbar until the eighteenth and nineteenth centuries; she believes such attributions spurious. On the other hand, she includes three poems that Kinsley had rejected, one being the satiric poem beginning "I maister Andro Kennedy" (#19). She concedes that these poems are attributed to different authors in some manuscripts and early prints but also are attributed to Dunbar in others. She decided to include the poems in this edition, but to explain the difficulties of attribution in notes so that readers may themselves "assess the evidence...for and against Dunbar's authorship."

Bawcutt had one strong advantage as editor of Dunbar's poetry and that is that she herself is one of the best critics of that poetry. Author of many critical articles on Dunbar as well as of Dunbar the Makar (Oxford, 1992), in my opinion the best critical book on the poet to date, Bawcutt has made an effort in this edition to assist readers in interpreting the poems. In addition to the valuable textual notes already mentioned, Bawcutt includes material that will enable readers to discover the connotations of Dunbar's words as well as their literal meanings. Her extremely rich notes and commentaries provide valuable information about the poet's world. Having long been a student of Dunbar myself, I was especially impressed by the biographical portion of Bawcutt's introduction. Rather than trying to speculate about the dates of Dunbar's birth and death or his early life and possible educational, religious, or military experiences as so many others have done, myself included, Bawcutt adroitly pre-
sents only what is known or easily ascertained. Her introduction begins with the simple but accurate observation that "Dunbar's poems contain vivid images of himself, his friends, and his enemies at the court of James IV (1488-1513)." This introduction along with the notes, commentaries, and very thorough glossary will prove of great value to all readers of this edition. Bawcutt's inclusion of textual variants and pertinent information gleaned from manuscripts and early prints should serve the needs of the most serious and discerning of scholars. Indeed many generations of Dunbar readers will be grateful to Priscilla Bawcutt for this wonderful edition.

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It is now ten years since the first volumes of the new Edinburgh Edition of the Waverley Novels (EEWN) appeared. As the General Introduction to the series by the Editor-in-Chief David Hewitt (the same in every volume) has stated, the intention of this new EEWN is to provide, as near as possible, a definitive version of the first edition of Scott's novels incorporating "all those manuscript misreadings which were lost through accident, error or misunderstanding in the process of converting holograph manuscripts into printed books." Many misreadings and errors were almost inevitable, bearing in mind the large number of intermediaries employed (transcribers, compositors and proofreaders) in turning Scott's original manuscripts into the first editions of the Waverley Novels, especially as various transcriptions were used deliberately to prevent any recognition of Scott's handwriting and thus his authorship of the series as a whole. The ultimate aim of the Edinburgh Edition is thus, as Hewitt claims, "to provide the first reliable text of Scott's fiction."

This is indeed a very laudable and worthy aim, and though generally well received, some Scott scholars still have reservations about various aspects of these new editions. In his long and detailed review of the first three volumes published in the series (The Black Dwarf, The Tale of Old Mortality, Kenilworth), for example, Tony Inglis finds the general "demonization" of the Magnum Opus editions of 1829-33, and the relegation of their Introductions to two separate volumes, 25a and 25b, highly dubious. A couple of years later Fiona Robertson, reviewing the volumes on The Bride of Lammermoor and A Legend
of the Wars of Montrose, praises the series "high standards of editorial precision," but is nonetheless concerned that, from the point of view of literary theory, it is "identifiable—indeed proudly—the product of a particular scholarly moment." Moreover she regrets that although the notes to the editions are very thorough and accurate they tend to lack the more literary and discursive comments and "editorial contextualising" of other editions (e.g. Oxford University Press's World's Classics). Even more recently, Susan Manning and David Hewitt have engaged in a heated debate in the pages of Eighteenth-Century Scotland over the relevance of Jerome McGann's ideas on textual sociology to the new EEWN. It is not my aim to discuss in detail the theoretical premise for this series here, however, as many of the main arguments, both for and against, have already been examined in some detail, as in the reviews noted above.1

Some of the above reservations notwithstanding, Volume 20 of the series, Chronicles of the Canongate, is a stimulating and important addition to the Edinburgh Waverley Novels. Clair Lamont's accomplishment as editor deserves high praise. Almost half the book (229 pages) is full of her copious and detailed explanatory notes concerning the genesis, composition and publishing of the text, and on the historical, literary and textual background to the individual sections and stories. This is all the more an achievement when considering the very different eighteenth-century settings and themes of the Chronicles' stories, ranging from Edinburgh society, to the recruiting methods of Highland regiments, cattle droving from Scotland to England, and the British Raj and the court of Hyder Ali in India. Lamont also provides a Scots glossary and a complete list of textual emendations, more than ninety percent of which reestablish Scott's original phrases, spelling and punctuation from the MS; all other changes are mostly the result of a confusion of readings in both the original MS and/or later editions, or are editorial coordinations of variations of Scott's own spelling or language. All of this presents us with, as Lamont claims, "as near as possible an 'ideal' version of the first edition" of Chronicles of the Canongate.

There are one or two criticisms to be made of these notes, nonetheless, and they concur with Fiona Robertson's lamenting the occasional lack of editorial contextualizing referred to above. In her notes on "The Two Drovers," for example, Lamont makes the following comment on the setting of Robin Oig's trial: "Scott, having portrayed the trial of Fergus Mac-Ivor and Evan Dhu at Carlisle in Waverley, may have chosen Carlisle as the appropriate place for a

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Highlander to confront an alien judicial system.” This not only draws attention to a plot parallel, but also surmises a possible interpretation of it. In another note four pages later, however, she points out that Robin Oig has the same surname as Evan Dhu, McCombich, but instead of tying this in with her original comment on the same narrative parallel, she simply provides us with an analysis of the name’s Gaelic origins. This is really just a minor quibble, however.

A more important criticism concerns the background notes on the genesis and composition of the *Chronicles* as a whole; we are given details of Scott’s calamitous misfortunes in 1826, when he first began writing this book, including the death of his wife Charlotte, his own ill-health, and his seemingly imminent bankruptcy, but there isn’t a single word on his previous publications that year, his very combative and nationalist *Letters of Malachi Malagrowther*. A knowledge of this fact, I would argue, is essential to understanding aspects of both the tone and content of the *Chronicles* as we shall see. This is a surprising and regrettable omission, I feel.

Nonetheless, on the whole Claire Lamont does provide us with what must be the most thorough and detailed notes on all of these texts together in one edition. This is indeed the real value and importance of Volume 20 of the Edinburgh Waverley Novels: although its various components, the so-called Croftangry narrative, the short stories “The Highland Widow” and “The Two Drovers” and the novella “The Surgeon’s Daughter,” have reappeared separately in various other formats and collections (following the liberties taken in the 1829-33 Magnum Opus edition in which they were separated into different volumes), this is only the second time that they have been published in their original order and context since 1827. This has an important bearing on the way we can read and interpret them.

Turning to the stories themselves, the first section relates the brief autobiography of the *Chronicles*’ narrator/editor, Chrystal Croftangry, a Scotsman who after a dissolute youth goes abroad to make his fortune somewhere in the British Empire. On his return to Scotland to enjoy his retirement, however, he is soon disillusioned with his native country. He finds his former benefactor and savior from his profligate Edinburgh youth in an appalling state of senility, and the great days of the Scottish Enlightenment are clearly long gone. The situation outside the capital seems little better, for Croftangry’s housekeeper, Janet MacEvoy, wails in despair over how the Highland clearances have depopulated her native glen, and Croftangry finds his own former property in Clydesdale, Glentanner, torn down and replaced by Castle Treddles, which is itself decaying and crumbling, its former owner, an industrialist, having gone bankrupt. The economic benefits of the Union through industrialization and the Clearances are thus presented to us by Croftangry in very negative terms. As McCracken-Flesher has so rightly commented: “Scott…stresses through
Chrystal and the Treddles family that all Scottish options, whether emulative, cooperative or competitive, inevitable fail."

Croftangry's only comfort amidst all this gloom is provided by his friend Mrs. Bethune Baliol and her exclusive dinners and tea-parties at Baliol's Lodging where Croftangry could indulge himself in her memories and anecdotes of the nation's good old days "in which our ancestors thought deeply, acted fiercely, and died desperately" in a language that was "Scottish, decidedly Scottish," in fact "the Scottish as spoken by the ancient court of Scotland." At the time of the book's publication, however, it is clear that Croftangry's friend and literary mentor is already dead—and the only legacy from her multitude of stories and reminiscences that we get to read is the short story "A Highland Widow."

This grim story relates the tragic results of Elspat MacTavish's refusal to accept the new post-Culloden scheme of things in Scotland. Proud of her husband's career as a Highland cateran and of his death at the hands of British troops, she is appalled to hear that her son Hamish has joined the British army and she prevents him from returning to his regiment by drugging his drink. Knowing that Hamish will not tolerate the mandatory and humiliating flogging for desertion, she goads him into resisting arrest; after killing the sergeant of a detachment sent to apprehend him, Hamish is eventually court-martialed and executed by firing squad. Elspat, tormented by guilt and grief, is then reduced to a lonely, demented existence, finally disappearing into the wilderness of the Highlands.

Although the story has often been interpreted as portraying the typical Scott theme of the need to reject the useless past and accept the more pragmatic present, however dull it may seem, Graham Tulloch has very astutely noted how the animal imagery in the story implies the Highlanders' need for freedom and comes to the conclusion that the emotional logic of the story runs counter to its overt meaning. This more subversive view of the story is perhaps underlined by the irony surrounding Hamish's actual execution and burial.

One of Hamish's pleas to his mother to allow him to rejoin his regiment is that previously bitter clan enemies can now at least find some unity under a British flag: "When the clans are crushed and confounded together, it is well and wise that their hatreds and their feuds should not survive their independence and their power. He that cannot execute vengeance like a man, should not harbour useless enmity like a craven." However, the "six individuals selected" for the firing squad drawn up to execute Hamish "were friends of the deceased, descended, like him, from the race of MacDhonuill Dhu; and while they prepared for the dismal task which their duty imposed, it was not without

a stern feeling of revenge.” In other words, the firing squad members were not acting as disinterested arbiters of justice, but as seekers of vengeance; no wonder the narrative voice describes Hamish as a “victim of military law.” Finally, of course, Hamish is buried in a grave in Dunbarton where mostly only criminals lie. Thus he has indeed ironically emulated his father, who had been killed by redcoats as a criminal. In attempting to conform to and appease the sidier roy, he has only succeeded, and seemingly inevitably so, in being destroyed by them.

The next story in the Chronicles, “The Two Drovers,” concerns two friends, the Highlander Robin Oig McCombich, and the Englishman Harry Wakefield, both drovers taking their cattle from Scotland to the English markets. They shorten their long journey by exchanging songs, stories and gossip, until an unfortunate misunderstanding, over grazing rights on a Cumbrian farmer’s fields, leads to a quarrel and subsequent brawl in an English pub in which Robin is knocked unconscious by Harry. Mortally offended by this assault on his dignity and pride, Robin walks twelve miles to lay hold of his dirk, in the safe-keeping of another drover, and then returns to the inn where he stabs and kills Harry. Surrendering immediately to justice, Robin is tried, condemned and executed at Carlisle, his final, poignant words being: “I gave a life for the life I took...and what can I do more?”

It is a wonderful, tragic tale, the Judge’s apparently sympathetic summary at Robin’s trial once again suggesting the necessity for Scottish Highlanders to forego ancient customs and habits and readjust to the new values and laws of a more civilized Great Britain. However, as both Kenneth Robb and Seamus Cooney have pointed out, in different ways, the sentiments of the judge’s speech are not in accord with one’s own reading experience of the story, many of its truly important elements (e.g. our knowledge of the individual characters of Robin and Harry), being simply inadmissible as evidence at the trial. The judge is, they imply, biased. More recently, Christopher Johnson has quite explicitly revealed the culturally subversive elements of “The Two Drovers” through a detailed analysis of Scott’s use of the trope of pugilism throughout the story, showing how Scott defines Wakefield as archetypally English through his love of boxing. Harry’s contempt for Robin’s inability to fight with his fists (and ignoring the obvious disparity of their physical sizes) thus reveals, Johnson argues, an underlying smugness representative of the more domineering and brutal aspects of imperialism—even within the United Kingdom itself.3

The final and longest section of the *Chronicles* is the story "The Surgeon's Daughter," which most critics agree is the weakest part of the work from a literary point of view. It does, however, have two interesting aspects. First, it is the only Waverley Novel in which a significant part of the action takes place in the British Empire (India) and secondly, and linked to this, it has an unexpected anti-English theme in both its tone and narrative structure.

It is well known that a large number of Scots made their careers and fortunes through the British East India Company, and Walter Scott himself had many personal and family connections with India. "The Surgeon's Daughter," therefore, would seem a perfect opportunity for Scott to express pride in, perhaps even glorify, Scottish participation in one of the Empire's most valuable and exotic dominions. Scott's novella, however, does no such thing. Indeed, J. M. Rignall's severe analysis of "The Surgeon's Daughter" specifically notes how Scott exposes the greed, brutality and racism of the East India Company and how it morally corrupts Richard Middlemas. Scott condemns the whole imperial experience as a waste of the human spirit, Rignall argues. Furthermore, the narrative's contrasting provincial Scotland with an exotic and imperial India reveals an obvious moral superiority of the Scottish Dr. Grey and his life and career as opposed to that of the malicious Middlemas who always insists he is a "true-born Englishman."4

Fueled by unrealistic and ultimately thwarted English expectations (an inheritance), Middlemas finally lures the innocent Scottish Menie to "English" India where she almost ends up the concubine of a native ruler. Adam Hartley, her true suitor, who saves her by appealing to the Nawaub, is also English, of course, and described as such in very "sporting" terms, just as Harry Wakefield is in "The Two Drovers," but it is notable that Dr. Grey had trusted him the most of his two apprentices because he was from just over the border: "No doubt it was natural for him to feel more confidence in Hartley, who came of kenned folk and was very near as good as a born Scotsman."

The literary merits of "The Surgeon's Daughter" are rather limited, and most readers may find it little more than an overly colorful "potboiler." Some readers, however, cannot help but note that the plot structure and characterization draw up negative associations between the Empire and Englishness, while a more positive correspondence is suggested between moral goodness and Scottishness. "The Surgeon's Daughter," therefore, would appear to be a more critical and subversive observation on British imperialism and its consequences, both within and without the United Kingdom, than hitherto considered.

This negative and critical view of English-Scottish relations is in fact predominant throughout the *Chronicles*, as I have illustrated. In one sense this is

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perhaps not surprising bearing in mind that the months just prior to his begin­ning these stories in June 1826 were, in Lamont's words, "the most bitter pe­riod of Scott's life": his wife had died, he was in poor health himself, and he was facing bankruptcy and the loss of his beloved Abbotsford. All of this may well explain why the book was written, as John Buchan expresses it, "in a cold autumnal light which has lost the riotous colors of summer." It does not ex­plain, however, the obvious political dimension of his anguish.

What Lamont does not mention or comment on, as noted above, is that earlier in that same year, Scott had entered on a battle in pen and ink with the British Government concerning the Scottish banks' right to issue their own banknotes. So incisive and successful were Scott's angry Letters of Malachi Malagrowther, claiming that the proposed changes were an unwarranted and flagrant breach of the 1707 Union, that the government felt compelled to with­draw its plans for reorganizing Scottish fiscal matters; according to his biogra­pher and son-in-law, John Gibson Lockhart, "no circumstance in his literary career gave him so much personal satisfaction as the success of Malachi." Furthermore, Paul Scott has described the Letters as "a sustained protest" against Anglicization, and later even goes so far as to call them "the first mani­festo of modern Scottish nationalism."

I believe a knowledge of this personal and historical background is there­fore essential for a full understanding of the Chronicles of the Canongate. Still simmering with a sense of nationalist outrage, and depressed after his wife's death, his own poor health and financial difficulties, Scott made the four sec­tions of the Chronicles bear full witness to his anger and disillusionment at Scotland's fate in the United Kingdom. Published separately (especially the two short stories) and in varying editions, Scott's anti-Union insinuations in these individual pieces are more dissipated and likely to be overlooked, or even deliberately ignored—exceptions being, of course, the articles referred to in this review. Restored to their "ideal" form and original context, however, their nationalist sentiments are more glaringly evident, continuous and coherent, and demand a new appraisal of Scott's work. In this, the Edinburgh Waverley Novels' edition of the Chronicles of the Canongate has "rediscovered" a truly important and influential part of the Scott canon for readers and scholars not only to reread and re-experience, but also to reconsider and reevaluate.

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1John Buchan, Sir Walter Scott (London, 1932), 315.


My father told me that some books take longer than a day to read. *The Scottish Invention of English Literature* is definitely a two-day book, extending the scope of Crawford’s groundbreaking *Devolving English Literature* (1992) and of his edited volume *Launch-site for English Studies: Three Centuries of Literary Teaching at the University of St Andrews* (1997). The central premise here is that Scottish academics (working with local communities in the university towns of Edinburgh, Glasgow, Aberdeen and St Andrew) were central to the creation of the present-day university discipline of English literature.

Closely argued and carefully referenced, the book discerns an evolutionary process, starting with the study of Rhetoric, moving focus onto Belles Lettres (and the related rise of the novel) and culminating in full-blown Criticism in its modern sense. Major players are identified, starting with Francis Hutcheson, and continuing with Adam Smith, Hugh Blair, William Greenfield and their intellectual descendants within Scotland, North America, Australia and New Zealand. Chapters are interrelated in a way that collections of essays rarely achieve. In this respect the structure brought to mind the incremental repetition technique associated with the ballad: ideas are overtly repeated and enhanced in consecutive pieces, with referencing back and forward. The seamless links show Crawford’s commendable skills as an editor, and invest *The Scottish Invention of English Literature* with a unified tone of authority.

There are highly serviceable accounts like Neil Rhodes’ study of the academic shift within Scotland, “From Rhetoric to Criticism.” Rhodes examines the development of literary studies, beginning with sixteenth-century rhetoric and, in particular, the work of Pierre de la Ramée (Ramus) and its translation by the St Andrews scholar Roland MacIlmaine as *The Logike of the Most Excellent Philosopher P. Ramus, Martyr*. Outlining the development of belletrism in France, Rhodes then emphasizes the role of Edinburgh University in the move toward criticism, considering the influence of John Stevenson (appointed Professor of Logic and Metaphysics in 1730), Adam Smith, Henry Home (Lord Kames) and Hugh Blair, appointed to the first Chair of Rhetoric and Belles Lettres at the University of Edinburgh in 1762. Equally, Rhodes makes a strong case for St Andrews having played a vital role in this process, underlining the contribution of MacIlmaine and Robert Watson (Professor of Logic, Rhetoric and Metaphysics at St Andrews). Watson opened a lecture of 1758 by defining the “Rules of Rhetoric” as mere “Observations concerning the Particulars which render Discourse excellent & usefull....in the form of general Criticisms illustrated by Examples from Authors. To what follows then you may give the Name of Rhetoric or Criticism as you please.” Rhodes’ heavyweight piece is crucial reading for the more cerebral accounts that follow.
Ian Duncan’s treatment of “Adam Smith, Samuel Johnson and the Institutions of English” provides a thoughtful balance to the somber opening pieces by Crawford and Rhodes. Duncan looks at the formation of national identity within and outwith the academy. Pointing out that “nation-building was very much the business of the Scottish universities,” Duncan indicates the paradoxical ways in which metropolitan identity was created by those considered to be provincial. He draws attention to Smith’s construction of the “literary schizophrenia deplored by modern nationalist critics” and, perhaps more crucially, in formulating “an argument that insists on the cultural and performative status of national identity, as a condition not fixed by birth but made, learnt and practiced—in short, as a competence.” Duncan is slightly less convincing on Johnson’s contribution to this trend, and verging on the tenuous in considering the Waverley novels as expressions of a Smithian zeitgeist. This essay, however, is one of the most stimulating in the collection.

In terms of its lucidity, and because of its general usefulness, probably the best piece is Fiona Stafford’s consideration of “Hugh Blair’s Ossian, Romanticism and the Teaching of Literature.” In a style which is as elegant as Blair’s, Stafford explores Blair’s “rhetorical strategy” and its influence on intellectual life in eighteenth-century Scotland and beyond; perhaps alarmingly, she notes that “as late as 1911 an abridged version served as a textbook for an American writing course.” Reviewing the philosophical origins of Blair’s thought, Stafford shows his reasoned partiality for oral forms of expression. Viewed in this context, Macpherson’s Ossianic verse epitomizes the best in rhetorical communication:

Ossian combined the strong feelings of early man with the beneficial discipline of the oral bardic tradition, through which only the most powerful compositions could survive, and thus represented a model not only for critical analysis, but also for personal emulation.

Stafford is aware, of course, of the ironies in admiring oral writing in written translations, and of Blair’s awareness of the transitory nature of oral transmission as a major shortcoming. She points out, too, the personal irony of Blair’s orally-delivered Lectures becoming hugely influential in the form of a textbook. She traces its influence on writers including Blake, Coleridge and (to a certain extent) on Wordsworth, suggesting that the malleability of his words were their strength; the Romantics could “take what they wanted from published material and make it their own.” Stafford’s piece, in the way it suggests additional directions for tracing Scottish influence on literature generally, suggests practical applications for the lessons of Scottish Literature and English Studies.

Other notable contributions include Rajit S. Dosanjh’s “The Eloquence of the Bar: Hugh Blair’s Lectures, Professionalism and Scottish Legal Education.” This treats the developing role of belles lettres in ensuring the exclusive
nature of the legal profession. Paul Bator considers "The Entrance of the novel into the Scottish universities": by using lecture notes, library circulation records, and literary society activities, Bator demonstrates "how quickly the novel was taken into the mainstream system of university education in Scotland." Martin Moonie celebrates a scandalously forgotten figure in "William Greenfield: Gender and the Transmission of Literary Culture," and Joan H. Pittock in "An Evolutionary Microcosm: The Teaching of Literature and Aesthetics at Aberdeen" convincingly shows the importance of this (allegedly) peripheral university in the founding of English as a mainstream academic discipline. The precise contribution of Scottish academics' traditions to the development of American literary teaching is considered in Franklin E. Court's "The Early Impact of Scottish Literary Teaching in North America" and in Andrew Hook's "Scottish Academia and the Invention of American Studies." Linda Ferreira-Buckley provides an account of "Scottish Rhetoric and the formation of Literary Studies in Nineteenth-Century England" and Chris Worth discusses "A Centre at the Edge": Scotland and the Early Teaching of Literature in Australia and New Zealand." Crawford rounds off the collection as neatly as he began it, with a chapter summarizing the case for the formative and continuing roles played by Scots in the relationship between "Scottish Literature and English Studies" in the nineteenth and twentieth centuries, highlighting the paradoxical process by which "Anglocentric propriety" was emphasized in a sustained way within the Scottish context. Crawford takes the argument right up to the present, making reference to the work of the late Alexander Scott at the University of Glasgow as well as that of himself and Douglas Dunn at St Andrews.

