

SIR WALTER SCOTT (1771-1832)



1771 Born in Edinburgh. His family belonged to a well-known Scottish clan, whose folksongs, poems and traditions deeply influence W. Scott. While still a toddler he was struck by illness that left his left leg permanently lame.

1778 Entered the High School at Edinburgh. Popular with other boys for his story-telling. At 12 (not unusually young) he entered Edinburgh University.

1792 Embarked on a five-year legal apprenticeship with his father. Unlike his father he became an advocate (barrister).

1796 Married a rich young banker, Charlotte Charpentier, after his heart had been broken by Williamina Belsches.

1799 His father died, leaving a sizeable legacy. Published a translation of Goethe. Appointed Sheriff-depute of Selkirkshire. Improvement in his financial circumstances, allowed him to devote himself to writing.

1802 *The Minstrelsy of the Scottish Border* (ballads).

1805 *The Lay of the Last Minstrel* (poems)

1806 Became a partner in a printing and publishing business which was to become bankrupt a few years later, forcing W. Scott to write quickly to pay off his debts.

1808 *Marmion* (poems)

1810 *The Lady of the Lake* (poems)

1811 Bought a farmhouse on the Tweed, he called it Abbotsford. Bought neighbouring land and created an estate and a palatial country house.

1813 Refused to become Poet Laureate

1814 *Waverley*, his first novel, published anonymously (wrote 26 other novels until his death)

1815-32 *Guy Mannering*, *The Antiquary*, *Old Mortality*, *The Heart of Midlothian*, *Ivanhoe*, *The Bride of Lammermoor*, *Kenilworth*, *Quentin Durward*.

1822 He was made a baronet and supervised George IV's visit to Scotland.

1825 His publishing company went bankrupt. Kept Abbotsford. Began to write to pay off his debts. The strain of such a workload made his health decline.

1832 Had several strokes and died at Abbotsford.

Scott was the first British novelist to make a fortune by writing (27 novels in 18 years). His popularity chiefly rests on his historical novels. In Scott's day, Scotland had become settled and civilized. Edinburgh in particular -the Athens of the North- boasted a society as cultured as any in

Europe, and had produced such internationally renowned thinkers as the philosopher David Hume and the economist Adam Smith. Yet in 1745, only a generation before Scott's birth, wild Highlanders had risen for Bonnie Prince Charlie, occupied the Lowlands, and invaded England.

Scott was fascinated by the Scottish past, its folklore, historical figures, the conflicts between clans or religious groups: *Waverley*, for instance, goes back to the 1745 Jacobite rebellion, *Rob Roy* to 1715, at the time when the Jacobites, partisans of the exiled Stuart kings, were about to rise in arms, *Old Mortality* to a sect of strict Covenanters under Charles II, *Ivanhoe* turns to English history - the rivalry between the Saxons and the Normans under Richard I, *Quentin Durward* is centered on Louis XI of France and his intrigues,...

Scott contributed to the revival of the chivalrous spirit in the late 18C and early 19C. Historians of the time approached the past in a new, objective fashion and began to study medieval documents and artefacts with scientific curiosity. Whereas the rationalists of the Enlightenment showed a scholarly attitude to the distant past, it was the very distance and mystery of the Middle Ages which appealed to the Romantics of the late 18C.

This chivalrous spirit manifested itself from early years of the 19C, when the monarchy seized every opportunity to dress up in Court, eg. George IV's coronation and his visit to Scotland in 1822. Another display of chivalric revival was the Eglinton Tournament which took place in 1839 during Queen Victoria's reign. Scott's account of a tournament in *Ivanhoe* was a major source of inspiration to Lord Eglinton. The tournament was a disaster because of the rain.

Scott always tries to recreate the atmosphere of the past, its scenery and events, its vernacular, but most of all, he portrays man in his public and social aspects, man that is to say, as he is conditioned by factors outside himself, by his place and function in society, his relation to a historic past.

Scott's characters are embedded in a context of tradition, his history becomes alive because of his characters. In very rare instances are they flat characters; although they are presented from the outside, so to say, the public view of them, Scott does it with such skilfully observed detail that we are nearly always able to infer their inner lives.



***Ivanhoe* (1819)**

Set in England in the last years of the twelfth century, *Ivanhoe* tells the story of a noble knight involved with King Richard I--known to history as "Richard the Lion-Hearted"--and his return to England from the Crusades, the long wars during which the forces of Christian Europe sought to conquer the Holy Land of Jerusalem from its Muslim occupants.

Richard mounted the Third Crusade in 1190, shortly after attaining the English crown. Richard had far less interest in ruling his nation wisely than in winning the city of Jerusalem and finding honor and glory on the battlefield. He left England precipitously, and it quickly fell into a dismal state in the hands of his brother, Prince John, the legendarily greedy ruler from the Robin Hood stories. In John's hands, England languished. The two peoples who occupied the nation--the Saxons, who ruled England until the Battle of Hastings in 1066, and the French-speaking Normans, who conquered the Saxons--were increasingly at odds, as powerful Norman nobles began gobbling up Saxon lands. Matters became worse in 1092, when Richard was captured in Vienna by Leopold V, the Duke of Austria. (Richard had angered both Austria and Germany by signing the Treaty of Messina, which failed to acknowledge Henry VI, the Emperor of Germany, as the proper ruler of Sicily; Leopold captured Richard primarily to sell him to the Germans.) The Germans demanded a colossal ransom for the king, which John was in no hurry to supply; in 1194, Richard's allies in England succeeded in raising enough money to secure their lord's release. Richard returned to England immediately and was re-crowned in 1194.

Ivanhoe takes place during the crucial historical moment just after Richard's landing in England, before the king has revealed himself to the nation. Throughout the novel, Richard travels in disguise, waiting for his allies to raise a sufficient force to protect him against Prince John and his allies. The emphasis of the book is on the conflict between the Saxons and the Normans; *Ivanhoe*--a Saxon knight loyal to a Norman king--emerges as a model of how the Saxons can adapt to life in Norman England. But more outstanding than any metaphor in *Ivanhoe* is the book's role as an adventure story, which is by far its most important aspect. With its scenes of jousting knights, burning castles, and damsels in distress, *Ivanhoe* is one of the most popular historical romances of all time. Walter Scott was first and foremost a storyteller, and *Ivanhoe* is his greatest tale.

It is a dark time for England. Four generations after the Norman conquest of the island, the tensions between Saxons and Normans are at a peak; the two peoples even refuse to speak one another's languages. King Richard is in an Austrian prison after having been captured on his way home from the Crusades; his avaricious brother, Prince John, sits on the throne, and under his reign the Norman nobles have begun routinely abusing their power. Saxon lands are capriciously repossessed, and many Saxon landowners are made into serfs. These practices have enraged the Saxon nobility, particularly the fiery Cedric of Rotherwood. Cedric is so loyal to the Saxon cause that he has disinherited his son *Ivanhoe* for following King Richard to war. Additionally, *Ivanhoe* fell in love with Cedric's high-born ward Rowena, whom Cedric intends to marry to Athelstane, a descendent of a long-dead Saxon king. Cedric hopes that the union will reawaken the Saxon royal line.

Unbeknownst to his father, *Ivanhoe* has recently returned to England disguised as a religious pilgrim. Assuming a new disguise as the Disinherited Knight, he fights in the great tournament at Ashby-de-la-Zouche. Here, with the help of a mysterious Black Knight, he vanquishes his great enemy, the Templar Brian de Bois-Guilbert, and wins the tournament. He names Rowena the Queen of Love and Beauty, and reveals his identity to the crowd. But he is badly wounded and collapses on the field. In the meantime, the wicked Prince John has heard a rumor that Richard is free from his Austrian prison. He and his advisors, Waldemar Fitzurse, Maurice de Bracy, and Reginald Front-de-Boeuf, begin plotting how to stop Richard from returning to power in England.

John has a scheme to marry Rowena to de Bracy; unable to wait, de Bracy kidnaps Cedric's party on its way home from the tournament, imprisoning the Saxons in Front-de-Boeuf's castle of Torquilstone. With the party are Cedric, Rowena, and Athelstane, as well as Isaac and Rebecca, a Jewish father and daughter who have been tending to Ivanhoe after his injury, and Ivanhoe himself. De Bracy attempts to convince Rowena to marry him, while de Bois-Guilbert attempts to seduce Rebecca, who has fallen in love with Ivanhoe. Both men fail, and the castle is attacked by a force led by the Black Knight who helped Ivanhoe at the tournament. Fighting with the Black Knight are the legendary outlaws of the forest, Robin Hood and his merry men. The villains are defeated and the prisoners are freed, but de Bois-Guilbert succeeds in kidnapping Rebecca. As the battle winds down, Ulrica, a Saxon crone, lights the castle on fire, and it burns to the ground, engulfing both Ulrica and Front-de-Boeuf.

