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Distinctive Elements of Scott's Romanticism

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DISTINCTIVE ELEMENTS OF
SCOTT'S ROMANTICISM

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INTRODUCTION

Important as furnishing a background for the literature of the nineteenth century are the political, social, and industrial conditions of the times. The eighteenth century had seen an immense social upheaval brought about by the French Revolution. Against the intolerable misery and degradation that followed, the potent cry for liberty was sweeping over Europe. The nineteenth century in England had witnessed the greater part of the nation pursuing the task of industrial and commercial expansion. This transformation of industry brought wealth to the country, but it also threw society into the opposing classes of capital and labor. While industrial England presented its problems, literary England had its own. The writers of the period could not escape the effects of these movements.

The late seventeenth and much of the eighteenth century had seen unbending uniformity in diction, strict adherence

3 Omond, loc. cit.
to dogmatic rules; and an ever-recommended nostrum of imitation of the old masters in poetry. The ruling philosophy was rationalistic and nature content in literature suffered from indifference. While the classical gained strength in the seventeenth century, the romantic began to gather force in the eighteenth century. This literary tendency which followed the French Revolution is known to us as the Romantic Revival.

For throughout Europe generally, it took the form of a revolt against methods and traditions which claimed authority as classical; and in its love rather than of form, and of impressiveness than of precision, it betrayed kinship to what critics are agreed to call romance.

The old intellectual attitude gave place to a wider outlook, which recognized the claims of passion and emotion and the sense of mystery in life.

During the many years of its existence the term "romantic" has acquired numerous meanings. Originally the word was derived from the adaptation of the French "romantique", formed on "romant", an older form of "roman", meaning a

6 Omond, loc. cit.
romance or tale. As the Oxford English Dictionary states, there are many examples of the use of "romantic" from 1659 to 1898. In music it is characterized by the subordination of form to theme, and by strength of feeling rather than by strict adherence to the laws of form. In art, it is the unconventional or paying small heed to the accepted canons of form derived from art and architecture. In literature, the term "romantic" pertains to that style of writing originating among the Romance peoples of the Middle Ages, and was strongly characterized or marked by, invested or environed with romance, or imaginative appeal.

During the eighteenth century the word "romantic" came to be used in the general sense, and therefore was employed in the wild, fantastic, quixotic, imaginative and picturesque. It presupposes "opposition to the classical style, to rhetorical deductions, and to measured periods". In contrast to Classicism, romanticism was "a combination of chivalry, the Middle Ages, the literature of the North and Christianity". It was the reassertion of the imagination and sentiment. It signified preoccupation with the picturesque and suggestive

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8 Beers, op. cit., p. 52.
9 Ibid., p. vi.
aspects of nature, and exhibited strong feeling for human life.

The great minds which led the Romantic Revival were deeply imbued with Romanticism. Their originality and example diffused it far and wide until nearly every European nation, England among them, felt the result. By the beginning of the nineteenth century a marked change affecting not only literature, but also art, music, and philosophy, had taken place in intellectual life.

Wonder and mystery vibrated in the English air; the effects of the French Revolution and the influence of Rousseau, together with the writings of Chateaubriand, had brought a revolt against material conditions, against established state-institutions; nature had been set up against convention, human rights had been declared greater than the rights of all authority; men still strove for a lost youth and believed that they could find truth and beauty only when they fell back upon their own instincts. It was an age of impassioned recollection; of the deification of the imagination of the power of the lone individual, of the potency of ideas. 11

This revolt against classicism began unconsciously and gathered clarity and confidence as it spread. The poets of the Romantic Revival set up new theories as to the language of poetry, and their subject-matter became remote and unfamiliar, or the out-of-door aspects of the world about them. They revived earlier verse forms, such as the Spenserian

10 Omond, op. cit., p. 2.
stanza, the sonnet, and the ode. Novelists threw off the restrictions of convention and dealt with a wide variety of subjects, especially the sensuous elements of love and adventure characteristic of the old "roman". Later poets, somewhat disillusioned dreamers, continued to fight against oppression. Emphasis upon man, upon his relation to nature, to his fellow man, to government and to God became essential factors, and writers gave expression to the beauty, dignity, and worth of man's dreams.

During the first decade of the nineteenth century the Romantic Revival made continuous progress in England. At the beginning of the second decade it may fairly be said to have reached maturity. "Scott had attained his poetical zenith; Wordsworth had produced nearly all his best work, Coleridge "annus mirabilis" lay already in the past;" and before the end of the decade, Shelley had already exposed his revolutionary doctrines in his famous prose tracts and lyrical drama, Prometheus Unbound.

