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V Olomouci dne:

Podpis autora

Děkuji vedoucí mé diplomové práce Mgr. Emě Jelínkové, Ph.D. za odborné vedení práce a poskytnutí rad a podkladů k jejímu vypracování.

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Introduction

My thesis deals with the fictional work of once extremely popular although now rather neglected Scottish author Walter Scott. He started as an author of ballads and poems, and only later, at the age of forty three, began producing novels. His importance lies in his choice of the region of the Scottish Border as a setting for most of his works; since then the region was neglected in the works of Scottish authors. Moreover, as a novelist, he is granted with attributes as the innovator and propagator of historical novel.

The aim of the thesis is to provide a survey of Scott's novelistic work with the focus on two contradictory factors, facts and fiction and their interrelation in his novels. The thesis is divided into theoretical and practical parts. The theoretical part comprises of two chapters, in the first one I provide a brief biography of Sir Walter Scott and mention the influences on his work and the most prominent balladic and poetic works. The second chapter analyses the novelistic activity of the Scottish author, and focuses on the features of his historical novels and the technique he used when he created them.

In his historical romances, which were his focus he combines historical data, romantic features and often connects it with a particular place, mostly Scottish Border regions. The process of creation is based on the blending of fictitious and historical information and Walter Scott used three strategies in this process: selection, transformation of evidence and supplementation of historical records, each is described in the second chapter. This part of my thesis also stresses the main aims of Walter Scott's fictional works: he aspired to provide his readers with the past in a likeable and understandable format and concentrated mainly on the manners and customs of people in that particular historical period and place. What kind of characters he created in his works, romantic and realistic features are also included in the second chapter of the theoretical part, which is concluded with the defects of Walter Scott's historical novels and their reception.

In the practical part I analyse four Walter Scott's novels, *Waverly*, *Rob Roy*, *The Bride of Lammermoor* and *Ivanhoe*, with respect to their fact and fiction elements. The second part of the thesis consists of an introduction and four chapters devoted to the individual novels. The introductory chapter provides reasons and explanations why I chose the particular novels for analysis and also outline the aspects analysed in the following chapters. The practical chapters are divided in two main sections, The Novel and Historical Facts. The Novel sections focus on the introduction of the particular novel, characters invented for the purpose of the novel, contrasts contained in the novel and notes regarding the construction of the novel. The historical sections dwell on the presentation of real facts and focus mainly on providing an account of the historical situation, events and personalities in the particular country at the particular period of history that are used in the novels.

1 Sir Walter Scott Introduction

1.1 Brief Biography

Walter Scott was born in Edinburgh in 1771 into a family of an advocate. He was born as one of twelve children, of whom only six survived infancy, but he suffered a fit of infantile paralysis when he was just a baby. It left him weak and with a limp in his right leg, which never completely disappeared, and consequently, he was sent to his grandfather to regain his health. Nevertheless, he grew up into a strong young man despite this disability. After finishing High school in Edinburgh, Walter Scott became an apprentice at his father's advocacy practice, where he got acquainted with the production of legal materials. Later he studied law and graduated in 1792.

In 1799 he was made deputy Sheriff of Selkirkshire, which provided him with enough material for his writing. He contributed to the *Edinburgh Review* and also started a printing business, based on printing legal works, books and other kinds of works for various publishing houses, and later his own publishing house. To establish and run these businesses, he borrowed a large sum of money. This sparked off his problems with debt which he had to face until his death. The publishing house did not prove prosperous and ended three years after publishing his most famous poem *Lady of the Lake* (1810). In 1812, Walter Scott was sufficiently content with his financial situation, although he kept borrowing, and consequently bought a house in the Borders which he named Abbotsford.

Prior to this, he started working on his first novel, *Waverley*, which was published only two years after the family moved to Abbotsford. It was his novels in particular that should have earned him enough money to pay his debts, however, despite his constant writing and the popularity of his work, he was never able to fully pay off what he owed. Towards the end of his life, he became seriously ill, but he did not quit producing various kinds of writings, such as essays, reviews and pamphlets attacking the British government, Napoleon's

biography and novels, which he dictated to others. Walter Scott died in his beloved Abbotsford in 1832.¹

1.2 Literature

“Sir Walter Scott is undoubtedly the most popular writer of the age,”² declared William Hazlitt in 1824. Scott started his career as a writer at the end of the eighteenth century and received much recognition in the course of the nineteenth century. Although, he is known mainly as a poet and an inventor of historical novels, he started as a ballad writer.

1.2.1 Influences and Sources

Walter Scott’s main literary sources were oral, in particular for ballads and poetry. In addition, he also translated works of authors who were connected with the Romantic period; Gotfried Bürger’s poem ‘Der Wilde Jäger’ and ballad ‘Lenore’ and *Götz von Berlichingen* by Goethe. By translating these literary pieces, Scott became acquainted with gothic features in literature and the core of Romantic medievalism, respectively. Both of them appeared later in his work, the latter, for instance, in *Ivanhoe*.

With respect to literary influences, there were personalities such as Shakespeare, Pope, Macpherson and Spencer who all developed his appetite for the wonderful and terrible, whom he had already read in high school.³ He considered many of his contemporaries much more talented than he was and he admired poets such as Robert Burns, William Wordsworth, Robert Southey, Joanna Baillie and Samuel Johnson. However, Scott assumed Gordon Byron to be of equal standing.

Walter Scott was also a man who knew something from various kinds of professions, such as law, politics, business and agriculture. As a public person, he also knew a lot of people from various societies, e.g. brethren of the Covenant Close, politicians of White Hall, lairds of the Forest and the lords and ladies

¹ see Roderick Watson, *The Literature of Scotland: The Middle Ages to the Nineteenth Century*, 2nd ed. (New York: Palgrave Macmillan, 2007)255-276.

² Marshall Walker, *Scottish Literature since 1707* (London: Longman, 1996)113.

³ see Watson 257.

of St James's. All of these provided him with material for his works and especially his novels, which he focused on when his popularity as a poet ceased. Most of all he was an antiquary, which demonstrated his love for the past and gave him access to historical documents and thus, supplied Scott with material for his writings, especially his novels.⁴

1.2.2 Ballads and poetry

The reason why he began writing ballads was his experiences in the Scottish Borders, where he spent his childhood due to his health problems.⁵ It was there, where his taste for ballads and tales began, since he listened to many stories and songs told and sung by his grandmother and other people living in the same village as his grandparents. His first piece to be published was *The Chase, and William and Hellen: Two Ballads from the German of Gottfried Augustus Bürger*, issued in 1796. Once his love for the Borders began the bond never ceased, culminating in 1799, when he was made Sheriff-depute of Selkirkshire. It resulted in publication of the collection of ballads *The Minstrelsy of Scottish Border*, which were an immense success and Scott was acknowledged as an author exploiting the past to fuel his work.

The poetic works of Sir Walter Scott were long narrative poems with romantic plots rooted in Scottish history. His first poems originated as ballads, however they were extended and changed into metrical romances. His first three poems were immensely successful and praised for the stories they told and for their portrayal of Scottish history and landscape. Nevertheless, their style was often criticized. Critics argue mainly that his rhymes were too easy and monotonous, often bathetic and lacked depth. Scott was interested whether the tale in the poem was picaresque enough and did not pay attention to the form. The later poetic romances were of low quality in respect of both form and plot.

The blending of historical information and supernatural elements is applied mainly in the first of Walter Scott's poems, *The Lady of the Last Minstrel*,

⁴ John Buchan, *Sir Walter Scott*, 7th ed. (London: Butler & Tanner Ltd., 1946) 110-119.

⁵ see Watson 255.

which originated as a ballad, but the author extended it and changed it into a metrical romance. *Marmion* is a poem, which resembles his novels both in the structure and the story's hero, who has a mixture of good and bad qualities. In *Lady of the Lake*, which is the last of these successful long narrative poems, Scott also adopts romantic features, only here they are used to depict the nature and life of people in the Highlands. Therefore, the romanticizing of historical details and nature, which is one of the main attributes of his novels, appears already in his poetry and is developed within the novels.⁶ The greatest vogue for Walter Scott's works was between 1805 and 1830.⁷

⁶ see Walker 114-119.

⁷ see Henry A. Beers, *A History of English Romanticism in the Nineteenth Century* (New York: Henry Holt, 1901) 2, *Questia*, Web, 18 Jul. 2012 <<http://www.questia.com>>

2 Walter Scott as a novelist

The reason why Walter Scott abandoned poetry and began with a different literary genre, specifically fiction, was most probably financial. He also realized the failure of his latter poetic writings and, since he needed money to pay debts after the bankruptcy of the publishing house which he ran together with John Ballantyne, he decided to become a novelist.⁸ Another motivation was the finding of the manuscript of his first novel, *Waverley*, which he had started writing several years before, but which was rejected by publishers. When the first novel finally appeared in 1814, there was no author's name and this was repeated with other novels from the *Waverley* series. The reason for this was his reputation. Since he was a public person, a Clerk of Court, he was warned not to tarnish his name. Therefore he did not want to be connected with the literary form of a lower reputation, which the novel was thought to represent. Anonymity was not only for the sake of his good name as Scott also enjoyed toying with critics and readers. It amused him how they tried to ascertain the authorship of his novels.⁹ Although after the publication of the first *Waverley* novel both critics and readers already knew the identity of the author because of his poems, Scott did not acknowledge them until 1826.¹⁰

2.1 Historical novel

When Scott began writing fiction, many different kinds of novels were common: gothic novels, novels of manners, novels of responsibility, etc and silly romances. The most common type was a novel of manners written primarily by Jane Austen, but also by Frances Burney, Henry Fielding and Samuel Richardson. It was the silly romances that tarnished the reputation of the novels. Walter Scott did not feel he could follow any of the established forms, however, he took inspiration from all of them.¹¹ The person who inspired him the most was probably Maria Edgeworth, since "Miss Edgeworth's Irish tales had shown that

⁸ see Watson 263.

⁹ see Buchan 122-124.

¹⁰ Watson 262.

¹¹ see Buchan 127-128.

there were untilled patches within the confines of the British islands from which good harvests could be reaped; the success of Miss Jane Porter's unhistorical melodramas revealed the popular craving for the pageantry of past history; and the crudities of the Minerva Press proved that the fairy-tale, even in its most vulgar form has not lost its ancient glamour".¹²

An historical novel is simply a novel which attempts to reconstruct the life and recapture the atmosphere, of an age other than that of the writer. The age may be distant a couple of generations or a thousand years; the novel may find its drama in swift external incident, or in some conflict of the spirit; it may be picaresque or domestic, a story of manners, or of action, or of the heart; its technique may be any one of the twenty different ways in which tribal lays and other things are constructed. [...] The historical novelist has to think himself into an alien world before he can expound his humanity. Such a type is capable of highest flights. In the hands of the master it permits that isolation of essentials from accidentals, and that critical detachment which is of the essence of the novelist's art and which is hard to attain when he is clogged with a 'turbid mixture of contemporaneousness.'¹³

2.2 Walter Scott's historical novels

When Walter Scott decided to write fiction he considered all the types of novels that existed in his time and decided to use some features of the appreciated works of other authors. However, his love for history gave rise to the historical novel which is based on the combination of invented and historical parts. Walter Scott was not the first to write historical novels, but still he is considered an initiator and propagator, for it is he who popularized the genre and is associated with it.¹⁴ However, the author himself regarded his novels as romances rather than novels. Romances were commonly written in the twelfth

¹² Buchan 128.

¹³ Buchan 130.

¹⁴ see Ann Rigney, *Imperfect Histories: The Elusive Past and the Legacy of Romantic Historicism* (New York: Cornell University Press, 2001) 19, *Questia*, Web, 16 Jul. 2012 <<http://www.questia.com>>.

century and are based on chivalry.¹⁵ Nevertheless, only three of his romances are chivalry romances and only seven can be linked with the Middle Ages. Romances were almost forgotten in his time but Walter Scott popularized them due to his huge literary success. His novels are collectively known as the Waverley romances. They are twenty nine altogether and all of them were published between 1814 and 1831. After their publication, both the author and his works became extremely popular, however, shortly after publication of his last two novels *Count Robert of Paris* and *Castle Dangerous*, the popularity of historical romances faded away.¹⁶

“Scott’s formula for the construction of a historical romance was original with himself, and it has been followed by all his successors. His story is fictitious, his hero imaginary. Richard I. is not the hero of *Ivanhoe*.”¹⁷ Yet he created background for his fictitious characters, which is a very important feature of his fiction, since it helps the reader to realize the spirit and atmosphere of the age.¹⁸ Walter Scott predominantly depicted the history and scenery of Scotland in the seventeenth and eighteenth century but also the manners of Scottish people and the way they lived in his romances. However, he does not limit his scope only to his native country but writes also about important personalities and periods in English history which sometimes did not take place only in the British Isles.¹⁹

Waverley, *Guy Mannering*, *The Antiquary*, *Old Mortality*, *The Black Dwarf*, *Rob Roy*, *The Heart of Mid-Lothian*, *The Bride of Lammermoor*, and *A Legend of Montrose*, are the earlier historical romances of the Waverley series and portray Scotland in the seventeenth and eighteenth centuries. In *Ivanhoe* the author used England in the twelfth century as his location. Thenceforth he ranged over a wide region in time and space; he used Elizabethan England in *Kenilworth*, the France and Switzerland of Louis XI. and Charles the Bold in *Quentin Durward* and *Anne of Geierstein*, Constantinople and Syria at the time

¹⁵ "romance," *Encyclopædia Britannica*, *Encyclopædia Britannica Online*, Encyclopædia Britannica Inc., 2012, Web. 24 Jul. 2012
<<http://www.britannica.com/EBchecked/topic/508347/romance>>.

¹⁶ see Beers 1-36, 24 Jul. 2012.

¹⁷ Beers 31, 28 Jul. 2012.

¹⁸ see Beers 32, 28 Jul. 2012.

¹⁹ see Ian Jack, *English Literature 1815-1832* (Oxford: Oxford University Press, 1963) 187.

of the Crusades in *Count Robert of Paris*, *The Betrothed*, and *The Talisman*. Scott was especially interested in the fortunes of the Stuarts and it appeared in *Woodstock*, *The Fortunes of Nigel*, *The Monastery*, and *The Abbot*, which is a sequel to *The Monastery*.²⁰

2.2.1 Romantic features

Walter Scott is considered to be “the middle point and the culmination of English romanticism”.²¹ His fictional works have the form of romance, as was already mentioned above and therefore many romantic features can be recognized in his novels. Why did he decide to write romance in the first place? Romance is connected with the author’s imagination and enables him to express unreal things as if they were real and create an ideal world full of knights, damsels and tournaments. After the main vogue for romance passed away, because of a preference for more realistic works, the genre of romance was considered inferior. However, it is the power of imagination that justifies romance, for it provides the works with unfamiliarity, surprise and strangeness added to beauty. Moreover it is capable of taking neglected historical material and turning it into a successful work of fiction. He then used his imagination to bring to his readers the beauty of the Scottish past.