At Templestowe, the stronghold of the Knights-Templars, de Bois-Guilbert comes under fire from his commanders for bringing a Jew into their sacred fortress. It is speculated among the Templars that perhaps Rebecca is a sorceress who has enchanted de Bois-Guilbert against his will; the Grand Master of the Templars concurs and orders a trial for Rebecca. On the advice of de Bois-Guilbert, who has fallen in love with her, Rebecca demands a trial-by-combat, and can do nothing but await a hero to defend her. To his dismay, de Bois-Guilbert is appointed to fight for the Templars: if he wins, Rebecca will be killed, and if he loses, he himself will die. At the last moment, Ivanhoe appears to defend Rebecca, but he is so exhausted from the journey that de Bois-Guilbert unseats him in the first pass. But Ivanhoe wins a strange victory when de Bois-Guilbert falls dead from his horse, killed by his own conflicting passions.

In the meantime, the Black Knight has defeated an ambush carried out by Waldemar Fitzurse and announced himself as King Richard, returned to England at last. When Athelstane steps out of the way, Ivanhoe and Rowena are married; Rebecca visits Rowena one last time to thank her for Ivanhoe's role in saving her life. Rebecca and Isaac are sailing for their new home in Granada; Ivanhoe goes on to have a heroic career under King Richard, until the king's untimely death puts an end to all his worldly projects.



Waverley¹

Context

In 1829, Scott wrote the General Preface to the Waverley Novels as part of the Magnum Opus, the definitive version of the Waverley Novels. In it, he describes the composition and dating of Waverley itself.

It was with some idea of this kind that, about the year 1805, I threw together about one-third of the first volume of Waverley. It was advertised to be published by the late Mr John Ballantyne, bookseller in Edinburgh, under the name of 'Waverley, or 'Tis Fifty Years Since,' a title afterwards altered to ' 'Tis Sixty Years Since,' that the actual date of publication might be made to correspond with the period in which the scene was laid. Having proceeded as far, I think, as the Seventh Chapter, I showed my work to a critical friend, whose opinion was unfavourable..I therefore threw aside the work I had commenced...this portion of the manuscript was laid aside in the drawers of an old writing-desk... I happened to want some fishing-tackle for the use of a guest, when it occurred to me to search the old writing-desk already mentioned...I got access to it with some difficulty, and in looking for lines and flies the long lost manuscript presented itself. I immediately set to work to complete it according to my original purpose. And here I must frankly confess that the mode in which I conducted the story scarcely deserved the success which the romance afterward attained. (Penguin Classics, 1994:7)

The rest of the novel was apparently finished off in great haste in various stages between October 1813 and June 1814. It was published on July 7.

This well-known story is, in the words of John Sutherland², 'one of the hoarier creation myths of nineteenth-century literature...[but one] [t]he reading public have always loved.'(169) It is a well written story, with the convincing details of the fishing-tackle and the heaps of junk which cover the manuscript. It was immortalised on canvas by C. Hardie for A & C Black's 'Standard Edition'. It is also another example of the narrative device whereby someone comes across a lost manuscript: a device used by MacKenzie or Hawthorne, for example. It is not just readers who have swallowed this story hook, line and sinker, but also many critics and biographers.

Evidence would indicate that if not false, there are certain inconsistencies in the 1829 account. The most searching investigation has been undertaken by Peter Garside³, whose conclusions we could divide basically into two groups: physical evidence, and interpretative evidence, that is to say what hard facts there are, and what they imply. Of the hard facts, the most notable is that the paper on which chapters 5-7 are written (1-4 have been lost) is watermarked 1805 but it has come to light that significant portions of the manuscript of *The Lady of the Lake* are on paper marked 1805, with similar physical characteristics to that in use in the

¹ This section draws extensively from <http://www.seneca.uab.es/scott/>¹ by Andrew Monnickendam: *A hypertextual Approach to Walter Scott's Waverley*. Bellaterra: U.A.B. Servei de Publicacions, 1998.

² Sutherland, John. *The Life of Sir Walter Scott: A Critical Biography*. Oxford: Blackwell, 1995

³ Garside, Peter. "Popular Fiction and National Tale: Hidden Origins of Scott's Waverley. *Nineteenth-Century Literature*. Volume 46, June 1991. 30-53

Garside Peter. 'Dating Waverley's Early Chapters.' *The Bibliothek*. Volume 13: 1986 : Number 13. 61-81

earliest surviving part of *Waverley* and the Ashtiel "Memoirs" where it resumes (Garside 35). This would seem to link temporally an area of the novel that has always been taken as forming part of Scott's initial phase of composition with two works firmly grounded in 1810.

This proposition can only be countered by arguing that either only the first four chapters were written in 1805, or that Scott used the 1805 paper in 1805, then kept it for another five years before taking that particular lot of paper out for use again. Both these hypotheses are highly suspect, if not ludicrous in the second case.

There also claims that Ballantyne informed the publisher John Murray that there was 'a Scotch novel on the stocks' which was to appear anonymously in 1810. This would presumably have been *Waverley* and would belie the 1805 & 1813/4 story of its composition. Scott's reasons for writing this particular kind of novel at that particular time would be heavily oriented towards commerce as the larger literary stage, too, was now better set for an entry as a novelist. Maria Edgeworth's *Tales of Fashionable Life* (1809) had consolidated a nationwide craze for idiosyncratic regional 'manners' (Garside 75). Scott, in the 'General Preface' to the *Waverley Novels* (1829), describes why he decided to write *Waverley* after an interlude of several years:

Two circumstances in particular recalled my recollection of the mislaid manuscript. The first was the extended and well-merited fame of Miss Edgeworth, whose Irish characters have gone so far to make the English familiar with the character of their gay and kind-hearted neighbours of Ireland, that she may be truly said to have done more toward completing the Union than perhaps all the legislative enactments by which it has been followed up.

This is unmistakably a political statement suggesting that union can only come about after greater knowledge and tolerance of other people is achieved. It is logical to assume that Scott's intention in writing *Waverley* had the same promulgating aim: to paint a human rather than a savage Highlander. Maria Edgeworth praises characterisation in her letter of 1814. Her *Castle Rackrent* (1800) had had a similar role in portraying sympathetic Irish characters.

Such evidence compels us to re-read the General Preface and ask ourselves exactly what went on. Peter Garside argues that focussing on two single dates helps reinforce critical impressions of a double-backed novel: awkwardly innovatory in its early chapters (usually the first seven are so isolated, sometimes five) the remainder the confident product of Scott's maturity (Garside 64).

Since the first six chapters are set entirely in England, this view also associates the novel's Scottishness almost exclusively with the later phase. At the same time, the earlier date claws backwards to ensure Scott's virtually unrivalled precedence as the originator of 'national' historical fiction. The retroactive story therefore helps to further the status of Scott the novelist as the leading literary figure of his time.

Setting

Waverley, as a historical novel, contains no extensive description of a military campaign. Scott describes Prestonpans, briefly mentions Falkirk and has virtually nothing to say about Culloden. Claire Lamont tries to discover why. She points out that:

The famous dates of the summer of 1745 are not mentioned: Prince Charles raised his standard at Glenfinnan on 19 August and entered Edinburgh on 17 September. The dating in the novels is perhaps too reticent for those who do not know the succession of events in the '45; slight hints are enough for those who do. The battle of Prestonpans is described in detail at the end of Volume II, and the historicity of it is stressed by the

mention of the first of a series of dates marking the Jacobite campaign of the autumn of 1745. (Lamont 22)

On the one hand, Scott is sometimes deliberately vague, while on the other hand, historicity is one of his prime concerns. What can possibly explain this ambiguous narrative strategy?

Claire Lamont proposes that Scott might have felt that, given the repressive political atmosphere of 1814 in the climactic years of the Napoleonic years, to deal with such treasonable material was a risky business. To this suggestion, we could add that such a supposition goes some way towards explaining why a successful poet preferred to publish his politically sensitive novel anonymously. However, whether it is silence or reticence, it is striking to note that Scott's mention of Culloden, the historical conclusion to the events he narrates, is as brief as possible and that he concludes his novel with only the briefest mention of a series of events that present the perfect pretext for romance, if romance were Scott's main interest: Charles Stuart's heroic adventures with Flora MacDonald and his escape to France.

Claire Lamont argues that 'Culloden is Scott's watershed.' Silence does not necessarily mean that Culloden is insignificant, quite the opposite: she insists that 'the "absent" battle of Culloden is the fact that is most centrally present in *Waverley*.' Its presence haunts the whole novel as a 'modern myth'.⁴

Robert Crawford argues that Scott's affirmation that Scotland would become England's partner in the imperial enterprise would be an illustration of not Scottish but British nationalism.⁵

Characterization

Alexander Welsh' study *The Hero of the Waverley*⁶ Novels aims to define the characteristics of the modern novel, of which *Waverley* is very much a prototype. Welsh begins his book with an analysis of the genre question. He points out that Scott is clearly not a realist, in the sense that he is not out to draw a mimetic picture of modern or past life. He points out that Scott 'never criticizes his own society'(1) nor is he able to enter fully into the romance tradition as a writer who has full knowledge of the heart. Scott's leading figures are notoriously unemotional, with few exceptions. In the case of *Waverley*, the only emotional moment would be his very brief attachment to Flora. The solution to the problem was therefore historical romance.