The spirit of the age was one of complexity and variety, not one of harmony and standardization. The common intellectual element of the age lay in its all-pervading curiosity, not in the directions along which that curiosity worked nor in the literary

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13 Omond, op. cit., p. 3.
crédos with which it might be connected. This curiosity might explore the monuments of the past, the hopes of the future, the riches of a familiar landscape, or the dim vistas and picturesque costumes of remote countries; working along these diverging lines it might produce types of literature differing from each other as much as they all did from Pope; it remained the one mental link which bound the conservative Scott to the revolutionary Shelley, the domestic Wordsworth to the wandering Byron. Emotionally, the common bond was in general fullness of emotion rather than in the fact that this emotional richness was always of the same kind. Enthusiasm was considered the mark of inspiration where it had once been the mark of bad taste; but Wordsworth did not share Sir Walter's enthusiasm for border peels. Southey abhorred the revolutionary enthusiasms of Shelley, and Byron was nauseated by the early heart's outpourings of Keats. In the literature of the age the unity -- such as one finds -- was the unity of poetic fervor, not the supremacy of one poetic genus. 14

In a literature like English, highly developed for centuries, the new spirit of romanticism naturally showed itself first in imaginative writing. The history of literature furnishes no parallel to the astonishing re-birth of romanticism which ushered in the nineteenth century in England. The Elizabethan period had already been an age of romanticism, and in the background of the classical spirit romanticism was ever present. Its revival at this time is in the nature of an awakening.

Since the purpose of this thesis is to show the

15 Legouis, op. cit., p. 1030.
distinctive elements of Scott's romanticism, the definition of romanticism may be further emphasized. Most critics agree that "romanticism is characterized by the predominance of emotion and imagination, and that it is partly a reaction against a view of life which followed a literature comparatively deficient in these qualities".

Wordsworth, Coleridge, Shelley, and Scott were all bound together by this strong tie, namely, the aversion for the monotony that preceded them. They all "branched off from the classical path with a directness and consistency which sharply distinguished them from their predecessors, contemporaries, and successors". In their works one finds a renewal of interest in nature, in the revival of past days of chivalry and romance, of Chaucer, Spenser, Shakespeare, and Milton; and a reassertion for the right of man to indulge his impulse and emotion.

Like any other English version of a great European movement, English Romanticism had its singular originality and strength and its peculiar limitations. Its chief glory lay, without doubt, in the remarkable diversified, intimate, and subtle interpretations of "external nature", of that other world of wonder and romance which the familiar

17 Beers, op. cit., p. 52.
comradeship of nature produces in the mind of man.

The Romantic period is full of the most confusing currents and cross currents, but certain characteristics, which had long been growing more definite, acquired an extreme intensity. They are naturalism, medievalism, and transcendentalism.

The desire of an illusion obtained by inter-penetration of the real and unreal is present in both medievalism and naturalism; but the material seized upon for this purpose is different and calls for different atmosphere, imagery, and mode of expression. A still more important cause of this difference is that medievalism is necessarily more derivate and "literary" than naturalism. Although a naturalistic work may have a large element of direct observation and personal experience, it is in general true that while naturalism draws upon nature, medievalism draws upon the literature of the Middle Ages.

For Wordsworth, Shelley, and Coleridge, Nature is an inexhaustible source. Wordsworth shows deep reflection upon nature and keen sensitiveness to all her colors and moods. Shelley penetrates the universe and identifies himself with the forces of nature. Coleridge, dwelling in an enchanted spirit world, veils objects with mystery, and brings things into the realm of shadows by creating weird but fascinating illusions.

18 Herford, op. cit., p. xxviii.
19 Fairchild, op. cit., p. 2.
20 Ibid., p. 240.
21 Herford, loc. cit.
On the other hand, poets of English Romanticism had definite limitations. "They lacked vision of the world of man, save under certain broad and simple aspects -- the patriot, the peasant, the visionary, the child." Wordsworth admits in *The Prelude* that he was led to a tardy interest in the affairs of mankind by the gentle teachings of nature. Coleridge, living more in Xanadu than in Somerset, searched in himself for wisdom, but found a whole world of jarring impulses, dreams, sensations and thoughts. Shelley saw himself and his fellow men perfectly free. Free, not only in the positive sense of unrestrained self-expansion, but in a negative sense free from the vicissitudes of outward life.

They also lacked vision of the past, save at certain points on which the spirit of liberty had laid a fiery finger. They had not yet associated themselves with the world of man in its concrete richness and variety.