The Scottish Invention of English Literature is both intellectually well-considered and provocative. It can be seen, on one level, as part of a general academic movement towards historicizing Scotland in fresh ways; its heavy theoretical basis, too, is symptomatic of a much-needed trend in current Scottish literary criticism. St Andrews' centrality is, perhaps, over-stated and there could be accusations of parochialism: France is mainly significant in its influence on Scots like Rollin; London is significant mainly as a home for the exiled Greenfield. Neither are the links between academia and the outside world always convincing; I did find myself a little skeptical regarding the notion of the centrality of academia. However, the pride in Scottish analytical achievements is justifiable. The book's major achievement is in establishing a Scottish line of critical descent in the development of literature as an academic discipline. For this reason, and for its graceful form and style (a tribute to Scottish literary traditions), this should be essential reading for every literary scholar.

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My review of the first volume of this special collection of Burns's songs appeared in SSL XXXI (1999) and many of its comments are equally applicable to this newly published volume of Serge Hovey's Robert Burns Song Book. Its casual appearance, copious illustrations, practical indices and friendly concern for performance are just as refreshing. Hovey's widow Esther and son Daniel, who have prepared and carefully edited the songs for publication, deserve high praise and they are still not quite halfway through the 324 Burns songs Hovey arranged during his lifetime.

While the first volume, or “chapter,” as Hovey describes it, included some 85 songs grouped under the heading “Country Life,” volume, or chapter two, is devoted to “The Lassies” and it contains 70 songs, including some where Hovey has arranged several different tunes with the same lyrics (e.g., “Fair Eliza” beginning “Turn again thou fair Eliza,” appears with three different tunes).

Hovey’s “Author’s Note” at the beginning of the volume catalogues the names of several of Burns’s women and emphasizes Burns’s continual adoration of his wife Jean Armour, one of the key subjects of and inspirations for his impressive canon of love songs. This volume includes a good cross-section of them. Some are famous: “Com Riggs,” “O’ a’ the airts,” “Bonny wee thing,” “Red, red rose,” and “Ae fond kiss,” and Hovey includes the refreshing “My highland lassie, O” to The White Cockade—a grand alternative to that other popular Jacobite song to the same tune, “The Highland Laddie.” Others are relatively unknown and rarely performed: “O May, thy morn was ne’er sae sweet,” “Clarinda, Mistress of my soul,” “Your friendship” (beginning “Your friendship much can make me blest,”) “Blythe hae I been on yon hill,” “Eppie Adair” and many more. Interestingly, Hovey includes only a couple of bawdy songs, namely “The Fornicator” set to that bruising tune Clout the cauldron, and “A Long winter night.” He includes “Let me in this ae night,” but not with Burns’s bawdy lyrics, rather with the newly composed verses beginning “Forlorn, my love, no comfort near” sent to George Thomson who thought them “tender and beautiful.”

The styles of the arrangements are more eclectic than I remember from volume 1. The characteristic Hovey setting involves a piano accompaniment of perpetual motion, which makes a cushion for the melody to nestle into. Several of these settings have such an accompaniment—examples include “From thee Eliza,” “Mary Morison,” “The Bonny lad that’s far ‘awa’” and “O wat ye wha’s in yon town.” They seem simple on the page, but are not always so for the pianist. Some can be tiring, for example “Blythe hae I been on yon
hill” has a tricky harp-like, strumming accompaniment which is testing. A
great many of the settings in this volume are slow and atmospheric and Hovey
certainly owes more than a little to Beethoven, his predecessor in Burns ar-
rangements, notably in “From thee Eliza” and “Gloomy December,” and a
little to Haydn too in his second arrangement of “Fair Eliza” to A Gaelic air—
an Argyleshire tune.” Some settings are strikingly simple, where the melody is
all-important and is accompanied by straightforward chords: “And I’ll kiss
thee yet,” “My Highland Lassie O,” “I hae a wife” with its effective bouncing
rhythm in the bass, and “Eppie Adair.” Sometimes Hovey sets the song for
two pianos as in “A long winter night” and “The rantin dog, the dadie o’t,”
though the latter can be performed at a squeeze with four hands on one piano.
In the middle of his setting of “Will ye go to the ewe-bughts Marion” the
singer hums or vocalizes what can best be described as an instrumental break.
“Clarinda Mistress of my soul” is one of the strangest of Burns’s melodies
because it is a typical eighteenth-century creation, not intended to be anything
like a folk tune and written by Edinburgh’s German cellist of the moment Jo-
hann Schteky. Hovey asks the singer to vocalize at the end of the song, though
this is such a period piece that this seems a little strange. Improvising this way
was not an eighteenth-century practice in the drawing rooms of Edinburgh.

Some settings really stick out. Corn Riggs is bouncy and effective with a
wonderful play-out for piano and here Hovey has set what he refers to as an
“historical synthesis” of the melody. He has recreated the tune by combining
all the different variants he has found in numerous collections spanning the
seventeenth to the twentieth centuries. Perhaps such treatment will horrify the
purists, but it is highly original. “Sae flaxen were her ringlets” uses Burns’s
original choice of tune, Oonagh’s waterfall, and he provides an easy accompa-
niment, yet this doesn’t sound at all like a folksong. And several other settings
come from the late twentieth-century popular tradition” “Yestreen I had a pint
o’ wine” has a real feeling of Joni Mitchell, “The lover’s morning” sounds like
the Carpenters, and there’s more than a touch of Mariah Carey in his setting of
“Oh wert thou in the cauld blast,” if one imagines some heavily adorned mel-
yo alongside the moody accompaniment. It’s clear that Hovey was in favor
of a whole variety of different ways of setting and singing Burns’s songs. Yet
such a variety of seemingly unrelated styles from one pen is striking.

Hovey’s choice of tunes is also fascinating. “Handsome Nell,” the first
song in the volume, was Burns’s first song and it appears with its original
tune—I am a man unmarried. But this tune isn’t often found in print—it’s
more often the untitled Scots Musical Museum tune that is found with Burns’s
words in collections—and the original is much finer. “Song Composed in
Autumn”—better known as “Westlin’ winds,” is also set to Burns’s original
choice of melody, Port Gordon, for what is probably the first time—other
sources, as Hovey states, include the virtually unsingable I had a horse, I had
nae mair.” Another nasty tune to sing is Neil Gow’s iament for Abercariney,
the inspiration for Burns’s “Where braving angry winter’s storms.” It appears
in a jagged setting, but Hovey keeps the second part of the melody down in the same register as the first—a fine way of overcoming a huge, often insurmountable difficulty for the singer, and he does just the same with Rothiemurche's *rant* or "Lassie wi' the lintwhite locks." Here he also varies the middle (verse) section of the tune. With "Jessie" ("True hearted was he"), Hovey chooses the tune *Bonny Dundee* as taken from Playford's *The Dancing Master*. He explains that Burns wrote three different sets of words for the tune, one of which is *The Belles of Mauchline*. It appears earlier in the volume with its tune taken from the Skene Manuscript. Hovey notes that his setting of the *Scots Musical Museum* version of the tune is in his first volume of *The Robert Burns Song Book* as no. 42, so he decides to use a different source for the melody for this third song entitled *Jessie*. Though his setting of Playford's tune looks simple, it is rhythmically challenging.

Suffice it to say that Hovey's research and understanding of the histories of Burns's melodies is impressive. Esther and Daniel Hovey have called on fine Burns scholars to check and advise on the notes included in the volume. Some of them mirror information supplied by James C. Dick in his collection of Burns's songs, simply giving the history of creation and a citation for the tune, but Hovey's own discourse has often been added. He gives his reasons for setting particular tunes, or comments on specific arrangements. Here we find that his setting of "Where are the joys" is a reduction from the score of his *Robert Burns Rhapsody (A Scottish-American Fantasy)* where he has omitted many of the grace notes and the dotted eighth notes (quavers). His interest in the melodic aspect of Burns's songs is more than skin deep and he clearly went to some lengths to consult contemporary editions of tunes, many of them known to Burns. In recent years there has been more and more of this kind of debate and performers, as well as academics, are now more frequently comparing and contrasting Burns's chosen tunes with their, until now, more popular successors—previously the executive decision of a publisher or editor. Hovey's eye (or should it be ear?) for such detail anticipates this current interest.

But something important is missing in the Hovey collection so far. No dates of composition are given and it would be fascinating to know when arrangements were written and what else Hovey was working on at the time. We can find very little information about him in general musical dictionaries or histories—that he studied with Schoenberg and Hanns Eisler and was contemporary with Copland and Bernstein is interesting. But we don't know from these volumes how many years it took him to complete his Burns songs or how long it took him to produce each arrangement. Collating the details of composition of those settings by Haydn or Beethoven commissioned just over 200 years ago is a nightmare, but such information is fascinating to see and it gives us a much fuller picture of the creative minds behind the music. I feel a longing to know more about Hovey the composer. We know from the first volume that Hovey's introduction to Burns was through the melodies. What was it
about them that interested him, and how did he relate Scottish, English and
often Irish tunes to those of his native America and many other countries, an­
other of Hovey’s fascinations? There are many questions and perhaps one of
the subsequent volumes of his Burns arrangements (I believe there are another
two in the pipeline) could answer some of them.

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Marco Fazzini. Crossings: Essays on Contemporary Scottish Poetry and Hy­

As befits its title, this is a very busy book. Marco Fazzini discusses the
energies in four modern poets—Norman MacCaig, Edwin Morgan, Kenneth
White and Douglas Dunn—utilized to essay the non-fixity of cultural and
imaginative identity. Recent theoretical apprehensions in post-Colonial think­
ing have clearly been very well digested by Fazzini and underpin, in a com­
mendably non-intrusive way, his insights into the creative liberation enjoyed
by his chosen poets as they practice against a background where problematic
tradition is no longer a burden, but provides instead ever-widening imaginative
possibilities. Scottishness in origin, obviously, is what links Fazzini’s four
poets and he begins with a chapter touching upon the anxieties over the British
identity which Scottish literary thinkers such as Hugh MacDiarmid felt that
they had to deal with in the early twentieth century, and the changed condition
in the second half of the century, by which time “multicultural and multilin­
guistic perspectives” can be seen for the boons that they actually are. This first
chapter is breathtaking in its breeziness. On the one hand, the result of Fazz­
ini’s twenty-page survey moving rapidly between the polemics of MacDiarmid
and the apprehensions of the post-Colonial and post-Modern critical and artis­
tic mindset makes the MacDiarmidist agenda seem as though it has been quite
effortlessly superseded in recent years; for this reviewer, such an implied atti­
tude represents a refreshing confidence. However, as so much critical and
journalistic writing on Scottish literature continues to show, the obsession with
coherent and essential imaginative and national identity mainly put in place by
MacDiarmid remains a formidable state of mind in Scotland.
The interrogation of MacDiarmid’s notions of Scottish literary identity
remains a task to be properly undertaken as the basis for more innovative dis­
cussion of Scottish literature of the last fifty years, and of Scottish literary his­
tory generally. Fazzini inadvertently demonstrates the necessity of such a task.
He writes incisively—too incisively—of the reviving literary climate in the early decades of the twentieth century. The result is passages such as the following:

The refined and standardized language imposed by the London-ruled center reduced Scots and Gaelic to the status of dialects, inferior and backwards means of communication. Apart from the temporary renewal of the Scots language operated by Burns and his imitators, its disuse continued all through the 19th century. Around the turn of the century Spence and MacDiarmid showed all the potentialities of an ancient literary and political means of struggle.

We find here short-fused history of the kind MacDiarmid all too banefully pioneered. One might argue that, to some extent, the “Edinburgh-ruled center,” or a part of this center, had had, in its time, a more powerfully directed negative influence upon both Scots and Gaelic than any “London-ruled centre.” Summing up the eighteenth-century Scots literary revival around a point of reference of “Burns and his imitators” is blatantly bad literary history ignoring, as it does, the long and powerful eighteenth-century revivification of Scots made possible to begin with by Burns’s predecessors Allan Ramsay and Robert Ferguson. The supposed “disuse of Scots” all through the nineteenth century is by now a hopelessly outdated point of view, failing to take account of a formidable creative achievement in prose from the time of Scott, Galt and Hogg down to the time of Stevenson. Also, grouping Spence and MacDiarmid together as contemporaries is false; near contemporaries they may have been, but Lewis Spence’s thinking on the Scots language deserves distinctive respect accorded to it since it was more originally pioneering than that of MacDiarmid, who at first ridiculed Spence’s ideas. Summing up literary history is always difficult, but Fazzini here all too readily accepts the history of Scottish literature as comprising most significantly a series of recessions and gaps. What we have, then, is a version of Scottish literary history as promulgated by MacDiarmid (the result of his simultaneous brilliantly synthesizing mind and his arrogant ignorance). It is ironic to observe Fazzini follow the views of MacDiarmid even as he proves (and proves very skillfully) through the rest of his book that MacDiarmid’s essential worrying over fraught Scottish literary and cultural identity over-stated the supposedly awkward predicament of the Scottish writer. In his opening chapter, Fazzini proceeds from the MacDiarmidist premise of awkward identity as a problem Scottish writers must work through, only to demonstrate, in his grasp of post-Colonial theory, that unstable identity is not an especially Scottish problem, but part of the liberating realization involved and evoked in all successful literary production. One wonders, then, why MacDiarmid needs to loom over the beginning of this book. Presumably he does so simply because Fazzini’s chosen poets are all Scottish, and some native theory must be utilized. Paradoxically, however, Fazzini’s first chapter confirms a suspicion increasingly at large in Scottish literary
studies that we might dispense with MacDiarmidist notions of antisyzgy and proceed to consider Scottish writing less as a special case within its multivoiced context and more as a typical case, especially within the subject of "literatures in English."

Fazzini continues to be thirled to the notion that he must deal in a particularly Scottish coinage. Hence, in his chapter on Norman MacCaig, Fazzini quotes Douglas Young's witty remark that MacCaig has "a Scots accent of the mind," which is to say that MacCaig demonstrably negotiates in his working practice with more than one culture. Fazzini is highly sensitive to this negotiation as he sums up with a very intelligent succinctness:

MacCaig's 'accent of the mind' is the Lochinver area where he spent his summers, the Edinburgh Scots tradition revived by his friends belonging to the so-called Second Wave [of the Scottish literary renaissance], the English of Wallace Stevens and John Donne, Tranströmer's poetry as translated by Robin Fulton and many other influences and readings (p. 58).

This "Scottish accent of the mind," then, simply amounts to being from one place and absorbing and successfully speaking of others. Fazzini's chapter on MacCaig, in spite of (or even, in part, because of) the slightly over fussy worrying about MacCaig's Scottishness is the best short introduction to this poet I have read.

Fazzini's chapter on Morgan, "From Glasgow to Outer Space: Edwin Morgan's (Un)realities," comprises an excellent summation of the significance to Morgan's creative program of translation, and the exploration in his work of the idea of a unifying human consciousness. It would be good to see Fazzini at work on a lengthier study of Morgan, who emerges here, at least to this reviewer's eyes, as easily the most important poet dealt with in the book. Fazzini captures exceedingly well a sense of just how vast Morgan's sensibilities are. While thinking about that awkward business of relative merit, I am slightly puzzled by the fact that lain Crichton Smith, the writer who along with Morgan might well come to be seen as one of the two best poets of the entire Scottish twentieth century, is not treated in a chapter of his own. Smith's worrying away between the cultures of his Calvinist heritage and his studies in Classical culture would have made him the most useful test case for hybridity in the Scottish context since he is a writer carrying heavy and contradictory baggage about the unworthiness of his own culture and, simultaneously, the unworthiness of culture beyond the culture of his origin.

Fazzini produces a commendably clear account of Kenneth White's concept of Geopoetics, though I still fail, like so many people lacking White's imagination perhaps, to really understand the distinctive importance of this term. Equally, Douglas Dunn's witty self-conceptualization as a "barbarian" is shown to have a great deal of purchase in his poetry, and I found myself fascinated by Fazzini's discussion of Dunn in relation to his years spent amidst
English culture and with the comparison of Dunn to Philip Larkin. This latter aspect in particular was excellent, but too short, and makes me hope that Fazzini might turn his attention to more comparative work dealing with Scottish and English (and, indeed, Irish and Welsh) poets in the second part of the twentieth century. Clearly, he has read a lot of contemporary poetry and such an asset ought to be put to the widest critical use.

Fazzini’s book is succinctly excellent on both poetic form and the dialogue, generally, between the work of the modern poet and pluralistic contemporary culture. So, why stop at Scotland? And why begin with MacDiarmid?

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The verse epistles between William Hamilton of Gilbertfield and Allan Ramsay, which Duncan Glen presents in this handsomely printed collector’s edition, with prefaces by R. K. D. Milne and Neil R. MacCallum and a long introduction by Glen himself, mark an important step in the development of early eighteenth-century Scots vernacular verse from what was then considered low to serious literature. That post-Union Scottish poetry was influenced and judged by neoclassical standards, rather than leading an independent existence in defiance of the dominant literary currents, is becoming generally accepted. At first sight the verse epistle seems an unlikely candidate for raising the status of Scottish verse. Within the neoclassical hierarchy of literary genres it held an inferior rank; moreover, Scots was regarded by many Scottish writers as a poetic medium unfit for serious verse long before Lord Kames, James Beattie and other literati decried it as an improper variant of standard English. Even patriotic poets and anthologists were well aware of what was, and what was not, acceptable by the polite standards of the day. This had little to do with an attitude of “cultural cringe” Glen reproaches the pro-Union literati with, but reflected the undeniable decline literary Scots had suffered in the seventeenth century. Glen’s two-page selection from Hamilton of Gilbertfield’s adaptation of Blind Hary’s *Wallace* (1722) is a case in point, for not only did Hamilton modernize the old heroic poem so that it “could be more easily read by his contemporaries,” as Glen observes, but he also anglicized it in order to make it
conform to neoclassical rules of decorum. There is a greater proximity to the style of Pope and his school than to that of the fifteenth-century minstrel in Hamilton’s version, as the following extract from Book 6, Chapter 2 (The Battle of Biggar) shows:

Now all is death and wounds; the crimson plain
Floats round in blood, and groans beneath its slain.
Promiscuous crowds one common ruin share,
And death alone employs the wasteful war.
They trembling fly by conquering Scots oppress’d,
And the broad ranks of battle lie defac’d;
A false usurper sinks in ev’ry foe,
And liberty returns with every blow.

An undiscerning reader would probably have difficulty relating these verses with the author of “The Last Dying Words of Bonny Heck, A Famous Grey-Hound in the Shire of Fife,” printed in Part I of James Watson’s Choice Collection of Comic and Serious Scots Poems (1706), which begins:

Alas, alas, quo’ bonny Heck,
On former Days when I reflect!
I was a Dog much in Respect
For doughty Deed:
But now I must hing by the Neck
Without Remeed.

The distinction between the high style of serious verses (which for many Scottish poets of that period meant avoiding obvious semantic, stylistic and phonetic Scotticisms, and frequently using heroic couplets) and the familiar style of the lower poetic genres (admitting, and even favoring, Scotticisms, and turning to traditional Scottish stanza forms) can of course be found in Ramsay too. His serious poems such as “On the Great Eclipse of the Sun,” “Health,” or “Content” contrast sharply with his burlesque Scots elegies on Maggy Johnston, John Cowper and Lucky Wood in the Standard Habbie stanza Hamilton had used in “Bonny Heck,” or his version of “Christ’s Kirk on the Green.” In his Scottish Text Society edition of Robert Fergusson’s Poems, McDiarmid gives one of the most lucid surveys of the eighteenth-century revival. In it he calls Hamilton’s “Bonny Heck” “a literary joke, an entertainment of the same order as macaronic or Hudibrastic verse,” and he also places in this category the verse epistles Hamilton of Gilbertfield exchanged with Ramsay in 1719. The fashionable taste of the gentlemen who perpetrated these jokes, McDiarmid says, “had consigned the Scots language and its classics with antique curiosities” for which they might have “a sentimental affection” but which they associated with rustic society.
The choice of the Scots vernacular and the Habbie stanza in these six epistles is, then, quite deliberate and must be credited to Hamilton, who opened the series, with Ramsay readily picking up the cue. There is a playfulness and undercurrent of irony that shows that they consider themselves sophisticated enough to turn to these hallmarks of their popular poetry without the risk of appearing culturally backward. As Glen writes in his introduction, they aimed to be familiar, friendly and light yet inventive, displaying a delight in language and amused at their own literary conceits. We can readily see that this was truly a word game in which the poets took pleasure in employing, and displaying to each other, wit and technical skill.

Although they had never met, they refer to each other in their epistles as “honest Allie” and “wanton Willie” and speak of their verses as “crambo” [Scots doggerel] that will “[D]rown ilk dull care and aiking pain,” and “innocent auld-farren jokes.” Cleverly underlining their urban taste, both poets pretend to be writing “rural rhyme.” Ramsay acknowledges his indebtedness to “Bonny Heck,” in which, he says, Hamilton “hit the spirit to a tittle, / Of Standart Habbie” and which, at the beginning of his own poetic career, “warn’d [my] breast” to such a degree that he tried to emulate it. With this poem, he claims, Hamilton has gained an everlasting place “[‘M]ang witty Scots.” Hamilton, for his part, flatters Ramsay by calling him “the Laureat / Of this our age”; he praises Ramsay’s incomparable way of using “ancient words,” or “bonny auld words,” which, he says, “gar me smile.”