Welsh contextualises *Waverley* by emphasising the intensely moralistic era in which 'War inflated the moral currency as well as the price of corn.'(19) Thus Scott's highly moral tone is very much in line with his canonical contemporary Jane Austen and less read writers like Mary Brunton, author of *Self-Control*, the title of which corresponds closely to Welsh's hypothesis that for a true hero in modern times 'Masculinity meant self-control under the most trying circumstances.'(17)

If we reflect on *Waverley*, we can identify characteristics of this inner moral fortitude in Talbot, rather than in the endlessly active Fergus. In this way, Welsh argues that the true hero of the modern age is, however paradoxical it might be, is identified by passivity. The modern era requires neither chivalric deeds nor individual heroism. Friction between this and traditional ideas of heroism can lead to bizarre situations, as Welsh (153) ironically points out:

⁴ Lamont, Claire. 'Waverley and the Battle of Culloden.' *Essays and Studies*, Volume 44. 1991, 14-26.

⁵ Crawford, Robert. *Devolving English Literature*. Oxford: Clarendon Press, 1992.

⁶ Welsh, Alexander (1962). *The Hero of the Waverley Novels*. Princeton: Princeton University Press 1992.

"The hero is obviously much more at home as a peacemaker than as a warrior, and it is amusing to watch Waverley racing ahead over the battlefield in order to rescue Hanoverian officers, and then being commended for his distinguished service by the chevalier."

To extend the hypothesis further, it is arguable that action becomes associated in many Waverley Novels with Catholicism, plotting and subversion. Such would be the message of Rob Roy. Indeed, the third and final Jacobite novel, *Redgauntlet* (1824) throws up extraordinary possibilities of an invented comeback by the Chevalier organised by an outdated plotter where heroism passes possibly on to those who capitulate to the state and effectively promise to go home and give up Jacobitism. In other words, heroism means the acceptance of the state's pardon.

It is precisely this relationship between individual and the state which defines the novelty of Scott's hero. Welsh argues that 'Law and authority are the sine qua non of his being.'⁽²⁴⁾ This would be an acceptable reply to the question as to what Waverley learnt during the Jacobite expedition. It is very much what Talbot preaches and what Fergus could never accept, for what accompanies it is an acceptance that property is the basis of modern society as it 'exerts and responds to a workable order in society and keeps individual passions in check.'⁽⁶⁷⁾ The true danger of civil war does not stem from a clear-cut distinction between the policy of one dynasty and another but from the threat to property that Jacobitism might bring with it, replacing the proper acquisition of land through marriage and purchase with royal patronage. However convincing we might consider Welsh's arguments to be, I think that the whole subject of passivity can be perplexing. For if the hero is so passive, the first step is to understand why this has to be so, but then we are left with a more despairing question: where does that leave us? In what kind of world do we now live? Welsh would put forward the idea Scott's world is shot through with modernity, and this stems from the relationship between the state and the individual.

Welsh draws the following conclusion from the curious situation (215): Thus in his first novel Scott invented an action in which the hero ambiguously invites and resists his own arrest - a posture so modern that it more nearly resembles a novel by Kafka than any by Scott's predecessors.

Otherness and Identity.

Of the many paradigms which oppose the unionist or universal model of cultural conformity within the British isles, the most influential is the Caledonian antiszygy, which was most eloquently formulated by G Gregory Smith in 1919⁷:

...the literature [of Scotland] is the literature of a small country...it runs a shorter course than others...in this shortness and cohesion the most favourable conditions seem to be offered for a making of a general estimate. But on the other hand, we find at closer scanning that the cohesion at least in formal expression and in choice of material is only apparent, that the literature is remarkably varied, and that it becomes, under the stress of foreign influence, almost a zigzag of contradictions. The antithesis need not, however, disconcert us. Perhaps in the very combination of opposites - what either of the two

⁷ Smith, Gregory. *Scottish Literature: Character and Influence*. London: Macmillan, 1919. See also Simpson, Kenneth. *The Protean Scot: Multiple Voice in Eighteenth Century Scottish Literature*. Aberdeen: Aberdeen University Press, 1988

Thomases, of Norwich and Cromarty, might have been willing to call 'the Caledonian antiszygy' - we have a reflection of the contrasts which the Scot shows at every turn, in his political and ecclesiastical history, in his polemical restlessness, in his adaptability, which is another way of saying that he has made allowance for new conditions, in his practical judgement, which is the admission that two sides of the matter have been considered. If therefore, Scottish history and life are, as an old northern writer said of something else, 'varied with a clean contrair spirit,' we need not be surprised to find that in his literature the Scot presents two aspects which appear contradictory. Oxymoron was ever the bravest figure, and we must not forget that disorderly order is order after all (Smith 5)

Rather than a small country having a compact culture, Smith argues that diversity has become the rule. Rather than be perplexed by this situation, Smith presumably favours an eclectic, multi-cultural community. Particularly striking is his reference to Thomas of Cromarty, who translated Rabelais into an idiomatic Anglo-Scottish literary form. There are no grounds for pessimism, seems to be message, in fact, Scots (both the people and language) can make mainstream European culture their reference point without the filter of England and the English.

Equally striking is his belief that the legacy of disputation, inherited from the Reformation, can be put to good use, leading not to the forming of two sides but to an understanding of both sides. However, I think there are serious objections to be made to Smith's proposal.

Smith's paradigm initially seems to answer the eternal questions about divisions and splits which are essential features of modern Scottish literature, and which can be traced back to *Waverley*, whose very name, as it has been so often pointed out, illustrates how his consciousness wavers between opposing ideologies: the Stuart and the Hanoverian. The split takes its most radical form in Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde*. So the paradigm appears almost as a Scottish literary model (or theory). However, Smith believes is that however varied the literary model is, it is 'varied with a clear contrair spirit'; the Scot 'presents two aspects which appear contradictory'. The keyword is 'appears', for what Smith believes that Scottish diversity can be contained and can never be so radical as to explode, or fragment (to use his own terms, to go beyond order). What is not clear is whether the order corresponds to Scotland or to Britain. Where does the 'northern writer' belong? Smith's model, I would argue, is unionist, and the 'disorderly order' is the United Kingdom.

Smith's ideal model literary text is complex. This can be deduced from this extract, with its emphasis on oxymoron, textual ambiguities and contradictory tropes, truly the language of New Criticism, where the complex is championed as the ultimate poetic expression, whether the poet concerned is John Donne or T.S. Eliot. Therefore, what Smith is arguing is that the basis for literary excellence (for his contemporaries) has always been present in Scottish literature: its literary has always been modern. However, even though this looks like another claim of the 'what's like us' species, New Criticism - and by extension Smith's - centre of attention is the text and not the context. In other words, apart from rather loose identifications with a European tradition, the nationalist, or ideological weight of any text is abandoned. Thus Smith, whilst apparently defending a Scottish tradition might actually be doing the opposite: through insisting that its modernity results from its abandonment of ideological concerns and its embrace with the complexity of verbal icons.

What exactly are the functions of the Tartanry representations, beyond presenting some mythological past?

Edward Said has argued that:

One ought never to assume that the structure of Orientalism is nothing more than a structure of lies or of myths which, were the truth about them to be told, would simply blow away. I myself believe Orientalism is more particularly valuable as a sign of European-Atlantic power over the Orient that is a veridic discourse about the Orient (which is what, in its academic or scholarly form, it claims to be.) (Said 6)⁸

If we replace the structure of Orientalism with representations of Scotland, we can appreciate what these representations have signified. Thus a national symbol is very much a sign of national identity, but it is more likely to demonstrate that the identity only exists on a symbolic level, as real power resides elsewhere.

A result of the perfection of the symbiosis between coloniser and colonised is well illustrated in the following citation from a standard text on post-colonialism:

A model such as Dorsinville's also makes less problematical the situation of Irish, Welsh, and Scottish literatures in relation to the English 'mainstream'. While it is possible to argue that these societies were the first victims of English expansion, their subsequent complicity in the British imperial enterprise makes it difficult for colonised people outside Britain to accept their identity as post-colonial (Ashcroft 33)⁹

To what extent this complicity actually existed and at what levels is a highly controversial subject. But the appearance of complicity stems directly from Said's affirmation that representations, in this case of Scotland, are not always perceived as signs of power - not in this case European-Atlantic, - but England's power over Scotland itself.

Questions

1. Does the novel actual promote moral lessons?

Explanation 1.

In the opening chapter Scott tells us that his readers "will meet in the following pages neither a romance , nor a tale of modern manners; that my hero will neither have iron on his shoulders, as of yore, nor on the heels of his boots, as is the present fashion of Bond Street..." Where does Scott place himself in a literary context? He states his intention as that of describing 'the state of society in the northern island at the period of my history, and may serve at once to vary and to illustrate the moral lessons, which I would willingly consider as the most important party of my plan..' This statement is perplexing if we compare this statement to those in the novel's final chapters. It is the more surprising because many readers¹⁰ have noticed that many of his novels lack any direction, whether moral or otherwise.

⁸ Said, Edward. *Orientalism*. New York: Pantheon Books, 1978.

⁹ Ashcroft Bill, Griffiths Gareth, Tiffin Helen. *The Empire Writes Back*. London: Routledge, 1989

¹⁰ See for instance, E.M.Forster. *Aspects of the Novel*. London: Edward Arnold, 1941.

