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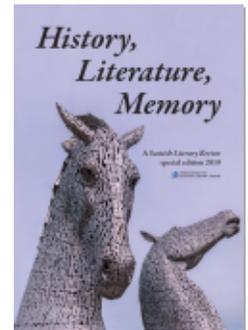
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## Scottish Literary Review: Editorial

Gerard Carruthers

Scottish Literary Review, Digital-Only Special Edition, 2019, pp. i-ii (Article)

Published by Association for Scottish Literary Studies



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# Scottish Literary Review

SCOTTISH LITERARY REVIEW is the leading international journal for Scottish literary studies, committed to approaching Scottish literature in an expansive way through exploration of its various social, cultural, historical and philosophical contexts, and of literary forms, both traditional and new. We are interested in comparative work with literatures from beyond Scotland, the interaction of literature with expressive media such as theatre and film, and in encouraging debate on issues of contemporary significance related to Scottish literary studies, so that *SLR* is both responsive to, and creative of, new readings and approaches. The journal is listed in the MLA International Bibliography and issues from 2013 onwards are accessible online as part of Project MUSE's Premium Collection.

## *Editorial*

The Association for Scottish Literary Studies has had a twice-yearly, peer-reviewed journal of literary criticism since its inception in 1970. The journal has gone through several name-changes in fifty years but has now completed its first decade as *Scottish Literary Review*. In recent years several special accents have appeared amid *SLR*'s contents with two 'self-reflexive' turns, perhaps, of particular note: book history and commemorative studies, the latter category concerned with remembering or memory and memorialisation both by individuals and by society/culture more widely. It is hopefully a fitting theme, therefore, that this special online compilation of *SLR*, now beginning its second decade in its most recent incarnation, should feature essays centred on literature in some sense that reflect also on commemoration, or the cultural markers of the problematic past. The First Marquis of Montrose is intriguingly awkward as all icons, or would-be icons, are. The city of Edinburgh so often a site of remembrance can also be – as here in relation to the eighteenth-century Scots poet, Allan Ramsay – a 'city of forgetting'. Walter Scott's great collection of ballad and folklore, *Minstrelsy of the Scottish Border* (1802–03) has always been a complex text, as exemplified here yet again in a reading of the contemporary associational culture out of which it emerged. Susan Ferrier's novel, *Marriage* (1818) is one of its period's 'national tales' where 'conjugal' union looks back more than a century to remember the consequences of the 1707 union of Scottish with English

parliaments. In 1911, the great Scottish Exhibition at Glasgow remembered with particular ideological functionality. The twentieth-century novelist, George Mackay Brown, is a subtle and bold purveyor of Mariology in his fiction. Muriel Spark in *The Ballad of Peckham Rye* (1960) is a Scottish writer conveying the long and deep folk locus of modernity, including in this instance, within a London suburb. A living Scottish writer, Jenni Fagan in her novel *The Panopticon* (2012), provides a contemporary setting but remembers the Gothic genre and, indeed, that idea so resonant in Scotland of the ‘outcast queen’ while also iterating personal and ‘larger’ narratives of dispossession. These essays exemplify a strong turn in recent Scottish literary criticism: considering location and, indeed, dislocation in time, place and – ultimately for our purposes as literature scholars – in text.

*Gerard Carruthers (Editor, 2014–2019)*