



Ces Femmes qui font l'Ecosse Women and the representation of the idea of Scotland

Book of abstracts

Christian Auer, Université de Strasbourg, “Legitimizing and propagating the ideology of domesticity: the *People’s Journal of Dundee* (1858-1867)”

The repeal of the Stamp Act in 1855 triggered off a period of remarkable growth in the British press. The *Dundee, Perth and Forfar People’s Journal*, created on 2 January 1858, very quickly became one of the leading newspapers in Scotland. What distinguished this paper from the other newspapers of the time was that the *People’s Journal* clearly intended to work for the intellectual and social advancement of the working classes. It was mainly concerned with establishing a special relationship with its readers, asking them to take an active part in the creative process of the paper. The writing competitions (open to both male and female competitors) as well as the column “to correspondents”, which explained to the authors of rejected manuscripts why their essays or stories had been deemed unsatisfactory for publication and which gave them technical advice as to how to improve their style, became major features of the paper. Drawing from the issues published between 1858 and 1867, I will first concentrate on the subjects of the competitions that were proposed to the readers, especially those dealing with issues related to women. I will then focus on the winning

pieces that were printed in the paper in order to analyse how the women who took part in these competitions saw themselves before examining the adjudicators' comments in order to determine the characteristics of the discourse and of the ideology upheld by the paper.

Drawing on Antonio Gramsci's concept of hegemony and Pierre Bourdieu's theories on 'symbolical violence' and 'masculine domination' this paper will argue that the *People's Journal* adhered to the Victorian ideology of domesticity and shared the male defined conception of women as the embodiment of the virtues of obedience, piety, modesty and chastity.

Danièle Berton-Charrière, Université de Clermont Ferrand, “Morna Pearson et la comédie tragique domestique « Doric » : cherchez la femme...”

Les pièces de Morna Pearson mêlent le comique et le tragique domestiques en une chronique de la violence ordinaire révélant un monde où les plus faibles sont à la fois protégés et mis en danger par les mêmes, les plus proches, figures maternelles inquiétantes et incestueuses.

L'auteure ose déranger par le biais de personnages communs englués dans des relations claustrophobiques oxymoroniques, banales et dysfonctionnelles, souvent en marge de la morale la plus élémentaire. Ses pièces bousculent le cadre du *sitcom*, détourné, par leur poésie grotesque et leur cruauté puisée dans le quotidien. Le réalisme s'y complexifie de facettes surréalistes.

Dans *The Artist Man and the Mother Woman*, pour enfin couper le cordon ombilical qui l'étouffe, le quadragénaire Geoffrey Buncher cherche désespérément une femme qui saura faire de lui un homme ; mais Edie, sa mère, veille...et les pulsions criminelles prennent le dessus. Dans *Distracted*, c'est un garçonnet orphelin qui devient la proie d'une femme (substitut maternel) vieillissante et sexuellement en manque. La comédie noire et scabreuse de Morna Pearson s'enracine toujours dans une anormalité paradoxalement simple et exagérée.

Le *Doric* qui, selon la dramaturge, brosse au mieux le portrait d'un petit bout de son Écosse nord-est natale, est donné comme sa marque de fabrique (« lurid, post-modern Doric », *Scotsman*). Cette forme hors-norme se frotte à la langue standard pour amplifier les tensions au fil du rasoir.

Jean Berton, Université de Toulouse-Jean Jaurès, “Caledonia, du concept aux représentations”

Le latin étant la quatrième langue de l'Écosse sans que le territoire n'ait été durablement occupé, pacifié, structuré par les Romains, comme l'a été Britannia (ou Provincia britannica), la culture latine, notamment la mythologie romaine, a fait naître, bien après la fin de l'empire, des figures au nom latinisé, telle que Caledonia.

Cette étude ambitionne d'interroger le personnage de Caledonia et ses avatars (de Dame Scotia à Maw Broon) sans oublier ses rivales (Britannia, Dame Wales), d'explorer ses origines (le sloop Anne of Caledonia, Queen (saint) Margaret, Mary Queen of Scots, Flora MacDonald, Mrs Scott, Margaret Sheila Mackellar Chisholm) et les manières de chanter la gloire de Caledonia (A.Beaton, D. MacLean, R. Williamson, R. Burns, C. Hanley) et surtout d'imaginer ses perspectives d'avenir...

