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“Scotland could be a growing, making, building, doing and living country, not just a shopping, drinking, working, sleeping one” (10).

The above quoted line makes a lot of sense when one is through the entire text which portrays Scotland from the perspectives of artists and writers. The rendition is surcharged with scholarly ideas and animated with pictures. Camille Manfredi delivers an erudite, yet, gripping insides with plethora of illustrations and instances. The ‘introduction’ to the book furnishes a clear and detailed author’s address to the readers where she tells her readers the intent and content of the present text. Manfredi makes an attempt to consolidate the revisionist approach and attitude of artists towards Scotland in the recent times. In her own words, “This book is committed to looking at how Scotland-based artists work at doing exactly that: rethinking and reimagining the land by reviewing its discursive and aesthetic construct in the broad context of early twenty-first-century Scotland” (12). Further, the author also tries to encompass: historical, territorial and political issues, especially the lasting impact of the Clearances, the devolution, the Land Reforms, the

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referendum on Scottish independence. Evidently, this aids in establishing a postcolonial stance of the Scottish art and artists.

Nature and Space explores and rediscovers the Scotland in the imagination of artists and writers. Manfredi states, “The aim is to find out the kind of Scotland—or the kinds of Scotland’s—that they imagine themselves as being present to, as they revisit and represent it to themselves and to the world” (13). Camille Manfredi provides a meticulous review of literature which helps the readers to comprehend both the state and the statement. Even the unacquainted and new readers who do not know much about Scottish writing will get a bird’s eye of the matter in text.

Manfredi acknowledges several direct and indirect resources which have contributed to the idea of the present book, such as: Smout’s *Nature Contested: Environmental History in Scotland and Northern Ireland since 1600* [2000], Carl MacDougall’s *Writing Scotland: How Scotland’s Writers Shaped the Nation* 2004], Alexander Moffat, Alan Riach, Linda MacDonald-Lewis and Ruth Nicol’s *Arts of Resistance: Poets, Portraits and Landscapes of Modern Scotland* [2008]; *Landmarks: Poets, Portraits and Landscapes of Modern Scotland* [2017], Monika Szuba’s *Boundless Scotland: Space in Contemporary Scottish Fiction* [2015] and Louisa Gairn’s *Ecology and Modern Scottish Literature* [2008]. She also recognizes Scottish journalists, naturalists, environmentalists and practitioners, including conservationist John Lister-Kaye, nature writer Jim Crumley, and journalists Lesley Riddoch, Auslan Cramb and Cameron McNeish.

Nature and Space is divided into ten chapters inclusive of introduction and conclusion, followed by an index. Each chapter is supported by two or more case studies and close examinations of the works of emerging and established Scotland-based artists who all have in common a keen interest in the experience of the land and demonstrate an experiential approach to it. Among these artists are Linda Cracknell, Hamish Fulton, Andy Goldsworthy, Kathleen Jamie, Gerry Loose, Alec Finlay, Roseanne Watt and Hanna Tuulikki. The book begins with a preface by the series editor and Manfredi’s acknowledgement. The author also gives a list of figures used inside the text and every chapter culminates with reference and notes.

The book thoroughly covers the topic of nature in twenty-first century Scottish art. It also point out and describes interesting concepts like, ‘soft pastoral’ and ‘hard pastoral, alongside the thought-provoking classification of landscape into ‘natural,’ ‘synthetic,’ and ‘poetic.’ Further, author’s attempt in drawing parallel between walk and art is exciting. She quotes several poets and their beautiful poems about deer, whales, etc. like Loose’s lines, “I have no purpose, other than to observe the poetry of clouds and winds; to cheer the dance of gnats and moths, to listen intently to the musical compositions of wrens and herring gulls” (79).

There is frequent mention of the three terms, ‘wild,’ ‘nature,’ and land to examine and understand the interaction of the artist with Scotland. As introductory remarks, Manfredi clarifies these

recurring concepts, “In this volume the term ‘wilderness’ can be taken to refer to the part of the world which remains untouched, as in the Romantic idea of the wild as that which resists being assimilated into human concepts. . . on the one hand, and of nature as incorporating human dimensions, as having been shaped and produced by human practice on the other” (14). She goes on to explain the other terms as well for the benefit of the readers.

Language requires special mention as Manfredi is careful with term and words. Even hyphenation is carried out with utmost care and diligence. Manfredi uses Scottish words like ‘daft,’ and etc. Language is Earthy and crusty with words like peregrination, motility and staticity. She also uses curious words, like, ‘triad of lived and it’s like’. The author also uses metaphors and conceits like ‘map’ which makes the argument more engaging. She defines a project as ‘series of procedures’ and ‘investigative impulses’ which make the reading amusing at points.

The book is intended for all Eco literature and Scottish literature enthusiasts. It is an advantageous read for the students, teachers, and scholars of Eco literature, environmental studies, Scottish literature, nature writing, and related disciplines.

Manfredi’s objective viewpoint and scrupulous citations make the text more methodical and precise. The author makes extensive use of bullets and check lists for wide-ranging presentation of the content. She provides with elaborate and thorough notes which demonstrates the scale of hard work and scholarship. The text delivers a critical appreciation of few Scottish literary artists and their works of art. Besides texts, art, and intellectuals, Manfredi also quotes casual example like BBC’s new 3D weather map on 16 May 2005.