Picturesque and local colour are two of the most typical artifices of all romantic schools.²² The picturesque, according to De Quincey, is “the characteristic pushed into a sensible excess.”²³ Walter Scott considered the picturesque the most important aspect in his Waverley novels and therefore every other aspect of the novels is subordinate to it. It is applied both to characters and scenery description however it is more obvious with the latter, due to Scott’s love for the Highland region. Nevertheless, even when he abandoned this favourite setting for a different part of the country, he did not abandon the principles of picturesque. His portraying of scenery can be compared

²⁰ see, Beers 1, 25 Jul. 2012.

²¹ Beers 1, 21 Jul. 2012.

²² see Beers 17-33, 21 Jul. 2012.

²³ Beers 34, 21 Jul. 2012.

to painting. Professor Herford claims that what Scott “has in common with the Romantic temper is simply the feeling for the picturesque, for colour, for contrast.”²⁴

It wasn't just the local feeling that Scott was interested in. He was a very patriotic person and wanted his name to be linked with his native soil and its history and thus, his stories are connected with the place rather than with the promotion of some ideas or his point of view. He liked the beauty of the scenery, but when it was associated with some legend or battle, it became proper material for his books. “I do not by any means infer that I was dead to the feeling of picturesque scenery. . . . But show me an old castle or a field of battle and I was at home at once.”²⁵ Consequently, *Waverley* romances give an account of a particular period of history with the main interest in civil wars. The interest in battles and conflicts was supported by his love for contrasts. Scott not only used contrast in his characters but he connected it with the landscape. The Scottish Highlands represented the true romantic landscape for him, for their combination of both wild and civilized life. The past times are represented by barbarous ancestors and are mixed with the present times full of learning and spreading reformed religion. Blending these contrasts in his characters was a great pleasure for Scott.²⁶

The particular romance elements in his works are: “secret passages, villainous foreigners, wicked upstarts, a family divided by Jacobitism or some other political difference, recognition-scenes, gipsies and smugglers and outcasts of various sorts, hidden priests, battles and chases and sieges, and every possible aspect of the exciting or picturesque.”²⁷

Scott explains his sources of inspiration and themes of his novels in the last chapter of *Waverley*, A Postscript which should have been a Preface. He felt very proud of his nation, for the changes Scotland underwent within the course of half a century were not easy but they were able to handle them.

²⁴ Beers 34, 21 Jul. 2012.

²⁵ Beers 8-12, 21 Jul. 2012.

²⁶ see Jack 188-209.

²⁷ Jack 190.

His main aim was to inform future generations, whom he regarded as very different from their ancestors, as people interested only in money. Therefore he wanted to depict the honourable previous generations and the progress they achieved although there were many losses and unpleasant changes. However he realised that people did not always behave properly and depicted also the corrupted behaviour in his novels. "His Scottish novels are a recognition, informed, proud and tender, of the traumas of the social change and resulting problems of judgement."²⁸ Since he was emotionally attached to the Highlands, he concentrated primarily on the tragic end of the local patriarchal power, but also on the destruction of the Jacobite party.²⁹ He also praised the manners of the ancient times and incorporated into his novels characters and incidents, which he had heard from Highlanders when he was just a boy. These parts are considered by Scott as the most romantic, for they are based on facts.³⁰

"Scott was always social historian as well as novelist, and he wanted to portray Scottish life passing into a mellower phase in which old unhappy things were forgotten."³¹ Especially toward the end of the story, he could not resist putting the facts aside and ending the book happily, although it was improbable with respect to the seriousness of the situation in the society in the particular period, as he wrote mainly about the times of crisis.³² His prototypical story starts peacefully then it goes through the time of civil conflict and personal misunderstandings of characters to the balance and good times, which usually include marriage as a solution to one or more problems. He romanticized Scottish history by simply transforming it into stories with a clear beginning, middle and end.³³

Walter Scott was criticized by Wordsworth for an excessive use of the elements of picturesque. He claimed that not everything should be subordinate to the purpose of picturesque. It should be used reasonably, for

²⁸ Walker 125.

²⁹ see Walter Scott, *Waverley: Or 'Tis Sixty Years Since* (New York: Heritage Press, 1961) 433.

³⁰ see Scott, *Waverley* 433.

³¹ Walker 125.

³² see Watson 266.

³³ see Rigney 28-29, 5 Jul. 2012.

“the reader, in good narration, feels that pictures rise up before his sight, and pass away from it unostentatiously, succeeding each other”.³⁴

2.2.2 Realistic features of Walter Scott’s novels

His contemporaries claimed that Scott contributed to the development of realism in novel writing just by his quasi-fidelity to historical evidence, for even though the details of historical facts were altered, they really happened. Therefore, the reader gets at least a partial knowledge of the past and the novels are not assumed to be implausible, although, they may provide a distorted view of the past.³⁵ His depiction of clothes, buildings and typical behaviour of particular groups of society is highly accurate since he saw them with his own eyes as he lived in the times he wrote about in many of his novels. As for the realistic descriptions given by Scott, Carlyle claims that “much of the interest of these novels results from contrasts of costume. The phraseology, fashion of arms, of dress, of life belonging to one age is brought suddenly with singular vividness before the eyes of another. A great effect this; yet by the very nature of it an altogether temporary one.”³⁶

2.2.3 Characters of Walter Scott’s romances

His works abound with various characters and their description in order to depict the manners of the society of the particular period as accurately as possible. His main characters are described in great detail and the author pays attention to the smallest details of their visage, clothes and behaviour. The inferior ones, who are not portrayed in detail, usually represent people of lower classes. Real personalities such as rulers and other significant persons appear in almost all of his novels, and even ordinary people of his time participate in his books.³⁷ These are people he knew from his real life, either from his childhood or adulthood.

³⁴ Jack 207.

³⁵ see Rigney 24, 12 Jul. 2012.

³⁶ Beers 35, 28 Jul. 2012.

³⁷ see Scott, *Waverley* 433-434.

The typical hero of Walter Scott's historical novels is "a young stranger, usually of mysterious origin, who is visiting Scotland for what is actually or virtually the first time. [...] He becomes involved in a complicated series of events, which may be connected with historical occurrences."³⁸ Very often, he has no importance at the beginning but becomes a prominent person at the end of the story. He is usually not an enterprising person and hence his position in the society improves due to circumstances, not as a result of his own actions. Scott's heroine is very often a pure and blameless girl. She is loyal to her father but at the same time is not afraid of expressing her opinions and disagreements with him.

Scott often employs travelling of the protagonist and other characters to provide the information. The best example of such a novel is his first one, *Waverley*, in which the author exploits the protagonist's journeys and actions just to describe the scenery and manners of Scotland and the Scottish way of life. His characters very often do not stay in one place but travel to enable the reader to experience as much from the history of that time as possible. Some of his characters, such as for example Frank Osbaldistone in *Rob Roy* and Roland in *The Abbot* were created in order to provide readers with a description of the situation of a particular period in Scottish history.³⁹ Scott's fascination for opposites explains partially his concentration on the civil wars in his novels and also why he regards the Highlanders as the best representatives of the ancient heroes.

With respect to the romantic aspects of his narrative works, foreigners are portrayed in rather a negative way. They usually assume roles of various villains: smugglers, wicked priests, outcasts, gypsies etc. Gypsies and groups of similar individuals who live according to their own rules on the edge of ordinary society fascinated Scott, since their way of life makes them more independent than people who adhere to the sometimes oppressive rules of society. They are significantly picturesque for Scott, since he was fascinated by contrasts between different

³⁸ Jack 188-9.

³⁹ see Jack 187-189.

cultures, societies and individuals and that is exactly what gipsies represent, the wild side of society.

To provide a proper description of Scottish manners, Walter Scott pays attention to the language of his characters. He considered the way people speak to be of high importance. It is his characters' speeches that create the true image of the Scottish manners and way of life, for language and dialogue makes a deeper and longer-lasting impression than description or narration. Consequently, Scott uses a lot of dialogues in his novels. Individual characters can be recognized according to their language and their way of speaking which can be observed just in conversations. It makes his novels and characters more dramatic. Using dialogue in novels was considered a novelty of technique at this time since they were typically used with dramas. Similarly, characters speaking with their native language were not customary at this time. They appeared especially in low comedies and farces, which were considered of lower status than novels.⁴⁰

2.2.4 The process of creating historical novels by Walter Scott

The creation of a historical novel is based on the principle of mixing both factual and fictional aspects in one piece of writing, which is considered problematic as the distinction between these two parts is often questionable. Moreover, according to an Italian writer and poet, Alessandro Manzoni, "the historical novel should never have come into existence, since it is an inherently unviable genre".⁴¹

Walter Scott used three main strategies to incorporate historical information into his stories. The first is strategic selection, as he chooses only some people and incidents, although he may have had enough information to provide the reader with a fuller range. The second strategy is the transformation of evidence, which is based on the reworking of historical details. The process of reworking lies in exaggerating or intensifying facts and giving properties of one person to another or ascribing deeds of a particular individual to somebody else.

⁴⁰ see Jack 188-212.

⁴¹ Rigney 19, 19 Jul. 2012.

The third one, the supplementation of historical record, is connected with the inventive process during which new individuals and incidents are created. This last strategy provides the author with the possibility of ascribing fictive properties to real persons and vice versa, fictive individuals participate in real events and are given properties of real personalities. The results of all these three processes are blended together, which makes the historical details look like having the same origin. The possibility of distinguishing the real from the invented is therefore very complicated.

Scott's process of writing includes one more important concept and that is representation. Representation means the establishment of a meaningful relationship between information stated in the text and events which happened in a particular period in history and are missing from the text. The result of that process is the creation of representative types or figures in his novels, which justifies the existence of invented characters in the work as representatives of particular social phenomena.

The basic question is why Walter Scott incorporated invented information into his novels. He was a novelist in the first place, and his main interest was to produce successful novels. He constituted his career and success as a novelist on the originality of his novels' subject matter and the revival of the romance genre by its interconnection with historical writing. Scott wanted to paint an overall portrait of the life of Scots, and he used the above discussed strategies combined with historical facts so as to decrease the diversity on the figurative level occurring in historical records.⁴² By shuffling and inventing individuals and properties, "Scott presented—embodied—the whole complex of events in the lives and behaviour of a limited number of recurring individuals".⁴³ He even allows his readers to learn more from the private lives of a limited number of persons and identify with their feelings, which is considered a side effect of the above mentioned figurative reduction. Furthermore, it also enables the author to depict the everyday life of people and use it as a background for the historical and

⁴² see Rigney 16-27, 19 Jul. 2012.

⁴³ Rigney 27, 19 Jul. 2012.

primarily political, events. Thus, when reading Walter Scott's novels, readers can imagine both the culture and history of Scotland. The non-political life of individuals is also a domain where the bad effects of political problems appear and cause a disruption.

Not only Walter Scott, but also others, both writers and ordinary people, were able to distinguish that he modified the facts regarding the particular period he wrote about, for there exist sources describing those events from various points of view.⁴⁴

2.2.5 Construction and problems of Walter Scott's novels

Walter Scott produced works that are not ideal and do not create an artistic whole and he is often criticized for writing so fast that it decreases the value of his works. "There were (in fact) two reasons for Scott's writing fast: one was that he was in a hurry to make money, but the other was that he did not really believe in the importance of unity in a work fiction."⁴⁵ His aim was to amuse and inform, not to provide criticism or interpretation, consequently he did not concentrate on the unity. There is only one exception among his numerous fictional works which follows Aristotelian unities and that is the last volume of the novel *The Heart of Mid-Lothian*.⁴⁶

Although his stories are romantic, the portrayal of the society and its manners in a particular period in history is assumed to be realistic. The problem is that he was not interested in what happened inside people and therefore his novels lack psychological depth. His characters are not subjects of introspection or study their motivation, since thoughts of Scott's characters are either not expressed at all or are not very deep and can be deduced only from their action.⁴⁷

There is also an issue regarding the ending of a story, since he began writing his novels without the knowledge of how they would end. He only had a slight idea of what would be the topic of the book, however the development

⁴⁴ see Rigney 28-31, 19 Jul. 2012.

⁴⁵ Jack 203.

⁴⁶ see Jack 203-204.

⁴⁷ Watson 267.

of the story was based on his imagination. Frequently, he altered his initial intention and changed the composition entirely. The novel *Guy Mannering* was even changed in the course of printing which caused discrepancies in tone and atmosphere. The uncertainty of focus and lack of homogeneity caused the failure of novels such as *The Bride of Lammermoor*, *A Legend of Montrose* and *St. Ronan's Well*. What also contributed to the inconsistencies in composition is the author's hatred for the final chapter. Thinking about the end of the story bored him and therefore he did not pay much attention to it and concluded most of his fictions in accordance with the conventional happy ending. Although he was tired with the conventional way of writing based on the works of authors from the previous era, he did not improve his technique. Thus the construction of all his novels remained conventional, in contrast with the novelty of subject matter he contributed to fictional writing.⁴⁸

He is often criticized for the excessive length of his novels and for a lot of redundancies contained within them. The redundancies are closely linked with the form of the novel, since besides introductions and postscripts, there are very long prefaces, and the end of the story is extended so as to make the novel longer and allow the author to earn more money, as in *The Heart of Mid-Lothian*. The epistolary form of writing is also a source of lots of redundancies, such as in *Redgauntlet*. As a result his novels are often considered boring and his subjects exhausted.⁴⁹ There is also difficulty with the titles of Water Scott's novels as there is no link between them and the novel, the names of certain titles becoming a misnomer. The author knew that and did not want to change it, "never let me have to write up to the name. You well know I have generally adopted a title that told nothing".⁵⁰

Scott justified his way of writing by explaining that his knowledge of the historical particulars is grounded in his extensive reading in the past and therefore his main tool is only his memory, in contrast with other authors of the same genre who had to study books and consult antiquarians in order to gather information.

⁴⁸ see Jack 200-207.

⁴⁹ see Walker 124-125.

⁵⁰ Jack 204.

This usually led to tedious pieces of work with excessive historical details. He provides his readers the historical data in the form of notes at the end of the book which makes the romances seemingly easy to read.⁵¹ However, he sometimes relied on not completely trustworthy texts, since tracts, pamphlets and satirical or comical works of Restoration writers were included among his sources and it caused misunderstandings and oversimplifications in his novels.⁵² A lot of foreign words, phrases and whole sentences make the reading more difficult as well, for most of them are not translated into the language of the novel and are capable of confusing the reader and making some parts of the text incomprehensible.

2.2.6 The reception of Walter Scott's novels

There are two main opinions considering the quality of Walter Scott's novels. Historical novels in general are regarded as literary works of rather lower quality, since they do not provide a true record of the past and may confuse readers. Some argued that "historical fiction is the mortal enemy of history, and [...] it is also the enemy of fiction".⁵³ The problem lies in the alteration of some historical details in order to be able to use imagination and provide the past in a refined and more sympathetic way. Thus, Walter Scott provided a dramatic and picturesque past, but it was still history and he contributed to the improvement of awareness of the history of his country among ordinary people.⁵⁴

This is linked to the optimistic view that saw the historical novel as a starting point for the study of history. The information included in the novels is able to create the desire to ascertain what the truth is and move readers to improve their knowledge about the history of the nation. It is obvious that Walter Scott supported this idea, since it did not undermine his work. In addition, he is praised for providing the public with a part of their history that was ignored for a long

⁵¹ see Beers 32, 23 Jul. 2012.

⁵² see Jack 201-202.

⁵³ Beers 32, 28 Jul. 2012.