If E.M. Forster did his best to sink Scott by relegating him to the realms of badly written children's adventure stories, Georg Lukács has been responsible for re-establishing Scott as a serious novelist. His classic study, *The Historical Novel* was first published in Moscow in 1937. Lukacs, George. *The Historical Novel*. London: Merlin Press, 1989.

2. Does Waverley belong to the Bildungsroman genre?

Explanation 2

The term (from German literally a growing-up novel) applies to a narrative in which we encounter a description of how the hero/heroine whose personality develops by means of experience. The Bildungsroman shows the consolidation of a set of values by which a man/woman lives. This "Bildung" is not so much an educational matter but rather a more internal and psychological process. Some examples of this genre would be *Fielding's Tom Jones*, Dickens's *David Copperfield* (1849-50) and Joyce's *A Portrait of the Artist as a Young Man* (1916)

Kenneth M. Sroka¹¹ defends that Edward Waverley undergoes an internal change. He asserts that education is a central theme in *Waverley* and considers that the evolution of the main character throughout the novel follows the directories of the Bildungsroman genre. Sroka advocates for the balance between the usefulness and uselessness of studies, both practical ones and those that are merely for amusement. This balance is extended to the two narrators, the fictional and the historical voices, and the minor characters, as well. Both narrators are differentiated by their educational backgrounds, the former being predominantly from literary sources, the latter being from historical roots.

Sroka points out that Walter Scott depicts his characters through their education, since it is influential on their response to real life experiences. Therefore, he develops the topic of education as a tangle of useful and useless knowledge, which is distributed between the characters. Major and minor characters are defined by the proportion of 'useful' and 'useless' knowledge they have.

Two of the major characters, namely Flora MacIvor and Rose Bradwardine clash in their education, since the former possesses a more literary knowledge used in a practical way, whereas the latter relies more on experience than on books, which she considers to be a complement of her general education. Waverley's interrelation with both characters results in a combination of attitudes towards the experiences he undergoes. On the one hand, his romantic education is turned into a more "practical wisdom", as Sroka poses. On the other hand, he confides his literary knowledge to fully understanding those experiences. For Kenneth Sroka, Waverley's education in love is consequently "a miniature on his overall education".

Harry Shaw¹², however, disagrees in considering *Waverley* a character who fulfils the properties of a *Bildungsroman* hero. According to Shaw, one cannot be totally certain whether the hero in *Waverley* is the tool to explore a historical process or the object of an evolution towards maturity. The historical process, rather than character psychology is the main concern of the novel. All decisions Waverley undertakes arise out of either external influences such as his acquaintances and his readings or the historical process itself.

The approach to Waverley's personality is far too superficial to include the novel in 'Bildungsroman' genre. Literary education is presented as vital in the first chapters. However, the fact that it spends so many pages on narrating Waverley's childhood experiences through reading

¹¹ Sroka, Kenneth. "Education in Walter Scott's *Waverley*" in *Studies in Scottish Literature*, vol. XIV, Columbia: University of South Carolina Press, 1980, 139-164

¹² Shaw, Harry E. 'The Hero as Instrument' in *The Form of Historical Fiction*, New York: Cornell University Press, 1985, 178-189

romances and enjoying himself at Waverley-Honour, merely reflects how the childhood idea of living in another timeless world can indeed expand in the adult mind.

Waverley's evolution is like everybody else's. Gradually he realises that some values (i.e. Jacobite ones) are no longer his and gains in self-confidence and pragmatism, just like most people do. In this sense, it is a normal part of evolution to marry a girl like Rose for pragmatic reasons. On the other hand, Waverley learns to take decisions and make moral judgements. The only problem is that Waverley does so when he is not really asked to, such as the passage where he saves Talbot from the Jacobite troops.

Scott seems to be interested in building up an account of a historical process by suggesting how utterly it depends on personal experience. At the same time, he demonstrates how difficult it is to disengage one's decisions from one's historical context.

Quotations for Discussion

Read the following quotations and discuss if you think that *Waverley* can be read as a *Bildungsroman* or not?

" Waverley listened with great composure until the end of this exhortation, when, springing from his seat, with an energy he had not yet displayed, he replied, ' Major Melville, since that is your name, I have hitherto answered your questions with candour, or declined them with temper, because their import concerned myself alone; but as you presume to esteem me mean enough to commence informer against others, who received me, whatever may be their public misconduct, as a guest and friend, - I declare to you that I consider your questions as an insult infinitely more offensive than your calumnious suspicions" (Chapter 59. p.249).

Edward strongly defends himself against the accusations of treason.

" ... he acquired a more complete mastery of a spirit tamed by adversity than his former experience had given him; and that he felt himself entitled to say firmly, though perhaps with a sigh, that the romance of his life was ended, and that its real history had now commenced" (Chapter 60. p.415)

The narrator accounts for the beginning of a new period in his life.

"It was evening when he approached the village of Tully-Veolan, with feelings and sentiments - how different from those which attended his first entrance! Then, life was so new to him, that dull or disagreeable day was one of the greatest misfortunes which his imagination anticipated, and it seemed to him that his time ought to be consecrated to elegant or amusing study, and relieved by social or youthful frolic. Now, how changed! how saddened, yet how elevated was his character, within the course of a very few months!" (Chapter 63.p.432)

Edward himself meditates about the changes in his life. Waverley realises about his own evolution, returning to Tully Veolan. However, the narrator seems to be using an ironically sentimental tone.

" ...he was awakened about midnight by a suppressed groan. He started up and listened; it came from the apartment of Colonel Talbot, which was divided from his own by a wainscoted partition, with a door of communication. Waverley approached this door and

distinctly heard one or two deep drawn sighs. What could be the matter? The Colonel had parted from him, apparently, in his usual state of spirits. He must have been taken suddenly ill." (Chapter 55. p.381)

However, Edward is not so mature and is taken in by Talbot's 'exhibition'.

"The marriage took place on the appointed day. The Reverend Mr. Rubrick, kinsman to the proprietor of the hospitable mansion where it was solemnised, and chaplain to the Baron of Bradwardine, had the satisfaction to unite their hands; and Frank Stanley acted as bridesman, having joined Edward with that view soon after his arrival. [...] It was arranged that Edward Waverley and his lady...(Chapter 70.p.481-2)

Edward never talks about love towards Rose, but in terms of property. Notice that the narrator refers to Rose as 'his lady' not 'his beloved', for instance.

Topics for discussion

1. What possible tension exists between the code of chivalry and the rules of behavior that govern kings?

Answer 1.

For many critics, defence of Scott subsumes a defence of a national culture against the attacks of Englishness.

Lukács¹³ is most adamant in his belief that *Waverley* is the first major historical novel of modern times. This is clear from the distinction he draws between the eighteenth-century novel of manners, where social realities are described with little attention to diachronic change, and the eruption of history in the lives of communities, as occurs in historical novels. Lukács' thesis that the historical novel is born in Britain is a result of the socio-economic circumstances of the time.

Scott ranks among the honest Tories in the England of his time who exonerate nothing in the development of capitalism, who not only see clearly, but also deeply sympathise with the unending misery of the people which the collapse of old England brings in its wake: yet who, precisely because of their conservatism, display no violent opposition to the features of the new development repudiated by them.

If we accept this line, then Scott's attitude to the past cannot correctly be described as nostalgic, rather he is sympathetic to those affected by change, without being patronising. Let's take a look at the following quotations which shows to what extent there is a given social hierarchy in *Waverley*, a social base of feudal character, since people occupy different positions in the banquet. The order is more or less the following from more to less important; Chief/Edward/visitors/the elder/lessers/tenants/low rank highlanders/women and children, beggars and dogs. However, this social base is in transition towards a more capitalist society as the importance of money in a source of hierarchy as well.

"At the head of the table was the chief himself, with Edward and two or three highland visitors of neighbouring clans; the elders of his own tribe, wadsetters, and tacksmen, as they were called, who occupied portions of his estate as mortgagers or lessers, sat next in rank; beneath them, their sons and nephews, and foster-brethren; then the officers of

¹³ Lukács, George. *The Historical Novel*. London: Merlin Press, 1989.

the Chief's household, according to their order; and, lowest of all, the tenants who actually cultivated the ground. Even beyond this long perspective, Edward might see upon the green, to which a huge pair of folding doors opened, a multitude of Highlanders of a yet inferior description, who, nevertheless, were considered as guests and had their share both of the countenance of the entertainer, and of the cheer of the day. In the distance, and fluctuating round this extreme verge of the banquet, was a changeful group of women, ragged boys and girls, beggars, young and old greyhounds and terriers, and pointers, and curs of low degree; all of whom took some interest, more or less immediate, in the main action of the piece". (Scott, 1994:Chapter XX, 171)

2. Think about the novel's portrayal of religion. What does Scott seem to say about the church? Give concrete examples.

Answer 2

Linda Colley's account¹⁴ of the rise of national British consciousness in the 18th-century shows that Britain was a primarily a Protestant empire, built on the foundations of the revolution of 1688, and reluctant, until 1829, to pass the Catholic Emancipation Act., even then, against the wishes of a the majority of Britons. For this reason, Catholicism is the major form of otherness in Scott's novels.