The epistles between Hamilton and Ramsay were written between June 26 and September 2, 1719. Ramsay published them twice that year, brought out two more editions in 1720, and also included them in the edition of his poems of that year and in the subscribers’ edition of 1721. (Glen uses the later edition of 1719 as his copy-text, which as compared to the earlier edition includes an additional stanza in Answer I.) Ramsay claims to have read Hamilton’s first epistle “Before a lord and eik a knight / In Gossy Don’s be candle light”; Hamilton “shaw’d it to our Parish Priest, / Wha was as blyth as gi’m a feast”; both poets thus underline the approbation of these expressions of their “blyth and cheerfu’ merry Muse” by persons of rank. Repeated references to wine and claret illustrate the sociable character of the poems. That they are addressed to the educated reader rather than to simple country folk is also obvious from the inclusion of repeated references to classical antiquity.

The ultimate model of the verse epistle is of course Horace, whose reputation in Britain had been given a powerful boost by the critical edition of Richard Bentley in 1711. Using vernacular Scots rather than formal English, Hamilton and Ramsay tried to echo the familiar conversational character of Horace’s Epistles. In his first epistle of Book II, addressed to Augustus, Horace had discussed the development of Latin poetry in its relation to Greek. Hamilton and Ramsay take the occasion to assess the situation of Scottish, as
compared to English, poetry, using their own literary achievements as a springboard. Hamilton's remark that Ramsay might claim a place beside, or even above, Ben Jonson and Dryden is too obvious a piece of flattery to be taken seriously. Nor does Ramsay, despite his sentimental affection for the Habbie Simpson tradition, deceive himself into believing his or Hamilton's mock elegies comparable to the best poems coming out of England. However, he is aware of the truly great tradition Scotland can boast, against which even the works of his English contemporaries seem second-rate.

The chiels of London, Cam, and Ox,
Ha’e raised up great poetick stocks
Of Rapes, of Buckets, Sarks and Locks,
While we neglect
To shaw their betters; this provokes
Me to reflect

On the lear’d days of Gawn Dunkell.
Our country then a tale cou’d tell,
Europe had nane mair snack and snell
At verse or prose;
Our kings were poets too themsel,
Bauld and jocose.

Gawn Dunkell, is, of course, Gavin Douglas, and Ramsay had adopted the pseudonym Gawin Douglas during part of his Easy Club period. Both Hamilton and Ramsay turned to older Scottish poetry that went beyond the comic and burlesque, Hamilton in his version of the Wallace (1722), Ramsay in The Ever Green (1724). They were severely criticized by scholars of the nineteenth and twentieth centuries for having adapted the old texts to the neoclassical tastes of their day. Ramsay seems to have had more confidence in the status of Scots than Hamilton, for he anglicized the old masters far less than the latter, causing The Ever Green to become a commercial failure: it was only printed once during Ramsay’s lifetime, whereas Hamilton’s Wallace became a bestseller according to Glen.

While the Familiar Epistles are largely rooted in the popular tradition, they also open up new possibilities for Scots poetry. The charm of Hamilton’s three verse letters lies mostly in the skillful conversational use of the vernacular; Ramsay shows a greater readiness to experiment, looking both backward and forward. There is more heavy alliteration than in Hamilton: “Thy raffan rural rhyme sae rare, / Sic wordy, wanton, hand-wail’d ware, / Sae gash, and gay, gars fouk gae gare”; there are examples of broken rhyme (“Kairn-amount” rhyming with “bairn”; “Alp-I pines” with “yelp”); there is a stanza of macaronic verse beginning with “Quisquis vocabit nos vain-glorious, / Shaw scanter skill, than malos mores.” And, most strikingly, Ramsay links references to classical antiquity with racy idiomatic Scots expressions. For exam-
ple, in “Answer II” the muse chides the poet: “Swith to Castalius’ fountain-brink, / Dad down a-grouf, and take a drink.” In “Answer III,” commenting on Hamilton’s intentions to leave the “yed! To ’tend his fald,” Ramsay speaks much in the same way of Julius Caesar’s fatal error of not having retired to a country life betimes:

That bang’ster Billy Caesar July,
Wha at Pharsalia wan the wooly,
Had better sped, had he.mar hooly
Scamper’d thro’ Life,
And ’midst his glories sheath’d his gooily,
And kiss’d his wife.

Glen points out that Hamilton “more than any other eighteenth-century Scottish poet of note” enjoyed in Gilbertfield “the idyllic pastoral life as described by Horace.” By way of contrast, Allan Ramsay “was a hardworking Edinburgh man-about-town,” but, it must be added, he too was attracted to the ideal of the Horatian rural retreat, if only as a cultural pose. At a time when most noble families spent the summers in the country but returned to Edinburgh for the winter, the opposition of town and country was not an absolute one. So Ramsay congratulates Hamilton on his decision to woo the Muses, yet advises him to “sometimes leave the riggs and bog, / Your howm’s, and braes, and shady scrog” and seek the “blyth” company of his urban friends. With this he passes over to an imitation of Horace’s carpe diem ode, tearing down the limitations Scots verse had been curbed by since the sixteenth century:

Ne’er fash about your niest year’s state,
Nor with superior powers debate,
Nor cantrapes cast to ken your fate,
There’s ills anew
To cram our days, which soon grow late,
Let’s live just now.

When northern blasts the oceans snurl,
And gars the heights and hows look gurl,
Then left about the bumper whirl,
And toom the horn,
Grip fast the hours which hasty hurl,
The morn’s the morn.

It is important to note that Ramsay thought it possible to treat a dignified, classical subject in Scots without falling back on burlesque techniques. Between 1719 and 1720 Ramsay wrote half a dozen Horatian odes, most of them published in the 1721 subscribers’ edition. Some of them, such as “To the Ph—an Ode,” contain verses that show Ramsay at his best; others have been harshly criticized, especially by older critics such as Burns Martin and Alexan-
nder M. Kinghorn. At any rate, it is patent that Ramsay in "Answer III" goes far beyond Hamilton, who was able to write familiar epistles in racy Scots but on the whole seems to have accepted the traditional dichotomy between Scots and English mentioned above. However, as Duncan Glen emphasizes, in using the Habbie Simson stanza for verse epistles "Hamilton and Ramsay gave it a new purpose and their lively and inventive use of the form impressed Robert Fergusson and Robert Burns." Allan H. MacLaine finds Ramsay's Horatian odes in Scots, the earliest example of which is embedded in "Answer III," "interesting as part of Ramsay's campaign to elevate Scottish verse to a higher level of dignity and respect among the intelligentsia, and to make it once again part of European literature." Towards the end of "Answer III" Ramsay sees himself skelping hand in hand with Hamilton "Up Rhine and Thames, and o'er the Alp-/ pines and Pyrenians" on a PR tour for Scottish poetry!

So although both poets were deeply influenced by neoclassicism, they were looking for ways of widening the scope of vernacular poetry without openly infringing the rules. Apart from the comic and burlesque, the familiar style of the verse epistle seemed one possibility; another was prepared by the emphasis on old words leading to the wider field of the antiquarian movement. Thus the rural character of Scots poetry was being changed from jocular descriptions of low life to the Horatian ideal of the country retreat, which in turn prepared the ground for the important branch of primitivistic and pastoral poetry in Scots.

Glen does not include Ramsay's "Epistle to Lieutenant Hamilton On the receiving the Compliment of a Barrel of Loch-Fine Herrings from him," written in a modified version of the Cherry and the Slae stanza of Alexander Montgomerie. In this Ramsay offers his first suggestions on the development of North British fishery, a theme amplified in The Prospect of Plenty in 1720. The emphasis of Glen's collection seems to be more on Hamilton of Gilbertfield than on Ramsay—the texts of the six Familiar Epistles appeared previously in Glen's Four Poets of Cam buslang (1996). While the literary scholar would want to turn for full reference to the STS edition of Ramsay's works or to the selection of Ramsay's and Fergusson's Poems, edited by A. M. Kinghorn and Alexander Law, which strangely omits "Epistle III" and "Answer III," Glen's selection has the merit of making the Familiar Epistles available again for admirers of Scottish poetry. However, the selection from Blind Hary's Wallace seems to me too scanty to give the reader a sufficient impression of the scope of this work. Burns, who only knew Hamilton's modernized and anglicized version, which nonetheless poured "a Scottish prejudice" through his veins, imitated, in "Scots Wha Hae," the last two lines of the excerpt quoted in Glen. This may account for Glen's selection. I am sure that many a reader nowadays would have preferred a parallel text of the fifteenth-century original text and the eighteenth-century version to appreciate both Hary's and Hamilton's achievements. Nevertheless, it is a pleasure to see individual Scottish poems, or groups of poems, republished in handsome edi-

This volume completes the set begun in 1989 with publication of selected letters of Henry Mackenzie, 1766-1827. The present book is a collection of items taken from Mackenzie’s papers in the National Library of Scotland and the Scottish Record Office and include the draft of a review of the second installment of Scott’s Tales of my Landlord (1817); a draft of a review of Lockhart’s Valerius, a Roman Story (1821); a lecture presented to the Royal Society in Edinburgh in 1788 on contemporary German theater; some manuscript “reminiscences” and anecdotes; a previously published essay on Highland emigration; a diary of a trip to Paris in 1784; some letters concerning the composition of The Man of Feeling and additional matters. One third of the volume is given to poetry composed between 1763 and 1776. Most of these poems were written after the deaths of Thomson, Armstrong, and Akenside, “in the midst of this kind of half slumber,” he remarks elsewhere in this volume, “in which the poetry of England seem’d to have lost its Nerve & Vigor.” Mackenzie’s poems are derivative and ordinary but show him experimenting with forms to be found among mid-eighteenth-century poets—Spenserian stanza, the irregular ode, the ballad in Scots.

The second set of narratives comprising Scott’s Tales of my Landlord (1817) includes the Black Dwarf and Old Mortality. If Mackenzie, who certainly knew Scott, had any inkling of the authorship of these narratives, he does not suggest it here. Old Mortality belongs to “that Period of Scottish history which is perhaps the most unpleasant of any to a Reader of feeling when the Rigors of Government under the last of the Stuart dynasty, was exercised on a well-meaning the fanatical Scot [sect?], who derived from the compact into which they had entered, the name of Covenanters.” Mackenzie detects a partiality in the author toward the Cavaliers, inclining toward Jacobitism, and adds, “We think there is in this book...not sufficient allowance made
for the provocations which the Covenanters received by the oppression and cruelty under which they had long suffered." While he generally liked both novels and found the "low characters [to exhibit] perfect nature," he thought Scott's plotting pushed "the privileges of fiction" too far. Lockhart's novel showed "want of compression in the narrative."

One of the most noteworthy selections in this volume is Mackenzie's account of contemporary German drama, presented to the Royal Society in Edinburgh. Although Mackenzie is known more for *The Man of Feeling* (1771) and his two periodicals, his interest in drama was lifelong. He wrote at least three plays and in 1801 was named one of the trustees of the Theatre Royal in Edinburgh. In 1822 he wrote a biography of the Scottish dramatist John Home. As far as we know, however, he never saw a German play, certainly not in German, and his account is based on two collections of German plays translated into French (so that when he quotes from these plays in English, he is two removes from the original). He does not know the well-known term "Sturm und Drang," and he knows no more about Goethe than *Götz von Berlichingen* and *Werther*. However, his discussion of the renaissance of German theater may be the earliest advertisement of this in English. Germany was known in Great Britain only for its schools of medicine and the theories of Hoffmann and Haller; otherwise, aside from the fact that one of its principalities was home to Britain's monarchs, nothing culturally was known about this country. But as Mackenzie condescendingly reports, Germany is "a country arrived at maturity...in the arts and sciences, in the pleasures and refinements of society, and yet only in its infancy with regard to writings of taste and imagination." Yet "the drama of every country marks more strongly than any other of its productions, the features, both of its genius and of its members." What has held German drama back is the proliferation of principalities; good theater is too expensive for small states. Moreover, in cities like Berlin, Vienna, and Dresden there has been more emphasis on imported opera. Another problem peculiar to Germany, Mackenzie adds, is the variety of dialectical differences in the language; the nobility and upper classes spoke French.

Mackenzie observes that German plays show a disregard "for the regularities and decorum of the stage, which is considered as marking a very rude state of the dramatic art," more like "ancient English tragedy," which for Mackenzie means Shakespeare and his contemporaries:

This disregard of rule, and this license of the scene, are attended with many unfavourable, and yet perhaps with some fortunate effects.... There is a certain reach of genius, which they may restrain from exertions that might sometimes accomplish very valuable productions. There are moments of peculiar warmth of imagination and felicity of language, which in the course of work where fancy is indulged beyond the bounds of rigid critical rule, a writer may experience above the level of his ordinary powers.
By way of contrast, "the theatre of France...is loaded with those thousand insipid plays which every year...are exhibited and forgotten." The author of *The Man of Feeling* notes with approval the "minute development of feeling and sensibility, refinement and elegance of sentiment which one would imagine the bulk of the people could neither understand or admire," not sensibility of manners but "that deep impassioned sensibility, which resides in serious and ardent minds, which can brood with melancholy, or kindle with enthusiasm." Mackenzie cites with approval the plays of Lessing, but it is Schiller's *Die Räuber* that he singles out for extensive comment, quoting long passages in English. This is a play he certainly understood.

Over many years Mackenzie recorded anecdotes and miscellaneous observations about people he knew or aspects of literature (especially the drama). Toward the end of his life he remained unsure how much of this he wanted to keep; in 1824 he destroyed a lot of it. What remains are some of the most interesting pieces of the volume. The most striking entries are personal. "Garrick" whom Mackenzie remembered from his youth in London, "was such a glutton of applause the he could not bear any other spoon in the Dish." John Millar, the Professor of Civil Law at Glasgow, "used to complain of Facts which destroyed his favorite theories—'damned facts, he used to say, which often level with the ground his best built Theories.'" An English banker summoned from London to look over the books of the Ayr Bank, which failed in 1772, one of the greatest financial disasters in Scottish history, told Mackenzie "that from what he had seen of the Transactions...he thought that if the Bank of England had been managed in the same way, it would have been Bankrupt in a month." Thomson's descriptions of landscapes in *The Seasons* were "altogether English," not Borders. The most interesting reminiscences concern Adam Smith, some of which Ian Ross includes in his admirable *Life of Adam Smith*. Henry Erskine, the Scottish advocate, said, "If it were possible for us ordinary people to subscribe each of us but a week of our lives to Adam Smith, what a benefit to philosophy would that contribution produce."

An informative inclusion is the diary of a visit to Paris in 1784. Mackenzie saw the usual sights and spent a great amount of time, not surprisingly, at the theater. Unlike the accounts of more philosophic travelers, he records prosaic details like the cost of food staples, meals, lodgings, tickets to the theater as well as the condition of the streets. He observed Louis XVI at dinner:

The King short and fat, an agreeable enough & good-humored Expression tho not well-looking.... The Queen not a Beauty but rather handsome than otherwise & a good Figure, with an expressive Eye. The King dined, but the Queen not; she dines afterwards in private, but she sits with the King while he dines and has a Cover laid for her.... Duke d'Orleans...one of the fattest Men I ever saw.

This publication, however, is fraught with irritating and inexplicable
problems. Although Prof. Drescher has done a marvelous job of annotation, especially the Parisian diary, a number of factual errors have been allowed to stand. We are told, for example, that Marie Antoinette married her royal husband in 1792; the correct date is 1770. Fanny Burney's last novel, The Wanderers (1814), is oddly attributed to her half-sister. There is no bibliography, no helpful list of the abbreviations employed in the notes. Rather, every source and citation is to the previous volume of correspondence, which came out ten years earlier, so without the initial volume the scholar is hampered and needlessly bewildered. We are not told where the book reviews were eventually placed. The letters concerning the composition of The Man of Feeling were written to Elizabeth Rose of Kilvarock. We know this because they were first published by Drescher in 1967. But the editor does not mention the recipient in this re-publication: the heading and citation are strangely omitted. Nor does he state why he has reprinted them. Finally, though the editor announces that the "texts of the manuscripts have been followed exactly in spelling, capitalization, and abbreviations," the vagaries of spelling would seem to extend far beyond the privilege of accuracy. The lecture on German theater and the book reviews contain so many typing errors per page that any scholar citing them would have to re-edit his quotations. This new material of Mackenzie is most welcome, but I regret to say I have never seen a collection of texts so poorly presented.

HENRY L. FULTON
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The Ballad in Scottish History, edited by Edward J. Cowan, comes out of a conference commemorating Francis James Child and asks its contributors to consider how ballads reveal "the social history of pre-industrial Scotland." By focusing on the social history rather than historiography, Cowan skirts some of the issues associated with demanding objective, or even subjective, historical accuracies from pseudo-literary sources. Nevertheless, the authors of these articles do seek to legitimate folk traditions as substantive sources of social historical authority. While each essay does move towards a theory of what value a ballad has as a historical text, the brevity of the articles and the fact that this book is a collection of essays rather than a single authored text prevents a unified understanding of the notion of the ballad in Scottish history from de-
veloping. Issues of where the ballad stands as a literary artifact or where the historical study of ballad overlaps with folklore or anthropology studies are never fully fleshed out. Consequently, while this book purports to take on the ballad from a historical standpoint, what exactly it means to address a ballad in this way varies from author to author.

In the introductory chapter, "Hunting of the Ballad," Cowan briefly traces the history of Scottish ballad collecting through figures such as Ramsay, Scott and Child. These men allow Cowan to explore various impulses behind ballad collection as well as the valuing of the texts within personal and political contexts. In defining an approach for understanding the ballad in this book, Cowan argues that the historical value of a ballad lies not in its analogues or its literary qualities but in what the ballad can relay about the people who tell it. In other words, a ballad's import should not be determined merely by its own literary development but should be understood as an artifact to study the society which told and transmitted the story. Consequently, the current trend of comparing ballads to the present or to the past, by focusing too much on the change in ballads, fails to recognize the value of the ballad as a valuable tool for understanding each discrete historical culture.

Significantly, the next essay in this collection addresses the relationship between the author and the audience of a ballad. Charles Duffin describes this relation as a transformative process linked to questions, not only of historical reliability, but of cultural self-conception. Although the article in general could be informed by Richard Bauman's work on performance in folk tradition, it provides a useful discussion of issues taken for granted in later essays. Duffin applies his theory to *The Evergreen* and *The Tea-Table Miscellany*, arguing that the changes that Ramsay made to the ballads represent an understanding of his audience, thereby partially ameliorating the damage that he did to the texts. Through this rhetorical move, Duffin offers written text as another step in the transformation of ballads normally reserved solely for oral transmission.

The following seven essays have narrower scopes, addressing topics such as fairy belief, the sympathetic leanings of balladry, and the ballad as historical record. An interest in women's roles in ballad creation and depiction is explored in Cowan's "Sex and Violence in Scottish Ballads" and in Christopher Whatley’s "Sound and Song in the Ritual of Popular Protest: Continuity and the Glasgow 'Nob Songs' of 1825." Cowan claims that the presence of spirited and aggressive women in Scottish ballads provides a construction of female agency that competes with popular images of passivity deployed by government and religious authorities. Although the overall scope of his argument is larger, Whatley describes the role of women in protest ballads by tracing the increasing number of women laborers during times of labor disputes.

The final essay in the collection by Robert Lambert, "In Praise of Mountains and the Freedom to Roam: Some Mountaineering Songs and Verse from the Cairngorms, 1850-1960," relates the rise in ballads about mountain ranges
such as the Cairngorms to the increase in hill-walking clubs. In addition to establishing this connection, Lambert's article creates a continuity in the evolution of ballads to the twentieth century. Consequently, this article works well as a concluding chapter by providing a link from the distant to the near past.

Overall, the book provides a good selection of articles that grapple with many of the key issues in ballad study (authenticity, historical reliability, written transmission of an oral text). The theories presented are generally portable and present incisive commentary on the social history of ballad makers and receivers. Furthermore, the collection generally fulfills Cowan's intent in studying ballads; each of these chapters treats ballads as discreet historical sources and contrasts them with other contemporary accounts or evidence. Consequently, *The Ballad in Scottish History* serves as a good introduction to the concerns of historical study of the ballad. Nevertheless, the approach taken in this book is neither entirely novel nor is it wholly developed. Instead, the lack of a unified understanding of the historical approach to ballads opens up the field for further exploration. These essays work well as resource either for study of individual ballads or for insight on particular facets of pre-Industrial Scottish communities, but this book is clearly meant as the beginning of a historical and literary conversation rather than the final word.

MARY M. HUSEMANN

*University of South Carolina*


I suppose I have thought that I knew George Bruce better than many of my other friends, and longer. He came to St Andrews University during the latter years of the 1939-45 War, where he met my future wife, Joyce. By then, I was compiling my anthology *Modern Scottish Poetry: An Anthology of the Scottish Renaissance* and had corresponded with George about his contribution to it. Soon after his appointment to the B. B. C. I began working for him as co-editor and presenter of the radio magazine of the arts, *Scottish Life and Letters*, which ran for twenty-one years, and as a fairly frequent contributor to the program *Arts Review* which, during much of its twenty-three years of existence, was edited and produced by George. That long and close friendship and
working relationship is commemorated in his poem “Epistle Three” in this book.

It is, however, a book that delights and astonishes me with the range and power of the poems that make it up. Here, dare I say it, is a voice that has recorded subtly and movingly more facets of Scottish life during the last sixty years of the twentieth century that almost any of his contemporaries.

He first became widely known for Sea Folk, included in William MacLellan’s Poetry Scotland series, published in Glasgow. Here are to be found the poems that seemed to many to make him in particular the voice of the North East of Scotland—“Inheritance,” “Kinnaird Head,” the title poem and “A Departure,” a focus underlined by the final poem “Envoi”:

Go, drama of wind, water and stone,
Drama of men long under granite lid.
Go to those with abundant energy
whose eyes lift to the hard North light.
Go to those shaken by the petulant sea.

What I long thought his finest poem, “A Gateway to the Sea,” followed in A Man of Inconsequent Build, in which, as the title suggests, the poet’s focus settles on a wide range of individuals rather than the sea and the impersonal elements, acquiring a new warmth.