Sarah Bisson, ESPE Paris – Université Paris-Sorbonne, “Rewriting myths and writing herstory in Ali Smith’s *Girl Meets Boy*”

Smith’s re-imagining and rewriting of the ancient myth of Iphis and Ianthe in a contemporary context cannot be reduced to a mere modernization of Ovid’s tale. This paper will aim at showing that the retelling of this gender-bending story through the voices of two Scottish sisters allows the author to provide a narrative for women in general and for Scottish women in particular, thereby creating a new feminine myth, i.e. a story that reflects and shapes women’s lives. This is achieved thanks to a (re)telling of often forgotten historical events in which Scottish female figures took an active part and a harsh criticism of the neocolonialist corporate discourse which sees everything as a commodity to be bottled and sold, including the imagination, and which is perceived as violently sexist and masculine. Ali Smith’s creation of a new narrative is thus both political and poetic: her constant exploration of the multiplicity of meanings and connotations of words and names, the intricate way she creates a web of connections between apparently contradictory or distant terms, her subtle reversal of (gender and verbal) conventions, help the author produce a new form of discourse that expresses (Scottish) women’s experience and reasserts their place within Scottish national myths, history and culture.

Ian Brown, Kingston University, “Before *Mary* (1977), *Margaret* (2000): A male dramatist's perspective on two Queens of Scots”

Among my plays are two on quite different Scottish Queens, Mary, Queen of Scots, and (Saint) Margaret. The play on the former was presented by the Royal Lyceum in 1977 and the latter at the Gateway Theatre by Queen Margaret University Acting Degree students in 2000.

This keynote paper considers the differing dramaturgical approaches taken in drafting the two plays, the ways in which the agency of royal women has been historically represented and how the dramatist can approach that representation. In particular, it considers the ways in which Mary Queen of Scots has often been represented as glamorous, but not powerful, while Margaret has been represented as powerful, but not glamorous, and what this difference implies about both historians’ and dramatists’ views of women in power in history (and not only that of Scotland). It approaches this general discussion with examples not only from the two plays under examination, but also from plays by other playwrights on these queens including Robert Kemp and Liz Lochhead.

Edwige Camp-Pietrain, Université de Valenciennes, “Les politiques publiques du Parlement écossais : l'impact des femmes”

Le Parlement écossais comporte, depuis sa création, une forte proportion de femmes (environ un tiers). Cela résulte à la fois du mode de scrutin (en partie proportionnel) et de l'action volontariste de certains partis (notamment le Parti travailliste). En 1999, Wendy Alexander, l'une des premières députées (et ministre) estimait que cette

présence pouvait avoir un impact sur les politiques publiques, qu'il s'agisse du fond des dossiers ou de la conduite des débats.

Je me suis déjà intéressée à cette question pour la période 1999-2007, sous l'exécutif de coalition travailliste/libéral-démocrate. Je souhaiterais comparer cette première période à celle qui a débuté en 2007 avec l'arrivée au pouvoir du SNP, en m'interrogeant sur d'éventuelles inflexions à partir de 2011 (avec l'obtention d'une majorité absolue par le SNP) et à partir de 2014 (avec l'élection de Nicola Sturgeon à la tête du parti).

Par conséquent, j'envisage d'analyser l'attitude des députées au Parlement écossais lors de l'examen d'une sélection de projets de loi, dans des domaines censés concerner davantage les femmes, afin de mettre en évidence des spécificités, mais aussi des évolutions dans la façon de faire de la politique à Holyrood entre 1999 et 2016.

Christian Civardi, Université de Strasbourg, “Les militantes du mouvement ouvrier écossais (1900-1939)”

La forte présence des femmes au sein du mouvement ouvrier écossais dans la première moitié du XXe siècle n'a sans doute pas reçu toute l'attention qu'elle mérite. Nombre d'entre elles furent pourtant très actives dans les trois domaines d'activité du mouvement : syndical, politique, éducatif.

Cette communication s'intéressera tout d'abord aux grèves menées par des femmes : chez Singer (machines à coudre) à Clydebank en 1911; dans les filatures de Dundee en 1912; à l'usine de rideaux de Kilbirnie (Ayrshire) en 1913 ; la grève des loyers de Glasgow en 1916 ; et la participation à la grève générale de 1926. Au très petit nombre des étudiant(e)s grévistes, Jennie Lee, filles de mineurs du Fife, sera élue députée travailliste, puis, ministre de Harold Wilson, fondera la Open University (non sans avoir, accessoirement, épousé Aneurin Bevan).