⁵⁴ see Beers 31-39, 28 Jul. 2012.

time. He took the past and revived it. It is understandable that not all readers are so fond of history so as to hurry to the library and learn about bygone times. Some of them are perfectly happy with what they learned from Scott's novels and do not need to seek any further information, since the stories already improved their knowledge of history.⁵⁵

⁵⁵ see Rigney 53-55, 28 Jul. 2012.

3 Introduction to the Practical part

Walter Scott's novels became an immediate success among the readership of his time even though critics did not always praise them. From all of his historical romances, I decided to choose four of his most well-known ones for the practical part of my thesis, and these are *Waverley*, *Rob Roy*, *The Bride of Lammermoor* and *Ivanhoe*. The first three works share the Jacobite theme, however, each provides a different message. The last novel refers to more bygone times, to the twelfth century, the time of Norman England.

Waverley was Walter Scott's first novel to be published and it is one of the most quoted novels associated with the name of the author. It is known for the portrayal of the Highland region and the description of the Jacobite rebellion in 1745. He treats the subject of Jacobitism with a sense of pride but also grief because it proved not to be successful and caused the extinction of the Highland clan life. It is the first work of fiction by the author and the first to portray the Highland setting and manners of local people, and that is the reason why I decided to use it.

The second novel to be analysed in the following chapters is *Rob Roy*. This novel shares some features with *Waverley*, and also with the poem *The Lady of the Lake*, as if the author repeated himself. However, it is not as it may seem. "*Rob Roy* marked the return not only to a Highland setting but to the very neighbourhood of *The Lady of the Lake*, and to the Jacobite historical theme of *Waverley*, this time the 1715 rising rather than the '45. It also marked the return to public view of Scott's persona as 'the Author of *Waverley*' [...]"⁵⁶ They also share a young naïve boy in the role of a narrator who travels to the Highlands, is confronted with different values, and has to adapt and learn to cope. In both *Waverley* and *Rob Roy* Walter Scott not only portrays the beauty of the Highlands but this beautiful Scottish region also plays a role in the narration.

⁵⁶ Ian Duncan, Introduction, *Rob Roy*, By Walter Scott (Oxford: Oxford University Press, 1998) xi, *Questia*, Web, 13 Aug. 2012 <<http://www.questia.com>>.

The crucial difference between the two novels lies in their portrayals of Highland society. While in *Waverley* the author presents the Jacobite rebellion inseparably connected with the Highlanders and rather idealistically, in *Rob Roy*, the Jacobism and Highland culture are not identical and the clan way of life is preserved. The uprising is connected rather with economical progress.⁵⁷ In *Rob Roy* Scott presents the contrast between the beginning of the eighteenth century, when the story takes place and the modern times of Scottish Enlightenment. What makes *Rob Roy* interesting for me is not just the possibility of a comparison with *Waverley* but also the combination of political economy and romance which is presented there. Furthermore, it is Scott's second most famous novel.

The Bride of Lammermoor also touches upon the issue of Jacobitism, however not so thoroughly as the two previous novels. What was crucial for me was the fact that Scott abandoned his typical style of a happy conclusion to a story and used tragedy instead in this novel. The conclusion of the other three romances described here seems somehow rather artificial to me. It usually appears suddenly, all the issues causing difficulties throughout the whole novel are resolved at once, within two or three chapters. I was curious about the different ending of this story and whether it is more convincing. What is also interesting is the destructive impact of the historical facts and especially political issues on the characters' lives.

The last of the analysed novels is Scott's most read; *Ivanhoe* and I picked it as I was interested in Scott's treatment of a region different to the Highlands and also in the author's ability to give a record of that period of history, which he could not know from his own experience. Walter Scott often claims in his introductions, or even within the stories themselves, that the facts he is writing about are undoubtedly true, for he knows them either from his own experience or from his acquaintances. However, in *Ivanhoe* he had to acquire information from historical records. Already in *The Bride of Lammermoor* the portrayal of nature retreats into the background and gives way to the politics of the story.

⁵⁷ see Duncan xvi-xxvi, 13 Aug. 2012.

In *Ivanhoe*, the portrayal of twelfth century society with their manners and issues is of bigger prominence than the description of nature. Nevertheless, nature is not eliminated completely from the story.

In the following chapter I will analyse the four above mentioned novels with respect to their factual and fictional elements with the focus on the interrelation of real and invented information in the novels. In the fictional part of each chapter, I will concentrate on the analysis of the following features of the individual novels: characters, contrast and construction, and the way they are connected with the historical particulars. Each chapter will also include an account of historical details of particular periods of the past which are described in the individual novels, and I will concentrate mainly on those events, personalities and other facts mentioned in the novel. The main aim is to find out, whether the foundation of the novel is based on invented or factual information, how much factual information each novel comprises and how the two parts are related with respect to the characters of the novels and to the place the factual and fictitious occupy.

4 Waverley, or, Tis Sixty Years Since

4.1 Novel

This novel is considered to be the best example of Walter Scott's fictional works, and according to Stevenson, the plot in *Waverley* is the best of all his novels. It can be regarded as his prototypical work, as it comprises typical features of his work, a contrast of two civilizations, "the alien World of Scots Lowlands and the lingering medievalism of the Highlands,"⁵⁸ young naïve man travelling to Scotland who grow wiser, the elaborate description of manners and habits of the Highlanders and of the landscape on the Border is provided.⁵⁹ He linked adventure and morality with real places in his favourite region.⁶⁰ Because of the portrayal of real historical event and their outcomes, Scott's writing can also be seen as a cautionary, moral tale.⁶¹

Waverley is Sir Walter Scott's first novel, and it deals with The Forty-Five Raising, as well as preceding and following events. He provides a lot of details concerning the revolt but issues linked to the rebellion are also included, for example rivalry of two main political parties, The Tories and The Whigs and various religious groups existing in the country at that time. This is because these facts were closely connected and influenced the state of the society around the year 1745.

The novel is based on historical facts gathered from various manuscripts, but also from his acquaintances' experiences from the time, when Jacobites were preparing for their second coup. The rebellion in 1745 is described in great detail by Walter Scott, and the uprising that took place thirty years earlier is also touched upon in the novel, with the main purpose of providing a comparison with The Forty-Five. There are also hints regarding the political and religious situation in Scotland and England. The description of the progress of the rebellion and the situation in the British Isles correspond to the facts stated in the history books

⁵⁸ Buchan 132.

⁵⁹ see Buchan 132-135.

⁶⁰ see Watson 265.

⁶¹ see Walker 127-128.

and encyclopaedias. Some events are elaborated on and incorporate other smaller incidents. These are mostly invented or at least adapted to suit the author's purposes. However, there are actions which remained in background, and readers can ascertain them only from the hints in conversations and descriptions or alternatively find them explained and developed in the abundant notes at the end of the book.

4.1.1 Characters

The whole story is presented to readers through the protagonist Edward Waverley. He is a fictitious character like the majority of the other principal characters. Edward not only provides a historical account of the turbulent years 1745 and 1746, but owing to his adventures, also portrays the landscape and the people of the Highland region. He has a romantic nature which is developed by his education and love for literature, comprising above all romantic fiction and poesy. Walter Scott projected his nature into Waverley's almost reckless launching into adventures, which is apparent especially in the first half of the novel. "His Jacobite episode has been a symptom of his own lack of self-knowledge, a stage in his development. Waverley comes to see himself as a 'very child of caprice'."⁶² He undergoes a huge change in his personality as a result of his new experiences and becomes more aware of real life. "[...] it was in many winter walk by the shores of Ulswater, that he acquired a more complete master of a spirit tamed by adversity than his former experience had given to 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."⁶³ However, even after this change, he is not afraid to fight for love, which is evident as he decides to go to Scotland to see Rose Bradwadine after the failure of the uprising and whilst being accused of treason.

The only non-fictitious characters in the novel include Prince Eduard and the military personalities such as Sir John Cope, Duke of Cumberland and

⁶² Walker 127.

⁶³ Scott, *Waverley* 360.

Colonel Gardiner, the latter of whom died at the battle at Prestonpans after the cowardly escape of his troop of horse. With regard to the young Pretender, there are assertions that Walter Scott refined his characteristics and behaviour. It is mentioned in the novel's notes: "The Author of Waverley has been charged with painting the young Adventurer in colours more amiable than his character deserved. But having known many individuals who were near his person, he has been described according to the light in which those eye-witnesses saw his temper and qualifications."⁶⁴ Therefore some of his qualities and actions are romanticized. First of all, he did not express his gratitude to, and did not esteem the services of his followers as much as is depicted in the novel. His courage is also questioned, for according to Johnson, Prince Charles Edward left the Culloden field as soon as possible without any attempt to negotiate, and Helvetius even claimed that he did not start the expedition, which was rather daring, voluntarily and that he would have preferred to return to France. On the other hand, young Chevalier's good manners were highly praised.⁶⁵

It is assumed, that some characters are at least partially connected with real individuals. "Davie Gellatly may have had his original in Daft Jock Gray, once a famous figure on the Border and Fergus MacIvor may have been partly studied from his friend, Alexander Macdonell of Glengarry. The Baron of Bradwardine has hints of Steward of Invernahyle, whom Scott visited in his youth. [...] But all the portraits are composite, for Scott was no "barren rascal" to stick slavishly to one model."⁶⁶ Waverley himself is a fictitious character, but he is partly based on the author himself, as both of them have good common sense combined with poetic susceptibility. The portrayal of Edward's youth, education and love for romantic adventurous and characters corresponds to Scott's own as well.⁶⁷ In Walter Scott's novels the character of an outlaw, such as Robin Hood, appears frequently. Similar character is not omitted in Waverly, and it is the Highlander Donald Bean Lean. The difference is that Donald requires reward for his deeds,

⁶⁴ Claire Lamont, Notes to the Edition of 1829, *Waverley, Or, Tis Sixty Years Since* (Oxford: Oxford University Press, 1998) 404, *Questia*. Web 26 Jul. 2012 <<http://www.questia.com>>.

⁶⁵ see Lamont 404-406, 26 Jul. 2012.

⁶⁶ Buchan, 131-132.

⁶⁷ see Buchan 133.

and although he helps Waverly to flee from his escort delivering him to the prison, he caused him troubles, as he presented him as a traitor at the English army.

4.1.2 Contrast

The novel portrays a contrast between the ways of life of two different societies, and Scott uses Edward Waverley to represent a complete opposite to the Highlanders, primarily to their leader Fergus MacIvor. Waverley's normality and immaturity contrast strongly with the behaviour of clan people and make the latter be more prominent in the novel. Highlanders with their fierce natures and loyalty to their goal until the tragic end, represent disposition which can not be found in the world from which Edward came. Yet it is not only the contrast between the Highlands and the Lowlands, but also between good sense and impossible chivalry.⁶⁸

The differences of characteristics between the Highlanders and Lowlanders correspond to the contrast between two main female characters Flora MacIvor and Rose Bradwadine. The first is a beautiful woman with the perfect knowledge of literature, whom Edward falls in love almost immediately. However being so fiercely occupied with the Jacobite cause, she can not return his love. On the other hand, Rose is more naïve and not so familiar with literature, but her innocence and sensibility win her Edward's affections. The difference in support of the political party is associated with Edgar's family members, as his father supported government and therefore Whigs, whereas his uncle identified himself with the politics of Tories, although not publicly.

4.1.3 Construction

As was written in the previous chapters, Walter Scott used legends and oral traditions as an inspiration for his romances. Both of them appear in *Waverley*. Legends are adapted in order to correspond with the story and therefore the characters' roles are adapted accordingly. The legend about a Jacobite, who escaped from jail, but later returned for his favourite book of Titus Livius and was

⁶⁸ see Buchan 132-135.

captured, was applied to the life of the baron of Bradwardine. Furthermore, there are quite a lot of songs incorporated in the text of the novel. In Waverley they are sung mostly by a foolish boy Davie Gellatley, however, also by the Scottish army before the battle and by Flora.

4.2 Historical facts

4.2.1 Political situation

In order to provide historical facts regarding the events in Scott's novel Waverley, it is necessary to describe briefly the state of affairs previous to the period of time depicted in the novel. There were already poor relations in the political domain before the rebellion of 1715, and one of the reasons was the constant rivalry of the two parties, Whigs and Tories. The whole country was practically divided into these two parts which broadly corresponded to the division of the people into the adherents of the House of Hanover and Stuarts respectively. The two parties had different opinions on religion, war with France, financing and settlement. However, some Tories accepted both the Hanoverian succession and some other latter issues. Within the course of the eighteenth century there were times of better and worse cooperation but the already problematic cooperation ended just after the Hanoverian George I. ascended the throne. Due to the linkage between the Hanoverians and Tories and the unsuccessful rebellions, the Whigs became more prominent, The Tories were no longer able to be their opponents and a one-party government was constituted.

4.2.2 Religion

Differences in faith have always been a source of disputes and have even lead to wars. Religion in Scotland has been influenced by such conflicts and battles which took place in seventeenth and eighteenth century. Only after the crushing of the rebellion in 1745 the religious regime was established securely. On the British Isles there were three main churches which had different positions in the individual parts of Britain. In Scotland the Roman Catholic and Episcopal

churches were under the Presbyterian dominance.⁶⁹ With respect to the Jacobites, Roman Catholics were naturally their followers, as were the Tories.⁷⁰ The Episcopalians participated in the rebellions as well, and it almost caused their elimination.⁷¹ In the novel, there is a reference to the Cameronians and the Covenants as well. The first is a group of extreme Presbyterians led by Richard Cameron whose existence started after their secession from the Established Church in 1733. They supported the Covenant and were against the toleration of the Episcopal Church. Later they divided into sects.⁷² The Covenants were a group of Scottish believers who strongly disagreed with “the imposition of a new constitution and a new ritual upon the Church by royal authority, without the sanction of an Assembly or of any Church Council”.⁷³ They were against the Royal Commissioners, bishops and the whole Episcopal Church, and wanted Scottish Commissioners to be added to The Assembly at Westminster. Thus, they signed the National Covenant and took up arms several times, mainly in the seventeenth century.⁷⁴

4.2.3 The Fifteen

The Forty-Five, the name often given to the raising, was only a second attempt at a coup and based on an uprising that took place thirty years earlier, The Fifteen. Both are known as Jacobite rebellions. The earlier one started immediately after Queen Anne’s death followed by the succession of the House of Hanover to the throne. In Scotland, both the statesmen and the ordinary people were not satisfied with their position in the country since The Act of Union between England and Scotland had come into effect in 1707. People in Scotland supported King James VIII of Scotland, so called Pretender, who came from

⁶⁹ Hugh Kearney, *The British Isles: A History of Four Nations* (Cambridge: Cambridge University Press, 1989) 128-129.

⁷⁰ “Jacobite,” *Encyclopædia Britannica, Encyclopædia Britannica Online*, Encyclopædia Britannica Inc., 2012, Web. 3 Aug. 2012
<<http://www.britannica.com/EBchecked/topic/299035/Jacobite>>.

⁷¹ “Episcopal Church in Scotland,” *Encyclopædia Britannica, Encyclopædia Britannica Online*, Encyclopædia Britannica Inc., 2012, Web. 3 Aug. 2012
<<http://www.britannica.com/EBchecked/topic/190185/Episcopal-Church-in-Scotland>>.