3. What is the role of punishment in Scott's novels?

Answer 3

Foucault has argued that modern society replaces physical dismemberment and execution with imprisonment and correction. The objective of a prison system is to re-educate the offender and return him/her to society as a productive member. Foucault dates this change as occurring at the turn of the eighteenth century.

In chapter 70, *Waverley* leaves Carlisle struck with an 'impression of horror..which..softened by degrees into melancholy'. Scott avoids describing the punishment. It is possible that this avoidance demonstrates the validity of the argument of the critic Lennard Davis¹⁵, who refutes the existence of the political novel, suggesting that novels which are politically strident at their beginning and in their middle, often conclude with an erotic relationship, usually marriage, leaving the political issues unresolved. This could arguably be the case in *Waverley*, as its hero's thoughts inevitably turn to marriage to Rose.

However, *In Tales of a Grandfather*, Scott himself has no hesitation in discussing punishment, as in his account of the execution of an officer in Manchester:

A melancholy and romantic incident took place amid the terrors of the executions. A young lady, of good family and handsome fortune, who had been contracted in marriage to James Dawson, one of the sufferers, had taken the desperate resolution of attending on the horrid ceremonial. She beheld her lover, after having been suspended for a few minutes, but not till death (for such was the barbarous sentence), cut down, embowelled, and mangled by the knife of the executioner. All this she supported with apparent fortitude; but when she saw the last scene finished, by throwing Dawson's heart into fire,

¹⁴ Colley, Linda. *Britons: Forging the Nation, 1707-1837*. New Haven and London: Yale University Press, 1992.

¹⁵ Lennard J. Davis. *Resisting Novels*. London and New York: Methuen, 1987.

she drew her head within the carriage, repeated his name, and expired on the spot.(
Scott, Walter. *Tales of Grandfather*. Edinburgh: Caldell, 1838.392)

English justice is not only barbaric but use forms of punishment more appropriate to the Middle Ages than to the modern state. If confinement is for its own citizens, ritual torture and murder are reserved for those living on the periphery. However advanced England may be economically or socially, as far as law and order is concerned, it is centuries behind. Hanging, drawing and quartering is the punishment dealt out to Wallace, which the camera in *Braveheart* could not describe, suggesting that thoughts of a life in paradise with his beloved enabled Wallace to overcome pain. If the twentieth century cinema cannot even begin to describe these events, it is reasonable to suppose that neither could Scott publish a novel which might cause respectable readers to expire on the spot.

5. Women play a decidedly limited part in the story, often discussed solely in terms of their marriageability. But women are also among the most vivid, sympathetic, and believable characters in the novel. What exactly is the role of women? How does Scott portray them? In terms of social prejudice and psychological accuracy, do you think his portrayal is objectionable, acceptable, or admirable by the standards of his own time? What about by the standards of our time?

Answer 5

Welsh's study of the *Waverley* novels¹⁶ focuses on the quiet and retiring hero. Lukács defines this passivity as part and parcel of an ideological type. If passivity is the trademark of the leading males, where does that leave the females? Welsh distinguishes the blond and the brunette, along the lines of fairness and darkness that marks Shakespearean drama, but in a much more moderate form.

The proper heroine of Scott is a blonde. Her role corresponds to that of the passive hero - whom, indeed, she marries at the end. She is eminently beautiful, and eminently prudent. Like the passive hero, she suffers in the thick of events but seldom moves them. The several dark heroines, no less beautiful, are less restrained from the pressure of their own feelings...They allow their feelings to dictate to their reason, and seem to symbolize passion itself.(Welsh 48-9)

This is evident in *Waverley*. Rose is eminently marriageable: Flora is eminently passionate. However, we should also note that Welsh is, first, establishing a typology which in part is age-old, but also reinforced throughout the *Waverley* Novels; second, that Scott, or his narrators, allow the female characters thoughts, feelings and passions which are often ignored or unacknowledged by the heroes, such as *Waverley*.

Rose Bradwardine is presented as a "lovely girl, whose youth and bloom are in exquisite contrast to the various venerable objects by which she is surrounded". The description made of her, in Chapter X, gives us a clue of the typical characteristics of the period while analysing the basic features of a ideal wife.

"Miss Bradwardine was but seventeen (...) she was indeed a very pretty girl of the Scotch cast of beauty, that is, with a profusion of hair of palely gold, and a skin like snow of her

¹⁶ Welsh, Alexander. (1963) *The Hero of the Waverley Novels*. Princeton: Princeton University Press 1992.

own mountains in whiteness. Yet she had not a pallid or pensive cast of countenance; her features, as well as her temper, had a lively expression; her complexion, though not florid, was so pure as to seem transparent, and the slightest emotion sent her whole blood at once to her face and neck. Her form, though under the common size, was remarkably elegant, and her motions light, easy, and unembarrassed". (Scott, 1994:101)¹⁷

Passive, simple-minded, warm-hearted Rose is the perfect wife and maybe that is why Flora Mac Ivor was right in deeming her the fitting bride for the representative of the Waverleys. Rose is just suited to the quiet, unpretending gentleman, who looked to his landed property for his ambition, and to his hearth for his enjoyments. She is the counter part of Flora. While Rose is wife, Flora is lover; if Rose is cultivated Flora is wild; Rose is Protestant England and Flora represents Catholic France. Rose and Flora represent the perfect woman of the time and the perfect woman of our times respectively.

"There was no appearance of this parsimony in the dress of the lady herself, which was in texture elegant, and even rich, and arranged in a manner of the more simple dress of the highlands, blended together with great taste. Her hair was not disfigured by the art of the friseur, but fell in jetty ringlets on her neck, confined only by a circle, richly set with diamonds. This peculiarity she adopted in compliance with the Highland prejudices, which could not endure that a woman's head should be covered before wedlock" (Scott, 1994:175)

Welsh also indicates (understates?) that there are 'hints that the body of the dark heroine is more voluptuous than that of the blonde.' (50) Such is the case of Flora, and according to Welsh, highly significant in the case of Rebecca in *Ivanhoe*. The fact that she is an outsider makes marriage between her and Ivanhoe simply out of the question, reinforcing the distinction between love or passion, on the one hand, and suitable marriage. In Scott's fiction, unlike the classic nineteenth-century three-decker, love and marriage have not been brought together as the logical conclusion to fiction

Gender difference is also present in the fate of the 'dark' character: "...the dark heroine does outlive the dark hero: Scott prefers her resignation to life rather than her sudden death. Her energies come up point-blank against reality..." (Welsh 52) Thus, Flora retires from the real world.

A different interpretation of character is provided by Merryn Williams¹⁸. Recognising the passivity of the hero, she argues:

Scott's women were thoroughly acceptable to the Victorians. They are - usually - morally stronger than men, but they do not defy them, and their self-sacrifice 'to even the appearance of duty' has no limits. (Williams 55)

Flora will defy Waverley but not Fergus to any significant extent, and has some room to manoeuvre, even though limited, only after the latter's death.

She makes another interesting point about the dark heroine:

¹⁷ Scott, Sir Walter. *Waverley* Penguin Books (1994) London. England.

¹⁸ Williams, Merryn. *Women in the English Novel, 1800-1900*. London: Macmillan, 1984

But Scott was also interested in the kind of woman whose devotion to a cause was stronger than her devotion to a man, and he did not think it was absolutely necessary for a woman to get married. (Williams 55)

Following this statement, we could argue that Scott lies outside the morality which would transform, in fiction at least, the unmarried woman into an outcast.

Wild, fresh Flora as the ideal of a woman but with the impediment of the conventions of the time. She would have been the perfect female companion if it were not for the strict traditions that made women objects rather than human beings.

The male connotations given to Flora are, in fact, a mere stylistic way of accomplishing a woman, if we take into account that some men, even at that period of time, would be eager to find woman with a strong character and mentality.

"Flora Mac-Ivor bore a most striking resemblance to her brother Fergus; so much so, that they might have played Viola and Sebastian (...) They had the same antique and regular correctness of profile; the same dark eyes, eye lashes and eye-brows; the same clearness of complexion, excepting that Fergus's was embrowned by exercise, and Flora's possessed the utmost feminine delicacy. But the haughty, and somewhat stern regularity of Fergus's features, was beautifully softened in those of Flora" (Scott, 1994:175)

The features attributed to Flora are not the typical ones which would describe a soft, weak minded girl, obedient and responsible, but a firm woman ready to fight for her ideals. She is strong enough not take decisions and face destiny. Her final state can only affirm that she was a woman in its full sense. It is curious, however, that if Scott is Romantic or a mythologiser, he makes no capital out of the legendary flight of Charles Stuart and Flora MacDonald, an episode central to sentimental nationalism.

5. Discuss the role of the journey metaphor in historical narrative.

Answer 5

The seventy-second, and last chapter of *Waverley* starts with the lines "Our journey is now finished (...)".

We have been reading about Waverley's journey into Scotland. This journey is not only a process of travelling from one place to another, but also the account of an experience of changing and developing of an individual within the framework of his time and society.