Bien représentées à l'*Independent Labour Party* (qui, contrairement au *Labour Party*, acceptait les adhésions individuelles), notamment par des militantes issues de la bourgeoisie intellectuelle, elles participent aux débats sur la limitation des naissances et sur les écoles maternelles, notamment lors de la *Scottish Labour Women Conference* de 1928. Plusieurs Ecossaises sont également actives à la gauche de ces deux partis, notamment Helen Crawford, co-fondatrice du *Communist Party of G.B.* en 1920, et Lily Gair Wilkinson, du *Socialist Labour Party* qui, dans un opuscule de 1906, opposait « socialisme révolutionnaire » et « mouvement des femmes », un dilemme sur lequel cette communication ne manquera pas de se pencher.

David M. Clark, University of A Coruña, Spain, “‘Caught in a grey dawn of history’: Neil M. Gunn’s female characters”

Neil M. Gunn's fictional output is memorable, among other factors, for its depiction of young and old male characters. In an attempt to justify his view that tradition was to be passed from the old to the young, and that said tradition had to be amenable to positive change if this change was generated by the community itself, Gunn's fiction abounds with positive male figures of youthful repositories of sage-like lore imparted by elderly – male – teachers. Memories of the Caithness writer's novels inevitably run towards characters such as Hugh from *Morning Tide*, Kenn from *Highland River* or

Young Art and Old Hector from their eponymous novel. Despite this, however, and in spite of the inherent sexism critics can find in Gunn's work, his novels present a number of interesting female characters whose presence leads to potential speculation as to the position of women in the writer's nationalist world view. The roles of Maggie in *The Grey Tide*, for example, or Kirsty in *Morning Tide* are fundamental to both an understanding of the novel as to one of Gunn's particular literary and social vision. This paper will examine Gunn's female characters with reference to this vision and, by extension, to the wider nationalist vision shared by writers -. Male and female – of the Scottish Literary Renaissance.

Sarah Dunnigan, University of Edinburgh, “Acts of poetic resistance: articulating identities in early modern and Romantic Scottish women's poetry”

This proposed paper will suggest that the neglected, non-canonical traditions of early modern and Romantic Scottish women's poetry (both published and in manuscript circulation) offer diverse and interesting perspectives on the relationships between gender, culture, politics, and national identity. Using two different case studies – the seventeenth-century Aberdeenshire poet, Lilius Skene and the mid-eighteenth century Perthshire poet, Isabel Pagan – this paper will explore how both women imagine and negotiate a political poetic voice which challenges orthodoxy and establishment in a variety of ways, and carves out the possibility for different kinds of identities to emerge (gendered, cultural, regional, national). The paper will focus in particular on how their poetry crafts a politically and culturally enabling tension between an individual, experiential voice and a collective one, and how it articulates responses to various powers of oppression. By focussing on this marginalised body of work, the paper seeks to affirm the importance of historical excavation and precedent in the understanding of women's cultural contribution to the complexity of Scottish identity; to show how its diversity of identities and affiliations (eg. imaginative, cultural, political, religious) offer some new and different ways by which to conceive of women's relationship in Scotland to the cultural and political 'centre'.

Lesley Graham, Bordeaux University, “Margaret Isabella Balfour Stevenson: Being Scottish in the South Seas”

In the late nineteenth century, Margaret Isabella Balfour Stevenson accompanied her son Robert Louis Stevenson on his voyage in the South Seas and eventually to his home in Samoa. Two volumes of the letters she addressed to her sister during this period were published after her death: *From Saranac to the Marquesas and beyond; ... 1887-88* (1903) and *Letters from Samoa, 1891-1895* (1906). Margaret Stevenson's accounts of the exotic and the quotidian – her descriptions of dress, cooking, bodies, and ornamentation – lay out a woman's representation of the Pacific Islander while clearly reflecting the attitudes and beliefs of the nineteenth-century Scottish woman far from

home. This paper explores the idea of Scotland and Scottish selfhood discernable in the letters, notably through the parallels and dissimilarities with home evoked in the contact zones of the South Sea Islands as well as the "space unattached" at sea. It also examines the place occupied by these epistolary travel accounts in the layered textual network created around Robert Louis Stevenson during the period in question, predominantly by the women in his entourage.