⁷² Robert S. Rait, *History of Scotland* (London: Williams and Norgate, 1914) 169-170.

⁷³ Rait 156.

⁷⁴ see Rait 156-160.

the House of Stuart and who decided to rise up against the Hanoverian succession. The aim of the uprising was to restore the Stuart dynasty on the throne.⁷⁵ The rebellion was supported by both the Lowlanders and the Highlanders, and seemed to be very successful at the beginning. However, later they were forced to retreat and surrender all weapons they had in order to prevent further disturbances.

4.2.4 The Forty-Five

Since the rebellion in 1745 is depicted in great detail in the novel, it is important to provide more detailed description of its historical particulars. The Forty-Five was led by Pretender's son, Charles Edward Stuart, also called "Bonnie Prince Charlie". He was followed and supported only by the members of the Highlands clans, and especially those who followed Episcopalian and Roman Catholic faiths. The inhabitants of the Lowlands remained neutral this time in contrast with The Fifteen. The Prince could have not relied on the help of the Tories either, for the majority of them showed their sympathy for the House of Hanover.⁷⁶ France promised the young Pretender the help of 15,000 men but they did not arrive. Still, the rather small number of the supporters was not discouraged, and seized Edinburgh without any big problems. In fact, they did this with great ease, since the commander of the opposing forces in Scotland, Sir John Cope, left them a free way to the capital city. Rebels then won two big battles, first at Prestonpans where Colonel Gardiner died, and then at Falkirk. Nevertheless, they lost the crucial battle at Culloden. The opposition army comprising both Scottish and English regiments, led by Duke of Cumberland outnumbered and defeated the rebels. Charles Edward fled to France but the leading personalities were captured and executed.⁷⁷

"The Jacobite threat was probably exaggerated; it may be doubted whether many of those who toasted 'the king over the water' would actually have risked

⁷⁵ see Robert Anderson, *History of Scotland* (Edinburgh: W. & R. Chambers, 1874) 214.

⁷⁶ see Christopher Haigh, *The Cambridge Historical Encyclopedia of Great Britain and Ireland* (Cambridge: Cambridge University Press, 1985) 197-213.

⁷⁷ see Anderson 216-217.

either their property or their lives for the House of Stuart.”⁷⁸ However, the invasion of the Highlanders comprising only 2500 men at the beginning,⁷⁹ proved to be a thread to the Hanoverian dynasty. After the battle at Culloden, the rebels who survived were pushed back to the Highlands and were subjected to the terror from the opposition.⁸⁰ “After the failure of the Forty-Five, the Government passed and enforced an act forbidding the Highlanders to bear arms or to wear tartan, plaids and kilts, and the bagpipe was declared to come under the category of arms or instruments of war. The hereditary jurisdictions were abolished.”⁸¹ However, since the authorities of the Highlanders had their own rules, and were therefore not dependent on the legal sanction, the last ruling only had impact in the Lowlands. For the Highlanders, the destruction of clan life resulting from social and economic progress proved a much worse outcome than the one issued by the government.⁸²

⁷⁸ see Kenneth O. Morgan, *The Oxford Illustrated History of Britain* 5th ed. (Oxford: Oxford University Press, 1994) 373.

⁷⁹ see Rait 109.

⁸⁰ see Morgan 373.

⁸¹ Rait 109.

⁸² see Rait 109.

5 Rob Roy

5.1 The novel

It was published in December 1817, even though the date on the first edition is 1818. After *Waverley* and the poem *Lady of the Lake*, it is his third romance employing the Highland region as a setting. The main pattern of the plot is also similar to his first novel *Waverley*, as the narrator of the story is a young man travelling to the Highlands. He is involved with activities against the government, and finally marries a Scottish woman and settles down.⁸³ It was such a success that many theatrical adaptations were created and in this sense *Rob Roy* exceeded all his other works.

It is also another Highland novel regarding Jacobite rebellion, however it does not present approval of the uprising, nor is it an elegy on the decline of the clan life. The novel is interconnected with the author's own time which is the beginning of the nineteenth century. "He made historical romance a medium for viewing, not the past, but the unrecognizable forms of the present."⁸⁴ Although, the story is narrated around the year of 1756 in the form of recollections of the narrator Frank Osbaldistone's youth, the story takes place in 1715. The novel mentions the ideas of the Scottish Enlightenment and consequently refers to changes in the economic situation in Scotland which will occur in the future.⁸⁵ "[...] the novel plays the Enlightenment values of Adam Smith, with their emphasis on the pragmatism of commerce, prosperity, law and common social progress against the equally powerful spirit of Romantic individualism, cultural difference and tribal loyalty."⁸⁶ However, these ideas are seen as idealistic and the novel looks back just to the time when mercantilism flourished and was almost unconditionally justified.⁸⁷ In his *Wealth of Nations*

⁸³ see Walker 130-131.

⁸⁴ Duncan xi, 6 Aug. 2012.

⁸⁵ see Duncan xii-xvii, 6 Aug. 2012.

⁸⁶ Watson 270.

⁸⁷ see Andrew Lincoln, *Walter Scott and Modernity* (Edinburgh: Edinburgh University Press, 2007) 123, *Questia*, Web 2 Aug. 2012. <<http://www.questia.com/>>.

Smith criticizes the economical system that supports predominantly those who have enough money and power and on the other side oppresses the poor. Smith regards mercantilism pathological for society.⁸⁸

In *The Bride of Lammermoor*, it was the political situation in Scotland that directly influenced the life of the novel's characters; in *Rob Roy* history is explained in terms of economy, and Scott presents the economic reasons for the rebellion. Walter Scott used the character of Rashleigh as an example, for he cheats in order to provoke the rising. The novel's biggest interest lies in movement and it is connected both with Frank's travelling and with the development from primitive societies – hunting and living in woods – to civilized and commercial ones. However, the development is depicted backwards in the novel as if looking back into history, with London as an industrial city appearing at the beginning of the novel and the Highlands, with their beautiful nature and the primitive way of living according to their own rules, representing the romantic, non-commercial part of the novel.⁸⁹

The travelling of the main character in *Rob Roy* is not solely in the Highlands. After he leaves London, Frank goes to Northumberland, then to Glasgow and only then moves on to the Highlands. Scott thus, extended the setting of his *Waverley*, where, most of the story, takes place in the Highlands. For Northumberland the author used the gothic way of description because of the sense of fatality, mystery and death associated with Jacobites. For Glasgow he provides a statistical account of the events, as the city stands for a merchantile way of life.⁹⁰

5.1.1 Characters

As was already mentioned above, the main character and also the narrator is Frank Osbaldistone, who is in many ways similar to Edward Waverley. He is a young and romantic man with a passion for poetry. His relationship with his severe father is far from being ideal and after Frank's rejection of taking on his

⁸⁸ see Lincoln 125, 2 Aug. 2012.

⁸⁹ see Lincoln 123, 5 Aug. 2012.

⁹⁰ Duncan xxi-xxiv, 7 Aug. 2012.

father's business, he heads north to visit his relatives who start his adventures. His father is a successful business man, who claims: "trade has all the fascination of gambling without its moral guilt".⁹¹ As for religion, he was raised as an English Presbyterian or dissenter, but Miss Vernon refers to him as a heretic.

He is the hero of the novel and represents good nature and respect for the law of both England and Scotland. Since there is a hero in the novel, there must be a villain as well, and it is Rashleigh, an unscrupulous rival of Frank, who is associated with the lawless side. However, at a couple points they exchange their positions with respect to the law. Frank violates the law when he does not inform the police about the murder of the English officer Morris, and when he hides Diane and her father in the Osbaldistone Hall so they will not be imprisoned for treason. In the latter situation, it is Rashleigh, who leads the soldiers to the Hall.

Rob Roy MacGregor, also called Rob Campbell, is a representative of the Highlands here. He is an outlaw and noble robber, similar to Robin Hood who has a minor role in Scott's novel *Ivanhoe*. However, here the position of an outlaw is developed much more, even though Rob Roy is not at the core of the narrative in this novel either. Throughout the story, he keeps appearing and disappearing in moments of crisis, wearing various costumes and delivering speeches, e.g. he helps Frank to prove his innocence in the case of lost property. After several such comings and going, he fulfils his reputation as a Scottish folk hero at the end of the novel, when he kills Rashleigh and thereby saves Frank, Diane and her father from imprisonment. Heroes usually die under dramatic circumstances which enhance their heroic character even more. However in Walter Scott's novel, Rob Roy dies as an old man by a peaceful death.

As a Highlander, he takes part in The Fifteen rising, nevertheless, his participation was partially also financially driven, in order to improve the financial situation of his clan and provide a good future for his sons.⁹² He does not express fierce loyalty to the Stuart king, the Pretender, as Highlanders

⁹¹ Scott, *Rob Roy* 67.

⁹² see Duncan xxv-xxvi, 9 Aug. 2012.

in *Waverley* did, and neither does he condemn King George completely, for he claims that in some respects, they are very similar. “Campbell reduces political legitimacy to a matter of possession and self-interest.”⁹³ His involvement with the world of commerce caused him financial problems, since he unsuccessfully gambled with credit. He represents the incorporation of the commercial values into the primitive world, yet he still prefers the disengagement of these two ways of life.⁹⁴

The female character Diana Vernon is a beautiful and intelligent woman who lives with her uncle’s family at Osbaldistone Hall. She was sent to live with them when her family lost their property due to the participation of her father in minor Jacobite rebellions before 1715. This eighteen-year-old Roman Catholic girl is also a tough and enthusiastic Jacobite, who compares herself to men and requires similar behaviour from Frank as well. “I am no fine lady, to be terrified to death with law books, hard words, or big wigs.”⁹⁵ Her father, pretending to be a priest, lives secretly at Osbaldistone Hall with his daughter and both of them partake in the uprising. Finally, she abandons her life-long intention of entering a convent and marries Frank.

In the novel there are also comic characters, such as Bailie Jarvie and Andrew Fairservice, who, in some parts of the story, leave their roles in the narrative and acquire an independent life of their own.⁹⁶ It is just those characters living their own lives independently of the author that contribute to the dramatization of the novel, and also to high number of dramatic adaptations. Andrew is a cunning and mean Scottish gardener at the Osbaldistone Hall. He provides commentary on any situation and topic without fear and is always humorous. He steals the attention anytime he appears on the stage and due to his ability to attain independence is compared to the famous Shakespearian comic character Falstaff.⁹⁷

⁹³ Lincoln 131, 4 Aug. 2012.

⁹⁴ see Lincoln 131, 4 Aug. 2012.

⁹⁵ Scott, *Rob Roy* 126.

⁹⁶ see Duncan xi-xiii, 9 Aug. 2012.

⁹⁷ see Buchan 185.

Bailie Nicol Jarvie represents the economic values of the Scottish Enlightenment: “modern, cultural order of commerce, legality, and civic virtue”⁹⁸. Walter Scott regarded him as one of the twin pillars of the tale. He is a kind and careful Glasgow merchant with a taste for poetry, but not so passionate as Frank’s. He is a whig and represents a very strong character. He is even able to oppose Rob Roy’s violent wife, Helen MacGregor.⁹⁹ Helen is fully able to substitute and sometimes even overtake the position of a man in every situation. When her husband is held captive, she becomes the head of the family, however, when he comes back, she retreats to her position as a housewife and mother.¹⁰⁰

5.1.2 Contrast

It is again a novel full of contrasts. The main contrast is between the urban and primitive way of life and its consequences. These two opposites are represented by pragmatic Bailie Nicol Jarvie on one side and Rob Roy MacGregor with his tribal loyalty and old way of life in the Highland region on the other side.¹⁰¹ However, at the same time they are related by blood. Bailie Jarvie as a man occupied with finances and commerce is therefore associated with Glasgow, a place of developing commerce and modern way of life. Glasgow is located on the Highlands border, and is consequently presented as a border city, where the contrast between the two cultures is apparent.¹⁰²

Also Frank’s description of the city helps to express the contrast between the city and the nature. The life in the city is depicted both as favourable but also as oppressive, because it restricts the inhabitants with bans, e.g. on Saturdays and Sundays.¹⁰³ Bailie and Frank oppose each other due to their contradictory approaches to business and the Highlands landscape, which also sets commerce and practicality against poetry and romanticism as Frank prefers poetry and travelling to his father’s business and Bailie is similar to Frank’s father with

⁹⁸ Duncan xvii, 9 Aug. 2012.

⁹⁹ see Buchan 186-187.

¹⁰⁰ see Lincoln 135-6, 8 Aug. 2012.

¹⁰¹ see Watson 270.

¹⁰² see Duncan xxi-xxii, 8 Aug. 2012.

¹⁰³ see Lincoln 132, 8 Aug. 2012.

regard to business. Young Osbaldistone can spend hours by praising the landscape, but Bailie relates it with business intentions.

5.1.3 Construction

The novel's construction is considered as bad and according to Buchan it is even one of Scott's worst. "The plot is in essence picturesque, the main interest being movement in space, but the purpose of such movement is casually conceived."¹⁰⁴ There are also inconsistencies in time, seasons of the year and the style of the narrative. The initial chapters, depicting Frank's way to the north and his stay at his uncle's, are written as a chronicle of manners and only when he leaves Osbaldistone, the adventure begins.¹⁰⁵ A happy end to the story is expected, but it seems to me that it was created in more haste than in the other romances, as if the author wanted to finish the book as soon as possible. However, he created several great characters and provided good account of political history and economics.

5.2 Historical facts

The Jacobite rebellion in 1715 comprises the main historical event described in *Rob Roy*, but in the novel broader historical context is incorporated and besides Scottish Enlightenment, the novel also refers to colonisation and agricultural and economic progress.

The rebellion was already briefly described in the chapter covering the novel *Waverley*. However, I would like to mention some more facts about the event and provide its religious and economic reasons. Political issues leading the Highlanders to take up arms were already described. As for the religious reasons, the main conflict arose between Presbyterians and Episcopalians who stood against each other already in the Civil war. There were several conflicts after the end of the war in the second half of the seventeenth century, but the first big open conflict is linked just to the succession of Charles I. "In 1715 the Episcopalians rose in revolt in the name of James VIII, counting upon

¹⁰⁴ Buchan 182.

¹⁰⁵ see Duncan xix, 8 Aug. 2012.

widespread resentment against the Act of Union to bring the uncommitted over to their side.”¹⁰⁶ In the novel, there are mentioned several battles such as at Bothwell Brigg, Prestonpans, Sherriffmuir, Glenfruin, and also battle in Flanders. The battle at Sherriffmuir was an important battle of The Fifteen where the rebels fight against Duke of Argyle. He raised his own clan, the Campbells, but the battle did not have an obvious winner. The Jacobites’ enthusiasm gradually disappeared and finally they dispersed the army. Noblemen from Northumberland supported and joined the Jacobites.¹⁰⁷

Real historical particulars in the novel include important eighteenth century personalities such as Duke of Montrose, the 1st Duke and 4th Marquis of Montrose and Duke of Argyle, John Campbell. The latter was a Scottish statesman who supported Hanoverian succession and the creation of the Union of England and Scotland and was an ally with Horace Walpole.¹⁰⁸ Walter Scott provides also names of various clans, and one of them is Rob Roy’s MacGregor. As a hiding name, he uses the name Rob Campbell, which is the name of the clan from which his wife comes from, for she was a daughter of Campbell of Glenfalloch. Scott made John Campbell a protector of Rob Roy.¹⁰⁹

5.2.1 Economical situation in Scotland since the Union

With the setting up of the Union, Scotland became a part of the United Kingdom of Great Britain and free trade with England was established. Before The Act of Union between England and Scotland passed, Scots had several requirements and conditions regarding religion, number of Scottish representatives in the Parliament and many others. However, one of the essential conditions was that trade and navigations would be independent on England. Only when these were accepted in England, the treaty was accepted in Scotland as well. However, Scottish trade worsened after that and some of their trading branches came to an end at that time, for example cloth and fish trade. The problems were

¹⁰⁶ Kearney 145.