Later on, in the same chapter, Scott claims that: "There is no European nation which, within the course of half a century, or little more, has *undergone* so complete a *change* as this kingdom of Scotland." It is then quite clear that we have read about a *change*: a social activity that creates history. People are moved by 'their requirements and interests' which is a 'universal law of development'. (Berbeshkina, 1987: 218)¹⁹.

Some of these changes are referred to, by Scott, with the following words: 'gradual influx of wealth', 'extension of commerce', 'the change', 'steadily and rapidly progressive', 'gradual', 'progress'. Words that tell us not only about history, but about history in progress. Moreover, the novel itself is centred on one of those historical events that without doubt imply change, a civil

¹⁹ Berbeshkina, Z., Yakovleva, L., Zerkina D. *What is Historical Materialism?*. Moscow: Progress Publishers, 1987.

war: (...) one of the continual historical markers in this novel is the English Civil War. (Monnickendam, 1998: 37)²⁰.

The movements and decisions of Waverley are based upon his ideas and desires but in some way directed by the movements of popular masses. Waverley is a passive hero, as most Scott's heroes are (see the discussion of **characterization** and Monnickendam, 1998: 37).

Waverley's actions are, then, somehow directed by his historical moment. (Berbeshkina, 1987: 220-1, 224-5). It happens in this novel that the hero and his social context are bound together from beginning to end. Lukács refers to the fact that Waverley's actions are placed within the 'development amidst the most terrible crises', and the 'daily life of a nation'. We cannot separate Waverley's movements and decisions from his historical context, which is itself movement. The continuity is always at the same time a growth, a further development. The "middle-of-the-road heroes" of Scott also represent this side of popular life and historical development (...). (Lukács, 1998: 293)²¹.

Although Waverley plays a major role in the novel, he is not a maker of history. Lukács explains how the creation of the plot of the novel is based upon Waverley's fortunes. That is to say, he is forced to live, to develop as a character, within the ongoing process of history of his country. He is an English country squire. In Scotland he joins the rebellious Stuart supporters but only as a result of personal friendship and love entanglements (Lukács, 1998: 292-3). Waverley's importance as an individual is emphasised as he "travels" in a period of crisis, when a social system is breaking, and a new one is appearing. (Berbeshkina, 1987: 229). Waverley is a human hero. He lives inside history while history forms him as a hero.

Scott and Shakespeare

Scott's works are full of references to Shakespeare. Of particular interest are those to the history plays. *Waverley* is no exception.

If we take a look at the exchange between the Baron and Colonel Talbot on the subject of heraldry which takes place at the wedding (Chapter seventy-first).

While I acknowledge my obligation to you, sir, for the restoration of the badge of our family, I cannot but marvel that you have nowhere established your own crest, which is, I believe, a mastive, anciently called a talbot; as the poet has it,

A talbot strong, a sturdy tyke.

At least such a dog is the crest of the martial and renowned Earls of Shrewsbury, to whom your family are probably blood relations.'

'I believe', said the Colonel, smiling, 'our dogs are whelps of the same litter: for my part, if crests were to dispute precedence, I should be apt to let them, as proverb says, "fight dog, fight bear.'

Talbot is the resolute, firm Englishman, whose stoicism, courage, and dedication to duty erode Waverley's self-confidence and dampen his adventurous spirit; a process which culminates in the realisation that his real place in life is not with the Jacobites but with the Hanoverians. Talbot might appear to be a father figure to Edward, illustrating through his resolution how a man ought to behave.

²⁰ Monnickendam, Andrew. *A hypertextual Approach to Walter Scott's Waverley*. Bellaterra: U.A.B. Servei de Publicacions, 1998.

²¹ Lukács, George. 'The Historical Novel', in *Literary Theory: an Anthology*. Rivkin J. and Ryan M. (eds). Oxford: Blackwell Publishers, 1998.

Moreover Talbot comes to represent national values. His sturdy, practical nature, for example, contrasts with Waverley's wavering personality and his flighty dreams of the Chevalier and his followers. The naming of Talbot, Earl of Shrewsbury, throws us back to Shakespeare, for 'valiant Talbot' is the brave warrior who has inherited the characteristics of the quintessential English warrior, Henry V, whose son is a weak, feeble-minded monarch.

Shakespeare is particularly hard on Henry VI for his determination to marry for love, or affection or desire rather than for political reasons and the furtherance of the state. Machiavellian Prince Hal was much more forthright, declaring to Catherine, 'I love France so well I will not part with a village of it, I will have it all mine..' (5.2.169-170). Union is here is actually annexation, the result of England imposing its will over the conquered nation. This is brought out in the gender roles: the seed of the virile Henry/England will be implanted in the womb of the fertile Catherine/France.

In a similar fashion, I think it is mistaken to argue that the marriage or union in Waverley fits easily within the framework of marriage or love or romance. As soon as you start to remove the veneer of romance between Rose and Waverley, it becomes clear that their marriage is also a political solution to a financial problem. Waverley's passion has never been directed towards Rose as an object of desire, but only towards Flora, who has repeatedly rejected him. The marriage is undoubtedly a fitting conclusion to a romance, but I would emphasise that my reading of the novel's conclusion is that the marriage is distinctly loveless, thus making the novel conclude on a very cynical or perhaps realistic note.

In addition, I would suggest that this reading requires us to reconsider Scott's political allegiances, as the romance and the marriage are always linked to them. It has become a critical commonplace to say that the marriage of Rose and Edward is a clear illustration of Scott's unionist sympathies; that their marriage is a symbolic representation of what the union brought about: from Scotland we move on to the prosperous United Kingdom. Such assumptions take for granted that the marriage is a product of romance whereas as I am suggesting that it has little to do with love. There is as little passion and choice in the union of Waverley and Rose as there is between Prince Hal and Catherine. ..'I love France so well I will not part with a village of it, I will have it all mine' is a formula which could well be applied to Scotland after 1746, as Waverley and Talbot's investment in property testifies.

Quotations for discussion.

Theme: Gothic Aspects. Walter Scott, Charlotte and Emily Brontë, and Charles Dickens.

From *The Heart of Midlothian*, Ch. X I.

(Butler meets a stranger) The stranger seemed about twenty-five years old. His dress was of a kind which could hardly be said to indicate his rank with certainty (...) his carriage was bold (...) his manner daring and unconstrained (...) Who, or what are you, replied Butler (...) I am the devil! answered the young man hastily.

From *The Heart of Midlothian*, Ch. XV.

*-The spirit I have seen
May be the devil. And the devil has power
To assume a pleasing shape.*

Hamlet

Witchcraft and demonology (...) were at this period believed in by almost all ranks, but more especially among the stricter classes of presbyterians (...) Will all these legends Jeanie Deans was too well acquainted (...), for they were the only relief which her father's conversation afforded from controversial argument, or the gloomy history of the strivings and testimonies, escapes, captures, tortures, and executions of those martyrs of the Covenant (...)

Trained in these and similar legends, it was no wonder that Jeanie began to feel an ill-defined apprehension (...) As our heroine approached this ominous and unhallowed spot, she paused and looked at the moon, now rising broad on the northwest (...) a figure rose suddenly (...) and Jeanie scarce forbore aloud at what seemed the realization of the most frightful of her anticipations (...)

Mad, frantic, as I am, and unrestrained by either fear or mercy, (said the stranger), given up to the possession of an evil being (...) I would not hurt you (...)

From *Jane Eyre*, Ch. XII.

A horse was coming (...) As this horse approached, and as I watched for it to appear through the dusk, I remembered certain of Bessie's tales, wherein figured a North-of-England spirit, called a 'Gytrash'; which in the form of horse, mule, or large dog, haunted solitary ways, and sometimes came upon belated travellers, as this horse was now coming upon me (...) a great dog (...) a lion-like creature with long hair and a huge head: it passed me (...) The horse followed, - a tall steed, and on its back a rider. The man, the human being, broke the spell at once.

From *The Heart of Midlothian*, Ch. L.

(...) A young lad appeared beside the first, equally swart and begrimed, but having tangled black hair, descending in elf locks, which gave an air of wildness and ferocity (...)

From *Wuthering Heights*, Ch. I.

(Mr Heathcliff) He is a dark-skinned gipsy in aspect, in dress and manners a gentleman (...)

From *Wuthering Heights*, Ch. III

(...) I was lying in that oak closet, and I heard distinctly the gusty wind, and the driving of the snow; I heard, also, the fir-bough repeat its teasing sound (...) I must stop it, I muttered, knocking my knuckles through the glass, and stretching an arm out to seize the importunate branch; instead of which, my fingers closed on the fingers of a little, ice-cold hand! The intense horror of nightmare came over me; I tried to draw back my arm, but the hand clung to it (...) Let me in - Let me in! (...) I discerned a child's face looking through the window. Terror made me cruel; and, finding it useless to attempt shaking the creature off, I pulled its wrist on to the broken pane, and rubbed it to an fro till the blood run down and soaked the bedclothes (...) 'I'll never let you in, not if you beg for twenty years.' 'It is twenty years (...) I have been a waif for twenty years'.

From *Bleak House*, Ch. VI (Quite at Home).

It was one of those delightfully irregular houses where you go up and down steps out of one room into another, (...) and where there is a plentiful provision of little halls and passages (...)