Sabrina Juillet Garzon, Université Paris 13 (USPC), "La place de la femme dans le mouvement covenantaire du XVIIe siècle"

La révolution covenantaire a commencé par le geste de colère d'une femme, Jenny Geddes, en 1637. Pourtant, la suite du mouvement covenantaire semble avoir été menée par les hommes. L'Histoire n'a retenu que les actions politico-religieuses de ces derniers, Anciens des congrégations ou représentants de l'assemblée générale de la Kirk en Ecosse et jusqu'au Parlement d'Angleterre. En s'opposant aux politiques d'uniformisation de l'Eglise par les Stuarts, ils ont réussi à obtenir le rétablissement de l'Eglise presbytérienne comme Eglise nationale écossaise en 1690. Dans les sources officielles, l'action des femmes demeure timide, voire inexistante. La révolte de Jenny Geddes apparaît ainsi comme une anecdote charmante, voire anodine, d'une femme jetant sa chaise sur un archevêque; mais la révolution covenantaire aurait-elle eu lieu sans ce geste finalement au combien symbolique? Les conséquences de cette révolte auraient-elles été les mêmes s'il avait été accompli par un homme? Jenny Geddes ne fut pas la seule femme à se révolter et à avoir voulu résister contre ce qu'une grande partie de l'Ecosse considérait alors comme une politique « anglaise » pouvant annihiler à court terme l'identité écossaise. Le maintien des valeurs écossaises par, en autres, sa « Kirk », était affaire de nation, de communauté et d'individu. Les femmes y eurent toute leur place, même si leur résistance se faisait depuis l'ombre de leur foyer ou de leur communauté.

Cette communication propose de rétablir la place des femmes dans l'histoire du mouvement covenantaire au XVIIe siècle. Elle abordera pour cela leurs actions et évaluera l'impact des interprétations qui en furent faites. Nous verrons comment l'image de la femme, alors souvent cantonnée à son rôle d'épouse et de mère, éleva certaines d'entre elles au statut de martyre de la cause covenantaire. Elle démontrera ainsi combien leur rôle fut aussi essentiel au maintien des valeurs presbytériennes écossaises au sein de la société qu'il fut symbolique et moteur dans le mouvement de révolution et de résistance de la Kirk menacée par les volontés d'uniformisation britannique des Stuarts.

Gilles Leydier, Université de Toulon, "Les femmes écossaises et l'enjeu de l'indépendance"

Cette communication s'interroge sur l'attitude des femmes écossaises face aux enjeux politiques de l'autonomie et de l'indépendance au cours de la période récente. Cette problématique est-elle genrée ? De nombreuses études semblent en effet souligner la moindre inclinaison des femmes écossaises à soutenir la cause de l'indépendance, comme les résultats du référendum de septembre 2014 l'ont notamment illustré. Cependant d'autres travaux ont mis en exergue le parallèle qui pouvait être fait entre

l'investissement croissant des femmes dans la politique écossaise au cours des dernières décennies, et la montée en puissance de la thématique de la dévolution et des revendications autonomistes en Ecosse. Cette communication s'attachera à explorer cet enjeu complexe, à la lumière des débats engagés autour de l'avenir institutionnel de l'Ecosse depuis l'accession des indépendantistes du SNP à la tête du gouvernement écossais.

Camille Manfredi, Université de Bretagne Occidentale, “Women Writing the Wild”

This paper offers to look into the works of contemporary Scottish and Scotland-based women writers and artists with a view to interrogating the way they make – or produce (Lefebvre) – space for themselves and others through imaginal and bodily immersion into the physical, cultural and also political landscape of 21st-century Scotland.

I will first briefly discuss the part played by women activists and environmentalists in the current debate on land use and land ownership. I will then examine, from an ecocritical and contextual angle, various forms of creative expression (environmental writing and poetry, performance...) that seek to map women's connections with the natural world while wondering about their place in it.

The recent publications of Linda Cracknell, Kathleen Jamie (...) and the site-specific / locational artworks of Hanna Tuulikki will serve as a basis for questioning the re-writing of the Scottish Wild into either home ground or myth, parallel to the process of reclamation or, on the contrary, rejection of the neo-pagan archetype of the Wise-Wild Woman and Eco-Heroine (Sharon Blackie, *If Women Rose Rooted: The Power of the Celtic Woman*, 2016).

