



dandelion.com

© 2008 AGI-Information Management Consultants
May be used for personal purposes only or by
libraries associated to dandelion.com network.

SCOTLAND AND THE BORDERS OF ROMANTICISM

EDITED BY

LEITH DAVIS

Simon Fraser University

IAN DUNCAN

University of California, Berkeley

JANET SORENSEN

Indiana University



CAMBRIDGE
UNIVERSITY PRESS

Contents

<i>List of contributors</i>	page vii
<i>Acknowledgments</i>	viii
Introduction	I
<i>Ian Duncan, with Leith Davis and Janet Sorensen</i>	
1. Coleridge, Hume, and the chains of the Romantic imagination	20
<i>Cairns Craig</i>	
2. The pathos of abstraction: Adam Smith, Ossian, and Samuel Johnson	38
<i>Ian Duncan</i>	
3. Antiquarianism, the Scottish Science of Man, and the emergence of modern disciplinarity	57
<i>Susan Manning</i>	
4. Melancholy, memory, and the “narrative situation” of history in post-Enlightenment Scotland	77
<i>Ina Ferris</i>	
5. Scott, the Scottish Enlightenment, and Romantic Orientalism	94
<i>James Watt</i>	
6. Walter Scott’s Romantic postmodernity	113
<i>Jerome McGann</i>	
7. Putting down the Rising	130
<i>John Barrell</i>	
8. Joanna Baillie stages the nation	139
<i>Alyson Bardsley</i>	

9.	William Wordsworth and William Cobbett: Scotch travel and British reform <i>Peter J. Manning</i>	153
10.	Burns's topographies <i>Penny Fielding</i>	170
11.	At "sang about": Scottish song and the challenge to British culture <i>Leith Davis</i>	188
12.	Romantic spinstrelsy: Anne Bannerman and the sexual politics of the ballad <i>Adriana Craciun</i>	204
13.	"The fause nourice sang": childhood, child murder, and the formalism of the Scottish ballad revival <i>Ann Wierda Rowland</i>	225
	<i>Index</i>	245