Sarah Dunnigan and Suzanne Gilbert's collection, *The Edinburgh Companion to Scottish Traditional Literatures*, is admirably ambitious and inclusive. Mainly historicist, yet multi-disciplinary and comparativist in focus, this collection covers material from the medieval period until the present day. While some chapters are dedicated to key themes, genres and modes, others explore the continuing significance of traditional literatures in Scotland, and how they enthralled Scottish writers from Robert Burns, Walter Scott and James Hogg to Sorley MacLean and Hamish Henderson and beyond. The interaction between oral and written cultures is one central concern of the collection. The editors challenge the perception that the written word is "the natural antidote to oral culture" (p. 4). Indeed, the collection succeeds "in bringing back traditional modes of expression into the 'fold' of Scottish literary history."(p. 2)

Margaret Bennett’s “The Roots of the Living Tradition” opens the discussion. Bennett traces the history of the “living tradition” with particular emphasis on key collectors before exploring Scotland's shared “repertoire of medieval legends” (p.11) with Ireland. She concludes by analyzing the work of Francis Child, an author who will remain in close focus at many points throughout the collection.

The next chapter, “Genre,” breaks this large topic down into three key sections: Emily Lyle on “Ballad,” Valentina Bold on “Folk Narrative” and Ian Russell on “Folk Song in Scotland.” Lyle's section on the Scottish Ballads demonstrates the difficulties with defining this multifarious genre, before analysing its key forms, prominent editors and continuing impact in twenty-first century Scotland. Bold's study examines the contributions of collectors such as Martin Martin, Robert Chambers, Hugh Miller and J. F. Campbell and traces the varying uses of folk narrative in
critical discourse. Russell's examination of folk song in Scotland stresses its heterogeneity and gives a fascinating study of "alternative" sources, such as popular vernacular media (p.22), chapbooks, broadsides and songsters, while tracing the history of folksong in Scotland until the present day.

Lizanne Henderson's "Folk Belief and Scottish Traditional Literatures" follows, with an exploration of the history of folk belief, stressing the importance of oral and printed sources. She focuses on folk belief from the seventeenth century to Hugh Miller's *Scenes and Legends from the North of Scotland* (1835). Roy Porter's "Transmission" argues that issues of "class, gender, nationalism, community institutions and economy" (p.37) have become pressing in scholarship of traditional literatures.

John MacNamara's "'Tradition' and Literature in the Medieval Period" traces 'folkloric' elements in the work of Barbour, 'Blind' Hary, Henryson and Dunbar, as well as in hagiography. MacNamara’s chapter concedes that more research is needed on this topic. Robert Dunbar's "Vernacular Gaelic Tradition" demonstrates the importance of eighteenth-century collectors in the preservation of Gaelic tradition. Dunbar concludes that the Gaelic vernacular tradition "needs deeper integration into pre-school, primary, secondary and tertiary education" in order to "achieve its full potential" (p. 62).

"The Early Modern Period" by Sarah Dunnigan analyses the Bannatyne Manuscript and explores the work of Renaissance poets such as Gavin Douglas, David Lyndsay and Alexander Montgomerie, arguing that "nearly all the best known of the Border ballads belong to this period" (p. 68). She investigates broadsides and the "Gude and Godlie Ballatis" to conclude that while these forms could be used for satirical and dissenting purposes, their key feature is their "adaptive vitality, hybridity and resilience" (p. 73). Anja Gunderloch's "The Heroic Ballads of Gaelic Scotland" traces the tradition of Gaelic narrative verse, their "long literary pedigree" (p. 75) and shared history with Gaelic Ireland. It also focuses on the role of these texts in the eighteenth-century Ossian controversy.

Valentina Bold's second contribution, "Eighteenth-Century Antiquarianism," links the eighteenth-century appetite for collecting to "a contemporary desire to understand the nation" (p.
86) after the Union of Parliaments in 1707. Katherine Campbell and Kirsteen McCue's "Lowland Song Culture in the Eighteenth Century" focuses on the work of Ramsay, Burns and Skinner and pays particular attention to the "major role the native melodies of Scotland played in inspiring new sets of words" (p. 94). Using various case studies of songs associated with the three authors, the chapter concludes that "intrinsically these songs are linked to tradition by melody" (p.104).

Suzanne Gilbert's "Tradition and Scottish Romanticism" corrects misunderstandings about the influence of traditional literatures by arguing that the agricultural revolution and Enlightenment were just as important as nation in the Romantics' fascination with Scottish cultural heritage.

Michael Newton's "Tradition and Innovation in Twentieth-Century Gaelic Literature" analyzes the continuity of oral literature in prose fiction and poetry from the last century in Scotland and in North America. The chapter also examines the role of various institutions in fostering of Gaelic literacy. Newton concludes with an analysis of attempts in Nova Scotia to revive Gaelic, including a group of North American Gaelic learners that have been producing new Gaelic poetry (p. 133). "The Politics of the Modern Scottish Folk Revival," by Corey Gibson highlights the importance of various organizations in the "revival," and the contribution of individuals like Alan Lomax and Hamish Henderson to the movement. He asserts that although the folk revival was not a "concerted or homogenous movement" (p. 134), it nevertheless demonstrated the role of folksong in the "cultural presence of the dispossessed" (p. 138).

The collection finishes with Margaret Bennett's "Continuing the Living Tradition," which looks at the present and considers the future, reminding us of traditional literatures' enduring power. The essays here demonstrate, as the editors assert in the introduction, the importance of people and places in fostering "the connection between traditional expression and the material circumstances from which it comes" (p. 4). The Companion’s "Further Reading Section" makes it a valuable source for scholars who are interested in the various forms, modes
and genres of Scottish traditional literatures in Scots, Gaelic or English.

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