In Houses and Other Poems, apart from the beautiful poem “Love in Age,” to his wife, there is the unforgettable “Laotian Peasant Shot” and further evidence of the broadening of his sympathies to embrace humankind.

And so the sympathies and the understating reach out through each of his later books—the image of blood-stained Castle Tioram and its youthful present-day visitors, his masterly (and humorous) poem “The Chair,” or the remembered Scots of his youth, where:

I sat me down on’t fine and cosy
cocked an ee at my braw time-piece—
snoozing time for me in my auld cheer
that cam tae me from my good business father,
a man o sense, who had nae time
for flim-flam poetic but ‘held straight on
for deals……

Today Tomorrow has, for me, the intensely moving celebration of the Clyde, and “Epistle to David,” addressed to his son, who lives in Helensburgh.

Perhaps the poem “Now” best gets to the heart of the matter:

Now is the time for amazement
No angels in this sky.
The blue sings itself.
Daffodils shout their hallelujahs
Seas sing their terrible songs.
The earth-worm snoozes in the dark.
Above, new grass trembles
It is the throb of life.

"The throb of life" is in my view indeed a perfect summation of George Bruce's own poetry.

MAURICE LINDSAY
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Scott's *The Pirate* (1822) is not a sea-novel in the normal sense because almost no action takes place on board ship; but it does involve pirates, and particularly one pirate, Captain Clement Cleveland, who is washed up half-drowned onto the shore of the main island of the Shetlands and is saved by a young man who turns out ultimately to be his half-brother. The young man is Mordaunt Mertoun, the novel's hero, who has been brought to Shetland by his morbidly recluse father, Basil Mertoun. When the elder Mertoun slips into his dark moods, Mordaunt explores the Mainland and becomes a frequent guest in the home of Magnus Troil (wealthy, respected descendant of the original Scandinavian settlers and staunch upholder of their customs) and his daughters Minna and Brenda (dark- and light-lady types, respectively). For a while Mordaunt keeps everyone guessing as to which daughter he prefers, but he has no more choice when Captain Cleveland wins the heart of Minna, who looks on Cleveland romantically as if he were a latter-day Viking hero, not seeing him for what he really is: a pirate and outlaw, albeit with pretensions of higher class. At the end her love for Cleveland must remain unfulfilled because of his checkered past, whereas Mordaunt and Brenda marry and live happily ever after.

Other memorable characters include the minstrel Claud Halcro, passionate devotee of Dryden; the professional actor turned pirate Jack Bunce, who enters the story late when the action moves to the Orkneys; the pedantic "factor" Triptolemus Yellowley, who has been sent from Scotland to teach the Shetlanders improved methods of agriculture; and the self-styled sorceress Norna
of Fitful-head, who is generally believed to be able to control the weather and who has affinities with the Valkyries of Germanic legendry, with Meg Merrilies of *Guy Mannering*, and with the beldams of medieval romance who hold the key to a young hero's true identity, but here she gets things wrong: she believes that Mordaunt Mertoun is her born-out-of-wedlock son, when actually the offspring of her illicit tryst with Basil Mertoun (before the time of the story) is Clement Cleveland, as she and we the readers find out near the end along with the additional surprise that Mordaunt is Basil's younger son by a Spanish lady whom he had married and later killed because of her unfaithfulness.

Scott's story is much enhanced by its picturesque setting. He visited the Orkney and Shetland Islands in the summer of 1814 and kept notes on what he saw and learned. In preparing *The Pirate* he also did a lot of background reading, especially on Shetland: its history, both political and social, its topography, and its agricultural economy. He was also intrigued with unusual words, many of which are Scandinavian in origin, as one might expect. Much of Scott's homework appears in his notes to the later *Magnum Opus* edition of his novels. The editors of the present volume, Mark Weinstein and Alison Lumsden, refer to and quote from these notes, and they too have done a lot of homework. Indeed their Explanatory Notes are a veritable mine of information about Shetland and Orkney for which most readers will be grateful, and the concluding 25-page Glossary of difficult words is excellent.

The textual policy of the Edinburgh Edition of the Waverley Novels (EEWN), as David Hewitt explains in the General Introduction, is to present each novel as it might have appeared in an ideal first edition, that is, without the many errors and misreadings that occurred owing to the carelessness of Scott's original editors and their haste in meeting publication deadlines. Another viable policy as to the texts would have been to use the *Magnum* edition, which represents Scott's final revisions, but unfortunately Scott was working from earlier editions that were full of errors. His newly written introductions and notes, however, will appear in the EEWN as separate volumes.

The base-text, then, for *The Pirate* is the first edition, with its numerous substantive errors, most of which Weinstein and Lumsden have corrected with reference to Scott's holograph. The holograph itself cannot be used as base-text because Scott intentionally left much work for his original editors. He expected his erratic spelling to be corrected and made consistent; his abbreviations to be filled out (Scott normally spelled verbal forms ending in *-ed* without the *e*); his punctuation to be polished in accordance with procedures then current; his repetition of the same word in close proximity to be eliminated as well as other redundancies. In short, Scott expected a lot of polishing. Substantive errors appeared not just through carelessness and haste, but because of the formidable task that the original editors had before them. First of all, Scott's holograph had to be copied in its entirety so that the anonymity of the Author of *Waverley* would be preserved, and Scott's handwriting is notoriously
difficult. Sometimes a copyist would write down a word he thought he saw, and the word would make sense, but it was not what Scott had written. At another stage a typesetter or a proofreader might see a word he did not understand and would simply change it to something that made sense to him, whereas Scott had in fact used a correct and precise word. Weinstein and Lumsden have corrected almost 500 misreadings and misunderstandings of this sort. They have also restored some sixty dialectal words that the original editors had changed to Standard English. For work like this they deserve unstinting praise.

While they have indeed given us, as they say, a "fresher, more correct" text, they have also undone much of the polishing of the original editorial team. Scott had a tendency, for example, to overuse the dash. His first editors changed a host of dashes to periods or semicolons in accordance with normal printing-house rules. Weinstein and Lumsden have restored some of these dashes. Scott was also prone to begin many a sentence with And or But, and his original editors felt free to combine these sentences with preceding sentences. Weinstein and Lumsden have sometimes restored the sentence divisions as Scott had them to begin with. When Scott was wordy, his first editors had no qualms about getting rid of unnecessary words, some of which Weinstein and Lumsden have restored. Scott apparently did not make the fine distinction between farther and further; his editors did this for him. Weinstein and Lumsden, however, have changed their further back to Scott's farther, although further would be the preferred choice of words even according to today's laxer style-manuals. Other examples of this sort would include Scott's severer, which was changed in the first edition to more severe, and now back to severer in the present edition; Scott's quieted, changed to silenced, and now back to quieted; Scott's forwards, changed to forward, and now back to forwards. It's of course hard to say exactly how much polishing Scott expected from his original editorial team. What Weinstein and Lumsden have given us in any case is a text that is "less formal" (to quote their words), even "folksier" (my word), and such is in keeping with present-day taste.

What would Scott say about this new edition? I suspect he would be surprised at how much Weinstein and Lumsden have let him get away with in minor matters (all of the above and more, including the word bitch in one of Jack Bunce's speeches)—and pleased that so many downright errors have been corrected, at long last, though some were not horrendous enough, by editorial standards of the time, for Scott himself either to have noticed, or if so, to have made an issue of, when he was reading proof.

JEROME MITCHELL
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The essays in this volume represent occasional papers. They were given at a conference organized to celebrate a scholarly achievement: publication of The Poems of William Dunbar, edited by Priscilla Bawcutt. In a larger sense, the volume provides an opportunity to memorialize Professor Bawcutt’s contribution to the field of Scottish literature. The conference and the book were originally developed by Sally Mapstone and the late A. J. Aitken. The resulting volume focuses primarily upon textual influences and tradition and Dunbar’s style.

Sally Mapstone’s introductory essay, “Introduction: William Dunbar and the Book Culture of Sixteenth-Century Scotland,” extends beyond the purview of its title. While discussing the merits of manuscripts, especially the Chepman and Myllar texts, she also makes suggestions for modern readers on how to approach the poems. She notes that Bawcutt’s edition has firmly established the tradition of ordering Dunbar’s verse largely alphabetically by first line; elsewhere, Bawcutt clusters the poems thematically. Mapstone urges that “there may also be critical perspectives to be gained from moving away from discussing like poems by Dunbar together, and thinking more in terms of what emerges when conceptually unlike poems are read after each other.” Mapstone’s introduction then focuses on the other contributions in the volume and attempts to integrate into the general context her introduction has established.

A few highlights among the contributions include Catherine van Buuren’s analysis of “The Chepman and Myllar Texts of Dunbar.” Van Buuren’s analysis is meticulous and she provides an excellent synopsis of the issues involving early printed texts. Her sections on orthography and Anglicization are also helpful teaching tools. She suggests new directions in her comment about the need to investigate “the various shapes of several types with related forms in English and French early printed books.” In “Editing Dunbar: The Tradition,” A. S. G. Edwards provides a historical primer of editors’ practices which have had an influence on changing the interpretation of Dunbar. Edwards’ insights into the editorial procedures used and the organization of Dunbar’s verse are meticulous and useful. J. Derrick McClure serves up a careful linguistic analysis of Dunbar’s style in “Dunbar’s Metrical Technique.” Working on the assumption that a “phonetician with an understanding of the historical development of the sound patterns of Scots can state that the prosodic pattern which Dunbar has constructed...is of a particular kind,” McClure also acknowledges the role of a skilled reader. After analyzing Dunbar’s verse, McClure asserts that “Dunbar claims first place in that of his power to exploit the language.”
Another highlight is Douglas Gray's essay, "‘Hale, Sterne Superne’ and its Literary Background," which provides significant new analysis of one of Dunbar's most recognized poems. Linking the poem to the "traditional background of Marian poetry that prizes intricate ornament, rhetorical display, and elaborate musical patterns," Gray sheds new light on how Dunbar "fused sound with sense." His essay helps to place the poem in its historical and stylistic origins and influences.

The volume includes a number of other useful essays that place Dunbar in his tradition, look back to his antecedents, and look ahead to commonalities with Alexander Scott and other "followers." Other essays include: R. J. Lyall, "The Stylistic Relationship between Dunbar and Douglas"; Janet Hadley Williams, "Dunbar and His Immediate Heirs"; Theo van Heijnsbergen, "Dunbar, Scott and the Making of Poetry"; A. A. MacDonald, "Sir Richard Maitland and William Dunbar: Textual Symbiosis and Poetic Individuality"; Jonathan A. Glenn, "Classifying Dunbar: Modes, Manners, and Styles"; and John Corbett, "Aureation Revisited: The Latinate Vocabulary of Dunbar's High and Plain Styles." There is also an annotated bibliography of the published writings of Priscilla Bawcutt. The volume illustrates that, as Professor Mapstone contends, "the study of Dunbar can thus be taken forward in all sorts of ways." Some of the essays are groundbreaking; others are more synthetic. The collection will be of use to Dunbar scholars in almost any field.

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From the standpoint of one educated largely in the bibliography of English books and the English book trade to around 1700—a view doubtless shared by many who will read Dr. Mann's book—The Scottish Book Trade 1500-1720 traverses unfamiliar territory, and I suspect that it will be unfamiliar to many Scots readers also. The Scottish book trade does not impinge greatly on the English until later in the eighteenth century, with ongoing disputes over the rights of the royal printers in Scotland to print and sell the lucrative bibles, Psalters, etc. for which the English royal printers with the two universities claimed a monopoly, and over larger copyright issues that were finally settled
to an extent towards the end of the century, when the Scottish book trade was more strenuously competitive than in the earlier period. It is salutary, therefore, to turn to the earlier period when, perhaps because of the common sovereignty after 1603, one tends to believe that the book trade in Scotland was organized and regulated on the English model.

This however is not a comprehensive study of the early Scottish book trade: readers and potential users of The Scottish Book Trade 1500-1720 should attend to the subtitle. This is the book trade studied from a certain distance, from the stance of the social institutions deputed to control books and the trade as part of the ordinary processes of social control. The most significant difference between England and Scotland in this period was the absence in Scotland of any regulatory body analogous to the Company of Stationers in London. Regulatory oversight—which in practice meant licensing and censorship, with particular attention to the potentially pernicious influence of books imported from continental Europe was exercised by a complex group of authorities. The author’s account starts with the burgh councils of Edinburgh, Aberdeen, and Glasgow, in their capacity of “print employers” (to use Mann’s expression) and as regulators of the incorporation of and admission to guilds. The failure of the book trade to incorporate itself is attributed to the inability of the several trades to identify a common interest and competition amongst them (between printers and booksellers, for instance, already marked in the London Company of Stationers), and to alternative channels of social advancement. Such fragmentation in the trade was paralleled by the diversity of the regulators, not only the burghs where “the licensing and censoring authority of the magistrates...had no parallel in England” but also the universities (who had their own printers and booksellers). Further, ecclesiastical control by the General Assembly notably, and secular or state control through the Privy Council, was omni-present but difficult for the modern historiographer to disentangle.

Often what was ordained from church or state was the authority to “control” books which simultaneously inferred “implied,” surely] the right to license printing and censor undesirable works. Furthermore, the perception of censorship as a weapon to maintain discipline ensured that all levels of clerical court could become censors, and did so particularly over the “common enemy”. Catholicism (p. 52).

It is not surprising that “Appendix Two. Listing of officially banned books, 1570s to 1700s [i.e., 1574 to 1706], indicating date of banning order and source” shows that religious works were predominantly censored before 1660, after which libellous or political works predominate. But it is somewhat surprising that sometimes decades pass without a banning (e.g., the first two items, July 1574 and May '84), but that might just as readily reflect the scanty survival of archival documents as an unsuspected access of tolerance in those periods.
Consideration of censorship leads inevitably to a chapter on "The Scottish Book Trade and the Low Countries," the Netherlands being for many decades the source of scholarly works imported into Edinburgh in returning Scottish ships and more lately the source of controversial dissenting tracts from the Leiden, Rotterdam and Amsterdam presses. For example, the Presbyterians David Calderwood (1575-1651) and Alexander Leighton (1568-1649) employed the "Pilgrim Press" in Leiden and Giles Thorpe’s presses at Amsterdam; but only four of Calderwood’s “over a dozen” tracts from the Pilgrim Press figure in the list of banned books, whereas Leighton’s are not mentioned at all, possibly again a shortcoming of the available evidence. Or possibly of the construction of the list itself: may there not be evidence of “officially banned books” in other sources (besides the few non-archival sources mentioned)?

Discussion of differing concepts of copyright, not established in statute law until the Queen Anne act of 1710, occupies the following chapter. The early Scottish book trade admitted no notion of perpetual copyright, individual printers’ or stationers’ rights in a book being conveyed by individual licenses for specific periods or the lifetime of the licensee, granted by the crown or its representatives, notably the Privy Council. (One hundred and seventy-six such “Particular” copyright patents, 1540-1708, are listed as Appendix One; the first patent for publication of a literary work was for Sir David Lindsay’s works in 1590.) As well, Scottish law did not admit an “incorporeal property” in a title; only a specific physical book, a particular form of publication, was protected. The author depreciates the copyright role of the Stationers’ Company “with its perpetual private monopolies” and sees the triumph of the Scottish practice and concept of copyright established by the 1670s in the later development of the law in the United Kingdom and the United States.

As copyright was a state prerogative, book licensing formed one of the measures by which the state (“the monarchy, Parliament, estates and executive committees, and more especially the Privy Council” in Scotland) regulated the book trade, the subject of chapter five. In the absence of the monarch in London, the Scottish Privy Council “was the chief organ of the executive for book trade regulation” (p. 127). The magistrates of Scotland’s printing burghs exercised a constant policing role over the activities of trades in their amits but the Privy Council, mediating in trade disputes and the subject of petitions, was necessarily central to trade regulation. Mann relates the Council’s role in the contest over the prerogatives of the King’s (or Queen’s) Printer in Scotland, Andrew Andrews, and his relict, Agnes Campbell (a formidable woman) with anti-monopolistic members of the Edinburgh and Glasgow trade. Because the King’s Printer was exempted payment of paper duties, besides his right to exclusive publication of certain kinds of books, he could publish more cheaply. Also, after the Union, the imposition of weighty duties on imported paper drove Scottish printers to rely on English supplies of paper. The Privy Council had a crucial influence on the development of the trade as it did on censorship,
discussed in chapter six under the headings of "Preventive" and "Punitive" censorship.

In the foregoing chapters, the trade appeared more as the quite passive subject of decisions, controls, and regulations imposed by other institutions, rather than as a collaborative commercial activity. One arrives gratefully, therefore, as "The Economics of the Book Trade" where the trade itself occupies the central position. The substance of this chapter—which in general deals with the financial condition of the book trade from the 1570s to the 1760s, and considers book pricing and inflation, the scale of the book trade to 1700, and its function as an economic stimulus—is an analysis of the ninety-two testaments of book traders found in commissary court records during the period that provide enough information of the book stock, inventory and debts of the individuals to make analysis possible. (Details are provided in Appendix Three.) The output of the trade is calculated from the books listed in H. G. Alldis's *A List of Books Printed in Scotland before 1700* (1904; updated 1970).

The author was aware of the deficiencies of any analysis based on a record of titles alone, when many publications may not have survived, but nevertheless employs it, albeit with resignation. It seems impossible to obtain more meaningful figures without knowing the print run of individual editions so annual productivity could be measured in sheets. (Separate graphs are provided for single-sheet publications.) The ambiguities and gaps in the data rather debilitate the value of the graphs constructed from them. In any event, they seem to represent only the increasing importance of Edinburgh, a conclusion that many readers might have inferred from other evidence. It is not surprising, then, that Mann finds that "There are undoubted difficulties in establishing relationships between expanding literacy and book production," that is, to quantify what is essentially a reciprocal relationship. However, he concludes that bookselling rather than domestic book production was more influential in encouraging literacy beyond the three major centers.

Finally—and I have not done this interesting chapter justice—he shows the book trade developing (within a prevalent need to import foreign and English books) in three phases: the first, to the 1630s "a long spell of mixed publishing" marked by "the celebration of vernacular Scottish literature" and the publication of liturgy and school books; the second, to 1660, was "the age of theology," and was followed, third, by a decline in religious books in favor of "a wide variety of secular books on science, the law, and current affairs."

*The Scottish Book Trade 1500-1720* is not easy reading, nor, given its subject, should it be expected to be. Judging by the bibliography of "Manuscript sources" the author has ransacked every pertinent archive in Scotland, England, Belgium, and The Netherlands for information on the Scottish book trade in this period. The book provides (particularly in the three factual appendices) an enormous amount of detailed information which will be invaluable for subsequent work on this subject. The graphical materials, closely analyzed here, are subject also to the limitations of the data which support them but pro-
vide suggestive representations of the development of the trade in this early period. It is difficult to conceive that anyone could have done more than the author, and we should be grateful that he has done as much. But lest these words suggest too unqualified approval, I must note that Dr. Mann's modesty did not permit him to include his 1997 University of Stirling thesis in the list of theses consulted or amongst the other sources (it is recorded in footnote 4, p. 2), and I never managed to track down the "BM" recorded as the reference for many testaments in Appendix Three. Nevertheless, this book is a formidable and substantial contribution to the literature of the book trade in early Scotland.

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Reviews, most often, are comprised of light and shade. With regard to The Canongate Burns, however, this reviewer must acknowledge his already espoused wholesale condemnation of the book which resulted in a controversy erupting in both the Scottish and English national press. Speaking out previously, I felt myself compelled so to do by the signal that this edition seems to send out about the very slight regard with which Scotland holds empirically reliable Burns studies. This edition of Burns is so full of mistranscription, glossing error, grammatical solecism, shockingly bad proofing and inadequate historical and textual research (including a textual derivation which is opaque in process) that it cannot be used by any responsible teacher.

One of the basic questions I have about the Canongate Burns is: what textual editing procedure has been followed? A section entitled "Editorial Policy and Practice" is bizarre in not indicating which original manuscripts and which specific printed editions, if any, have been consulted and utilized. There is no textual apparatus to indicate collation procedures—the noting of variants in lexis, punctuation and the indication of which variants have been preferred in the present edition. At one point, the editors claim that "Dr James Mackay's 1993 edition [of the poems], endorsed by the Burns Federation, parasitically
plunders Kinsley.” Ironically, however, the text of the Canongate Burns in many instances would seem simply to have been derived from that by James Kinsley published by the Clarendon Press in 1968, but is far from accurately copied (as numerous examples of misplaced punctuation and capitalization attest in the Canongate book). If texts have largely been lifted from any particular source or sources, however, it would help to be told even this. It may actually be the case that we do now need a new “collected” works of Burns given that editorial theory has changed considerably since Kinsley’s time. If this were to be undertaken, however, it would take at least a decade of hard textual research with manuscripts and printed books and would produce textual results rather different from Kinsley—which, except by accident and sometimes worse than accident (so to speak), the Canongate Burns does not.

A few of many examples too numerous to count will have to suffice here to indicate the sloppiness of the text. How on earth did the editors fail to notice at the proof stage that the third line of “To a Mouse” reads, “Thou need na start awa sae hasty not” whereas the reading in the Kilmarnock edition is “Thou need na start awa sae hasty.” The Canongate Burns claims to present Burns’s work in order of publication, although this aim is contradicted by collecting together a section under the rubric of “Anonymous and Pseudonymous.” The purpose one suspects here is to smuggle in several controversially attributed pieces as part of a larger mass when these are very far from having been accepted by any Burns scholar. Having supposedly set up its chronological sections, the book prints “A Dream” amid the section “The Kilmarnock Edition, 1786.” Line four, however, reads “A humble Poet wishes!” with the accompanying note that “Poet” has been substituted for “Bardie” in 1793. The Canongate Burns’s ideal of textual chronology, then, is somewhat muddied. Is it the 1786 text which is important, as the ordering to this book clearly implies? Why then slip in a 1793 variant? Does this glance toward the possibilities of variants indicate, in fact (as I suspect), that the noting and considering of such variants is entirely haphazard and without having been given any fundamental consideration in this book? It is often a cheap shot best resisted to suggest that a supposedly scholarly work does not come up to undergraduate standard, but such an editing procedure would have to be severely dealt with in, say, a student project in textual editing at this level. The best examples of infelicitous glossing are to be found in “The Twa Dogs” (Burns aficionados will find many others) where “gaun” is rendered as “go” instead of “going.” The most basic rule of glossing is not to change the grammatical status. We find “whyles” glossed as “whiles” when it should be “sometimes”; we find “sair-work” facetiously given as “sore work” when, obviously, it should be explained as “hard work.”