Alistair McCleery, Edinburgh Napier University, “Woman Readers and the Scottish Imaginary”

This paper draws principally on the findings of the *Scottish Readers Remember* project that surveyed the reading habits of Scots in the second half of the twentieth century. One of the interesting questions raised by this project was the extent to which readers in Scotland consciously read material that was Scottish in terms of its content or origins. The twentieth century obviously saw an increased sense of a distinctive Scottish literary canon, both in terms of the line stretching from Henryson and Dunbar through Burns to MacDiarmid and Gunn and in terms of contemporary literary fiction from the 1950s onwards. This canon became institutionalised through its adoption within education and its propagation through secondary publications.

However much women interviewees were aware of writers firmly embedded in the past such as Scott, and felt Burns to be part of the rituals of the Burns Supper, there was little sense of participating as readers in a distinctive and living Scottish tradition of writing. Scott and others were associated with the dull but worthy set texts of education rather than books to be read for pleasure or entertainment. There was little or no awareness of contemporary authors or titles.

The exception to this lack of interest in material of Scottish provenance was magazines such as the *People's Friend*; this and other examples from the D.C. Thomson stable

were keenly read as were the works of novelists such as O. Douglas and her brother, John Buchan. The combination of a strong narrative and a Scottish setting created a major appeal for women readers. The other instance of Scottish material remarked upon by interviewees was also published by D.C. Thomson: the stories of Oor Wullie and the Broons found not only weekly in the *Sunday Post* but more importantly in their collected re-publication as annuals.

Alison McCleery, Edinburgh Napier University, “Living Culture in Scotland: cherished by women, commandeered by men?”

Living culture, or intangible cultural heritage (ICH), is thriving in Scotland. This is despite the fact that Scotland as a nation is unable to be a signatory to the 2003 UNESCO Convention on ICH, as this is a matter reserved to the UK Government in London. However, ICH in Scotland as elsewhere is not straightforward. On the one hand, practice and management of ICH, as with other aspects of life in the 21st Century, finds itself on a journey towards an equal and diverse society. On the other hand, particular traditional aspects of living culture do not sit well with contemporary civil society's requirements for political correctness, including gender equality. This presentation will investigate issues of gender as they affect ICH in Scotland, evidencing the arguments presented with relevant case study material.

Élisabeth Mège-Revil, CPGE Lille, “Feminism in Scotland in the XXI century : the importance of social media”

Over the centuries, Scotland saw the various waves of feminism fight for women's equality and raise awareness by using the traditional methods, such as gathering in consciousness-raising groups, protesting, handing out leaflets, providing shelter for victims of abuse, to name but a few.

With the advent of so-called “new technologies”, a new platform emerged for voices to voice their concerns, that of social media. Charities and other organisations that had been around for decades were now able to reach a greater number of people in a more straightforward and quicker manner.

At the same time, Scotland has been, and is, the forum for many nation-wide debates, chiefly around elections (British, European and Scottish) and referenda (Scottish independence and Brexit). New organisations were born, asserting themselves through their Twitter accounts for example, allowing people to access a variety of content and information (graphs, statistics, photos and videos).

Has social media provided a closer-knit network for single-issue groups to interact? It seems that organisations such as Women 50:50, Engender, Women for Independence, Rape Crisis Scotland, the STUC Women's Committee, the Scottish Women's Convention do share content on those social media, and might benefit from each other's audiences.

Andrew Monnickendam, Universitat Autònoma de Barcelona, “Divided loyalties and identities in the fiction of Josephine Tey”

Jennifer Morag Henderson’s magnificent biography of Elizabeth MacKintosh (1896-1952), *Josephine Tey: A Life* (2015), will hopefully bring into our ken one of Scotland’s most singular writers. This paper will try and tease out what form a series of definitely opinionated observations about her home country and its culture.

MacKintosh wrote under several pseudonyms and in several genres, principally drama, mostly historical, and detective fiction. Peppered throughout her texts lie rather ironic –to say the least– remarks about Scotland. For example, in her most popular work, *The Daughter of Time* (1951), from his hospital bed, Inspector Grant tries to solve the mystery of Richard III and the Princes in the Tower. Mary Queen of Scots doesn’t interest him, because she was “silly”; “[h]er tragedy was that she was born a Queen with the outlook of a suburban housewife.”

A common explanation for such endemic sarcasm takes the form of a palimpsest of Charlotte Brontë: a woman writer who takes a long-distance train to London, in this case from Inverness, and who favours the culture of the capital. By investigating the posthumous *The Singing Sands* (1953), certain enigmas are revealed, if, as Henderson argues, she is so consciously writing back to her near neighbour Neil Gunn’s *The Lost Chart* (1948).