In the prose of Scott, as well as in his narrative verse, the harmonies between man and man were in great part transcended. His novels represent the triumph of Romanticism

22 Herford, loc. cit.
in the imaginative re-creation of the past. Scott has given Romanticism a soundness, an immunity from any feverishness, that it does not possess even in the poetry of a Wordsworth.

English poetry in the nineteenth century had three characteristic haunts. It thrived in seclusion among the mountain glens of England, in society among the historic borderlands, and in exile beyond the Alps. Stowey, Grasmere, Tweedside and Ettrick, Venus and Rome, were the scenes of poetic activity as alien as the places, and yet all embodying some element of the Romantic revival. At Stowey and Grasmere there grew up a poetry of Man where he most harmonizes or blends with Nature, a poetry mystical, metaphysical, indifferent to history, without the accent of locality, broad and abstract in its treatment of character, excelling in lofty and profound reflection. The Saxon and Celtic Borderlands, on the other hand, were the birthplace, and in part, the home, of a poetry altogether without speculative aptitude, but steeped in the atmosphere of tradition, careless of Man and Nature in the abstract, but reflecting with extraordinary vivacity, the rich diversity of men and places, abounding in lyrical quality not of the highest order, but incomparable in narrative.

As the most unusual developments in English literature occurred during the Romantic Revival, the aim of this thesis is to give some account of romanticism in England beginning with the popular modes of expression in the romanticism of Wordsworth, Coleridge, Shelley, and Scott, and completing the study by pointing out the romantic elements in the works of Scott. A detailed description of the various

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24 Legouis, op. cit., p. 1059 et seq.
phases of romanticism will be given in Chapter I of this thesis. In Chapter II the essential biographical data showing Scott's interest in literature and what he did with romanticism in his narrative poetry and novels of Scotland will be considered. Chapter III will show Scott's rank in literature apart from Wordsworth, Coleridge, and Shelley.
CHAPTER I

VARIOUS PHASES OF ROMANTICISM

The revolutionary naturalism of Rousseau, as well as the transcendental movement from Kant to Hegel, stood in intimate but complex relation to Romanticism. Rousseau drove home two convictions; the worth and dignity of man as man, and the power of natural scenery to satisfy his needs. These distinctive features of Rousseau's "Humanism" were carried on with increased richness by the Romantic poets of England. The worth and dignity of simple folk are idealized by Wordsworth, landscape is interwoven with feeling by Coleridge, and man is inspired by freedom and passion by Shelley. All three developed the harmonies between man and external nature, but like Rousseau, they perceived very imperfectly the harmonies between man and man.

Whatever the definition of Romanticism may be, two important features of its movement are the revival of interest in the past and the return to nature. The force of

1 C. H. Herford, The Age of Wordsworth (London: George Bell and Sons, 1897), pp. xvi-xvii.
its movement was recognized by the predominance of emotion and imaginative appeal.

Chaucer, Spenser, Shakespeare and Milton treated Nature objectively. Chaucer drew on nature for his finest thoughts, Spenser for the melodious beauty and sensuous appeal of The Fairy Queen, Shakespeare for the ardent lyrical beauty that is the distinction of his Sonnets, and Milton for elaborate allusions from classical mythology found in his poems.

The Romantic poets regarded nature as a vital feature, with an organic life poured through all its parts. To Wordsworth Nature was a living intelligent being, capable of communicating with man, and worthy of all admiration. This animating spirit was purposive, harmonious, and benevolent toward man, capable of giving him a kind of spiritual wisdom, and shaping the objects of the physical world to conform with the innate knowledge of man.

With Wordsworth imaginative appeal is identified with insight, intuition, with power to see into things, into the truth beneath the surfaces of things.

Not only did he consider deeply the origin and nature of human knowledge, but it was also habitual with him to contemplate a given object in its largest and ultimate relations. He viewed social problems,

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3 Ibid., p. 1.
political issues, incidents of every-day life, and external nature, in the light of moral and spiritual principles. Even when dealing with an ordinary landscape or simple story, his mind reached outward to a horizon that is infinite and penetrated inward to a world that is spiritual. 5

Meditation or reflection then is the foundation of Wordsworth's poetry. Primarily a poet, he not only

'attended with care to the reports of the senses' and showed remarkable 'ability to observe with accuracy the things as they are in themselves', but also traced in his poems 'the primary laws of our nature', attempting to show the action and reaction of mind upon its environment. 6

Wordsworth's chief themes are Man and Nature. His purpose is to treat them "in such a way as to reveal in them unsuspected elements of mystery and awe". Of all English poets he "is the one who gave the most impressive . . . account of man's relation to universal nature. . . . His poetry held in solution more of the philosophic ideas implied in the 'worship of nature' than that of any other English poet". 7

Wordsworth was a sensuous young man who reflected deeply upon Nature in all her colors and moods; the rocks, falls, mountains, and the race of sun and shadow over hills;

6 Ibid., p. 91.
the gentle murmur of bees or the singing of birds; indeed all the innumerable changes of color and sound and every transient phase of the world of Nature.