Perhaps the most bizarre moment in the whole book is to be found in “Tam o’ Shanter” where the lines “Wi’ mair o’ horrible an’ aweful, Which ev’n to name wad be unlawfu’” are relegated to a footnote with the admission that “most editors” print these lines. In fact, all editors print these lines be-
cause Burns wrote them and intended that they be included in the poem. The Canongate substitutes these with four lines which were originally excised from the text. There is perhaps an argument for including both sets of lines in a new version of the text but not for replacing two of the originally printed lines with lines Burns removed in the transition of the poem from manuscript to printed page. It is almost as though the editors have noticed at the last moment that they have inadvertently lost these lines in shuffling the text around, and have hastily assembled a footnote when a typesetter has said that it is too awkward and too late to reinsert these in the text. This is speculation, of course, but it is difficult not to speculate in the face of the hurriedness with which this book seems to have been compiled—this is perhaps best suggested in large and numerous quotations from the letters which are shockingly mistranscribed.

The nearest we come to some kind of pointer to textual apparatus is to be found in the simple form of the bibliography which, for instance, includes (with no explanation of choice) the 1824 James Currie edition of Burns published in Halifax. The nine editions of Burns's work cited in the bibliography (including, simply, the Scottish Daily Express Special Presentation Edition of the “Kilmarnock” as overseen by W. Scott Douglas) represent an indication of the ludicrously small textual archaeology in The Canongate Burns. The secondary reading list at the end is almost entirely (and uselessly) catholic. Two exceptions are, strangely, Edwin Muir: Uncollected Scottish Criticism (edited by Andrew Noble) and, stranger still, Raymond Bateman (sic), Robert Burns, the work of an author who will be new to Burns scholars because his name is Bentman. The list of “Archival Sources” is vague, listing without further comment, for instance, The Mitchell Library, Glasgow.” The editors also al­lude in this list to their use of the “Geddes Archive, Essex Country [sic] Records Office, Cheltenham” when they mean the Petre Papers of the Essex County Records in Chelmsford. What trust can we put in a book with such a comprehensively basic level of inaccuracy? The list also fails to mention any manuscript or archive resources pertaining to the United States, to say nothing of materials which might have been consulted, for example, in the Dick Institute, Kilmarnock. What exactly are the “archival sources” which have been consulted? If this list has any function, surely it is to summarize precisely what special materials have been drawn upon in the editing of this book. Opacity is rendered further with an absence of a general index to people and places. Such an index would be crucial, in fact, in helping the editors make their particular case that Burns has been historically misread and misrepresented until The Canongate Burns arrived. Another crucial omission is that of an index of first lines.

The treatment of Kinsley and other Burns textual scholars is badly flawed. The claim is made that “Kinsley’s intention was to keep Burns’s poetry marginalized on the rural farm, isolated from his English contemporaries and de-politicised.” Here the simultaneously woolly and belligerent prose of Noble’s and Hogg’s Introduction descends into sheer nonsense. Following on
from the pioneering work of Thomas Crawford, Kinsley's edition very expertly drew attention to many of the literary echoes between Burns's poetry and those poets whose work he knew and admired. Thus there is in Kinsley extensive allusion made to Pope, Thomson, Collins, Shenstone and many other eighteenth-century writers. Though far from exhaustive, Kinsley's edition opened up the vista of Burns's points of contact with other poets—both Scottish and English—in a way which had never been previously mapped.

The Canongate Introduction also perpetrates an unwarranted slur on G. Ross Roy, probably the world's greatest living authority on the textual history of Burns. The editors expound, "Sadly, Oxford's expensive re-edition of the letters of 1985 arguably achieved its most significant addition by appending Professor G. Ross Roy's name as editor." Typically, the meaning here of the editors is muddy, but the mud of the implication is clear: G. Ross Roy has had his name tagged on to an essentially unchanged edition of Burns's letters. Any Burns scholar worth his or her salt knows, though, that the extensive emendation and addition by Professor Roy significantly updated and extended the Oxford volumes of Burns's letters, as originally edited by J Delancey Ferguson. That excellence was added to excellence in this case marked a high watermark in twentieth century Burns textual scholarship. A large irony with regard to Roy is that when dealing with Burns's *Merry Muses of Caledonia*, the editors of the Canongate mention the long-supposed date of publication as being 1800. They are clearly unaware of the 1999 facsimile edition by G. Ross Roy of a version dated 1799, which, at least, complicates the debate. The editors also show themselves to be sadly misinformed about reprints of *The Merry Muses*. They claim, for example, that the edition produced by Duncan McNaught appeared "in the 1920s" and that "in the wake of the Lady Chatterley fracas, he would not append his name to it." The fact is that McNaught's volume appeared in 1911, Lawrence's in 1928! Again one can have little confidence that Noble and Hogg are in command of the primary bibliographic materials which are necessary for the undertaking of editing Burns.

The Canongate Burns incorporates a number of the so-called "lost poems" claimed by Patrick Hogg from 1996 onwards to be the work of Burns. The commentary to the Canongate Burns claims that Hogg's book, *Robert Burns: The Lost Poems*, has stood up "remarkably well" to "scholarly scrutiny." This, in fact, is blatantly untrue. A number of reviews of this book at the time made noises, quite rightly, encouraging Hogg to continue to work on his case. The only real "scholarly scrutiny," however, came in the shape of my own work which found Hogg to be definitely wrong in at least two cases. And, my findings that Hogg was misidentifying Robert Burns for the radical poet and priest, Alexander Geddes, have implications beyond the two poems in question. On the basis of my identification and my observations of Geddes's style, I reasonably suggested that Geddes might well be the author of seven more of Hogg's "lost" Burns poems. It should also be emphasized that my manuscript findings remain the only ones with regard to the "lost poems."
Noble and Hogg claim that “the entire canon of Geddes is extant at the Essex County Record Office and the Scottish Catholic Archive in Edinburgh.” Again the editors are guilty of sloppiness; quite, simply, it is not the case that we have the manuscripts in these places (nor even all the printed versions) corresponding to every poem published by Geddes. Noble and Hogg are, however, working towards a quite breath-taking example of a double standard. Because we don’t have the manuscripts in Geddes’s hand, Geddes is not the author—so runs their logic. But Burns is the author of the lost poems even though we don’t have the manuscripts or any other direct evidence of authorship in Burns’s hand. In their crassly assertive and problem-evading stance of adding these poems to the mainstream of their *Canongate Burns*, the editors are guilty of attempting to discourage full and proper debate over arguments which they themselves are unwilling to pursue thoroughly enough.

It is possible to add other potential authors with regard to the “lost poems” citing circumstantial evidence no less, and probably more, convincing than that adduced by Noble and Hogg. It will be interesting to see if other potential names emerge in future in the burgeoning field of investigation into radical poetry of the late eighteenth century. I am certain that new names will emerge out of this scholarship.

There was a time when Burns was traduced by sentimental idolators who tried to empty Burns of his textual athleticism, especially with regard to politics, sexuality and religion. *The Canongate Burns* is perhaps equally sentimental, insisting on Burns’s authorship of additional poems which are mostly pretty awful but which have the right political credentials so far as the editors are concerned. There are many questions which will now have to be asked of this material, given the irresponsible and precipitate attempts to shoehorn this into the Burns canon.

All of the above are depressing flaws in a “Canongate Classics” series, which has previously provided such excellent textual service to the schools, colleges, universities, and readership generally of Scotland and beyond. High points in the textual scholarship of the Canongate series would include R. J. Lyall’s *Satire of the Three Estates* and Thomas Owen Clancy’s *The Triumph Tree*. *The Canongate Burns* is undoubtedly the lowest point, and to have reached this nadir with Robert Burns represents a huge cultural surrender in Scotland. A very interesting phenomenon to watch from October 2002 will be how many university departments in Scotland or elsewhere feel themselves able to prescribe this edition.

It is a relief to turn from the *Canongate Burns* to Thomas Keith’s sensible and unpretentious selection of Burns. Very judicious choices are made so that we find a good balance of some of Burns’s best work in both Scots and English, and in comedy, religious satire, contemplative and political verse. The songs are also well chosen, comprising both the centrally canonical and what are clearly favorites of Keith himself. The effect again is to convey the wide-
ranging interests and moods of Burns as he turns to love, history, comedy, bawdry and poignant reflection, generally, on human experience. We find here no editorially skewed Burns, but a very complete one in the space provided. It is good that the preface to the "Kilmarnock" and the dedication to the "Edinburgh" editions are given here. These remain under-utilized teaching resources, for all that they are revealing. I suspect that Keith's anthology is designed very much with teaching purposes in mind since it also prints William Burnes's *Manual of Religious Belief* and the famous letter from Burns to John Moore on the growth of his cultural sensibilities (that letter where Burns also reveals his previous plans to emigrate to the West Indies) and his letter to Francis Grose on the origins of "Tam o' Shanter." These prefatory materials and letters together with a crucial extract from Burns's *Commonplace Book* on Scottish poetry collate a very good primer in Burns's self-presentation to the world.

A well-edited chronology of Burns's life and career, a very clear statement of the policy of textual selection, a sensible introduction and a logically compiled "Short Vocabulary List of Scots Words" completes this edition. The glossing is almost always surefooted, the one major exception being the rendering of "nowt" as "bulls" in "The Twa Dogs." This really should be glossed as "cattle" or the reductive irony of the line is lost.

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This scholarly work is primarily about the examination, trials and executions of witches that took place in Edinburgh between late November 1590 and December 1591. These concerned alleged conspiracy and treason against the King and Queen on the part of the Witches of North Berwick, as they came to be known, although none of them actually came from North Berwick. It was because of its geographical position overlooking the North Sea and its historical associations with witchcraft that it became a focus for the case. Storms in the North Sea, supposedly raised to cause danger and difficulty to King James VI and his queen, Anne of Denmark, in the comings and goings between Scotland and Denmark that attended their courtship, played a prominent part in the accusations against the witches. There was political opposition to the mar-
riage and James believed one of the weapons being used against him was
witchcraft.

All over Scotland, accusations of witchcraft were often made on the basis
of rumor and suspicion in the community by people who were seeking expla-
nations of events and culprits to blame them on. These tended to focus on in-
dividuals, often women or vulnerable people, whose behavior could be ques-
tioned in the light of contemporary belief, and who were subjected to torture to
extract confessions from them. The case of the North Berwick witches was
both more unusual and more important, because it involved the highest in the
land and because the authorities seemed to regard all the stories and individu-
als as interrelated and part of a larger movement. Indeed, James VI himself
believed in witchcraft and also identified it with efforts of his enemies to move
against him.

It would not be correct to look at the subject of witchcraft, as we might do
with modern scientific hindsight, as being based on the beliefs of the ignorant
and uneducated. It was part of the world picture, not only of poor people from
villages and the meaner parts of towns, but also of the religious, the aristo-
cratic, the crude, and the royal court. According to legal historian J. Irvine
Smith in 1972, they all had “a pool of shared cultural meanings.” James VI is
celebrated for his work *Dæmonologie* (1593) and *Basilicon Doron* (1599),
based on a good deal of research and interrogation of convicted witches and
warlocks. In these books, witchcraft is described as a crime, along with mur-
der and incest. The word “superstition” in the sixteen century meant “a false,
pagan and idolatrous religion” and harked back to the pre-Christian beliefs in
magic. This explains why the church was so strongly behind the witch hunts.

One of the reasons witchcraft and politics became entangled in James’s
reign was that the same kind of sacramental symbolism underpinned both of
them. The relationship between king and subjects was seen as a marriage
bond. The King, the Kirk and the people also shared the concept of the
witches as being married to the Devil, and even of having sexual intercourse
with him as part of their rituals. The church also had the image of itself as the
bride of Christ. A section in the book under review puts the North Berwick
witch trials into context with previous ones in Angus, Ayrshire, Ross-shire,
Aberdeen, and East Lothian, between 1568 and 1590; there is also a strong
religious element in the accusations “to strengthen the new religious order”
after the Reformation.

The documents on which *Witchcraft in Early Modern Scotland* is based
consist of records of the examinations, confessions and depositions of the ac-
cused persons, records of their trials, a manuscript entitled “News from Scot-
land,” which is in the British Library, and King James VI’s *Dæmonologie*.
This builds up a picture of how what began as a local scandal developed into a
political crisis that involved the royal court, the church and the judiciary. A
helpful chronological list itemizes all the relevant events of the period, inter-
laced with accounts of the words and deeds of those individuals accused of witchcraft and treason.

When we come to discover who these people were who were accused of witchcraft, it is then that we begin to appreciate how complex and many-layered are all the levels and inner workings of the society we are contemplating through the distorting mirrors of history. It is like walking along a road where the perspective and features of the landscape keep altering before your eyes. For a start, these witches bear no relationship to the stereotypical picture we have of them, no coven of old crones, chanting spells over a cauldron. They are not ignorant rustics, for their leader was John Fian, the schoolmaster at Prestonpans, a man who was articulate, literary and spiritually aware. They are not eccentric social pariahs, for more than one of them was like Agnes Sampson, a well-regarded local wise woman, healer and midwife or howdie. Though they were not like the stereotypical picture we have of them, no coven of old crones, chanting spells over a cauldron. They are not eccentric social pariahs, for more than one of them was like Agnes Sampson, a well-regarded local wise woman, healer and midwife or howdie. Though they were not eccentric social pariahs, for more than one of them was like Agnes Sampson, a well-regarded local wise woman, healer and midwife or howdie. Though one of them was Geillis Duncan, a rebellious servant girl, another was Euphane MacCalzean, the daughter of an advocate living in a comfortable house in Edinburgh with servants, married to Patrick Moscop whom she was accused of murdering. The old pagan beliefs cut right across the social spectrum, yet one more of Scotland’s democratic institutions.

Perhaps strangest of all to the modern reader is the involvement in the charges of witchcraft of Francis Stewart Hepburn, the 5th Earl of Bothwell, second cousin of King James, and nephew of the 4th Earl who had been Mary Queen of Scots’ third husband. He led the opposition to James and his policies for Scotland, and it can be seen fairly clearly that James used the charge of witchcraft as a way of getting rid of him. At the same time, there is evidence that both the King and Bothwell believed in witchcraft and magic and the power of the supernatural, and it was maintained that Bothwell had consulted the North Berwick witches and Richard Graham, “a notorious witch and sorcerer.” There is also mention of “an enchanted picture of wax” and “droppings of a poisoned toad, mixed with strong wash, with the flesh of the forehead of a new foal and the skin of an adder.”

The book also looks at how the examiners and judges created pictures of the accused for presentation in court that were not necessarily accurate but influenced by other factors in the lives that made their judges biased against them and won their disapproval. For example, Euphane MacCalzean who had earlier been accused of killing her husband, was portrayed as a scheming woman involved in sexual intrigue and scandal. Her deposition is full of references to “consultations, messages, sending servants on missions, plotting and magical objects hidden in a goose or a child’s apron or an old black, cap.” It can be readily understood how the most ordinary and innocent of articles or actions could be interpreted as malevolent, if the examiner is already biased to think the person is evil or involved in sorcery.

To extract “the truth” from witches, torture was used but was not legal unless sanctioned by the Privy Council. Local justices questioned the witches before they were taken for interrogation by the King and the Council in Holy-
roodhouse. Geillis Duncan had had her fingers crushed in the pilliewinks illegally by her master David Seton, but later, like the rest, she could have been subjected to “beatings, sleep deprivation, shaving of the head and body hair, and pricking to find the Devil’s mark.” This last ordeal took the form of being pricked all over the body until her torturers found a place that was insensitive to pain. These tortures were also approved of by the Church because the end of finding and destroying the Evil One justified any means.

This book takes us into a society that seems far removed from that of today, yet it shows us the workings of human nature in a way that has not changed in six centuries. Lies, bigotry, hypocrisy, power games, political spin, religious intolerance, sexual harassment, and a desire to find people and forces to blame for our misfortunes, are still very much in evidence in our so-called sophisticated, scientific modern world.

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This useful reference book should be in the library of every American college or university that has a strong liberal arts tradition. A scholar planning research in lesser-known areas of Scottish literature might want his own copy, as might a traveler who has visited Scotland and brought back a serious interest in its culture. Anyone reading it will find much that is interesting and new, presented in a clear, accessible style. Indeed the book has some flaws, indicating haste in getting it to press rather than any kind of inadequacy or faulty conception.

The forty-two chapters (which get much longer in the last two sections, one taking over eighty pages) are written by many authors besides the three editors. Sometimes a chapter may have three to five authors. Douglas Gifford wrote all or part of twenty-two chapters; Alan MacGillivray eight; and Sarah Dunnigan two. Douglas Gifford teaches Scottish Literature at the University of Glasgow, Sarah Dunnigan lectures at the University of Edinburgh, and Alan MacGillivray has taught at the University of Strathclyde.

The first thousand pages discuss perhaps hundreds of writings from 1286 to the present; the last two hundred are an extensive bibliography of primary and secondary sources. There are indexes of titles and authors which, unfor-
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Fortunately, do not extend to the bibliography; there is no topics index. In the two-page preface, modestly titled “How To Use This Book,” the editors state, “This is not a history of Scottish literature” (vii), but I consider it be that, and a very good one. An inconvenience is that the authors of individual chapters are not identified until pages 1226-28. There are no foot- or endnotes, but they are not needed, because the information usually found in them is smoothly worked into the highly readable text. But the bibliographical connections require time and effort to find (thorough as they are, once found). The table of contents (two pages) seems too short, especially for the two very long last sections dealing with the twentieth century.

There are six sections: “Early Scottish Literature,” “Eighteenth-Century Scottish Literature,” “Scottish Literature in the Age of Scott,” “Victorian and Edwardian Scottish Literature,” “The Twentieth-Century Scottish Literary Renaissance,” and “Scottish Literature since 1945” (these last two sections comprising pages 505 to 1002), followed by “Reading Lists” and “Resources and Connections.” For each of the first five sections, there is a three-part format: a general overview, including some reference to historical developments and short descriptions of many works; in-depth discussions of major authors and their works (the discussions ranging in length from a paragraph or two to twenty pages); and a “Widening the Range” section which mentions minor figures worthy of investigation. (The editors seem to like almost every author or work they mention, and for me at least their enthusiasm was contagious.) Biographical facts are included. For the last section there is a breaking away from the three-part format, because “contemporary works need time to settle into their place” (viii), indicating uncertainty as to who is major or minor.

The writing is engagingly straightforward and free of jargon; it would probably be clear to most undergraduates and general readers, even though much of the information is directed to specialists. There is often a relaxed informality, such as the abbreviations US (as an adjective) and USA. An inconsistency (perhaps due to hasty editing) is that in some chapters written by Douglas Gifford there are patches where contractions (he’s, it’s, there’s) are used, then abandoned. A preposition which was new to me, used several times, is outwith (meaning outside or beyond). Another case of apparent editorial oversight occurs on pages 797-98, where in a discussion of T. M. Watson’s play *Johnny Jouk the Gibbet* the words “The play has, of course, brought a great deal of pleasure to many” are used twice, about fifteen lines apart. Liz Lochhead’s play, *Mary Queen of Scots Got Her Head Chopped Off*, is discussed at some length on pages 809-11, only to be discussed again at greater length on pages 827-33.

The discussions are mostly limited to fiction, poetry, and drama; there is practically nothing about philosophy, theology, economics, or biography. Thus there are only a couple of pages about Carlyle and only brief mentions of Knox, David Hume, Adam Smith, Boswell, and Lockhart. The editors seem to prefer works that are challenging or unsettling. Thus “The Cotter’s Saturday
Night," The Scottish Chiefs, Treasure Island, and Barrie’s The Little Minister are either not mentioned or given only a sentence or two (but Peter Pan is analyzed, because Alasdair Cameron and Adrienne Scullion find a sexual subtext in it). Little is said about the eighteenth-century James Thomson (although the nineteenth-century James B. V. Thomson receives extensive coverage). Also there is a decided preference for the twentieth century: “The editors value all periods of Scottish literature; but recognizing the fact that the majority of readers and students will be interested in the later periods, and particularly in fiction, there is some weighting toward post-1800 literature” (viii). As it turns out, there is weighting toward post-World-War-One literature.

One of the pleasant features of the book is the enthusiasm I mentioned. The editors must have acted on the principle that if one cannot say something positive, one should say nothing; only minor faults are pointed out in hundreds of the works discussed. Another is allowance for diverse opinions. Often alternative interpretations of a work are presented, with thematic points being worked in as questions rather than statements. A problem for me at least, since there are many works here that I have not read, was that I felt the need, especially for fictional selections, to know more about what happens in the stories in order to see how the themes are worked out. Sometimes it was made abundantly clear what happened in the plots, but not always. I felt the need for a “thumbnail” synopsis—maybe three or four sentences—at the start of the discussion of a fictional work before I read about more subtle matters of interpretation. Two recurring themes which seemed to interest the editors were the mostly baneful influence of dogmatic Calvinism, and the more nebulous matter of determining and maintaining Scottish identity in the face of political, social, and economic change. Especially in discussing twentieth-century writers, a good deal was said about the importance of myth.

Obviously I cannot comment with authority in interpretations of works when I have not read the works myself. But the questioning tone I mentioned seems a good safeguard against arbitrariness on the part of the authors. I did find one view which I regard as incorrect or not sufficiently supported. Professor Gifford, in discussion Scott’s novels with English settings, says “novels (often immensely popular at the time) like Woodstock (1826), Kenilworth (1821), Peveril of the Peak (1822) and The Fortunes of Nigel (1822), for all their passages of vivid historical action, undoubtedly suffer from what now appears as laboured and tortuous interweavings of aristocratic family relations and stilted pseudo-chivalric love interests” (p. 223). Professor Gifford is mostly favorable in his treatment of Scott and is with the mainstream of recent critics in preferring Scott’s earlier novels that have Scottish settings. While I may be no authority, I have published articles on Kenilworth (Scottish Literary Journal, May 1997) and on Nigel and Peveril (English Language Notes, March 2000), in which I reached conclusions somewhat different from Professor Gifford’s. For instance, I tried to show that Kenilworth is a grimly realistic account of political falsehood and manipulation in which chivalry and love play
little part; that Nigel and Peveril are anti-chivalric in that the two title characters, who are feudal aristocrats, prove naïve and incompetent in dealing with political intrigue and have to be rescued by practical women and bourgeois on whom they had looked condescendingly. The family relations in these novels are not very complex or focused on; but I am not sure why dealing with family relations, aristocratic or otherwise, is a disadvantage, since War and Peace, Anna Karenina, and The Brothers Karamazov do this. I get the impression that Professor Gifford made this judgment hastily to justify the common practice of preferring the earlier Scott novels.