¹⁰⁷ see Anderson 214-215.

¹⁰⁸ see Haigh 340.

¹⁰⁹ see Duncan 54-64, 13 Aug. 2012.

caused by the loss of protection from English competition, since they were now one kingdom, and high English taxation. However after some period of time, Scottish trade increased and in the second half of the eighteenth century, Glasgow became a great commercial centre.¹¹⁰ In his novel, Walter Scott portrays Glasgow before the economic enhancement and the narrator remarks briefly its future significant position in Britain and the whole world.

Scottish colonizing started already in seventeenth century with the hapless Darien company, but later both colonising and trade market became successful. Firstly most of the trade was with European countries, in the novel the situation on trade market is presented by the business cooperation of Frank's father with Portugal and France. Later, colonies in Northern America, plantation in West Indies and trading settlements in India were established.¹¹¹ Once the cooperation with colonies began, the economics of western Scotland flourished. The cooperation between Glasgow and American colonies led to a very quick improvement of the economic situation and position of this western Scottish city.

The process of the economic revival influenced the whole country. It started in the western areas of Scotland in the middle of the eighteenth century, then moved to the eastern rural areas, where it proceeded much slower.¹¹² Glasgow became the biggest importer of tobacco in the kingdom and became famous also for being the home town of James Watt, a producer of steam engines which helped with the industrialisation of the whole Britain. There were many other personalities who played an important role in the improvement of Scottish position in the world.

5.2.2 Scottish Enlightenment

By 1800, they could boast of an Enlightenment to which belonged several of the century's best philosophers, its most accomplished political economist and many notable social thinkers, important scientists and medical men, even

¹¹⁰ see Rait 214-218.

¹¹¹ see Lincoln 122, 8 Aug. 2012

¹¹² see Kearney 146-147.

rhetoricians and theologians. Scottish artists had been among the best portrait painters and architects of the time, with the Adam brothers even having an international style named for them.¹¹³

Not only economic changes occurred in Scotland mainly during the eighteenth century. The whole society was influenced by the changes that were in motion and regarded every sphere of Scottish life, philosophy, literature, education, economics and religion. Such a chain of changes is known as the Scottish Enlightenment. In certain sense, it started at the end of the seventeenth century, for most of the ideas were already discussed at that time, and the Enlightenment only developed them. The most famous personalities who contributed to the Enlightenment were Adam Smith, David Hume, William Robertson and Adam Ferguson¹¹⁴ but also many others. There are also three Scottish cities linked with the movement and these are Edinburgh, Glasgow and Aberdeen. The Scottish Enlightenment is linked to the establishment of universities in Scotland, and these three cities became seats of the first universities in Scotland.¹¹⁵ With the growth of the universities, the erudition increased, which influenced also literature. The decline of Latin meant the comeback of vernacular languages which can be found in the works of a Scottish poet Robert Burns.¹¹⁶

¹¹³ Roger Emerson, "The Context of the Scottish Enlightenment," *The Cambridge Companion to the Scottish Enlightenment*, ed. Alexander Broadie (Cambridge: Cambridge University Press, 2003) 25, *Questia*, Web. 10 Aug. 2012 <<http://www.questia.com>>.

¹¹⁴ see Morgan 422.

¹¹⁵ see Emerson 9-25, 10 Aug. 2012.

¹¹⁶ see Haigh 213-229.

6 The Bride of Lammermoor

6.1 The novel

The Bride of Lammermoor is Walter Scott's only unrelieved tragedy. It was published in 1819 and as well as the story in the novel, the origin of the novel is also full of uncertainty. It was created at the time when Scott suffered from serious health problems therefore it was not written, but dictated. *Ivanhoe* and *The Legend of Montrose* were produced at the same time.¹¹⁷ This tragedy was published, when he was still confined to bed. Scott's son-in-law J.G. Lockhart quotes James Ballantyne in his *The Life of Sir Walter Scott, Bart*, who claims that Scott did not recognize the novel when he saw the complete version for the first time. He remembered only few details concerning the ballad, which is a basis of the novel. Moreover he was not satisfied with the published novel.¹¹⁸ "I recollected that you had been a printer, and I felt sure that you would not have permitted anything of this sort to pass. [...] I felt it monstrous gross and grotesque; but still the worst of it made me laugh."¹¹⁹

The novel differs from the rest of his novels, as it does not follow author's typical pattern of mellowing the ending of his stories. His novels typically end in marriage and resolution of all conflicts. However, *The Bride of Lammermoor* is concluded with the death of two lovers and other people involved in their tragedy in close succession. His usual optimism, with which he regards the political life and state of society and pride in the perfection of the judicial system in Scotland, and which is apparent for example in *Waverley*, is replaced by pessimism in *The Bride of Lammermoor*. The novel concerns the corruption of the society and especially the judicature of the seventeenth and eighteenth century. It portrays the society where the position of an individual in the society is determined by their ability of manipulation and intrigue.¹²⁰ "In other Scott novels, political

¹¹⁷ see Martin Procházka, Doslov, *Nevěsta z Lammermooru*, By Walter Scott, trans. Libuše Vokrová (Praha: Odeon, 1985) 351.

¹¹⁸ see J.G. Lockhart, *Narrative of the Life of Sir Walter Scott, Bart* (London: J.M. Dent & sons, 1906) 354-361.

¹¹⁹ Lockhart, *Narrative of the Life of Sir Walter Scott, Bart* 361-362.

¹²⁰ Procházka 347-351.

compromise and economic dependence are transposed into exchanges of mutual affection through symbolic marriage and benevolent patronage, while disinterested virtue wins out economically over self-interested calculation. But *The Bride of Lammermoor* frustrates the progress towards symbolic marriage, allows self-interest to destroy supposedly disinterested virtue, and relegates to the subplot the prospect of social reconciliation through patronage.”¹²¹

In this novel, politics interweaves with the private conflict of two lineages, Ravenswood and Ashton, and predominantly with the conflict of the lovers, Edgar Ravenswood and Lucy Ashton more closely than in any other Scott’s novel.¹²² Historical events and politics do not only form the background, they penetrate into the private lives of the characters. Thus, personal lives of Scott’s protagonists depend on the political development. The process of history is also important, however, it is politics that is the foreground in this novel.¹²³ The change in the English Parliament in 1710 when Tories became temporarily more prominent than Whigs, meant the possibility for Edgar of reclaiming his ancestral estate. On the other hand, Sir William Ashton, who gained that estate due to his ability to pursue the legal advantage, could lose it. “The fortunes of the last Ravenswood, the hero, Edgar, are not only bound up in the broad historical movement away from feudalism; they are also linked to a possible change of government, which may favour his claims against Ashton.”¹²⁴

Yet political and historical changes do not concern only winning back the lost property of Ravenswood family. Neither loving relationship is saved from that, although the lovers believe their love grew out of their mutual feelings and is thus independent on historical and political considerations. However, this is just an illusion, nourished by the individuals who can profit from that, such as Lucy’s father.¹²⁵ He endorses, even though not openly, the growing affection between his daughter and the son of his former rival Alan Ravenswood, since he is afraid

¹²¹ Lincoln 190, 5 Aug. 2012.

¹²² see Procházka 347-351.

¹²³ see Lincoln 191-2, 5 Aug. 2012.

¹²⁴ Lincoln 191, 45 Aug. 2012.

¹²⁵ see Lincoln 191, 5 Aug. 2012.

of Edgar's revenge and of losing Ravenswood Castle. "[...] and it did not escape Sir William Ashton that it was to Lucy's grace and beauty he owed the change in their host's behaviour."¹²⁶

6.1.1 Contrast

Scott's pleasure in contrasts is developed to a great extent in *The Bride of Lammermoor*, for there are many of them. The core of all of them forms Edgar Ravenswood and Lucy Ashton. Each of them represents a descendant of an influential Scottish family which disputed the ownership of the Ravenswood castle. They also represent opposite social status and the state of their households. Young Ravenswood is impoverished and the last bearer of the aristocratic title. He lives in a half-ruined castle and has barely anything to eat. The Ashtons belong to the old aristocracy as well, however, own a bigger possession due to Lucy's father plotting and Lucy's mother prominent Scottish ancestry. Within the course of the story, both Edgar and Sir William, decide to suppress their mutual hostility, although each for a different reason. Edgar's reason is his love for Lucy which is strong enough to subdue the revengeful feeling. Lord Keeper, on the other side, is interested only in political and social advantages he could gain with respect to the unfavourable change of the political situation in Scotland. The opposite political and religious persuasion is another cause that set the two families against each other. "The Lord Keeper, being a whig, was, of course, a Presbytenian. [...] His family, equally of course, were trained under the same institution. Ravenswood, as we know, was a High-Church man, or Episcopalian."¹²⁷

With respect to the state of household, there is also a contrast between Wolf's Crag empty pantry and the tables groaning under the weight of food in the house of the cooper Gibbie Girder. "Scott's aim is clear—to set off the snugness of the homely burgher life against the poverty and pride of decayed nobility."¹²⁸ Caleb Balderstone complains about the change of the economic

¹²⁶ Walter Scott, *The Bride of Lammermoor* (Oxford: Oxford University Press, 1998) 168, *Questia*. Web. 1 Aug. 2012. <<http://www.questia.com>>.

¹²⁷ Scott, *The Bride of Lammermoor* 215, 2 Aug. 2012.

¹²⁸ Buchan 194.

conditions for the royal households. He praises the times when there was feudalism in Scotland, since the subjects to the feudalists had to return money, food or alcohol to them. However, after the decline of feudal husbandry, the subjects became independent and did not have to supply the nobility with their crop.

6.1.2 Characters

The main male character and the hero is Edgar Ravenswood, the last descendant of the Ravenswood lineage. With his striking appearance, arrogant manners, and the sense of doom he could be a gothic villain, but he is not because of his good nature. Although he is proud which is a consequence of being a member of the old Scottish aristocracy, what is alien to him are machinations, depredation and manipulation, which were typically connected with aristocratic power. After his father lost the property of their family in favour of Sir Ashton, and died, Edgar swore to get revenge. Nevertheless, his feelings for Lucy changed his ambition, and as a result of their love and affection, his commitment to the revengeful oath weakens.¹²⁹ “He is a man seemingly without material or sexual desires, and with only a residual urge for vengeance deriving not from a selfish will but from an inherited code of honour widely shared in the novel. He can therefore be assimilated to an aristocratic ideal of virtue, associated with military training and a readiness for active service.”¹³⁰

A female protagonist Lucy Ashton is a sensible, innocent girl. In the novel she is introduced by a song about the negation of desire, which corresponds to her sensibility. The sensibility makes her vulnerable, for it is connected with ignorance and lack of will, and makes her also susceptible to illusion. This is expressed by her daydreaming which she spends most of her days doing. However, at the same time, Lucy is also influential on the male characters around her, as she promotes peace and sociability. Her impact on Edgar was already presented, and it is similar with her father, who let her to take him away from his

¹²⁹ see Lincoln 191-194, 1 Aug. 2012.

¹³⁰ Lincoln 192, 1 Aug. 2012.

work and scheming and later even to plan his reconciliation with Edgar.¹³¹ Unfortunately, her passivity makes her unable to fight not only with her destiny, but also with her mother and causes her a loss of sanity and couple of days later also death.

Sir William and lady Margaret Ashton are both proud of their position in society and decide to keep it at all costs, although each of them uses different methods. Sir William was a lawyer, but then became a politician who acquired the property of Ravenswood due to his skilful manipulation. He is “the pliable, time-serving trimmer, who identifies reason with self-interest, and works in the 'spirit of temporizing policy’”.¹³² However, he can also be a loving and protective father, especially to her daughter Lucy.

Lady Ashton belongs to a higher order than her husband and demonstrates it both in the household and in the society. She is an imperious woman whose opinion is crucial in the family. Sir Ashton had to quit all his plans he had with Edgar and Marquis of A----, the moment, his wife came home from London. She is not a typical maternal figure, for she spends most of her time away from her family and also for her treatment of Lucy.¹³³ Her pride does not allow her to forget her hatred for Ravenswood and therefore “seeks to inflict 'a blow of deep and decisive vengeance' against her 'mortal enemy', Edgar Ravenswood, and subjects her own daughter, Lucy, to 'constant and unceasing persecution’”.¹³⁴ Thus, lady Ashton forces Lucy to marry a wealthy but ill-mannered Bucklaw so as to fulfil her thirst for revenge. That characteristic makes her similar to the Ravenswood family, since the vengefulness is described as their family feature.¹³⁵

Beside the main characters there are many smaller ones. Bucklaw is a country laird with lack of proper manners who becomes Lucy’s husband. His companion is Captain Craigenfelt who is completely ignorant of the customs. The character of Marquis of A---- is an influential Scottish politician and a supporter of Tories and therefore of Jacobite rebellion in 1715. Country people are

¹³¹ Lincoln 193-195, 1 Aug. 2012.

¹³² Lincoln 194, 1 Aug. 2012.

¹³³ see Lincoln 197-198, 1 Aug. 2012.

¹³⁴ Lincoln 198, 1 Aug. 2012.

¹³⁵ see Lincoln 197-198 1 Aug. 2012.

represented by three old Scotch ladies, an old English woman called Blind Alice and a grave-digger Johnny Mortsheugh living in the neighbourhood of the Ravenswood castle and inhabitants of Wolf's Hope. Blind Alice depicts a dignified rural poor woman supported at least partially by nobility, whereas Ailsie and her two followers lack this support and become bitter. Therefore they represent opposing counterparts. In Wolf's Hope there are people of various occupation and possession. In the novel, the most prominent is the family of the cooper Gibbie Girder. Their life of plenty is used as a contrast to poverty of their Master Ravenswood.

The rural characters present an old Scottish dialect. The only exception is Blind Alice who did not acquire it because of her English origin. The following example is a part of conversation between Edgar Ravenswood and Johnny Mortsheugh:

'Lost it? to be sure I lost it,' replied the sexton, 'for I couldna hae played pew upon a dry humlock; -- but I might hae dune wee! eneugh, for I keepit the wage and the free house, and little to do but play on the fiddle to them, but for Allan, last Lord Ravenswood, that was far waur than ever his father was.'¹³⁶

6.1.3 Construction

Most of Scott's romances include ballads and legends, which appear in minor episodes linked to the main plot, whereas the rest of the story is a mixture of fiction and historical records. Yet *The Bride of Lammermoor* has a ballad subject and the whole story seems to be a ballad with historical particulars being only added by the author. Typical features of fictional story are connected with various places in this novel: the Wolf's Crag castle, Mermaidens Fountain, Kelpie's Flow and with the person of Blind Alice.¹³⁷ There is also witchery mentioned. Scott claims the source of his novel is historical and can be found in old Scottish manuscripts. However, the topic of the resistance or passivity of a young girl forced to marry a man who was picked for her by her

¹³⁶ Scott, *The Bride of Lammermoor* 259, 2 Aug. 2012.