(...) its illuminated windows, softened here and there by shadows of curtains, shining out upon the starlight night; with its light, and warmth, and comfort, with its hospitable jingle, at a distance, of preparations for dinner; with the face of its generous master brightening everything we saw; and just wind enough without to sound a low accompaniment to everything we heard; were our first impressions of Bleak House.

From *Bleak House*, Ch. X.

It is quite dark now, and the gas-lamps have acquired their full effect. Jostling against clerks going to post the day's letters, and against counsel and attorneys going home to dinner, and against plaintiffs and defendants, and suitors of all sorts, and against the general crowd, in whose way the forensic wisdom of ages has interposed a million of obstacles to the transaction of the commonest business of life –diving through law and equity, and through that kindred mystery, the street mud, which is made of nobody knows what, and collects about us nobody knows whence or how: we only knowing in general that when there is too much of it, we find it necessary to shovel it away (...)

Characterization and Language. Walter Scott and Dickens.

From *Hard Times*. Ch. 2 (*Murdering the innocents*)

'Ay, ay, ay! But you mustn't fancy,' cried the gentleman (Mr Choakumchild)(...) you are never to fancy.'

Fact, fact, fact! said the gentleman. And 'Fact, fact, fact!' repeated Thomas Gradgrind.

From *Hard Times*. Ch. 6. (*Sleary's horsemanship*)

'Thleary. Thath my name, Thquire. Not athamed of it. Known all over England (...)

From *Hard Times*. Ch. 11 (*No way out*)

(Stephen talking about his drunken wife)

'I were very patient wi' her. I tried to wean her fra' it, ower and ower agen. I tried this, I tried that, I tried t' other (...)

Quotations and Questions from our Web Page

Leer el texto

Temas

📖Tarea

Does the novel actual promote moral lessons? (A Sample-answer is provided; Answer other questions in a similar manner)

Explanation

In the opening chapter Scott tells us that his readers "will meet in the following pages neither a romance , nor a tale of modern manners; that my hero will neither have iron on his shoulders, as of yore, nor on the heels of his boots, as is the present fashion of Bond Street..." Where does Scott place himself in a literary context? He states his intention as that of describing 'the state of society in the northern island at the period of my history, and may serve at once to vary and to illustrate the moral lessons, which I would willingly consider as the most important party of my plan..' This statement is perplexing if we compare this statement to those in the novel's final chapters. It is the more surprising because many readers have noticed that many of his novels lack any direction, whether moral or otherwise.

📖Tarea

Read "A Postscript which should have been a Preface" (Penguin Classics 1994:471). Find the passage where Scott refers to the "exchange of mutual protection between a Highland gentleman and an officer of rank in the king's service". Explain why should Scott want to base his novel upon this incident at the time of the Act of Union between England and Scotland.

Perspectivas

Linda Colley's account (Britons: Forging the Nation, 1707-1837. New Haven and London: Yale University Press, 1992) of the rise of national British consciousness in the 18th-century shows that Britain was a primarily a Protestant empire, built on the foundations of the revolution of 1688, and reluctant, until 1829, to pass the Catholic Emancipation Act., even then, against the wishes of a the majority of Britons. For this reason, Catholicism is the major form of otherness in Scott's novels.

📖Tarea

Think about the novel's portrayal of religion in *Waverly*. What does Scott seem to say about the church? Give concrete examples and quotations from the text.

Retórica y discurso

Scott invented the modern historical novel. In a rapid succession of best-sellers, he brought to life the colourful, turbulent history of Scotland. Virtually single-handed, Scott created the glamorous public image of Scotland's history and landscape, and in so doing he gave birth to Scotland's tourist industry.

📖Tarea

In the *Edimburg Review*, the severe critic Francis Jeffrey wrote about *Waverley*:

"Here is a thing obviously very hastily, and, in many places, very unskilfully written...and yet, by the mere force, and truth, and vivacity of its colouring, already casting the whole tribe of ordinary novels in the shade."

Do you agree or disagree with this statement. Support your view with quotations from the text.

Tarea

Scott realized his strengths and weaknesses as a novelist. In a revealing passage in his *Journal* he compared himself, to his disadvantage, with his contemporary Jane Austen:

"That young lady had a talent for describing the involvements and feelings and characters of ordinary life which is to me the most wonderful I ever met with. The Big Bow-wow strain I can do myself like any now going but the exquisite touch which renders ordinary common-place things and characters interesting from the truth of the description and the sentiment is denied to me"

Draw a comparison between Scott's and Austen's literary style. Visit Jane Austen's Page at [Guías de Lectura](#)

Personajes

Tarea

Women play a decidedly limited part in the story, often discussed solely in terms of their marriageability. But women are also among the most vivid, sympathetic, and believable characters in the novel. What exactly is the role of women? How does Scott portray them? In terms of social prejudice and psychological accuracy, do you think his portrayal is objectionable, acceptable, or admirable by the standards of his own time? What about by the standards of our time?

(A sample-answer is provided below; answer other questions similarly)

Answer

Rose Bradwardine is presented as a "lovely girl, whose youth and bloom are in exquisite contrast to the various venerable objects by which she is surrounded". The description made of her, in Chapter X, gives us a clue of the typical characteristics of the period while analysing the basic features of a ideal wife. Passive, simple-minded, warm-hearted Rose is the perfect wife and maybe that is why Flora Mac Ivor was right in deeming her the fitting bride for the representative of the Waverleys. Rose is just suited to the quiet, unpretending gentleman, who looked to his landed property for his ambition, and to his hearth for his enjoyments. She is the counter part of Flora. While Rose is wife, Flora is lover; if Rose is cultivated Flora is wild; Rose is Protestant England and Flora represents Catholic France. Rose and Flora represent the perfect woman of the time and the perfect woman of our times respectively. Wild, fresh Flora as the ideal of a woman but with the impediment of the conventions of the time. She would have been the perfect female companion if it were not for the strict traditions that made women objects rather than human beings.

Tarea

Scott's method of characterization and his structuring of narrative is based on oppositions or contrasts. There are good and bad characters, dark and blond heroines, descriptive chapters followed by narrative ones. Justify this statement with quotations from the text.

Tarea

Alexander Welsh has written about *The Hero of the Waverley Novels* Princeton: Princeton University Press 1992 and has argued that the true hero of the modern age, however paradoxical it might be, is identified by passivity.

"The hero is obviously much more at home as a peacemaker than as a warrior, and it is amusing to watch Waverley racing ahead over the battlefield in order to rescue Hanoverian officers, and then being commended for his distinguished service by the chevalier."

Do you agree or disagree with Welsh? Support your view with quotations from the text.

Leer entre textos

Con voces críticas

Alexander Welsh in *The Hero of the Waverley Novels*, Princeton: Princeton University Press 1962, 1992, explains that Scott's highly moral tone is very much in line with his canonical contemporary Jane Austen (Welsh, 17). Welsh concludes (215) that in his first novel Scott invented an action in which the hero ambiguously invites and resists his own arrest. This hero is identified by his passivity.

"The hero is obviously much more at home as a peacemaker than as a warrior, and it is amusing to watch Waverley racing ahead over the battlefield in order to rescue Hanoverian officers, and then being commended for his distinguished service by the chevalier."

Tarea

Think of the different male characters of the novel, Waverley, Fergus, Talbot... Do you agree with Welsh that Scott seems to condemn Fergus excessive heroism and that masculinity seems to mean self-control under the most trying circumstances (Welsh 17)?

Con otros textos

In *Scottish Literature: Character and Influence*. London: Macmillan, 1919, Gregory Smith argued that there is a split kind of personality in many of the heroes of Scottish literature, which can be traced back to *Waverley*, whose very name, as it has been so often pointed out, illustrates how his consciousness wavers between opposing ideologies: the Stuart and the Hanoverian.

The split takes its most radical form in Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde*

Por géneros

Tarea

Does Waverley belong to the Bildungsroman genre? (A Sample-answer is provided; Answer other questions similarly)

Explanation

The term (from German literally a growing-up novel) applies to a narrative in which we encounter encounters a description of how the hero/heroine whose personality develops by means of experience. The Bildungsroman shows the consolidation of a set of values by which a

man/woman lives. This "Bildung" is not so much an educational matter but rather a more internal and psychological process. Some examples of this genre would be Fielding's *Tom Jones*, Dickens's *David Copperfield* (1849-50) and Joyce's *A Portrait of the Artist as a Young Man* (1916)

Tarea

In your opinion what is the main concern of the novel, the historical process or character psychology? Discuss using quotations from the text.

Junto a otras culturas

Tarea

For many critics, defence of Scott subsumes a defence of a national culture against the attacks of Englishness. Discuss.

En otros códigos

Some of Scott's finest works, like *Ivanhoe*, were inspired by the romance of the Middle Ages, and were themselves a key factor in the 19th-century Romantic revival of chivalric ideals. One of Sir Walter Scott's lesser known literary works is an article on chivalry he wrote for the *Encyclopaedia Britannica* in 1818 (you can still find it there), one year before the publication of *Ivanhoe*. He was regarded as an authority on the subject because of the vast store of antiquarian knowledge he had built up from studying the ancient ballads of Scotland. During the Age of Enlightenment citizens strove to free themselves from superstition and championed the cause of human reason. The ideals of chivalry seemed ridiculous. Historians of the time began to study medieval documents with scientific curiosity. However, it was the very distance and mystery of the Middle Ages which appealed to the Romantics.