Scottish Literature is probably meant to be looked into and consulted at will or at need, not read straight through as I did. Otherwise, the authors’ thoroughness and near-omniscience can become a little overwhelming. The book proves that Scottish writers have always kept abreast of the latest cultural movements of the West, including the Enlightenment, romanticism, realism, naturalism, imagism, existentialism, surrealism, and postmodernism. I shall give a small chronological sampling of works analyzed which I have not read but which seem to typify the varying genres, periods, and approaches.

Sir David Lindsay’s Ane Satyre of the Thrie Estaites (1540) is a morality play with features that students of English literature like in Canterbury Tales and Everyman: a mixture of moralizing and broad humor. A young monarch, Rex Humanitas, is faced with allegorical tempters. The three estates are the clergy, the nobility, and the commoners, with the first being corrupt but least willing to acknowledge its faults. Morna Fleming, who finds the satire still relevant, points out that the play has had successful performances in the twentieth century, abridged and with the language modernized somewhat.

Susan Ferrier’s 1818 novel of manners, Marriage, realistically sets forth the economic dilemma of genteel young women needing to find husbands; there are several heroines in situations typical of Jane Austen. According to Carol Anderson, critics (including Douglas Gifford) have been too quick to belittle Ferrier; she points to recent, more positive reassessments by feminists.

John Galt’s novel The Entail (1823) is a saga of a family’s century-long squabbling over inheritance, having some parallels to the much later Bleak House. The tone varies, according to Alan MacGillivray, from satiric-ironic to romantically emotional when one potential heir dies of anxiety (suggesting Dickens’ Richard Carstone?). The book ends with the entail question being neutralized rather than solved.

James Hogg’s novel The Confessions of a Justified Sinner (1824), shows the delusions of a fanatic who considers himself “saved” and thus by anomian standards justified in immoral deeds, including the murders of four people. Douglas Gifford and Gordon Gibson offer alternative natural and supernatural explanations for the anti-hero’s visions and warped perceptions, which include a diabolical companion. The book seems to foreshadow Dostoyevsky but without Dostoyevsky’s counterforces of wholesomeness and benign religion to provide catharsis.
James B. V. Thomson’s long poem, *The City of Dreadful Night* (1874), sounds like an anti-*In Memoriam*, because throughout twenty-one long sections (summarized individually by Douglas Gifford), the poet elaborates on the death in the modern world of faith, hope, and love, with no belief in an afterlife. This suggests Swinburne, Arnold, and Hardy but without any humanistic values to take the place of the lost spiritual attributes. Thomson died of alcoholism in his forties. Professor Gifford says the work contains “the finest Victorian poetry of religious disbelief” (p. 396).

Margaret Oliphant’s novel *Kirsteen* (1890) is a realistic, generally positive account of a Scottish woman’s quest for independence from a domineering father and of her success as a businesswoman. Beth Dickson says that “Mrs. Oliphant was in many respects a conservative” (p. 445) but that “What remains impressive and highly challenging...is the heroine’s refusal to conform” (p. 446). To me it seems to look ahead to twentieth-century novels about strong women such as Cather’s *O Pioneers!* and Glasgow’s *Barren Ground*.

George Douglas Brown’s realistic-naturalistic 1901 novel *The House with the Green Shutters* is a family tragedy about a conflict between a harsh Scottish small-town businessman and his weak, sensitive son, ending in three violent deaths. According to Douglas Gifford and Gordon Gibson, the elder John Gourlay “echoes a recurrent image in Scottish fiction....a threatening power...who represent[s] the danger of distortion through excessive or obsessive identification with a cause” (p. 451).

Hugh McDiarmid’s long poem, *A Drunk Man Looks at the Thistle* (1926), is seen by Margery Palmer McCulloch as a milestone in the twentieth-century Scottish literary Renaissance. It is imagistic, comparable with Eliot’s *The Waste Land* in its use of shifting symbols. The thistle, with its sharp leaves and beautiful flowers, typifies the synthesis of harsh and fulfilling aspects of life for the Drunk Man, Scotland, and humanity in general. The poem ends peacefully, with the Drunk Man going home to his wife; it also includes the rather upbeat challenge “to be yersel’s—and to mak’ that worth bein’ / Nae harder job to mortals has been gi’en” (quoted on p. 526).

James Bridie’s 1930 play *The Anatomist* tells of Robert Knox, a suave, witty, but unprincipled scientist who obtains cadavers illegally, even winking at murder. He is never severely punished, and the three authors of the chapter (Alasdair Cameron, Adrienne Scullion, Gerard Carruthers) feel that “Knox and bourgeois Edinburgh society deserve one other” (p. 634) because they have tolerated him.

Lewis Grassic Gibbon’s 1932-34 trilogy of novels, *A Scots Quair* (i.e., Scots Book), chronicles the life of a Scottish woman, Chris Guthrie, who goes from the country to a small town and then to the city, loses three husbands, and ends in stoical isolation. The three novels are *Sunset Song*, *Cloud House*, and *Grey Granite*. In a modern, changing world, she is skeptical of social reforms and regards her son Ewan’s adherence to communism as “only another illu-
sion." Allan MacGillivray and Douglas Gifford see some optimism, however, in "the grey granite that is found in people like Chris and Ewan" (p. 597).

Another stark trilogy is Neil Gunn's *Sun Circle* (1933), *Butcher's Broom* (1934), and *The Silver Darlings* (1941). The first, set in the eighth century, tells of the near-total destruction of a pre-Christian tribe by Vikings. The last two tell of the tribe's descendants a thousand years later, including the killing of a dispossessed peasant woman, Mairi, by shepherds' dogs and of a fisherman, Tormad, by a press-gang. But Tormad's widow and son carry on, and the son, Finn, faces the hardships of nature to become a successful fisherman. Gifford and MacGillivray find strong elements of "regeneration" in the wake of the tragic events.

Tom McGrath's 1977 drama *The Hard Man* resembles Capote's *In Cold Blood* in its depiction (based on fact) of a poor man's deprived, violent youth in Glasgow; his turning to crime; and his abuse-filled imprisonment which he stoically endures. Douglas Gifford praises the play but finds some inconsistency in McGrath's saying that the protagonist is "evil" while implying that "he's been made this way" by circumstances (p. 819).

Alasdair Gray's 1981 *Lanark* is a surrealistic novel; the title character, a victim of amnesia, finds himself in a nightmarish town, Unthank (said to resemble Glasgow), where a controlling Institute helps some inmates but eats or otherwise destroys others. He remembers his past life of frustration in Glasgow as Duncan Thaw and is at last (in Unthank again) reconciled with his estranged son Alexander—although whether he permanently triumphs over the horrors of the Institute is not made clear. Douglas Gifford shows the eerie details to be symbolic of real-life problems and finds the book to contain "very powerful and Swiftian satire" (p. 913).

Liz Lochhead's *Mary Queen of Scots Got Her Head Chopped Off* (1987) is a surrealistic, purposefully anachronistic history play in which both Mary and (to a somewhat lesser extent) Queen Elizabeth are shown to be hampered by male prejudice and domination. There is a satirical female narrator / chorus, Le Corbie. The chief villain seems to be the bullying, misogynous John Knox. In the end all the characters, including Knox, are reduced to crying children. Margery Palmer McCulloch finds the play an example of deconstruction and feminism; she quotes the author as having once said, "my country was woman" (p. 829).

*Scottish Literature in English and Scots* is important, if for no other reasons than its information on so many authors and writings and its bibliography. It represents a tremendous amount of dedicated effort. In the concluding pages, "Authorial and Editorial Credits," Professor Gifford says, "This volume grew out of very extensive materials (eighteen book-length volumes).... As work progressed it became apparent that such extensive materials would have to be considerably edited and rewritten for the more general purposes of the book" (p. 1226). This goes a long way toward explaining the minor inconsistencies noted earlier. Perhaps what might seem a disproportionate number of
pages devoted to the twentieth century, and some crowding in these sections, might have been avoided if the editors had decided on two books instead of one. This might have allowed space for the "thumbnail" plot summaries I wished for, even more authors and works covered, a larger number of chapter divisions, and a longer, more detailed table of contents that would have made individual authors and works easier to find. But this book is an epic undertaking, accomplished with determination and singleness of purpose worthy of Odysseus or (closer to home) William Wallace.

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The poet William Soutar has been undergoing a kind of rediscovery and revalidation over the last few years. In 1998, the centenary of his birth was marked by a number of significant events centered on Perth and the Soutar House, such as a Conference of the Association for Scottish Literary Studies doubly celebrating both Soutar himself and his first biographer, Alexander Scott. A few years earlier there was a production of a play about Soutar by Joy Hendry, *Gang Down wi a Sang* (Edinburgh, 1995), and a number of distinguished Writers in Residence at the Soutar House have promoted the poetry of Soutar in an effective manner. The most useful instrument behind this effort was undoubtedly W. R. Aitken’s *Poems of William Soutar: A New Selection* (Scottish Academic Press, 1988), which successfully mined the uninspiring and tendentious *Collected Poems* edited by Hugh MacDiarmid (1948) to produce a collection more representative of the true quality of Soutar’s poetic output.

Now the most recent Soutar Writer in Residence, Carl MacDougall, himself a distinguished novelist, and Douglas Gifford, Professor of Scottish Literature at Glasgow University, have joined forces to produce a new selection of poems that strikes another blow on behalf of Soutar as a major twentieth-century Scottish poet. Partly this is achieved by a rigorous process of selection, refining the poetic corpus down to a high-quality core. Whereas Aitken reduced the mass of the *Collected Poems* (more than a thousand items) down to a selection of 581 poems, MacDougall and Gifford have gone much further and produced
a volume of 135 of the very best. It is still a generous selection and the reader cannot feel in any way shortchanged. All the Soutar favorites are there, more visible and effective through their location within a clearly presented uncrowded format. Moreover, many poems that were to some extent lost within the pages of the *Collected Poems* now make a significant impact, perhaps for the first time.

It is the Introduction that provides the rationale for this new collection. Arranged in a series of coherent sections, this introduction takes the reader through a staged survey of Soutar’s life and work, culminating in a cogent, if necessarily brief, critical analysis of Soutar’s poetic method and creative impulses. (For those interested, a fuller critical treatment of Soutar’s poetry can now be found in Douglas Gifford’s chapter on William Soutar in his new monumental guide, *Scottish Literature*, published by Edinburgh University Press, 2002). The Introduction begins by suggesting that appreciation of William Soutar has been hampered by the manner in which Hugh MacDiarmid presented him in both the actual “selection” of poems to include in the *Collected Poems* (sic) and the tone of his introduction to the volume. As a result, Soutar has tended to be regarded as more of a minor poet of the Scottish Renaissance than a major inheritor of the powerful Scottish tradition from the Makars down to the too-much undervalued poets of the later nineteenth and early twentieth century (undervalued certainly by MacDiarmid). The argument here is developed by the Editors in the major section of the Introduction and forms part of the significant revaluation of the hitherto MacDiarmid-defined literary situation in Scotland in the later Victorian and Edwardian years. The work currently being done by Douglas Gifford and others has aimed to bring to the fore the riches in Scottish poetry and prose of the decades 1880 to 1920, and, without attempting to diminish MacDiarmid’s personal major contribution in poetry and in a criticism free of parochial coziness, to bring a whole cluster of writers out from the clouds of MacDiarmid’s disapproval and the shadow of his achievement. William Soutar is a major test case in this endeavor. By surveying the well-known facts of Soutar’s personal tragedy and his consequent dedication to poetry fueled by his wide reading, his study of the Scots language, his large circle of visitors and correspondents, and his acute observation of the limited area of the natural world within his visual range, and by analyzing Soutar’s use of the poetic tradition he inherited both from Scots and English predecessors, his use of symbol and his relationship with the Scotland of past and present, the Editors have done much to consolidate the new view of Soutar originally articulated by Alexander Scott and W. R. Aitken. “He is not a foot soldier in MacDiarmid’s debatable movement of Scottish Renaissance, but a makar who resolves his personal tragedy in identification with the human predicament as seen through the entire tradition of Scottish poetry.”

Perhaps the greatest and most welcome innovation of this collection is the jettisoning of the straitjacket of the categories imposed on the poetry of Soutar ever since the *Collected Poems* of 1948. The labels of “Lyrics in Scots,”
“Lyrics in English,” “Whigmaleeries,” “Bairn Rhymes,” “Riddles,” etc., have never been useful in assessing Soutar’s quality; indeed, the effect of massed similar-looking items, often in indigestible quantities, has tended to be off-putting to say the least. So many short poems, by no means all of them of discernible high quality, have had a deadening effect on the reader’s sensibilities, and tended to bury the really outstanding examples in a context that is, if not mediocre, at least of the second rank. An artificial distinction has been made between Soutar’s poems in Scots and his poems in English, with the assumption being made that the latter are all inferior and the former are all superior, which is demonstrably untrue in both directions. The categories of “Whigmaleeries” and “Bairn Rhymes” (admittedly stemming from Soutar himself) have had the unfortunate effect of unfairly but understandably reducing the reader’s expectations; and MacDiarmid’s omission of Soutar’s significant longer poems (which might have been seen as opening up invidious comparisons with MacDiarmid himself) has compounded this false impression. What the present Editors have achieved, in getting rid of the categories and eschewing any attempt to arrange the poems in order of composition or publication, is to present a view of Soutar as a more varied, more adult, more thoughtful, more interesting and exciting poet than any previous collection has done. For the present reviewer, some well-known poems echo with greater power than ever before, partly because of their placing and their appearance. The collection opens strongly with a familiar cluster (“Yon Day,” “The Tryst,” “Nae Day Sae Dark,” and the haunting “Song” of “Whaur yon broken brig hings ower”); within a few pages, a group of poems in English appears, looking in no way out of place or in the wrong company; and so on to the strong central core to the collection, the group comprising “The Whale,” “Why the Worm Feeds on Death,” “The Auld Tree,” “Birthday” and Soutar’s satire on MacDiarmid, “The Thistle Looks at the Drunk Man.” The collection progresses to a natural, if unchronological conclusion with “Autobiography,” containing the phrase that gives the collection its very relevant title.

The abiding impression of this welcome volume is of a succession of well-presented pages, every one of which contains its memorable lines, its distinctive contribution to a book that testifies as a whole to the renewed awareness of Soutar as a major poet of the twentieth century. The glossing of Scots words on each page under the poems to which they refer, and the clear format (despite a couple of unfortunate misprints in titles) make this a book that is easy to use and a pleasure to read.

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The first thing to be said is that Jeffrey Skoblow entirely breaks with traditional critical approaches. In a series of associative chapters subtitled “Improvisations,” he considers the “doubleness” or equivocal status of Scots as a culture and as a language, seeking to “establish the continuity of an alternative tradition to the English, an alternative frame of reference within which the nature and importance of Burns’s work might be made intelligible, and without which that work remains...little more than a kind of heroic curio.”

Though his predominant focus is on Burns, Skoblow’s first two chapters consider twentieth-century writers. An extended reading of W. N. Herbert’s story “Horse Island” (1993) is used to illustrate Scots writers’ characteristically double or ironic voicings: Herbert’s postmodern parable is about being perpetually both an insider and an incomer, a sojourner in a shifting landscape that is by turns Scotland and “Notland.” Discussion then moves to Edwin Morgan and to *Sharawaggi* (1990), a groundbreaking volume of Scots poems by Herbert and Robert Crawford. Discussion of the “incubus” of Scots language and Scottish history in these contemporary writers frames subsequent discussion of Burns’s equally elusive representations of Scotland. Modern vernacular poets, Skoblow argues, share with Burns the difficulties of writing within an alien (and alienating) English/British cultural setting. Approached from today’s vigorous revival of vernacular Scots, Burns is no longer an isolated figure, as he can seem when considered purely in eighteenth-century context, however one strains to bring in Allan Ramsay and Robert Fergusson. In Skoblow’s reading, Burns emerges as still a living voice; for the problems of culture, history, and identity that Burns addresses in his writings still are very much with us, part (Skoblow argues) of the legacy of romanticism.

Hugh MacDiarmid’s modernist and “monologic” approach to Scots in *A Drunk Man Looks at the Thistle* (1926) is the topic of Chapter Two. “MacDiarmid,” Skoblow argues, “aims not so much to engage or overcome the incubus [of Scotland] as to become it, to show Scotland to Scotland.” Because Burns looms over the poem and is often addressed in *A Drunk Man*, this chapter offers a natural transition to discussion of Burns himself. Skoblow asks initially how “Herbert, Crawford, Morgan, and MacDiarmid prepare us to read the unreadable” figure of Robert Burns. He answers that “each attempts self-consciously to write the unwritable.... Each depicts the condition of being trapped, stuck.... The incubus of the Scottish modern and postmodern bears a Scottish romantic address, and when we knock at the door, Rab answers.”

Skoblow closely reads the evasive rhetoric of Burns’s performances in “standard” English—the letters and Prefaces, and the elaborate charter the poet wrote for his post-adolescent debating society, *The Tarbolton Bachelor’s Club.*
He considers the significance of the order of the poems included in the Kilmarock edition of Poems, Chiefly in the Scottish Dialect (1786). Turning to what he defines as the essential “performativity” of Burns’s songs, he concludes with the best assessment to date of Burns’s bawdry: “Bodies meeting bodies also means wills engaging wills—and this means Politics.” The bawdry mixes a defiant defense of consensual sexuality with recurrent images of excrement, misery, “reprobation.” The songs in The Merry Muses of Caledonia are thus no departure from Burns’s other writings, for they too synthesize contrary and contradictory traits.

Skoblow’s emphasis throughout is on Scots double-ness the one hand, Scottish synthesis on the other. These matters run deeper than mere theme, for they are palpable in vernacular language’s interplay with English and also inherent in the nature of song, Burns’s preferred genre. Lyrics are written to be played and sung, performed and shared—not read (let alone judged critically) in solitary silence. “Among the major English figures,” Skoblow writes, “perhaps only Blake and Byron approach such a...sexualized anti-state of performative resistance to the (textual) world as we know it... And among the Scots figures, perhaps only Burns takes this position to something like an apotheosis.”

Burns emerges as analogous (in his shifting representations of masculinity and emasculation, free and subjugated consciousness) to modern and postmodern Scottish poets. Yet in Skoblow’s reading he is unique as well, pre-eminent, an Arch-Doubler or Satan among the lost angels: “So Burns disappears, and disappears, and each time we roll away the stone, a great absence is revealed.”

It is a tall order to combine a new reading and a new method, and those unfamiliar with Burns will sometimes wish for more orientation than Skoblow provides. This is nonetheless the most important book on Burns to be published in years. It is imbued with an accurate yet appropriately passionate sense of its subject. Those who already feel Burns’s power as a poet will at once be caught up in Skoblow’s argument. Readers new to Burns and Scottish studies will occasionally be puzzled at the author’s frequent associative leaps, yet they too will find much to challenge—and exhilarate—them. Skoblow places at the margin of his project any summary of the academic consensus. Although he has clearly absorbed and understood the critical heritage, his book is not addressed to critical consensus, which Skoblow associates with those censorious Edinburgh literati, Hugh Blair and his ilk, whom Burns came to dislike and reject.

Nonetheless, for all its assertion of an inherently improvisational and de-centered structure, Dooble Tongue is a carefully rehearsed and polished performance. It offers significant readings of its topics, seeking to cast light on Robert Burns and Scottish poetry without applying alien paradigms. Skoblow cites Fredric Jameson, Georges Bataille, and Theodor Adorno to clarify his own theoretical preferences and assumptions, but he also quotes from Blake,
Kafka, Tom Leonard, Iain Crichton Smith, and Norman McCaig. Among other things, he provides readers new to Scottish literature with a crash course in the best Scottish poets from Burns's time to ours. His main argument is that Burns's poems and songs resist textuality itself. Consequently, they defy and resist the critical impulse to label and dissect. Skoblow notes in detail the rhetorical slipperiness of Burns's letters (prose and verse), his Prefaces, and (in a brilliant explication) the arrangement and sequence of poems in the Kilmarnock edition. Burns's final concentration on the revision of folk song (including bawdry) in the post-Kilmarnock years is for Skoblow further evidence of Burns's resistance to the monologic or single-tongued text—for song, like the sexuality Burns also so often celebrates, is inherently performative.

In our day Robert Burns, however famous as a personality, is poorly understood as a poet. His celebrity is unquestionable, but outside Scotland there is no real consensus on the value of his writings. This gap poses difficulties for Burns critics, who typically feel compelled to defend as well as to explicate. Dooble Tongue is unusual in seeking to describe Burns's importance without defending any idea of a literary canon. Reading Burns as a poet committed (from the first volume he published) to eluding the nets of literary criticism and its usual methods of classification, Skoblow speaks, as he argues Burns did, from a viewpoint outside the academy. Skoblow writes very much as a Romantic (as opposed to Romanticist), and the result of his extended experiment in anti-criticism is an original, provocative, and memorable essay—a major new evaluation of Burns.

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Cairns Craig's The Modern Scottish Novel: Narrative and the National Imagination shows how the Scottish imagined self continues far beyond the fragmentation of Stevenson's Dr. Jekyll and Mr. Hyde into a self that is equally rich and far more complicated. The innovative nature of Craig's work lies in the positive spin it restores to the traditionally fractured Scot. In order to achieve this, Craig follows a thematic structure rather than a chronological one, recognizing the multiple themes that run through the fiction of the last century rather than trying to find a single linear, specific progression. He es-
establishes the nineteenth-century foundation for his own work in the Introduction, then in the five chapters of *The Modern Scottish Novel* moves to the roles of fear, dialect, history and myth, typography, and doubt in narratives of the Scottish imagination; he then concludes with a direct address to the nation itself and how the discourse "between history and its other" that exists outside the constructed histories of Scott's historical novels has resulted in a certain formation of "alternatives to history." These alternatives are the necessary outcome of the complicated relationship between moving toward a future they cannot imagine and reconstructing a history that does not exist.