Emeline Morin, University of Glasgow, “Rewriting Scottish Folklore, Rewriting Scottish Women: Kirsty Logan’s Gender Bending Narratives”

Kirsty Logan is a rising and extremely active figure of the contemporary Scottish literary scene, reusing and infusing her work with traditional folk stories of Scotland and its islands. Because they are so widely spread and flexible, folk and fairy tales are by nature narratives which mirror the society in which they have been created, told, or written; they are stories largely known to all, which travel across time and space, acquiring new characteristics and forsaking others in the process. Set in today’s Scotland, Logan’s *A Portable Shelter* (2015) is a collection of short stories as told by two women expecting a child, weaving together tales which explore (among others) issues of gender, otherness, and domestic violence. The stories follow characters’ literal and allegorical transformations, examining and questioning narrative and social conventions through renewed visions of creatures of Scottish folklore (such as the selkie) and in doing so rewriting gender roles and playing with readers’ expectations. This paper will therefore examine Logan’s transposition of traditional tales to a contemporary Scottish context and how this shift presents a reflection on past patriarchal values and their permanence, giving voice to women in a complex, multifaceted representation of Scotland.

Glenda Norquay, Liverpool John Moores University, Mothers and the Motherland in Contemporary Scottish Women’s Literature

‘... seek as I might, I’ll never/ Find another you’ writes Kathleen Jamie in ‘Another You’ from her 2015 collection, *The Bonniest Companie*. This paper examines conflicts between the pull of the maternal and the need to challenge mothers’ lives and influences. Through discussion of fiction, poetry and non-fiction, it suggests this complicated interplay of desires remains a powerful theme in Scottish women’s literature. The paper reflects on writing which acknowledges the various ways in which personal identities are fashioned through the mother-daughter dynamic. But it also suggests that such emotionally charged negotiations can be deployed to challenge dominant models of national belonging.

Margery Palmer McCulloch, University of Glasgow, “National and International Testimony in Willa Muir’s Life-Writing”

This proposed paper will open up the topic of life-writing as testimony through a consideration of the published and unpublished writings of the Scottish writer Willa Muir. Born in 1890 to Shetland parents who had emigrated to Scotland, Willa Muir was educationally highly successful with a first class degree in Classics awarded by St Andrews University in 1911, while at the same time she was psychologically insecure as a woman and as what she described as a ‘displaced person’ in Scotland. In her memoir *Belonging*, she contrasted her approach to creative writing with that of her husband: he working through symbols, she ‘relying on the empathy of personal feelings and memories’. The paper will first of all explore Willa’s approach by comparing her published novel *Imagined Corners* (1931) with her unpublished ‘Mrs Muttoe and the Top Storey’, written in the later 1930s, both rooted in life-writing and in a response to psychological and social or national contexts. The paper will then move to consider testimony as ‘witness’ in relation to Willa’s European writings about the Czech city of Prague which she discovered in 1921, and then the Prague she returned to immediately after World War Two. Willa’s skills as recorder and her reliance on the ‘empathy of personal feelings’ provide important psychological, social, national and international testimony of life during that significant historical period.

Sarah Pedersen, Robert Gordon University, Aberdeen, “The contribution of the Women’s Freedom League to the cause of women’s suffrage in Scotland”

Teresa Billington was an important figure for the establishment of the Women’s Social and Political Union (WSPU) in Scotland. In fact there was more coverage of her activities in the early years of the movement in the local Scottish press than of the Pankhursts. So when she led a break-away group in 1907 to form the Women’s Freedom League, the new society found strong support in Scotland. Billington and others, such as the Edinburgh-born Charlotte Despard, broke away from the WSPU in protest at the organisation’s lack of democracy and frustrated by the new personality cult of Emmeline and Christabel Pankhurst as the leaders of a WSPU ‘army’. This paper investigates coverage of the Women’s Freedom League in the Scottish press between 1907 and 1918 and argues that the organisation was particularly important in offering a different type of ‘suffragette’, particularly during the years of the First World War when its discussion of the possibilities of a negotiated peace were in direct contrast to

other voices.

Marie-Odile Pittin-Hedon, “Heading for the edge : contemporary Scottish women's writing”

Scotland is in the midst of political, cultural and imaginative change, and Scottish women writers are prominent on the national and international stage. This paper looks at some of the more recent writing by Kate Tough, Kirstin Innes, Jenni Fagan, Alice Thomson, Kirsty Logan or Leila Abulela, but also at Janice Galloway's or Jackie Kay's recent output to show how contemporary women writers are shaping our concepts of Scottish identity for the twenty-first century.

