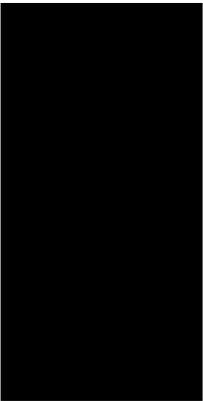


eds. Emma Dymock & Margery Palmer McCulloch
Association for Scottish Literary Studies, 2011

The twentieth-century Scottish renaissance—the literary and artistic revival which followed the end of the First World War—advanced a claim for a distinctive Scottish identity: cultural, political and national. Unlike earlier nineteenth-century Celtic revivals, this renaissance was both outward-looking and confidently contemporary; it embraced continental European influences as well as those of Anglophone writers such as Eliot, Joyce, Pound and Lawrence, and contributed to the development of what we now call modernism. This collection of essays, from fourteen scholars, illustrates the strongly international and modernist dimension of Scotland’s interwar revival, and illuminates the relationships between Scottish and non-Scottish writers and contexts. It also includes two chapters on the contribution made to this revival by Scottish visual art and music. These essays are based on papers originally presented at the 38th ASLS Annual Conference, ‘Scottish and International Modernism’, held at the University of Stirling, 6-7 June 2009.



by Caroline McCracken-Flesher
Bucknell University Press, 2011

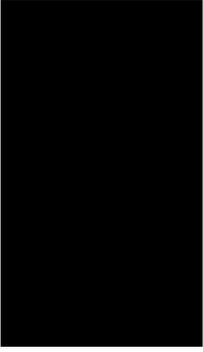
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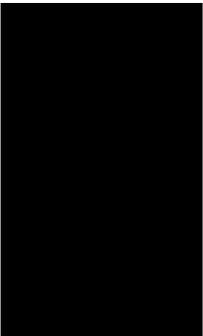
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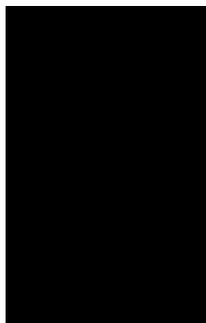


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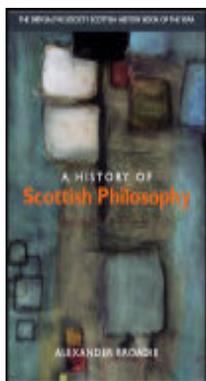
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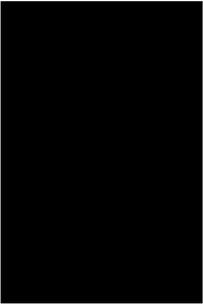


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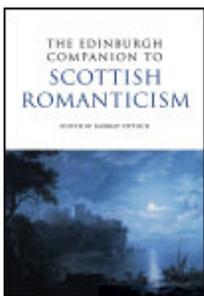
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by Silke Stroh

Rodopi (SCROLL series), 2011

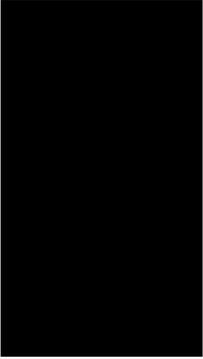
Scottish and “Celtic fringe” postcolonialism has caused much controversy and unease in literary studies. Can the non-English territories and peoples of the British Isles, faced with centuries of English hegemony, be meaningfully compared to former overseas colonies? This book is the first comprehensive study of this topic which offers an in-depth study of Gaelic literature. It investigates the complex interplay between Celticity, Gaeldom, Scottish and British national identity, and international colonial and postcolonial discourse. It situates post/colonial elements in Gaelic poetry within a wider context, showing how they intersect with socio-historical and political issues, anglophone literature and the media. Highlighting the centrality of Celticity as an archetypal construct in colonial discourses ancient and modern, this volume traces post/colonial themes and strategies in Gaelic poetry from the Middle Ages to the present. Central themes include the uneasy position of Gaels as subjects of the Scottish or British state, and as both intra-British colonised and overseas colonisers. Aiming to promote interdisciplinary dialogue, it is of interest for scholars and students of Scottish Studies, Gaelic and English literature, and international Postcolonial Studies.



by Murray Pittock

Edinburgh University Press, 2011

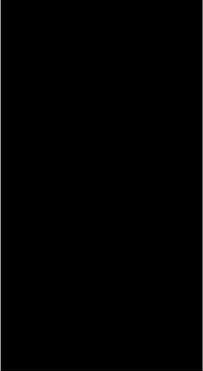
Bringing together an international group of experts, this companion explores a distinctly Scottish Romanticism. Discussing the most influential texts and authors in depth, the original essays shed new critical light on texts from Macpherson’s Ossian poetry to Hogg’s *Confessions of a Justified Sinner*, and from Scott’s *Waverley* Novels to the work of John Galt. As well as dealing with the major Romantic figures, the contributors look afresh at ballads, songs, the idea of the bard, religion, periodicals, the national tale, the picturesque, the city, language and the role of Gaelic in Scottish Romanticism.



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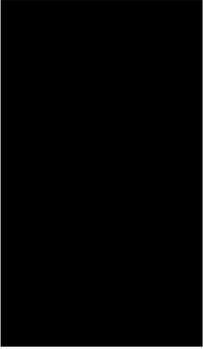
A series of bizarre killings filled the citizens of early nineteenth-century Scotland with terror. When the perpetrators were finally apprehended in 1828, their motive roiled the nation: William Burke and William Hare had murdered for profit. The cadavers supplied a ready payout, courtesy of Dr. Robert Knox, who was desperate for anatomical subjects. Nearly two hundred years later, these scandalous murders continue to fire imagination in Scotland and beyond. Featuring over thirty images and canvassing a wide range of media—from contemporary newspaper accounts and private correspondence to Japanese comic books and videogames—*The Doctor is Seized* analyzes the afterlife of this national trauma and considers its singular place in Scottish history.



ed. Les Warner

Two Ravens Press, 2011

So much more than just a collection of in-depth interviews with Scotland's bestselling crime writers, *Dead Sharp* is also a distinctive and edgy investigation of Scotland as a changing nation. Brimming with pithy, witty and sometimes just plain weird revelations, these interviews provide a unique and unforgettable insight into how writers think, and into the professional secrets of some of the genre's greatest exponents. *Dead Sharp* includes interviews with: Ian Rankin, Stuart MacBride, Allan Guthrie, Karen Campbell, Neil Forsyth, Christopher Brookmyre, Paul Johnston, Alice Thompson, and Louise Welsh.

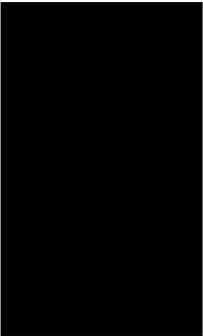


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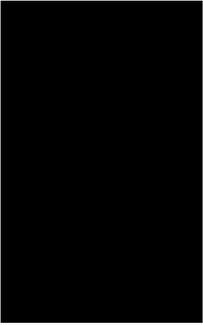
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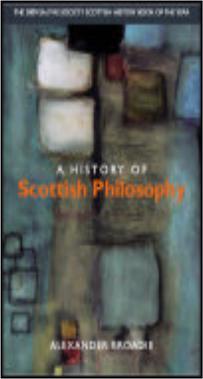
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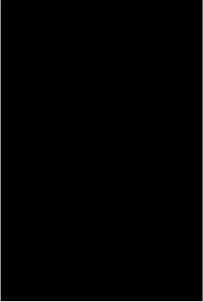


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(c) *The Bottle Imp*