¹³⁷ see Procházka 352.

parents regardless of her feelings for another man was very common. Henry Fielding applies it in his *Clarissa*, for example.¹³⁸

It was already mentioned that the novel is Scott's only unrelieved tragedy and according to Buchan: "it is a ballad tragedy, cruel and inexplicable, for the ballads have no philosophy".¹³⁹ The tragedy can not be averted just because of the close relationship between the private lives of characters and political, social and historical circumstances and also workings of other people. Scott's treatment of tragedy slightly resembles William Shakespeare's *Romeo and Juliet*, since the insurmountable barrier between Scott's lovers grounds in the hostility between their aristocratic families.¹⁴⁰ However, Edgar's sense of doom and tragic destiny indicate resemblance with another Shakespeare's tragedy and that is *Macbeth*.

There are also comic parts in the novel, which are represented by Caleb Balderstone, Ravenswood's loyal butler who defends family reputation at all costs. Incorporation of the comic figure should serve as a relief, although, some critics claim that the usage of Caleb affected the unity of the story.¹⁴¹ Walter Scott also incorporated gothic features into the novel which lie mainly in the description of the Wolf's Crag. According to Buchan, the description of Wolf's Crag is Walter Scott's best descriptive prose.

[...] the remaining side of the quadrangle was occupied by the tower itself, which, tall and narrow, and built of a greyish stone, stood glimmering in the moonlight, like the sheeted spectre of some huge giant. A wilder, or more disconsolate dwelling, it was perhaps difficult to conceive.* The sombre and heavy sound of the billows, successively dashing against the rocky beach at a profound distance beneath, was to the ear what the landscape was to the eye -- a symbol of unvaried and monotonous melancholy, not unmingled with horror.¹⁴²

¹³⁸ see Lincoln 190-192, 3 Aug. 2012.

¹³⁹ Buchan 196.

¹⁴⁰ see Buchan 196-198.

¹⁴¹ see Jack 205.

¹⁴² Scott, *The Bride of Lammermoor* 83, 3 Aug. 2012.

Furthermore, Lucy's home can be understood as gothic castle as well, since she lives there under the control of her parents as if a prisoner and moreover, the mansion is a scene of political intrigues.¹⁴³

6.2 Historical Facts

The Bride of Lammermoor differs from the novels analysed in the previous chapters of my thesis in the scope of historical information and also in their presentation. Although the novel is set especially at the time after the Union of England and Scotland passed, there is much information regarding historical events before and after that, including The Fifteen rising. However, most of the facts are not stated clearly, there are only hints regarding the period from the first Jacobite rising in 1689 until the rebellion in 1715. The author mentions a lot of battles and historical personalities in the history of Scotland and England throughout the novel. Some of the events and individuals are explained in the form of notes. The antipathy of Whigs and Tories and the aversion among the supporters of different churches in Scotland are mentioned in the novel as well, as it is closely connected with Scottish history.

6.2.1 The Act of Union

The novel begins with the situation in England after the battle at Killiecrankie in 1689. The aim of this combat was to support King James VII. The battle actually started Jacobite attempts to restore the House of Stuart at the throne which continued almost throughout the whole eighteenth century with several peaceful periods. The House of Stuart was restored after the Commonwealth in 1660, when Scotland gained independence. However, the 'Glorious Revolution', which took place in England in 1688, caused a change of the conditions, and the government comprising of Stuarts was overthrown.¹⁴⁴ The revolution meant the rise of the Whigs, and since the followers of Stuarts were mostly Tories, they had to be eliminated or had to adapt to new conditions.

¹⁴³ see Lincoln 192, 10. Aug. 2012.

¹⁴⁴ see Haigh 196-213.

Such an unpleasant situation for the Jacobites led to the battle in 1689.¹⁴⁵ The supporters of James VII won the battle and Scottish Parliament proclaimed itself the real sovereign power in the kingdom, having their own king James II (King James VII in England). The cooperation of the two independent kingdoms was almost impossible, when in England the House of Hanover and in Scotland the House of Stuart led them.

The Act of Union should have been a solution for this issue, and moreover, it should have regulated the economical situation between the countries as well. The creation of free trade union between the countries was one of the most consequential economic reasons. The Union was sanctioned in 1707 and its aim was to create one kingdom instead of the two that had existed before the obtaining of the treaty.¹⁴⁶ “There must be no separate Parliament of any description in Scotland, nor any recognized organization which could repudiate an Act of Union, and a federal solution of the problem was therefore debarred.”¹⁴⁷ As for the federal jurisdictions, it was agreed, that they would be preserved in Scotland.

However, Scots were not satisfied with the effects of the treaty, since it was not as favourable as they expected and they did not get what they were promised. “The Scots had lost their own government; their representatives in parliaments had, from the smallness of their numbers, little influence, and had not yet acquired the power which their intelligence, tact, and cohesion afterwards gave them.”¹⁴⁸ Some conditions were neglected, for example the free trade, which was in general not accepted, but in contrast, some were strictly required, for example taxes. Naturally, the people wanted change and as a result many minor and two bigger rebellions took place.¹⁴⁹ Some Scots cooperated with the French court and with James VIII but such cooperation was not generally supported. Those ideas appear in the conversation between Bucklaw and Captain Craigenfelt at the beginning of the novel.

¹⁴⁵ see Morgan 352-3.

¹⁴⁶ see Rait 213-215.

¹⁴⁷ Rait 215.

¹⁴⁸ Anderson 214.

¹⁴⁹ see Rait 216-217.

As for religion, the battle at Killiecrankie permanently restored Presbyterianism in Scotland. The Episcopalians lost their influence in London and began Jacobite rebellions and Covenanters left the Established Church to find their own Associate Synod.¹⁵⁰

In the novel, Sir William Ashton was a member of The Darien Company. It was a Company trading to Africa and the Indies and was initiated by William Paterson, a founder of the Bank of England. He professed that Scots were able to become wealthy regardless of the miserable conditions they lived in. As an example, he used Venice and Amsterdam, who lived in swamps.¹⁵¹ The Act for the company was sanctioned by the Scottish Parliament in 1695 and “granted it wide privileges, including the power of planting colonies and a monopoly of trade to Africa, America, and the Indies, except the already existing English plantations”.¹⁵² The company reached the Isthmus of Darien in Panama in 1698 but due to famine, diseases and conflicts ended soon after that.

Several battles and one real personality are mentioned in the novel. Besides, the combats described above, there was the battle at Bothwell Brigg and at Flodden. The first one was led against Covenanters and in the novel Edgar’s father and the grave-digger Johnny Mortsheugh participated in it.¹⁵³ The second one was a combat led by Scotch king James IV against England, when they attacked France with which he had formed an alliance.¹⁵⁴ In the novel the battle is incorporated into an old legend. Besides real historical incidents, also a real personality, Duchess of Marlborough, appears in the novel. She was the wife of the 1st Duke of Marlborough, John Churchill and was an influential woman in Queen Anne’s service.¹⁵⁵

¹⁵⁰ see Kearney 122.

¹⁵¹ see Anderson 208.

¹⁵² Rait 211.

¹⁵³ see Anderson 106-208.

¹⁵⁴ see Haigh 357.

¹⁵⁵ see Fiona Robertson, Editor’s Notes, *The Bride of Lammermoor*, By Walter Scott (Oxford: Oxford University Press, 1998) 414, *Questia*. Web. 4 Aug. 2012. <<http://www.questia.com>>.

7 Ivanhoe

7.1 The Novel

The novel was published on the 18th December 1820 and it became an immediate success. J. G. Lockhart, Scott's son-in-law and biographer, states that "it was received throughout England with a more clamorous delight than any of the *Scotch novels* had been," and that "the publication of *Ivanhoe* marks the most brilliant epoch of Scott's history as the literary favourite of his contemporaries."¹⁵⁶

The period depicted in the novel is The Middle Ages, more precisely, the year 1194, when King Richard, the Lionheart, was released from captivity in Germany. It is considered to be a record of the twelfth century society in England. Walter Scott wanted to show the way people lived and thought in that period of British history. The issue of slavery is mentioned in the novel, using Gurth, the swineherd and Wamba, the Jester as examples. The position of Jews is also commented on.

7.1.1 Contrast

The contrast of two societies is not missing in this novel either. It is based on the contrast of life and manners of Anglo-Saxons and Normans. The Anglo-Saxons represent the old English nobility who are proud of their heritage, whereas the Normans stand for chivalry, so popular in the twelfth century. From the Normans point of view, Saxons are considered to be lazy people of lower class and quality, and with excessive fondness for eating and drinking. Walter Scott uses Athelstane as an example of such qualities. "Talk not to me of delivering any one," said Athelstane; "it is well I am delivered myself. I am more intent on punishing that villain abbot. [...] I will have their blood every one of them. Front-de-Boeuf was burnt alive for a less matter, for he kept a good table for his prisoners, only put too much garlic in his last dish of pottage. But these hypocritical, ungrateful slaves, so often the self-invited flatterers at my board,

¹⁵⁶ J.G. Lockhart, *The Life of Sir Walter Scott, Bart. Vol. II.* (London: Adam & Charles Black, 1898) 446-448.

who gave me neither pottage nor garlic, more or less, they die, by the soul of Hengist!”¹⁵⁷ Saxons, on the other hand, consider Normans to be feminine because of their style of clothing, and their behaviour artificial.

Due to their dissimilar interests, their relationships are strained and they communicate only when it was necessary. The hostility between them results in a battle at Torquilston. However some individuals from each culture cooperate, regardless of their origin. Those include Ivanhoe, Robin Hood and even King Richard. These three characters constitute the compromise of the necessity of the original inhabitant to accept the ruling Normans. This is most evident in Ivanhoe, who decided to be loyal to the Norman king Richard I. rather than to his Anglo-Saxon antecedents, and became a Norman knight. This is not described explicitly in the novel, since his decision took place before the beginning of the novel and is mentioned only in Cedric’s angry allusions.

The Jewess Rebecca also stands in the middle of the two societies, for she disapproved the way both of them treated Jews. Rebecca, concurrently, represents an opposite to other female heroin Rowena. They are both strikingly beautiful, and both of them are in love with Ivanhoe, but each comes from different society. However, Rebecca knows she can never become a wife of Ivanhoe, firstly because of their difference in religion, she is a Jew and he is a Christian and also because of his affections for Rowena.

The genre of the novel is romance, in its purest form since it is concerned with chivalry. It was already mentioned that chivalry is represented by the inhabitants of Norman origin, especially by those of higher social status. Tournaments represent a feature of chivalry and the tournament in Ashby serves as its illustration in the novel. The absolute contrast of this noble event also appears in the novel, and it is the trial in Templestowe, where the Jewess Rebecca is judged for witchery. Both events demonstrate the hierarchy of the society. In the tournament spectators are divided according to their social rank, and in the trial local peasants are admitted as spectators.¹⁵⁸

¹⁵⁷ Walter Scott, *Ivanhoe* (London: J.M. Dent&Sons, Ltd., 1920) 425.

¹⁵⁸ see Lincoln 73-77, 30 Jul. 2012.

7.1.2 Characters

Walter Scott's aim was to provide a portrayal of the society in his novels. In *Ivanhoe*, he used the big tournament in Ashby to provide a detailed picture of the favourite entertainment in the twelfth century, and also the structure of the society. Scott describes the place, participants, audience and the manners and behaviour of people at the tournament in great detail. This illustrated that both Anglo-Saxons and Normans knew their place in society and were submissive to it.

Otherwise, there are detailed portraits of only limited number of individuals concentrating on the parts that they play within the story. These characters are Ivanhoe, Cedric the Saxon, his daughter Rowena, the Jew Isaac of York, his daughter Rebecca, Norman knight loyal to Prince John Front-de-Boeuf and the knight of The Templar Order Brian de Bois-Guilbert. The Templar is presented as a fierce warrior who resists temptation with big difficulties. However, throughout the novel he expresses that he is able of more noble feelings when he falls in love with Rebecca. However, in the end of the novel, he dies, since he is not able to cope with his opposing feelings, his love for Rebecca and his pride. Robin Hood is also a participant of the story. All of them are fictitious, but in fact, they represent individual components of society and help to form an image of twelfth century England. Each character has its own story that is connected to the main plot. Robin Hood also plays a part in the story.

Richard I., King of England appears towards the end of the novel and Walter Scott describes him as a hero and saviour. He is considered a fair ruler, a great warrior and, moreover, he is depicted as a person who restored order in the country after his time spent in captivity. In the story, people of the British Isles hope that he would put an end to his brother John's plotting and ill-treatment. Richard cooperates even with the Saxons and fights with them against his fellow Normans. Therefore, he is depicted as a Norman king, but one that does not make any differences between the two nations, who have so little in common, Saxons and Normans. There are only few reservations about him in the book, which is his, already mentioned, Norman origin, the light-minded way of ruling the country

and occasional extreme cruelty. “[...] Richard, popular as he was by his personal good qualities and military fame, although, his administration was wilfully careless, now too indulgent, and now allied to despotism.”¹⁵⁹

However, King Richard I is not a protagonist of the story, for Walter Scott uses real historical personalities rather for credibility. His heroes are fictitious and in this novel the hero of the story is a young Anglo-Saxon man and a son of Cedric, the Saxon Ivanhoe. He is a hero, although he is not very prominent figure in the novel. However, passivity is one of the typical features of Scott’s heroes and it is illustrated well with Ivanhoe in the scene picturing the battle at the castle Torquilstone. Ivanhoe is confined to bed in that castle and the Jewess Rebecca, who is his physician at that time, describes the progress of the battle for him. “I, myself, will stand at the lattice, and describe to you as I can what passes without,”¹⁶⁰ said Rebecca to Ivanhoe when the preparations for the battle began.

Cedric serves as a perfect example of the original Anglo-Saxon population. He is a representative of the old Anglo-Saxon nobility, who dislikes Normans and their manners, and cannot forget the injustice his nation suffered because of them. He developed a plan for restoring the Anglo-Saxon dynasty in England, according to which his ward should marry the last male descendant of the Anglo-Saxon king Edward III Athelstane. However, even he later abandoned his plans, and became obedient to King Richard. “In fact, the return of Richard had quenched every hope that he had entertained of restoring a Saxon dynasty in England; for, whatever head the Saxons might have made in the event of a civil war, it was plain that nothing could be done under the undisputed dominion of Richard”.¹⁶¹

It is known that the author loved ballads and legends and enjoyed their incorporation into his works of fiction, which is evident in Robin Hood. This outcast stole from the wealthy and gave to the poor. In *Ivanhoe* Robin Hood helps King Richard to fight against Richard’s opponents and traitors, which represents the cooperation between two societies, since Robin Hood is of Anglo-axon and

¹⁵⁹ Scott, *Ivanhoe* 444.

¹⁶⁰ Scott, *Ivanhoe* 127.

¹⁶¹ Scott, *Ivanhoe* 443-444.