Alison Taylor McCall, Honorary Fellow University of Dundee, “The “Lass o’Pairts” ; the working class female student in literature and reality in Victorian Scotland”

In the late nineteenth century a new genre of Scottish writing emerged; the kailyard novel, a subgenre of domestic realism which sentimentalised Scotland, portraying it as a rural nation full of kindly characters, in which young men strive for academic success. In response there was the anti-kailyard movement. The relationship between kailyard and anti-kailyard literature, fiction and reality and gender is complex. Novels which are regarded as grittily realistic, such as Grassie Gibbon's *Sunset Song* suggest that a girl studying Latin, becoming school dux and dreaming of academic success falls within the ambit of ‘realism’ at least in novels. In *The Quarry Wood* by Nan Shepherd, Martha Ironside is a ploughman's daughter, living in the North East of Scotland. Her home is dirty, overcrowded and chaotic. The family poverty is explicit, but bursaries allow her to go to University, and then Teacher Training College. Catherine Carswell's semi-autobiographical novel *Open the Door* set in Glasgow in the late nineteenth century has a widowed mother, Juley, who encourages her daughters to study. Novelists who grew up within the Scottish education system find a fictional lass o' pairts entirely credible. This paper will explore the relationship between these literary icons and their real-life counterparts.

Benjamine Toussaint, Université de Paris IV, “Agnes Owens's ‘fighting women’”

As a working-class Scottish woman, Agnes Owens was triply alienated from traditional forms of authority in British literature. At the time when she started writing, however, working-class urban novels were gradually coming to be seen as a trademark of ‘authentic’ Scottish literature which somehow turned some of her disadvantages into assets. Yet this also meant that being a woman proved even more of a difficulty since those novels were quintessentially male. In her introduction to *The Complete Short Stories*, Liz Lochhead underlines her admiration for an authoress who, when she published *Gentlemen of the West*, dared to write ‘with a throwaway bravura in the persona and from the point of view of a young male.’ If Agnes Owens could thus trespass on a literary terrain that was traditionally considered as male, her fiction could also be more female-centered, as it is in her very first short-story, ‘Arabella’, or her last

novella *Jen's Party*. Claiming centre-stage for women in her fiction was definitely a bold step, for, to quote Janice Galloway's depiction of the Scottish literary landscape of the 1980s and 1990s, 'Now that Scottish writing has a profile, it's a bloke's profile.' In the Herald's obituary, James Kelman urged us to 'Shout it from the rooftops: Agnes Owens was a bloody great writer and a great woman, a strong fighting woman,' which is why this paper will mainly focus on the works in which the main protagonists are female in an attempt to see what potential forms of empowerment Agnes Owens envisioned for Scottish working-class women.

Karyn Wilson Costa, Aix-Marseille Université, "The Makar and the doctor"

Founder of the Scottish Women's Hospitals and suffragist, the formidable Dr Elsie Maud Inglis arguably deserves to be a household name in Scotland. Yet despite being celebrated as something of a wartime heroine in Serbia – where she was decorated with the highest honour that the country could award – she remains relatively unknown in her home country.

A student of medicine in Edinburgh and Glasgow, Inglis belonged to the first generation of women to train as doctors in the UK. Upon the outbreak of WW1 Inglis was determined that female doctors should be allowed to contribute to the war effort, and offered her services to the War Office. Met with disdain, the "good lady" was famously told by an unnamed official to "go home and sit still". Undeterred, she formed an independent hospital unit staffed entirely by women. Funded by the Scottish Federation of Women's Suffrage Societies and public subscription, the Scottish Women's Hospitals for Foreign Service (SWH) was born.

<http://www.glasgowfamilyhistory.org.uk>

Liz Lochhead's poem, "The Ballad of Elsie Inglis" tells her story. Commissioned while Lochhead was Scots Makar, it accompanies an exhibition of paintings and drawings by John Bellany, who was inspired by the story of the Scottish Women's Hospitals. The poem is a creative response to the Bellany works and the story of these women.

Through the prism of this poem I shall discuss how women such as Elsie Inglis helped change the role of women in Scottish society and how Liz Lochhead, through her work as Scots Makar, has influenced the Scottish literary canon and scene.