The most innovative component of Craig's work is his reading of the role of Calvinism in the formation of the national imagination. He sees his study as "a deliberate challenge to those readings of the nation which have seen in Calvinism nothing but a negation of the imagination and of the creative potentialities of the nation." Ironically, Craig redeems the Church for Scottish cultural history. He recognizes that instead of dying as a result of the powerful influence of church doctrine and practice, the Scottish imagination undergoes transformation that accommodates the overwhelming shadow of the church: "no Scot could avoid involvement in the imaginative world that Calvinism projected." The strength of Craig's argument is his ability to see beyond the Church to the underlying emotions it represented for Scots. For them, fear is the root of all things; Calvinism is merely the manifestation of it. Craig explains that it is fear itself that begins to prompt the imagination. The difference for the twentieth century is that once the church is culturally removed from the equation, the fear remains but the answer—for Scottish Calvinists, God—is no longer available. The result is that "confrontations of the fearful self [have] been a defining characteristic of the modern Scottish imagination." While only Chapter 2, "Fearful Selves," deals specifically with this idea (and it deals more specifically with fear itself than with the Church), this preoccupation runs throughout his work.

There are only two areas of weakness in Craig's otherwise strong analysis. The first of these rests mainly in format. Because of the number of works that Craig covers in each chapter and the topical organization that he uses, a brief summary at the end of each chapter would be helpful to the reader. This would provide an accessible way to review a chapter's contents and solidify its major ideas before moving into the next section.

The second of these areas is more problematic. In Chapter 4, "The Typographic Muse," Craig asserts that

Typography itself becomes the medium of creation rather than simply the frame that holds the outcome of creation in its place. Instead of language being a mimesis of the world it becomes an imitation of the forms of language itself, in reflection of and resistance to the condition of a country and a culture where the written language has been the medium through which the native voice of the people has been repressed (p. 169).
Craig’s main concern here is the analysis of how playing with typography becomes representative for Scottish authors of breaking free from the repressive bounds of type. He explains it by saying that

For a culture whose whole existence since 1707 has been shaped by the medium of a learned written language which displaced its own oral culture, and whose native languages were never properly standardized within the domain of type, typography becomes the symbol of its own culturally repressed condition: to overthrow the rule of type is synonymous with overthrowing the type of rule under which the culture has struggled for self expression (p. 181).

This idea certainly makes sense and deals with how for Scots typography represents their cultural imagination. The problem arises in the overwhelming idea that this chapter represents—that this is a distinctly Scottish movement. It would have been helpful to recognize that this kind of manipulation of typography is also going on in other national literatures; recognizing and discussing how this Scottish use of type is distinctly a representation of a Scottish psyche and different from other uses that can be see in this period would have presented a stronger argument. However, Craig’s analysis certainly offers illumination to this movement in Scottish literature even without this broader recognition.

These points of criticism aside, Craig’s text offers an insightful, fresh approach to the modern Scottish novel. In recognizing the complexities of his field, Craig offers satisfying answers to questions surrounding the imaginative formations of national identity. This text would be helpful to a variety of purposes. Generally, for researchers, the broad view it offers of the modern Scottish novel, as well as the way it establishes this period in relation to that which preceded it, makes it a helpful reference companion to a history of Scottish literature. Craig’s ideas about the tie between narrative and national identity are intriguing, and he grounds them very specifically in texts. He never leaves his reader the task of having to decipher how what he sees can be applied to the works themselves. In doing this, he focuses predominantly on canonical works, establishing a way to think about modern Scottish literature—particularly the novel—but then pointing to us as readers the number of other works that could benefit from this application. Building on the strengths it offers to researchers, Craig’s text also has pedagogical value. The broad range of texts that he covers and the multiple themes he traces would provide a helpful critical text to a general course on the modern Scottish novel. For a more specific course, Craig’s text would provide a firm and engaging frame of study for Scottish literature courses at both the undergraduate and graduate levels.

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The Monastery and Quentin Durward are two additions to the Edinburgh Edition of the Waverley Novels (EEWN), which will certainly be the definitive scholarly edition of Scott for the foreseeable future. David Hewitt is Editor-in-Chief, and the project is underwritten by the Bank of Scotland, an institution which merged with the British Linen Bank in which Scott served as a member of the Board of Directors. These two books maintain the format and high textual standard established by their predecessors. The EEWN does not use as its base-text the familiar Magnum Opus, issued near and just after the end of Scott's life and proofread by Scott; most subsequent editions of Scott are based on this. Instead, it relies on the first published edition of each individual novel, emended by Scott's own manuscript (when available) and to a lesser extent by desirable changes made in other editions that appeared during his lifetime. As David Hewitt explains in the General Introduction (identical at the start of each volume), this decision was based on the belief that Scott would have scrutinized the first editions more carefully than he did the later Magnum Opus, which might have had corruptions, accumulated over the years, that he overlooked.

After the text of each novel, there are an Essay on the Text (including "Genesis," "Composition," "Later Editions," and "The Present Text"), an Emendation List, a Historical Note, Explanatory Notes, and a Glossary. The Essay on the text and the Historical Note have their own notes. These materials occupy 155 pages for The Monastery and 193 for Quentin Durward; they are minutely detailed but clearly and simply written. In the Essays, the editors give interesting information about the conceptions of the novels. This includes publication problems (in the case of The Monastery some jealousy among agents in charge of issuing the novel); Scott’s working methods (he was very enthusiastic about writing Quentin after recovering from a stroke); exchanges between Scott, his agents, and his friends; fees paid; and the initial reception of the books. Many pages tell of variations among manuscripts, proofs, and different early editions; the editors explain why they made many of their choices for the EEWN. The Historical Notes identify Scott’s sources and tell to what extent he diverged from them in his narratives. For The Monastery the editor is Penny Fielding of the University of Edinburgh; for Quentin Durward, the editors are J. H. Alexander of the University of Aberdeen and G. A. M. Wood, formerly of the University of Stirling. The notes and emendation lists of both
books evince years of thorough, diligent research into manuscripts, editions, sources, references, and allusions. The information will give the serious reader inestimable help in understanding Scott: his adherence to or liberties with history, his broad knowledge of literature and philosophy which he reveals in passing. The EEWN does not include the General Introductions and Notes Scott provided for the Magnum Opus (and included in almost all subsequent editions), but these will be collected in a separate volume. Neither do the editors give any criticism of the novels. But the “Genesis” and “Composition” sections provide documented insight into Scott the man as he reveals himself in handling business, meeting deadlines, and evaluating his own output: the sophisticated, highly competent, genial, modest man of the world emerges on every page. As for the texts themselves, the frequent substitution of dashes for commas and the elimination of formalities and tautologies from later editions show a leaner, more natural-sounding Scott than many are accustomed to.

The Monastery and Quentin Durward (published in 1820 and 1823, respectively) belong to the post-Ivanhoe period of Scott’s surprisingly brief novel-writing career. (All of his twenty-six novels were written in the final third of his life.) Modern critics have tended to find this part of his output inferior to the supposedly more realistic novels he wrote before Ivanhoe, which take place closer to his own lifetime. But as I suggested earlier, Scott was a poised, well-rounded, worldly-wise, highly cultivated man who had much experience with people and could not help being true to life even when dealing with times and circumstances usually considered romantic. That, and his well-planned, plausibly constructed plots, give all the novels an air of reality that makes the reader all the more willing to suspend disbelief. Working somewhat against this suspension is the fact that both of the novels here being reviewed are pleasant throughout, with most of the characters likable and with the nominal heroes achieving the easy and almost total victories that real life seldom affords.

If one compares The Monastery with its immediate predecessor, Ivanhoe, the more popular novel actually seems darker (despite its association with shining knights) and more deeply concerned with religion. After all, the title hero of Ivanhoe cannot openly love, much less marry, the true heroine Rebecca because she is Jewish; Scott raises unsettling questions about the comparative ethics practiced by Jews and Christians; Ivanhoe’s advancement is to be curtailed by the death of his chief, Richard I; Rebecca must resort to self-imposed exile. In the less troubling story of The Monastery, the young Scottish yeoman Halbert Glendinning acquires independence by learning to read the Bible; by falling in with a strong-minded mentor, the evangelistic Protestant Henry Warden; and by enlisting under the influential Earl of Moray, leader of the Protestant forces. Thus he is promoted and overcomes his more scholarly brother Edward in the affections of Mary Avenel, a dispossessed heiress and orphan who has grown up with the Glendinnings. Fortunately the usurper of Mary’s heritage, the side-switching Sir Julian Avenel, is killed in a battle in which
Halbert distinguishes himself, thus allowing the young couple rank and a comfortable living. The Scottish Reformation is the background conflict that parallels this story of love and adventure. The Catholic Church is represented by the Monastery and its two abbots, the incompetent Boniface and his strong, high-principled helper and successor Eustace. Its power is waning from the start of the narrative, and the reader is never much alarmed by the efforts of the disapproving monks to confiscate a Bible which Mary's dying mother has been reading; the monks are portrayed as gentle, sometimes comic, and more threatened than threatening. Warden and Halbert do encounter some danger from Sir Julian, but although he is allied with the Catholics at the time, his menace is more secular than theological. While Scott clearly prefers Protestantism to Catholicism because the former allows more freedom of thought and speech, he depicts the monks as sympathetic underdogs. Thus the reader is relieved when, at the end, Warden persuades Moray to spare the monks, who had encouraged an armed resistance and are now prepared for martyrdom. Nor does Edward's taking monastic vows in disappointment over losing Mary seem like such a terrible fate for him. (He will be the title character of the novel's sequel, *The Abbot*).

Relating to this Protestant-Catholic conflict are two characters whom many critics have found tiresome and unnecessary but who do tie in thematically: the affected Catholic visitor Sir Piercie Shafton, with whom Halbert provokes a duel because of his attentions to Mary; and the fairylike White Lady, Scott's only "major supernatural character," who aids the Avenels and Halbert, preserves and encourages the reading of the Bible, and gently but firmly prevents the monks from hurting the Avenels or themselves. (Scott employed ghosts or spirits in *Waverley*, *The Bride of Lammermoor*, and *The Betrothed*, but he suggests that they might have been dreams or hallucinations and does not let them figure prominently as he does here.) Scott creates the overall impression that Catholicism in sixteenth-century Britain is moribund and harmless; that noble but misguided Catholics like Eustace should be restrained but respected (he and Warden had been university friends and try with difficulty to renew their ties); and that Protestantism is part of an unstoppable process of historical growth and has an obligation to be merciful in its success. Except for the battle near the end in which Julian and his ruthless henchman Christie are killed, there is no serious violence in the story; and except for the pathetic death of Catherine, a paramour who has borne Julian a son, there is no major wrong that is never righted. The novel says much for kindness and tolerance but is perhaps too optimistic about their attainability.

*Quentin Durward* was long one of Scott's most popular books—understandably, for it has one of his most hands-on, effective heroes and a colorful setting in the same fifteenth-century France that Victor Hugo was later to employ in *Notre-Dame de Paris*, but a much more hopeful picture of life than Hugo offers. Alexander Welsh, who finds that Scott makes most Waverley heroes passive and inept, says that Quentin is an exception, perhaps because he
works not in his own interest (Scott seemed to object to a hero’s trying too hard to improve his own fortunes), but in that of his superior, Louis XI. The novel opens more in medias res than is often the case with the leisurely Scott, and it is not long before the young Scottish mercenary has to save his own life by entering Louis’s service. He soon becomes involved in the power struggle between the crafty Louis and the hot-tempered Duke Charles of Burgundy: he has to escort Countess Isabelle to Liège, without being told that Louis plans for this beautiful, influential young woman to fall into the hands of a brutal ally, William de la Marck (“the Wild Boar”) along with way. The shrewd, observant Quentin discovers what is going on and that Louis is prompting an attack by the Boar on the Bishop of Liège, one of Charles’s supporters. With considerable address Quentin saves Isabelle during a riot in which the Bishop is murdered. He brings her to Charles and then refuses to testify against Louis, who is now the prisoner of and being indicted by the Duke. Quentin acts out of professional loyalty (even though Louis would have let him be killed by the Boar) and a realization that regicide might unleash devastating civil strife. Louis is exonerated but has to combine forces with his erstwhile enemy Charles against the Boar. By a favorable set of circumstances which Scott makes plausible by careful use of pivot characters and plants, Quentin is able to win the favor of both rulers and marry Isabelle without having to actually kill the Boar, the kind of violence from which (according to Welsh) Scott always insulates his heroes. It is a cheerful story, despite ample evidence of treachery, cynicism, and power politics: the protagonist succeeds without being sullied by any of this. Quentin seems like a forerunner of the spy and secret agent novels and films that have become so popular in the latter half of the twentieth century. If readers could overcome a distaste for Scott’s neoclassical diction—less forbidding with the relative streamlining of the Edinburgh Edition—Quentin might find a wider acceptance than many more respected titles (not by Scott) in the Canon.

But despite nearly half a century of mostly favorable revisionist Scott criticism, his books—with the exception of Ivanhoe—still seem excluded from this academic Canon and from the kind of widespread popularity that some classics—for instance Dickens, Austen, and Dumas—still enjoy. For the general public, part of this may be owing to Scott’s language and the slowness with which his stories start (may times a Scott hero does not appear as an adult until a fourth of the way through a novel). For the critics and educators who set (and assign) the Canon, part of the trouble may be what may seem a simplistic optimism in Scott by which one-dimensional heroes like Halbert or Quentin always get what they want. The heroes of Hardy and Conrad may be one-dimensional too, but theirs is a darker dimension which comes closer to the idea of reality held by modern, determinist-influenced intellectuals. Two courses need to be encouraged or followed if Scott is to be re-established: the promulgation of film adaptations and discreetly abridged popular editions with eye-catching covers; and the continuation of scholarship to reveal the learning,
depth, and wisdom that inform Scott's work and supply the foundation for his romance and adventure. The Edinburgh Edition plays a crucial role in the latter course.

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The subtitle of this volume is "Proceedings of the Seventh International Conference on Medieval and Renaissance Scottish Language and Literature." It shares the strengths and the shortcomings of most volumes of conference proceedings. The quality level of the papers is uneven, and some papers still reflect their origins in oral presentation. This volume carries the added burden that it did not appear until eight years after the conference. It poses the question, "Would the scholarly authors hold the same views today that they held in 1993?" Yet it offers a focus on Medieval and Renaissance Scottish language and literature that makes it extremely valuable to the generalist in the field of study as well as those who specialize more narrowly in a particular writer or linguistic conundrum.

Some of the essays are very worthwhile indeed. R. D. S. Jack's "Henryson and the Art of Precise Allegorical Argument" (pp. 1-11) was a keynote address for the conference and focuses on Henryson's use of rhetorical connotations in his verse. Moreover, Jack has updated his article to reflect some subsequent scholarship. In another vein, Edwin Morgan provides some useful insights in his evaluation of "The Legacy of the Makars" (pp. 91-105). Not relying on scholarly resources, Morgan takes us to the realm of belles lettres in commenting on modern reflexes of Middle Scots verse. The other essays in the volume fall between these two points on the continuum.

Among the more valuable essays is Priscilla Bawcutt's "French Connections? From the *Grands Rhétoriqueurs* to Clément Marot" (pp. 119-28). Bawcutt suggests further connections between the literatures of Scotland and France. The student of chivalry will find much to praise in Jonathan A. Glenn's "Gilbert Hay and the Problem of Sources: The Case of the *Buke of the Ordre of Knychthede*" (pp. 106-18). A comprehensive examination of manuscript provenance and relationships, the article will be helpful to anyone pursuing the history of manuals of chivalric training.
It is important that the volume goes well beyond Henryson, Dunbar, James I, and Lyndsay. Less-recognized writers (such as Hay) and works that are less frequently read figure largely in the representation of essays. R. James Goldstein provides helpful insights on satire in "The Freiris of Berwik and the Fabliau tradition" (pp. 267-75). C. Marie Harker carries on the same strand of analysis in "'Chrystis Kirk on the Grene': Dialoguic Satire in Fifteenth-Century Scotland" (pp. 300-308). Deanna Delmar Evans speculates about a lost work in "Re-evaluating the Case for a Scottish Eger and Grime" (pp. 276-87). Although these works and writers are known to specialists in the field, the critical and scholarly interpretations of them are meager by comparison with major figures. New insights and understandings are therefore especially welcome.

The list of valuable articles would be lengthy, but there is another aspect of the collection worthy of note. The editors are to be commended for including articles on pedagogy. John Corbett's "Teaching Older Scots...as a Foreign Language?" (pp. 399-411) includes very specific classroom activities that can be used to help students master the language. Morna R. Fleming's "Teaching Henryson in Senior School" (pp. 412-22) makes suggestions about which of the poet's works are best suited for various grade levels. She also provides insights from her own teaching about getting students to deal with Henryson's language and themes. It is always somewhat risky to publish pedagogical papers since teaching approaches are often highly personalized and teaching techniques are changing rapidly with the development of information technology. It is riskier still to publish such essays in a volume that is largely dedicated to scholarly analysis. The editors courageously decided to give attention to this increasingly important concern for language and literature.

This review has not been able to touch on all the worthwhile essays in the volume. There are forty-six papers in all. Even a fourth of them would make the collection worth publishing. Because of its comprehensive nature, the book will be valuable for any student or scholar interested in Medieval or Renaissance Scottish language or literature. Not all the essays are at the same level of quality, but there are articles to please both the novice and the scholar.

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This slim parallel text volume is dominated by “On a Raised Beach,” but not confined to it. Marco Fazzini also offers a number of lyrics from the earlier collections. These include such well-known poems as “The Watergaw,” “Crowdieknowe” and “The Eemis Stane.”

They are, of course, unlikely to be well-known to his primary audience—the growing number of Italian students being introduced to Scottish studies. While we still have a long way to go in matching Ireland’s all-pervasive presence in European and American curricula, the number of known Scottish literature centers continues to increase. This development is especially comforting to those, like the present writer, who experienced, in Scotland itself, the anglicized educational curriculum described in the Introduction to this book. As late as the mid-1960s, Scott and Burns still tended to define the canon.

The Introduction is at once basic and subtle. Details about MacDiarmid’s life and art are provided but interpreted in a broadly postcolonial manner. In these terms, MacDiarmid emerges as a kind of anticipatory paradigm for the way in which that movement developed. Both begin with the attempt to recreate the native tongue and, when the limitations of that solution become clear, transfer their energies to an, equally artificial, appropriation of the “invading” tongue.

Short analyses of the poems, full notes and a thorough bibliography also make the reader’s task as easy as possible. But the same cannot be said for the task the translator sets himself. To render the harsh consonants of synthetic Scots on the one hand and “the acrobatics and multi-faceted fly-like vision” of synthetic English into Italian, with its plethora of vowels, is a very ambitious goal indeed.

That Fazzini succeeds in spite of these disadvantages is, therefore a major achievement. The opening stanza of “The Eemis Stane” (“La Pietra Instabile”) will help to explain why.

Nel silenzio vacuo e mortale
Della fredda notte autunnale
Come una pietra instabile
Il mondo scodinzola nel cielo;
E precipitano i miei ricordi singolari
Come una tormenta di neve.

* * *

I' the how-dumb-deid o' the cauld hairst nicht
The warl' like an eemis stane
Read these aloud and you will become aware that the translator listens to the rhythms of his own verse as keenly as did MacDiarmid. But he also knows the limitations of his craft. A six-line stanza replaces the original five, mirroring the difficulty of finding an equivalent for "how-dumb-deid" at the outset. But it conveys on its own harmonic terms the irregular rhythms, the assonance and half-rhymes which characterize the original.

Inevitably, MacDiarmid challenges a translator intellectually as well as rhythmically and rhetorically. The main poem in the collection, "On a Raised Beach," is a case in point. With its long, Latinate sentences, mass of foreign borrowings and aggressive cross-disciplinary erudition, it could only be set in a translators' master-class. The opening section gives fair warning of the problems to be faced.

Poisoned fruit in more senses than one. After all, this macaronic sentence with its mass of obscure scientific terms has still another ten lines to wind towards its conclusion. The thoughtful care with which Fazzini accepts MacDiarmid's alliterative, macaronic challenge remains impressive:

It is, of course, true that in the realms of abstract and scientific vocabulary Italian and English draw closer together. "Deictic, fiducial stones. Chiliaed by chiliaed" may, therefore, be echoed as "Pierre deittiche, e fide. Chiliae dopo chiliae." That should not lessen the reader's appreciation of the translation skills needed to make one of MacDiarmid's most aggressively erudite and linguistically complex works accessible to Italians.
Indeed, having demonstrated his love of seriously difficult translation tasks, perhaps Marco Fazzini might next attempt the prose equivalent and provide an Italian version of Sir Thomas Urquhart's *Jewel*!

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To those outside the Gaelic tradition, whose picture of that tradition has no doubt been highly tinted, Ronald Black's anthology of 20th-century Gaelic poetry, *An Tuil*, will perhaps come as a surprise. Although poems on traditional themes are certainly represented, the collection highlights the richness and variety of modern and contemporary Gaelic poetry and the tensions that the poetry has created in the tradition. In short, it demonstrates that Gaelic poets, like poets the world over, find value in whatever subject comes to hand. This should come as no surprise.

The poetry of a linguistic and cultural minority that has had to struggle against influences mounted against its survival might occasion certain defensive, even defiant, attempts at preservation merely on ethnological grounds. Black, however, threads his way successfully between untempered praise and scholarly distance. His tone at times is unabashedly enthusiastic ("It is thus as an unrepentant admirer of Alexander Carmichael's achievement as an ethnologist that I am also willing to acknowledge here, just once, his achievement— and his influence—as a creative artist"), but he never allows his affection for his subject to cloud his judgment, which is keen, respectful of the poetry, and unencumbered by personal ideology. Black brings to his work that rare combination of a scholar's mind, a poet's eye, and a lover's heart.