King Richard of Norman origin. All the three male characters are oddly elusive figures, since they reveal themselves or are revealed only within the story. Ivanhoe appears firstly as an unknown Norman knight, King Richard is in disguise of the Black Knight and Robin Hood introduces himself as a huntsman named Locksley.¹⁶²

7.2 Historical facts

In the twelfth century, especially in its second half, England was ruled by Norman kings from the House of Angevin. Except for one or two, these monarchs spent most of their time in France, particularly in Normandy, where they owned lands and had their interests and used England only as a source of money.¹⁶³ “The priorities of the rulers being dynastic, they did not conceive of ‘the interests of England’ separate from those of their own, and they conceived of their own interests as being as closely tied up with their fortunes in France as with their position in England.”¹⁶⁴

7.2.1 King Richard I, the Lionheart

From 1189 to 1199 King Richard the Lionheart reigned in England. He was seen as a ruler who did not care about the English people. He could not speak a different language but French like all the rulers could since the Norman Conquest of England in 1066. He spent only six months in England during the period of ten years that he reigned there. Otherwise, he stayed in France, which he loved, and in Palestine, where he took part in the third crusade. There is not a unified opinion regarding Richard’s I manners and character. It is generally known that he was a great but fierce warrior. His war successes brought him fame and glory, as well as his nickname, the Lionheart. “It is characteristic of the lion to be fierce, reckless and cruel, intent only in pursuing the aim which his own lordly or impetuous appetites and passions demand [...]”¹⁶⁵ On the other hand,

¹⁶² see Lincoln 73, 11 Aug. 2012.

¹⁶³ see Haigh 94.

¹⁶⁴ Robert Bartlett, *England under the Norman and Angevin Kings 1075-1225* (New York: Oxford University Press, 2000) 9, *Questia*, Web, 22 Apr. 2012.

¹⁶⁵ Jacob Abbott, *History of King Richard I of England: Makers of History* (New York: Cosimo, Inc., 2009) 336.

he is described as a person, who was able to commit treachery in order to achieve his goals. As for the Anglo-Saxons, he had little respect for them and called them barbarians. On the other hand, he is usually seen as being just and generous with those who were loyal to him, but firm with traitors. His brother John was the only exception, as Richard pardoned him when John betrayed him and wanted to strip him of the crown and all possessions. In contrast, those who helped John were killed or exiled from the country. It was John and his scheming that caused Richard's appearance in England, which brought relief even to the Anglo-Saxons.¹⁶⁶

According to *The Oxford Illustrated History of Britain*, Richard is described as a monarch who had the ability to choose great people to represent him and his interests, while he was taking part on the Third Crusade in Palestine. The book also affirms that his younger brother John wanted to take advantage of Richard's imprisonment and betrayed him. "One of the marks of Richard's greatness had been his ability to choose ministers. [...] During his absence on crusade there had been some disturbances in England in 1191 but his contingency plans restored stable government. [...] Richard's agents in England were able to contain his younger brother's treacherous revolt."¹⁶⁷ John's deceitful attempt to gain the crown is also portrayed in *England under the Norman and Angevin Kings, 1075 – 1225*. "It was not until the time of Richard's captivity in Germany (1192-4) that John mustered his courage to attempt to oust his brother."¹⁶⁸

7.2.2 The Order of the Templars

It was a religious military order of knighthood which unites the members of Poor Knights of Christ and of the Temple of Solomon called Templars or Knight Templars. The order was established at the beginning of the twelfth century for the purpose of the protection of Christian pilgrims on their way to Holy land. However, within the course of the century, they became more

¹⁶⁶ see Siegfried Obermeier, *Richard Lví Srdce, král, rytíř a dobrodruh* (Praha: Ikar, 1999) 51-181.

¹⁶⁷ Morgan 129.

¹⁶⁸ Bartlett, 9, 22 Apr. 2012.

military, wealthy and prominent which provoked other orders and caused the destruction of the order by King Phillip IV of France based on the accusation of blasphemy. To become a member of the order, the knights have to swear an oath of poverty, chastity and obedience and renounce the world. It was prohibited for them to gamble, swear, drink alcohol and live out of their community.¹⁶⁹ In the history of England, they not only participate in the Crusades, but played also a very important role in the Conquest of Ireland during the reign of King Henry II, Richard's I father.¹⁷⁰ In the novel, only the portrayal of Grand Master corresponds with the reality of the Order of the Templars. The behaviour of the Templar Knight Brian de Bois-Guilbert, with his tempting feelings for women and especially Rebecca, is incongruous with the rules of the order.

7.2.3 The Anglo-Saxons

In the novel, Walter Scott depicted the Anglo-Saxons as a proud nation that did not accept the Normans' domination over England and that did not cease to provoke changes in order to regain power of the country, even almost two hundred years after the Conquest of England. The author of the publication *England under the Norman and Angevin Kings, 1075 - 1225* claims that most of the Anglo-Saxon population was either dead, living abroad or lost their rank in the society and became peasants in 1075. In 1088, people on the British Isles, regardless of their origin, were fighting together for his Norman king, William II. Intermarriages between the members of the two nations, mentioned in the novel at its end as a trend that started after Richard's return to England, were common already in 1178. From this year on, it was not easy to identify who is of English and who of French origin as the two populations almost merged at the turn of the twelfth century.

Naturally, there were uprisings lead by the members of the old English aristocracy, but they dated back to the eleventh century, before William

¹⁶⁹ see "Templar," *Encyclopædia Britannica, Encyclopædia Britannica Online*, Encyclopædia Britannica Inc., 2012. Web, 13 Aug. 2012
<<http://www.britannica.com/EBchecked/topic/586765/Templar>>.

¹⁷⁰ see Kearney 82.

the Conqueror began his invasion and a short period of time after that. The rebellion of 1075 can be mentioned as an example. It was an action against the leader of the Conquest, William of Normandy, in which the last surviving English earl took part.¹⁷¹ The Anglo-Saxon's resistance is understandable, since England was conquered in the literal sense of the word, and according to the Domesday Book, the Norman records of the southern England, the ruling English nobility was deprived of its power and authority and consequently replaced by the French aristocracy. In the following twenty years only two Englishmen became landowners.¹⁷²

The Normans' invasion first changed the lives of Anglo-Saxons and finally ended their existence. Before 1066, they lived mostly in groups of smaller settlements and were highly agricultural. There existed only a few towns, which were rather small. Towards the end of the eleventh century, a number of towns started to grow considerably as a result of a growing population.¹⁷³ What is typical for the pre-Norman British society is "the 'close' or 'nuclear' kindred, the three-generation group descended from grandparent".¹⁷⁴ It was extended in the later period of the Anglo-Saxon realm to those, who could not marry each other according to the Church.¹⁷⁵ This corresponds to Cedric's way of life, as he was always surrounded by groups of people of various social ranks. They used to dine together, but were divided according to their position in the society. "For about one quarter of the length of the apartment, the floor was raised by a step, and this space, which was called the dais, was occupied only by the principal members of the family, and visitors of distinction."¹⁷⁶

"By the eleventh century, Anglo-Saxon England was a rich country and her people were better fed and taller on average than for many centuries to come."¹⁷⁷ Walter Scott's claim that the Anglo-Saxons were a population of fond eaters is supported by the study of human remains, which asserts that they were

¹⁷¹ see Bartlett 1-19, 22 Apr. 2012.

¹⁷² see Haigh 86.

¹⁷³ see Morgan 160-161.

¹⁷⁴ Haigh 84.

¹⁷⁵ see Haigh 84.

¹⁷⁶ Scott, *Ivanhoe* 22.

¹⁷⁷ Haigh 78.

“a remarkably well-fed population, the beef, bread and beer of whose diet has been revealed by study of animal bones and seeds.”¹⁷⁸ However, it also proves that they were successful farmers.

7.2.4 Slavery and Jews

The position of slaves in society changed after the Norman Conquest. While it was common to have a slave as valuable property in the Anglo-Saxon period, in the twelfth century, slaves became regular workers. Thus, it was not likely that the nobility would still have servants who would be considered a property of their lord, having to wear a collar around their necks and pay high amount of money to be released, as seen when Cedric owned the swineherd Gurth and the Jester Wamba. On the other hand, Jews’ position in the society was depicted truthfully. They were important for the kings after 1066, since they lent them money and gained protection from them in return.¹⁷⁹ In Walter Scott’s novel, people of all ranks show their contempt for Jews, but nobody takes the liberty to injure them.

¹⁷⁸ Haigh 80.

¹⁷⁹ see Haigh 84-129.

8 Practical Part – Conclusion

To sum up the practical part of my thesis, the real information of Walter Scott's novels are not only historical details, but also economical and political particulars. He also uses a lot of ballads and legends in his novels and sometimes regards them as real stories as in *The Bride of Lammermoor*. Each romance comprises of different amount of real information which serves mainly as a foundation for the romance, however, their positions within the individual novels vary. The novels differ also in the way the factual and fictitious elements are related and in the participation of the fictitious characters in the real events described in the novels.

In some novels facts form only a background for the invented story and for the portrayal of the society at the particular period of history, like in *Ivanhoe*. However, in other novels, the historical, political or economic situation is closely connected with the characters like in *The Bride of Lammermoor*, *Waverly* and *Rob Roy*. In the first one, facts are in the background and the tragedy of the main characters is in the foreground of the novel. Yet the political and historical particulars are closely connected with the main characters and have a huge impact on their lives. In *Waverly* and *Rob Roy*, the main characters participate in the historical events which form the core of the novel. In *Rob Roy* history and economics are interconnected and the novel provides economic perspective of some historical events.

As for the characters, most of them are fictitious, and they intermingle with real personalities who have only minor roles in Scott's novels. The real individuals are usually of high social status, such as rules, dukes, marquises etc. Fictitious characters are of both high and low social status and represent the structure of the society at the particular period of history.

Conclusion

Walter Scott was a writer who produced a huge number of literary works including ballads, poems and novels. As a novelist he is known as an author of historical romances. He produced twenty nine of them within seventeen years. In his novels Walter Scott pursued picturesque and connected it with a particular place. He concentrated mainly on the Scottish Border but later also on places outside Scotland and England. The description of a landscape, especially of the Highlands, is a typical feature of his novels. Picturesque together with his delight in contrasts and people living on the edge of the ordinary society create the most prominent romantic features of his novels. However, there are also realistic features in his novels, as Walter Scott provided a detailed portrayal of the way people lived in the particular area and period of history.

The aim of the thesis was to analyse Walter Scott's novels with respect to the factual and fictitious factors and their interrelation which was surveyed in both theoretical and practical way. The analysis of four novels within the practical part demonstrates what is claimed in the theoretical part, and it is that Walter Scott used historical particulars and modified and complemented them with invented information. He used three main strategies for that process.

The historical situation of the particular period of history and events connected with it are employed to provide mostly a foundation for Walter Scott's novels and the fictitious story, a romance, is interwoven with the historical details. Each novel incorporates different amount of historical details and show different degree of interrelation. Real personalities cooperate with the invented ones and participate together in both fictitious and real events. They are closely intermingled, and therefore those who are not acquainted with history, can easily regard Scott's novels as historical records.

Critics do not consider Scott's novels of very good quality, and he was criticized already in his time, mainly for the extensive length, and problems with construction. The novels comprise a lot of inconsistencies, discrepancies and misunderstandings and the length makes them boring. Yet, among the readers

of the nineteenth century, he was the most popular and read author. Nowadays his work is rather neglected.

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Shrnutí

Tato práce se zabývá dílem skotského autora Waltera Scotta, který byl ve své době populární a nejčtenější autor. Dnes je však jeho dílo opomíjeno. Walter Scott začínal jako autor balad, poté psal poezii a až ve čtyřiceti třech letech se dal na psaní románů, kterých stihl napsat dvacet devět v průběhu sedmnácti let. Je známý především jako inovátor a propagátor historických románů. Ve svých dílech popisuje nejen zvyky a způsob života lidí v jednotlivých obdobích historie, ale také krajinu jeho oblíbeného Skotského pohraničí a především pak Skotské vysočiny.

Cílem práce je prozkoumat existenci a vzájemné působení faktů a fikce v beletristické tvorbě Waltera Scotta. Práce je rozdělena na dvě hlavní části, teoretickou a praktickou, ve kterých je mým cílem zjistit jakým způsobem Walter Scott skutečné a smyšlené informace skládal dohromady, aby vytvořil historické romány, ve kterých je považován za nejlepšího.

Teoretická část nejprve stručně představuje tohoto skotského autora, který se narodil v roce 1771. Po vzoru otce vystudoval práva. Této činnosti se však nevěnoval a společně s Johnem Ballantynem si založil vlastní tiskařský podnik, který však krátce na to zkrachoval. Na jeho založení si musel půjčit peníze, což jej uvrhlo do celoživotních dluhů. Už jako dítě jezdíval často do Skotska, které si zamiloval. V roce 1812 se s celou svou rodinou přestěhoval do nového domu ve Skotsku, který pojmenoval Abbotsford. Zde také v roce 1832 zemřel.

V této kapitole jsou popsány také vlivy, které působily na tvorbu Waltera Scotta. Byly to právě historky a pověsti jeho skotské babičky, které jej ovlivnily. Při překladech děl německých autorů Goetheho a Bürgera se seznámil s gotickými a romantickými prvky. Byl však ovlivněn i autory jako jsou Shakespeare, Pope a Spenser a také jeho současníky, Burnsem, Wordsworthem, Southeyem, Johnsonem a mnoha dalšími. Mezi jeho nejslavnější balady patří sbírka *Lidové zpěvy ze Skotského pohraničí*. Z jeho básní jsou potom nejznámější *Píseň posledního Skotského barda*, která měla být původně baladou, *Marmion*, připomínajíc v mnohém jeho pozdější historické romány a *Jezerní Panna*, kde

popisuje přírodu a obyvatele Skotské vysočiny. Už v jeho básních se objevuje spojení historie a fikce. Bylo mu však vytýkáno, že se příliš soustředí na obsah a malebno a zanedbává formu.

Druhá a zásadní kapitola teoretické části se věnuje beletristické činnosti Waltera Scotta. Svůj první román začal psát již v době, než se do Skotska přestěhoval, ale protože byl odmítnut vydavateli, zavrhl jej a věnoval se poezii. Avšak jeho poslední básně už nedosahovaly takových kvalit a ohlasů jako ty předchozích a poté, co našel rukopis jeho prvního románu, rozhodl se, že zanechá poezie a stane se autorem románů. K tomuto kroku ho vedly také finanční problémy, protože romány byly vždy lépe placené. Na druhou stranu nebyl ale román v jeho době považován za nejkvalitnější způsob literární tvorby, což způsobila především nízká úroveň romancí, v té době velmi populárních.

K tvorbě historických romancí se nechal Scott inspirovat především tvorbou Marie Edgeworth, jejíž irské romány se soustředily na irskou historii, společnost a přírodu. Zájem o dílo Jane Porter, jej utvrdilo o zálibě veřejnosti v romantických dramatech. Rozhodl se tedy pro historický román, respektive historickou romanci. Historický román je románem z doby minulé, který zachycuje její atmosféru, ať už se jedná o dobu před několika nebo tisíci lety. Autor se má pokusit vžít do dané doby, ale současně si zachovat odstup, aby bylo dílo objektivní. Jako formu si Scott zvolil romanci, která byla velice populární ve dvanáctém století a je spojená s obdobím rytířů. Všechny jeho romány jsou považovány za historické romance, přestože jen tři z nich se mohou počítat mezi klasické rytířské romány.