Tarea

Scott's home, Abbotsford, reflects this love of history and initiated the style called Scots Baronial that became all the rage in mid-19th century Scotland. Look in the following Internet Pages, The Scottish Book Trust at www.scottishbooktrust.com/ and in Walter Scott Digital Archive at Edinburgh University www.walterscott.lib.ed.ac.uk/. Trace the characteristics of the style known as Scots Baronial. In what sense are these buildings Neo-Gothic? Another Neo-Gothic building is Horace Walpole's castle, *Strawberry Hill*, where he wrote his *Castle of Otranto*, one of the first and most famous Gothic novels. Search internet for information of Walpole and on his castle. Why do these buildings become important symbols in Romantic narrative? Remember the Neo-Platonic influence and the house as symbol of the body (sometimes considered a prison) dualistically separated from the soul.

Hacia la escritura creativa

Tarea

The chivalric ideal coloured the whole notion of what it was to be a "gentleman", someone who was loyal to King (or Queen) and country, who treated women with reverence, who preferred death to dishonour and stood up for truth and fair play. These ideals continued into the 20th-century and even the popular magazine *Punch* described the qualities of a good sportsman thus:

"He is one who has not merely braced his muscles and developed his endurance by the exercise of some great sport, but has...learnt to control his anger, to be considerate to his fellow men...to

bear aloft a cheerful countenance under disappointment, and never own himself defeated until the last breath is out of his body."

In 1908 when Robert Baden-Powell founded the *Boy Scouts Movement* he recommended scouts to read *Ivanhoe*.

War time propaganda has also pretended that war was a glorious adventure. Discuss the use of the chivalric ideal in modern times. How many more wars shall we have to fight to prove this a fiction?

En otros tiempos

📌Tarea

Discuss the following quotation.

"One ought never to assume that the structure of Orientalism is nothing more than a structure of lies or of myths which, were the truth about them to be told, would simply blow away. I myself believe Orientalism is more particularly valuable as a sign of European-Atlantic power over the Orient that is a veridic discourse about the Orient (which is what, in its academic or scholarly form, it claims to be." (Said *Orientalism*. New York: Pantheon Books, 1978: 6)

What exactly are the functions of the Tartanry representations, beyond presenting some mythological past?(Tartanry = representations of Scottish traditions and culture). Notice that identity seems to exist only at a symbolic level.

Further Reading

Grierson, Herbert (ed.). *The Letters of Sir Walter Scott* (12 volumes). London Constable, 1937.
Lockhart, J(1836-8). *Memoirs of the Life of Sir Walter Scott*.(5 volumes) London: Macmillan, 1900.

Sutherland, John. *The Life of Sir Walter Scott: A Critical Biography*. Oxford: Blackwell, 1995.

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Roberston, Fiona. *Legitimate Histories: Scott, Gothic, and the Authorities of Fiction*. Oxford: Clarendon Press, 1994.

Womack, Peter. *Improvement and Romance: Constructing the Myth of the Highlands*. London: Macmillan, 1989.

Sir Walter Scott Links



(1771-1832)

Major Works: Mostly Poetry and Fiction

Minstrelsy of the Scottish Border (1802; 1830).

The Lay of the Last Minstrel (1805).

Marmion (1808).

The Lady of the Lake (1810).

Rokeby: A Poem (1813).

The Bridal of Triermain (1813).

Waverley: or, 'Tis Sixty Years Since (1814). This novel gave its name to the series of Scott's subsequent novels. [Waverly Hypertext Homepage](#)

The Lord of the Isles: A Poem (1815).

Guy Mannering (1815) [On Line](#) from Bartleby.

The Antiquary (1816).

Tales of My Landlord

- Series I *The Black Dwarf* and *Old Mortality* (1816)
- Series II *Rob Roy* [On Line](#) and *The Heart of Midlothian* (1818)
- Series III *The Bride of Lammermoor* and *A Legend of Montrose* (1819)
- Series IV *Count Robert of Paris* and *Castle Dangerous* (1832). Scott's last works.

Harold the Dauntless (1817).

Ivanhoe (1820). [On Line](#), [On Line from Bibliomania](#)

The Monastery (1820).

The Abbot (1820).

Kenilworth (1821).

Lives of the Novelists (1821-24).

The Pirate (1822).

The Fortunes of Nigel (1822).

Peveril of the Peak (1822).

Quentin Durward (1823).
St. Ronan's Well (1824). *Redgauntlet* (1824).
Tales of the Crusaders: The Betrothed and *The Talisman* (1825)
Woodstock; or, The Cavalier (1826).
Chronicles of the Canongate

- First Series: "The Surgeon's Daughter", "The Highland Widow" and "The Two Drovers" (1827)
- Second Series: *St. Valentine's Day; or, The Fair Maid of Perth*, "The Tapestry Chamber," "My Aunt Margaret's Mirror," and "Death of the Laird's Jock" (1828)

Tales of a Grandfather

- First Series: (1828)
- Second Series: (1829)
- Third Series: (1830)
- Fourth Series: (1830)

Anne of Geierstein; or, The Maiden of the Mist (1829).
Letters. Edited by Herbert Grierson and others.

About Scott

Edgar Johnson, *Sir Walter Scott: The Great Unknown*. Two Volumes. Macmillan, 1970.
John Gibson Lockhart, *Memoirs of the Life of Scott*. 1837-38. Many editions, some abridged. This is the classic life of Scott, by his son-in-law.
[Scott Criticism](#) from Internet Public Library.
[Scott Biography](#) from Bartleby.
[Sir Walter Scott](#) from Bibliomania.
[Walter Scott Digital Archive](#) from Edinburgh U. Library.

Other Pages

[Sir Walter Scott](#) (bio) at www.kirjasto.sci.fi/wscott.htm

[Modern History Sourcebook: Thomas Carlyle: On Sir Walter Scott, ...](#)
at www.fordham.edu/halsall/mod/carlyle-scott.html

[Scott, Sir Walter \(1771-1832\). Poet and novelist.](#)
at www.users.globalnet.co.uk/~crumey/walter_scott.html

[SLAINTE](#) Scott's life at www.slainte.org.uk/scotauth/scotwdswh.htm

[Sir Walter Scott Collection at Bartleby.com](#) Etexts of Scott's prose and poetry, together with a biography and encyclopedia article. www.bartleby.com/people/Scott-SirW.html

[The Wreck of the Walter Scott in Huckleberry Finn](#)

The meaning of the wreck of the Walter Scott in *Adventures of Huckleberry Finn* is explained by Twain's writings about Sir Walter Scott in *Life on the ...*
www.boondocksnet.com/twainwww/essays/walter_scott0009.html

[Walter Scott Digital Archive](http://www.walterscott.lib.ed.ac.uk/) Edinburgh University www.walterscott.lib.ed.ac.uk/

[Sir Walter Scott. Famous quotations](http://www.bartleby.com/100/338.html) www.bartleby.com/100/338.html

[Sir Walter Scott - Biography and Works](http://www.online-literature.com/walter_scott/) at www.online-literature.com/walter_scott/

[Walter Scott Page](http://www.mun.ca/rels/restmov/people/wscott.html) Restoration Movement Texts at www.mun.ca/rels/restmov/people/wscott.html

[Sir Walter Scott and the American South](http://www.boondocksnet.com/twaintexts/scott_south.html) at www.boondocksnet.com/twaintexts/scott_south.html

[SIR WALTER SCOTT](http://www.literaryhistory.com/19thC/SCOTT.htm) at www.literaryhistory.com/19thC/SCOTT.htm

[Sir Walter Scott - MasterTexts\(TM\)](http://www.mastertexts.com/Scott_Sir_Walter/Index.htm) at www.mastertexts.com/Scott_Sir_Walter/Index.htm

[Sir Walter Scott](http://www.arts.gla.ac.uk/SESL/STELLA/STARN/prose/WSCOTT/contents.htm) at www.arts.gla.ac.uk/SESL/STELLA/STARN/prose/WSCOTT/contents.htm

[Walter Scott](http://www.english.upenn.edu/~jlynch/Frank/People/scott.html) www.english.upenn.edu/~jlynch/Frank/People/scott.html

[Project Gutenberg Titles by Scott, Walter](http://onlinebooks.library.upenn.edu/webbin/gutbook/author?name=Scott%2C%20Walter) onlinebooks.library.upenn.edu/webbin/gutbook/author?name=Scott%2C%20Walter

[Sir Walter Scott Bibliography](http://www.fantasticfiction.co.uk/authors/Sir_Walter_Scott.htm) at www.fantasticfiction.co.uk/authors/Sir_Walter_Scott.htm

[Sir Walter Scott Research Papers - Essays on Sir Walter Scott, ...](http://www.essaytown.com/sir_walter_scott_essays.html)
www.essaytown.com/sir_walter_scott_essays.html

[Scottish Book Trust.](#)

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