The collection, as the title *An Tuil* (the flood) suggests, is extensive, with nearly 700 pages dedicated to the poetry itself. English translations, frequently by Black, often in consultation with the poets themselves, are on facing pages. There are healthy selections from the major poets one would expect: Sorley MacLean (Somhairle MacGill-Eain), George Campbell Hay (Deorsa mac Iain Deòrsa), and Prof. Derick Thomson (Ruaraidh MacThomais), who receive ample treatment in the introduction. But Black has taken care to represent a wide number of poets, both men and women, even if only by a single selection in some cases. In a number of instances, he has rescued unwritten poems from a dying oral tradition.
The poetry is likewise extensive in its range. With Terence, the Gaelic poets can safely say that there is nothing human that does not interest them. Topics include abortion, radar, nuclear annihilation, traditional Gaelic occupations (like fishing, crafting, farming), rates and pensions, love, the Gaelic language, cultural and religious identity, religious devotion, war, and politics. Even Marilyn Monroe is the subject of one poem.

The Introduction is 27 closely packed pages that trace the current of Gaelic verse in the 20th century, with analysis and appraisal of individual poets. Of particular help and interest—partly because of their implications beyond the literary—are Black’s comments on the debate between traditional and innovative verse. For example, he writes:

It would be useful to have a clear definition of gnàthas na Gàidhlig, which is I think an important concept; perhaps it involved, for example, Gaelic preoccupations with regard to subject-matter (religions, language, homeland); Gaelic social assumptions (small is beautiful, the weak must be helped); Gaelic modes of expression (the inheritance of the “panegyric code” with, for example its pervasive tree-imagery). But then, there is a very different argument that says, “So what?” It is an argument based on the identity of the poet as an individual human being rather than as a member of a cultural community (p. lxiv).

In addition, Black discusses the aesthetic, linguistic, political, and economic issues of translating Gaelic poetry into English, a tongue that has exercised such an oppressive influence over it. His own practice is, by design, to avoid slavishly literal translations.

The biographies, which Black compiled with the aid of his wife, Máire, provide intimate and sympathetic detail of the poets’ lives. The information is enhanced by his personal acquaintance with a number of the poets and/or with their families. Of his biographical method, he comments in his foreword:

The biographies found their own length. I soon realized I was receiving the kind of information that might well be unobtainable in another few years, and I began positively to encourage it... The “Background” section serves as an ethnological record of the experience of the Gael in the twentieth century (p. xx).

Black includes a short list of textual notes, identifications, and definitions. He introduces the individual poems in the “Background” section, at the very least naming the translator and the sources from which the poems were taken. Often, however, the introductions are much more substantial. Although not intended as interpretations, they provide useful contexts, explanations, and contemporary reflections.

Given the magnitude of the work already, I hesitate even to suggest a possible addition. However, the inclusion of a brief introduction on traditional poetic forms as relevant to the 20th-century poets might have proved useful to the newcomer to Gaelic studies. An interesting discussion, for example, of the
bairdne (strophic) verse form of “Nuair a thàinig am Buroo do Dhùthaich nam Beann” (“When the Buroo came to the Land of the Mountains”) was buried on p. 745. This is a minor point.

Perhaps the greatest tribute that I can pay to Black’s work is by way of “Confession” (“Aideachadh,” # 170) by Rev. John MacLeod (An t-Urr. Iain MacLeod, 1918-95). MacLeod fears

Our speech losing its strength
while we grow in vanity
beyond counsel, dreaming,
while the springs of Gaelic
spout a new water.

An Tuil no doubt would have reassured Rev. MacLeod that the springs of Gaelic are indeed spouting new water and that there are those like Black who are piping that water elsewhere for others to enjoy.

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There are few monographs in the German language that consider the Scottish Enlightenment in its national cultural context. One of the exceptions is Sebastian Bott’s Swiss dissertation, which focuses on the ethics of virtue as a guide to human conduct in the lives and works of the Scottish literati Hugh Blair, Alexander Carlyle, William Robertson, John Home, and Adam Ferguson. Although Friends and Lovers of Virtue is, first and foremost, a Scottish study, Bott of course also examines the international affiliations of this movement, and he follows international critical approaches. Acknowledging the model of Max Weber’s “interpretative sociology” and the methodology developed by the Cambridge School of Intellectual History, Bott rejects the intrinsic literary approach that views the Scottish Enlightenment as a historical phenomenon founded on a body of autonomous texts; rather, he investigates the development of ethical concepts as pragmatic principles operating within a close community (the intellectual elite of Edinburgh) in a specific historical
situation (1750-1800), with the moral orientation of human actions serving as a means of group identification. Bott quotes with approval Nicholas Phillipson’s assessment that the Scottish economic and cultural institutions after 1707 favored the development of “the virtue of a provincial citizen class” and, giving a detailed analysis of these institutions, he covers such themes as agricultural improvement, industrial change, and, above all, Edinburgh urban culture. The chapters discussing the Old Town and the New Town, the university system, the Kirk, the theatre, and the “polite” societies, are particularly informative; they complement the findings of Smout, Sher, Daiches, McElroy, Dwyer, and other modern cultural historians, with new insights gleaned from the original eighteenth-century sources, especially the papers of Alexander Carlyle, made accessible only recently.

Bott notes an increasing “tugendethische Aufladung” (moral recharging) of both private and public life in post-Union Britain as a result of Shaftesbury’s moral sense theory, popularized by Addison and Steele. Its Scottish reception, Bott claims, was controlled by Francis Hutcheson, David Hume and Adam Smith. Stressing the aspect of public good in his concept of “moral sentiments” Hutcheson advocated a way of life determined by ethical concepts rooted in the stoic and Christian traditions; to this end he also endorsed literature and historiography, whose positive effect he saw in their engaging description of virtuous actions furthering love, friendship and neighborliness, and a loathsome presentation of vice. Hume, too, underlined the social aspects of virtuous behavior. What he termed “moral taste” was not only kin to the “sentiments of beauty” but also closely related to human sympathy; cultivating taste therefore had an eminently moral function. Like Adam Smith, Hume believed a flourishing economy to be of paramount importance in achieving this goal. Bott argues that Smith’s Theory of Moral Sentiments, centering on pity and compassion, and his Wealth of Nations, praising the benefits of a commercialized society, ought to be read together as two parts of an integral course on moral philosophy: just as “beneficence” should govern life within the family, and friendship that within a commercialized society, in order to advance private and public good, so love of one’s nation should, according to Smith, be rooted in a humane and benevolent disposition to further the well-being of all mankind.

Bott discusses the tendency to employ the concept of virtue for political ends, and in an excursus he looks back on James Harrington’s social utopia Oceana (1656), pointing out parallels between this work and the writings of Andrew Fletcher of Saltoun in the early eighteenth century. In view of the strained relations between Scotland and England, the claim that all financially independent citizens should have the right to carry weapons to defend their country is particularly noteworthy. The “Northern British” literati held a similar position in 1745 when they promoted the formation of a Scottish militia, but typically enough this was now done with the intention of defending the Hanoverian causes against the Highland troops. Beyond any doubt most Mod-
erate literati were Anglophiles. Viewing England as a model in cultural matters is not, however, a mid-century development, as Bott insinuates, but set in much earlier, as the example of the moral weeklies shows. In the chapter on the Scottish reception of The Tatler and The Spectator Bott discusses the Mirror Club (founded in 1776) and Mackenzie's journals The Mirror (1779-80) and The Lounger (1785-7) as "virulent" examples of Steele and Addison's influence, but he passes over in silence their early eighteenth-century reception in Scotland, and when the Easy Club (founded in Edinburgh in 1712 on the model of the "Spectator Club") is eventually mentioned it is erroneously placed in the context of the 1770s. "What set the tone in the London of 1700-1720 was to gain recognition in Edinburgh some fifty years later"—such a generalized statement could easily be qualified by a look at Allan Ramsay's early "British" poetry (cf. "On Wit," "On Friendship," "The Scriblers Lash'd," "The Gentleman's Qualifications," all of which were written before 1720), although it is true that Ramsay was still speaking up for the standard of polite-ness the literati in the days of Lord Kames and Henry Mackenzie took for granted. In great detail Bott goes over Thomas Sheridan's lectures on "correct" speech, the efforts of the "Society for Promoting the Reading and Speaking of the English Language," and the "varied and complex" anglicizing process of Scottish culture in the last third of the eighteenth century, but he only refers in a footnote to the parallel rise of literature in Scots and Gaelic, so that we get a slightly biased picture of this complex situation.

Having established the social and cultural contexts of the Scottish Enlightenment in 150 pages, Bott eventually focuses on the Moderates' foundation and implementation of the ethics of virtue (ch. 4). This is the core of the book and evinces the author's impressive knowledge, and sound critical analysis, of the sources. Adam Ferguson's "moral science" is treated as an example of how the stoical concept of virtue was legitimated from an enlightened deistic point of view: Bott underlines Ferguson's investigation into man's moral being that serves as the basis of a person's ethical orientation, the call for virtuous actions resulting from man's place both in human society and a divine universe; the assisting role of religion in moral education, moral virtue being held to be effective also when standing alone. With the other enlightened clergy-men Blair, Carlyle and Robertson, Ferguson shares the conviction that virtue can be taught and learned, and like them he regularly uses the pulpit to this end and also stands up for the recognition of the theater as a "school of morals." Bott recapitulates the controversy (1756-8) over John Home's tragedy Douglas, he comments on Hugh Blair's Lectures on Rhetoric and Belles Lettres and his Critical Dissertation on the Poems of Ossian, and has a look at Alexander Carlyle's notes on Burns, all of which reiterate the view that "the exercise of taste is, in its native tendency, moral and purifying" (Blair). The display of heroic virtues in tragedies and epic poems is seen by the literati as a corrective against moral decay, the latter being a negative consequence of increasing wealth and luxury.
Ferguson defines a virtuous person as a reasonable, self-controlled and benevolent member of a community. Social intercourse should be governed by a continuous practice of virtue, which, as Carlyle puts it, not only guarantees "peace of society" but also rewards the virtuous with "a happy and prosperous life in this world." The "pleasures of moral enjoyments" are a central topic in Carlyle's sermons. Acts of gentleness coming from the heart, habitual kindness towards family and friends, lead to a "joyful self approbation"; hence conscience is influenced by social recognition or rejection, and although Carlyle, whom Bott focuses on in his important chapter "Alltag und Familie" ("Everyday Life and Family"), claims that to be a Christian means to act virtuously, the tendency to secularize religious tenets is as obvious in his writings as it is in those of the other literati. In his remarks on moral education Carlyle stresses the importance of keeping good company. "I have always held the conversation of men of virtue to be the most important branch of education," he writes, echoing Thomas Somerville's claim that "we ought to select as our friends those who are lovers of virtue." Bott includes an analysis of Carlyle's correspondence with his wife, also dominated by the issue of the ethics of virtue. Mary Carlyle takes pride in the female virtues of frugality, faithfulness and loyalty towards her husband but also informs him, while he is on his travels, that she is "improving [her] mind by Seneca and David Hume in turn." Although Alexander Carlyle distinguishes between the "manly virtues" of the heroic ideal and the female virtues of a more domestic kind, he deems the company of enlightened women of rank just as rewarding as that of his male friends in the Select Society or the Poker Club.

Carlyle's political prejudice is revealed in the notes on his second tour to the Highlands in 1775, which according to Bott serves him as a means of aesthetic and moral self-assertion: visiting Culloden, Carlyle reflects on the victory over the "morally corrupt" but also "pitiful" Highland troops; he sees hope for improvement in the desolate northern regions coming from the landed gentry only, whereas the Catholic Highlanders, dismissed as a bunch of fanatics, represent to him all that is uncultivated. Similar attacks are directed by the Moderate party against the "Highflyers," or orthodox ministers, within the Scottish Kirk, who are decried as "troublesome enthusiasts" lacking intellectual and moral standards. When the enlightened clergymen censure the "fanatical preaching" of the "wild party," they do this not only to express their Christian stoicism but, as Bott's excellent chapter on "Macht und Patronage" ("Power and Patronage") shows, they also use their influence with the aristocratic patrons to have ministers of their own party appointed, operating through a variety of channels, among which the polite clubs and the university were preeminent.

For all his intellectual commitment to his subject, Bott is not blind to the failings of the literati. As members of an urban oligarchy they favored a conservative social structure stressing the necessity for a "permanent distinction of rank" as part of the moral order. They viewed both the American and the
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French Revolutions as signs of a “relaxation of moral principles” leading to skepticism, atheism—and democracy. Criticizing the “democratic tyranny” of France and America, Carlyle, like Blair and Ferguson, still believed that a strong community was able “to curb the insolence of the violent and unjust, and to encourage the sober and virtuous.” The Scottish literati were not only convinced of the ubiquitous validity of their theoretical concept of virtue, but they also perceived themselves, essentially and consciously, as virtuous men.

Bott’s study gives us a multi-faceted and vivid picture of the Scottish Enlightenment. Written by a historian, this study focuses on the literary, cultural and social contexts of the moral philosophy of the literati using a large number of neglected or newly found sources to illustrate their various attempts at “improvement.” While the analysis of the philosophical writings may at times lack depth, and the sketchy biographies of the leading literati make you wonder what reader exactly Bott had in mind, this book is still a significant contribution to Scottish cultural studies. Since nowadays it is quite unlikely for a doctoral dissertation published in German to appear in English translation afterwards, an author ought to offer every possible help to readers with only a rudimentary knowledge of the German language. It is therefore quite incomprehensible to find a book of this nature, as in the present case, with neither an English summary nor an index. Bott should be encouraged to publish his major findings in a lengthy abstract.

PETER ZENZINGER
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As its unwieldy title suggests, this book is a university thesis transferred to the published page with too little modification. Dr. Ehland writes very well and he is extremely lucid also in making the case that the picaresque mode of fiction is one that critics all too readily consign to particular historical periods, when, in fact, its mythology of the alienated outsider is one of much longer currency. In doing so Ehland guts and summarizes very well the contemporary theoreticians who argue such a case, most especially Claudio Guillén, and he outlines with real originality the psychological paradox inherent in the picaresque mode that might make us reconsider its twentieth century
resonance. All of this, however, uses up ninety pages where the discussion is not always apposite to the fiction of James Leslie Mitchell. The second part of the book mainly treats Mitchell’s *The Thirteenth Disciple* (1931) and *Image and Superscription* (1933). Again, Ehland accomplishes his task of comprehensively analyzing the structures of action in these novels, but, in paying too little attention to the nuances of narrative voice in these novels (Ehland is aware of irony, pathos and comedy in Mitchell’s narratives but is simply not as interested in these aspects as most readers of Mitchell would be) his criticism often becomes a dryly analytical procession of plot accomplishment. This is especially the case with regard to *Image and Superscription*, a novel so structurally flawed and hurried to begin with that it renders itself up all too easily to the idea that the picaresque mode is most deeply about dissatisfaction with the pressures that seek to socialize harmoniously the human being.

*Picaresque Perspectives* reads as though consideration to the Scottish context has come as a slight afterthought. We find an unsatisfying and jarring set of sprinkled references to writers such as Neil Gunn when it would have been good to know whether Gunn’s practice, as the Scottish historical novelist most close on the surface at any rate, is substantially similar to or different from Mitchell. John Buchan is briefly alluded to and one is aware perhaps of an even greater missed opportunity, since many of Ehland’s arguments about picaresque mythology probably fit even more appositely with Buchan’s *Witch Wood* (1927). Buchan, a novelist of the same period as Gibbon, is someone who could not be politically much more distant and so such a comparison would have strengthened Ehland’s thesis about the alienation from politics in fiction in the period following World War One and thus might have made a particularly striking contribution to the Scottish context. Edwin Muir receives two scant mentions and Hugh MacDiarmid none. When given Ehland’s intense interest in “space” as one that the Picaresque mode finds uncomfortable, the co-authorship by MacDiarmid and Mitchell of *Scottish Scene* was surely worth more extensive analysis than the one brief engagement provided with Mitchell’s essay “Religion” from this book. Ehland says potentially interesting things about Mitchell as someone bringing a more balanced realism to his treatment of the Scottish peasantry than George Douglas Brown did in his *House with the Green Shutters* (1901), but fails to follow this through as he might have done both with regard to Mitchell’s own biography and with regard to protagonists in *The Thirteenth Disciple* and *Image and Superscription* who, like Mitchell himself, might be thought of as versions of the “lad of pairts.” What one might call this diseased picaresque archetype is something that Brown precisely drown with a surfeit of other heavily and ironically used genre signals, such as those of tragedy and pastoral comedy, in his novel, and it would have been instructive for the particulars of Mitchell’s “picaresque” response to the very literary *The House with the Green Shutters* to have been examined.
Although Mitchell's narrative technique may sometimes appear half-hearted and conventional, his representation of the rural setting clearly reflects his authorial intention to question the stability of the traditional paradigms of perception inherited "from a tradition partly associated with writers like Walter Scott and partly with the literature of the kailyard school." Leaving aside the vagueness here in "partly associated," it would be useful to see comparison of Gibbon's rural description with earlier Scottish models. This is the kind of generalization often made by the most traditional of Scottish critics, but never really exemplified. Ehland's often forensic approach might have been profitably employed here in filling in this blank, but again he is simply not interested enough in Mitchell's literary language. On this point such half-heartedness certainly can be discerned in The Thirteenth Disciple, but what about Mitchell's very charged and dynamic presentation of the rural setting in Sunset Song and elsewhere in his fiction? How do these two modes add up in Mitchell's oeuvre?

*Picaresque Perspectives* is an all too selective work, but its section "War" is a truly excellent part of the book. Here Ehland's reflections on Remarque's *All Quiet on the Western Front* will prove very valuable to future scholars of Mitchell's work. It is revealing that the pursuit of cultural context here, or engaged historicism, is much more rewarding than the diffuse methodology practiced elsewhere in this study.

GERARD CARRUTHERS  
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The cover reproduces a charming etching of the replica of Burns's birthplace in which the Atlanta Burns Club has been meeting since 1910. The contents include the four papers read on 20 July 2001 at the symposium "Burns, and America," which preceded the Robert Burns World Federation meeting also held in Atlanta that summer. Beyond the Federation itself, the meeting was well supported by universities, libraries, and friends of the poet's reputation: not only the Thomas Cooper Library, University of South Carolina (co-publisher of the pamphlet), but the Robert W. Woodruff Library of Emory University, the Burns Club of Atlanta, the Georgia Humanities Council and Georgia General Assembly, and the National Endowment for the Humanities.
James M. Montgomery of the Atlanta Burns Club begins with a history of the construction of the replica of the birthplace, noting that the Atlanta Club, founded in 1895, is today "the city's oldest continuing cultural organization." In "Beyond the Letters of Burns," James Mackay describes the difficulties inherent in verifying (and explaining) passing references in Burns's letters, concluding with detailed information on the franking and mailing of letters in Burns's day. In "Burns and Independence," Kenneth Simpson perceptively reads a range of Burns's poems, from "Address to the Deil" to "Robert Bruce's March to Bannockburn," establishing the "libertarian" tendencies of Burns, especially in his later career. (Simpson notes that "The Twa Dogs," a work of Burns's mid-twenties, is less bitter in its expressions of social injustice than many later songs, including "Is there for Honest Poverty"). Thomas Keith's survey of Burns statues in the U.S. and Canada notes that "there are more public statues of Burns in North America (22) than there are in Scotland (15)." Keith discusses how varying views of Burns as a man and poet may be traced by observing the sculptors' varying approaches to designing these monumental public statues; Keith emphasizes, too, the artists' visible effort to work around the "overly effeminate qualities" of the Nasmyth portrait. Finally, in "Burns's Songs: An American Connection," Esther Hovey reports on her late husband Serge Hovey's approach to setting the material for his Robert Burns Song Book, noting the complex issues raised by Burns's songs.

As something of a connoisseur of local celebrations in honor of Burns (and their published proceedings), I can report that this lively pamphlet is superior in scope and interest.

**CAROL MCGUIRK**

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Poor Jean Armour seemed always destined to play second fiddle to other women in Robert Burns's life and in the attention biographers and critics have paid to her memory. The Sylvander-Clarinda affair, brief though it was, has fascinated Burns enthusiasts, as, too, the poet's relationship with Maria Riddell. Highland Mary (Campbell), although she died in 1786, called forth from Burns the beautiful lines "Thou lingering star with lessening ray" some three years later. Burns sent the song to Mrs. Frances Dunlop in November 1789, asking her opinion of it. While she was not involved romantically with the
poet, Mrs. Dunlop also looms large in the pantheon of important women in Burns's life. Both sides of the correspondence between Clarinda (Mrs. Agnes M'Lehose), Mrs. Dunlop and Burns survive, as do Burns's letters to Maria Riddell. Unfortunately she retrieved her letters to him and they were apparently destroyed.

Only four letters to Jean are known. One could compare this to the fifty-two known letters to Clarinda, with its record four letters in two days, but that would perhaps be unfair to Jean. Certainly anyone who could inspire, as Jean did, the poet to write:

Of a' the airts the wind can blaw,
I dearly like the West;
For there the bony Lassie lives,
the Lassie I lo'e best;

must indeed have been close to the poet's heart and mind.

Jean is disadvantaged too in the image we have of her. Maria Riddell was painted as a young woman by Sir Thomas Lawrence, and the silhouette of Agnes M'Lehose by John Miers is also of a woman in her prime. On the other hand the portrait by which Jean is known depicts a grandmother with her ten or so year-old granddaughter.

Peter Westwood, the distinguished Editor of the Burns Chronicle, has assembled this book, which he claims only to have edited, and presents it as though it had been written by Jean Armour herself. This is a very ingenious method of giving the reader the impression that he/she has come to know and understand the poet's wife. Westwood draws upon recently available documents, which results in a more complete account of Jean that we have heretofore enjoyed. The volume is rounded out with sections on Jean's death in March 1834, her burial in the mausoleum in Dumfries, and her last will and testament.

We are reminded in the Introduction to the book that Jean once remarked, "Our Robert should have had two wives," and Peter Westwood makes it clear that the poet was very fortunate in the one he did have.

GRR