Scottův způsob psaní spočívá v použití historických událostí a osobností a jejich propojení s fiktivními osobami, místy a událostmi. Jeho hlavním cílem bylo ukázat čtenářům atmosféru a zvyky doby, o které psal. Nejtypičtějším a současně nejoblíbenějším prostředím jeho románů je Skotské pohraničí sedmnáctého a osmnáctého století. Neomezoval se však pouze na Skotsko, a především v pozdějších dílech přesunul místo působení do Anglie, ale také Sýrie, Francie, Švýcarska a Konstantinopole.

Walter Scott je považován za vyvrcholení anglické romantické tvorby, což se projevuje jak v jeho poezii tak v románech. Romanci si vybral také proto, že mu umožňuje používat představivost a překvapit čtenáře něčím neočekávaným. Už ve svých básních se často soustředil především na malebno a podřizoval tomu ostatní prostředky. Jinak tomu nebylo ani u románů, kde s malebnem spojuje jak místa tak postavy. Kromě malebna používá ve svých románech také místní kolorit, které jsou typickými romantickými prvky. Přestože si Scott dovedl vychutnat krásy přírody, ve svých dílech nejraději spojoval konkrétní místo s bitvami nebo jinými konflikty, a toto spojení považoval za nejlepší materiál pro tvorbu jeho románů. Konflikty jsou vyústěním jeho slabosti pro kontrasty, které jsou dalším znakem jeho historických románů. Často a rád ve svých románech prezentuje rozdíl mezi lidmi žijícími na okraji společnosti dle svých vlastních pravidel jako protiklad lidí žijících ve společnosti svazované pravidly a zákony.

Hlavní náměty jeho děl spočívají v zobrazení generace nedávno minulé, která statečně prošla změnami, které se v zemi za poslední dobu udály. Uvědomuje si však také, že lidé se nechovají vždy čestně a statečně a ukazuje ve svých dílech i na chování nemorální. Jeho romány se vyznačují i znaky realistickými, které spočívají právě v jeho podrobných popisech krajiny, měst, osob, jejich vzhledu, chování a oblečení.

Postavy jeho děl jsou z větší části fiktivní, skutečné osobnosti se objevují pouze v menších rolích a někdy se děje ani neúčastní a jsou pouze zmiňovány v textu románu. Hlavní postavou je obvykle mladý muž, nijak výrazný, který cestuje do Skotska a podává čtenáři informace o jeho dobrodružství. Obvykle jde o naivního jedince, který získá, pod vlivem okolností, realističtější pohled na svět. Ženské hrdinky jsou potom převážně nevinné dívky oddané svému otci. Scott nezanedbává ani osoby nižšího sociálního postavení, jejichž hlavním znakem je především jejich hovorová řeč.

Ve druhé kapitole mé práce je popsán i proces tvorby Scottových historických románů, který se skládá ze tří hlavních strategií. První se soustředí na výběr pouze některých osob a událostí, druhou je transformace, tedy přepracování historických faktů a třetí spočívá v nahrazení historických faktů smyšlenými

informacemi, což umožňuje autorovi přisuzovat nereálným osobám vlastnosti jedinců skutečných. Scott také vytváří postavy typické pro konkrétní dobu, které v sobě spojují jak skutečné tak smyšlené prvky, a také čtenářům umožňuje nahlédnout do soukromého života postav. Díky tomu si čtenáři dokáží představit jako historii tak kulturu daného místa a doby. Avšak historickou a smyšlenou část lze od sebe odlišit jen velmi ztěžka, a často to není možné vůbec.

Závěr této obsáhlé kapitoly se zabývá problémy a přijetím děl Waltera Scotta. Co se týká formy jeho děl, jsou často kritizována za svou délku a nezábavnost. Jeho slabostí je také, že konec románů uspěchal a zidealizoval, jelikož jeho oblíbeným koncem je svatba a náhlé vyřešení všech konfliktů a problémů, což by za daných okolností v dané době nebylo možné. Je také kritizován za velké množství nedostatků, rozporů a neshod jak ve formě, tak v ději. Jeho díla, už jeho době, kritici ne vždy přijímali kladně. Co je mu ale připisováno k dobru, je zapojení opomíjených období historie do jeho děl a snaha o její zprostředkování přijatelnou formou. Někteří kritici měli za to, že Scottovi díla podnítí čtenáře k většímu zájmu o historii.

Druhou velkou částí této studie je část praktická, zaměřená na rozbor čtyř významných děl tohoto skotského autora, *Waverly*, *Rob Roy*, *Nevěsta z Lammermooru* a *Ivanhoe*. Každý román představuje jednu kapitolu, která je vždy rozdělena do dvou hlavních bloků: Román a Historická fakta. V praktické části se soustředím na rozbor těchto děl a zjištění jakým způsobem jsou historické a smyšlené informace vzájemně propojeny, na kterých dílo staví a jaké místo v románu zauímají.

Kapitola *Waverley* popisuje Scottův první román. Je to dílo, které vykazuje všechny typické znaky jeho románů. Zabývá se obdobím před, během a po skotském povstání Jakobitů v roce 1745. Hlavním představitelem je mladý romantik s zájmem o literaturu, Edward Waverley, který opouští Anglii, aby se stal vojákem ve Skotsku. Brzy se však stane součástí událostí právě chystaného povstání, díky níž Edward dospěje a uvědomí si, že jeho dřívější bezhlavé vyhledávání dobrodružství ho mohlo stát život. V této kapitole je podrobněji popsáno, že Scott pravděpodobně vylepšil postavu prince Charlese Edwarda, a že

několik fiktivních osobností je s největší pravděpodobností založeno na jedincích skutečných. Tento román představuje Scottův oblíbený kontrast mezi divokým, ale zároveň oddaným životem obyvatel Skotské vysočiny, která je reprezentována především Fergusem MacIvorem a jeho následovníky, a životem průměrného muže pocházejícího z Anglie nebo Skotské nížiny, reprezentovaným Edwardem.

V historické části této kapitoly je popsáno nejen ono povstání z roku 1745, ale i to, které mu před třiceti lety předcházelo a také politická a náboženská situace v zemi. Nechybí zde ani zmínka o následcích daného povstání pro skotské klany. Tento román propojuje historii a fikci Edwardovým účastněním se povstání a také spolupůsobením reálných a nereálných osob a událostí. Hlavním cílem autora bylo popsat krásu přírody a způsob života právě obyvatel Skotské vysočiny.

Dalším románem je *Rob Roy*, který byl mezi čtenáři druhý nejoblíbenější. Toto dílo je podobné právě románu popisovanému v předchozí kapitole, a to tím, že se také soustředí na prostředí Skotské vysočiny, Jakobitské povstání, i když na to, které se odehrálo roku 1715 a také využívá naivního romantického mladíka cestujícího na sever země jako zprostředkovatele děje. Kromě toho, že se *Rob Roy* zabývá starším Jakobitským povstáním, liší se tento román od románu *Waverley* zapojením ekonomického pojetí dějin. Autor propojuje historii s jeho současností, a tím také vytváří kontrast mezi obdobím počátku osmnáctého století a její druhé poloviny, protože příběh, který se odehrál v době povstání, podává vypravěč jako své vzpomínky a vypráví je v roce 1756. Román se zabývá myšlenkami Adama Smithe a skotského osvícenství, které jsou zmíněny v historické části této kapitoly, která dále uvádí nejen politické a náboženské, ale také ekonomické důvody zmiňovaného povstání.

Tento román je zajímavý rozvinutím Scottovi oblíbené postavy psance a ušlechtilého zloděje, Rob Roy MacGregora, který je jakýmsi skotským Robinem Hoodem. Jeho postava se ve větší části románu objevuje v okamžicích krize či konfliktu a po jeho vyřešení zase zmizí. Na konci románu se však projeví jako pravý hrdina a zachrání nejen Franka, ale i jeho pozdější manželku a jejich otce před vězením a pravděpodobně i před smrtí za vlastizradu. V románu je několik

dalších postav, které jsou pro svou schopnost žít si svůj život nezávisle na autorovi přirovnávány k Shakespearovu Falstaffovi.

Pro tento román je také typický pohyb v prostoru. Prostřednictvím Rob Royova neúspěšného hazardování s financemi autor propojuje primitivní a ekonomický svět. Román sice na jednu stranu podporuje ekonomický růst Skotska, ale na druhou stranu poukazuje na to, že by některá území měla být z této přeměny vynechána.

Třetím románem je *Nevěsta z Lammermooru*, která jako jediná ze všech čtyřech děl, které zde rozebírám, nekončí šťastně, ale tragicky. Je to jediná Scottova tragédie, která kromě několika vtipných okamžiků nenabídne čtenáři žádnou úlevu. Její podstatou je právě konflikt a jedná se o konflikt ve stylu *Romea a Julie*. Edgar Ravenswood a Lucy Ashtonová pocházejí z významných skotských rodů, které však spolu soupeří kvůli majetku, který Lucyin otec získal díky své znalosti právnických kliček a sebral jej Edgarovu otci. Kontrast mezi hlavní dvojicí souvisí i s jejich náboženstvím, politickým smýšlením a také způsobem života. Edgar totiž žije v polorozpadlém hradu Vlčí Výspa a je téměř bez financí, což vyživuje jeho touhu po pomstě. Lucy je citlivá romantická dívka, svou nevinnou a jemnou povahou ovlivňuje chování jak svého otce tak Edgara, který je ochoten se kvůli lásce k ní vzdát pomsty, jež rodině Ashtonových přísahal.

Román poukazuje na politické intriky a machinace a také jak moc může život jedince ovlivnit změna politické a historické situace. V tomto románu pronikla politika a historie do života postav a přímo je ovlivňuje. Propojení faktů a fikce je tedy v tomto díle velice těsné. Scott tvrdí, že příběh, který román vypráví je založen na pravdě, připomíná však spíše pověst. Pověstí se v tomto románu nachází více a vždy jsou propojeny s historicky doložitelnými skutečnostmi, jako jsou například různé bitvy. Komický prvek zde představuje Edgarův věrný sluha Caleb, který se za každou cenu snaží udržet zdání finančního nadbytku jeho pána, že je za tímto účelem schopen loupeže a lži o požáru pánova sídla. Nachází se zde také prvky gotického románu, které souvisí právě s Vlčí Výspou, ale také s domovem Lucy Ashtonové, žijící pod kontrolou své despotické matky, která nakonec způsobí její smrt. Zmiňováno je i čarodějnictví, což přispívá

ke smyšlenosti celého příběhu. Historické období popsané v tomto románu je především doba po uzavření unie mezi Skotskem a Anglií až po Jakobitské povstání roku 1715, které právě zapůsobí na životy postav. V tomto románu jsou historická fakta pouze v pozadí.

Posledním románem je Scottův nejčtenější a mezi čtenáři nejoblíbenější román *Ivanhoe*, který přenesení čtenáře do Anglie dvanáctého století. Je to jedna ze Scottových klasických romancí, jelikož se zabývá rytířstvím, které bylo v té době způsobem života. Nejtypičtějším znakem spojeným s tímto způsobem života je turnaj v Ashby, který také přispívá k představě o struktuře společnosti v dané době. Hrdinou románu je Ivanhoe, který je typickým Scottovým hrdinou, jelikož je neaktivním, a to buď proto, že v jistých situacích není přítomen nebo proto, že je upoután na lůžko. I on se však ke konci románu ukáže jako pravý hrdina, když zachrání židovku Rebeccu před smrtí upálením. V románu vystupuje již zmiňovaný Robin Hood, který většinu času tráví v převleku lovce.

I zde jsou historické události zatlačeny do pozadí, ustoupily příběhu. Kromě několika skutečných osobností, institucí a událostí je příběh tohoto románu naprosto vymyšlený. Významnou postavou spojující fakta a fikci je zde král Richard I., kterého si však Scott poměrně zidealizoval. Dalším vladařem, který v románu působí je věčný intrikán a Richradův bratr Jiří, který se snaží bratra zbavit trůnu. Prostřednictvím rytíře Brian de Bois-Guilbert a Velkého Mistra je zde zmíněn Řád Templářů. Co také souvisí s historickými fakty, je kontrast mezi Anglosasy a Normany, na němž je román v podstatě založen. V tomto románu se Scott zaměřil na vyobrazení společnosti v Anglii ve dvanáctém století. Román se zmiňuje o problematice otroctví a Židů.

Závěrem bych chtěla uvést, že Scottovi romány jsou místem, kde se skutečné mísí s reálným a často je není jednoduché od sebe rozeznat. V jednotlivých románech je použito různé množství historických skutečností a také jsou různě propojeny s postavami nebo událostmi fiktivními. Romány jsou však převážně postaveny na událostech skutečných a příběh je do nich zakomponován.

Annotation

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Title of Thesis: Walter Scott: Facts and Fiction

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Walter Scott was a writer who produced a huge number of literary works which include ballads, poems and novels. As a novelist he is known as an author, propagator and innovator of historical novels. His importance lies in his choice of the region of the Scottish Border as a setting for most of his works; since then the region was neglected in the works of Scottish authors, and in the interrelation of fictitious and factual in his novels. His works are predominantly romantic, however, there are also realistic features. The thesis analyse Walter Scott's novels with respect to the factual and fictitious factors and their interrelation which was surveyed in both theoretical and practical way. The analysis of four novels within the practical part demonstrates what is claimed in the theoretical part, and it is that Walter Scott used historical particulars and modified and complemented them with invented information. He used three main strategies for that process, selection, transformation and supplementation. Walter Scott's novels are not only historical details, but also economical and political particulars. Each romance comprises of different amount of real information which serves mainly as a foundation for the romance, however, their positions within the individual novels vary. The novels differ also in the way the factual and fictitious elements are related and in the participation of the fictitious characters in the real events described in the novels.

Key words: historical novel, romance, history, fiction, interrelation

Anotace

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Walter Scott byl autorem, který napsal velké množství děl zahrnující balady, básně a romány. Jako autor beletrie je známý jako propagátor a inovátor historických románů. Jeho význačnost spočívá v použití své oblíbené oblasti skotského pohraničí v jeho dílech, jelikož toto území se do té doby v literatuře jiných skotských autorů neobjevovalo, a také v propojení fiktivních a faktických informací ve svých románech. Jeho díla jsou romantická, ale najdou se v nich i prvky realismu. Tato práce zkoumá romány Waltera Scotta s ohledem na jejich faktické a fiktivní stránky a jejich vzájemné propojení. V praktické části jsou zkoumány čtyři konkrétní romány, na kterých je dokázáno, že Walter Scott historické informace používal, ale měnil a doplňoval je těmi smyšlenými, čehož dosahoval třemi postupy, výběrem, přeměnou a náhradou. Fakta v jeho románech však nejsou jen historické povahy, ale také politické a ekonomické. Jednotlivé romány se liší množstvím faktických dat, které ve většině případů tvoří jakousi základnu pro romanci. Liší se také pozicí, kterou v daném románu zaujímají a v propojení těchto dvou typů informací. Také zapojení fiktivních postav do skutečných událostí je román od románu různé.

Klíčová slova: historický román, romance, fakta, fikce, propojení