Two convictions penetrate Wordsworth's work; the dignity of man in himself, and the moral and intellectual strength which comes to him in communion with nature. . . . Both in Nature and in Man he saw the 'hiding-places of infinite power,' and sometimes the one, sometimes the other, seems to be the focus of his thoughts. . . . The poetry composed with these controlling aims falls into three divisions; the poetry of Nature, the poetry of Man in relation to Nature, the poetry of Man in relation to man. 8

The first quality -- that of sensuous delight in nature is constantly evident in Wordsworth's poetry, though it is seldom without some admixture of more profound and conscious thought. It was not enough to take Nature's manifestations casually. Man must interpret and receive her message, for nature is the "guide of all his moral being", a universal chorus of "'things ever speaking' which of themselves impress the mind opened to them 'with a wise passiveness'". 10

Early in boyhood Wordsworth learned to feel a deep association between natural manifestations and the deeper mood of human consciousness, and laid up a host of memories which afterwards flashed upon his mind with inner meanings.

8 Herford, op. cit., pp. 147-148.
10 Herford, op. cit., p. 155.
From his earliest days the rural ways and manners which his childhood looked upon were "rich in beauty, beauty that was felt".

Wordsworth unconsciously absorbed, his concern being the pleasures of childhood. In this stage, he pursued nature, without thought, but with feeling and emotion. As early as the age of ten he felt not merely the boyish thrill which he had been describing, but a deeper and more spiritual delight. In the midst of a thousand familiar objects which were a stimulus to his senses, he held unconscious intercourse with nature,

   drinking in a pure
   Organic pleasure from the silver wreaths
   Of curling mist, or from the level plain
   Of water coloured by impending clouds. 12

Wordsworth's powers of observation developed as he grew older, and looking back upon the pleasures that gave him sensuous joy, he felt that they must have been for some purpose. His sympathies were enlarged and the common range of visible things grew dear to him. Eventually, Wordsworth tells us, the incidental charms which first attached his heart to rural objects,

grew weaker, and I hasten on to tell

12 Ibid., I:563-566, p. 33-35.
How Nature, intervenient till this time
And secondary, now at length was sought
For her own sake. 13

It was in his seventeenth year, he says, that

the power of truth
Coming in revelation, did converse
With things that really are 14

and that from Nature and her overflowing soul he had re-
ceived so much that all his thoughts were steeped in feeling.

As a young man Wordsworth wandered through London,
living obscurely, not seeking frequent intercourse with man
distinguished by literature, elegance, or rank. Relin-
quishing his occupations and his contact with Nature he pre-
pared to sojourn in a pleasant town in France.

Biographers have made us familiar with Wordsworth's
early political career, his residence in France where he
became indoctrinated with the principles of the Revolution,
and his stay in London as a disciple of Godwin, the advocate
of extreme individualism.

It was in Revolutionary France "that his heart was for
the first time all given to human things and that his love
was theirs". Through the influence of Michel Beaupuy

13 Ibid., II:200-203, p. 53.
14 Ibid., II:392-393, p. 63.
15 Ibid., IX:34-41, p. 311.
16 Crane Brinton, The Political Ideas of the English
Romanticists (New York: Oxford University Press, MCMXXVI),
P. 47.
17 Gingerich, op. cit., p. 96.
Wordsworth was led to appreciate the causes of the Revolution and to view with enthusiasm the loftiness of its aims. Not long after he realized that the nature which had taught him wisdom on the Cumberland hills was not the guiding spirit of the Revolution. The influence of the Revolution gradually gave way to the growing tendency to accept the fuller implications of Godwin's individualism. Despair came to him from that scepticism and disillusionment which was the inevitable result of his discovery that Godwinism did not satisfy his nature.

Wordsworth retired to Racedown and at last regained contact with nature. Between 1796 and 1798 his turning from the influence of Godwin to that of Rousseau is quite evident.

Wordsworth differs from the great continental romanticist in several respects. . . . His general philosophy is based more firmly upon eighteenth century psychology; he makes a closer connection between nature as an ideal abstraction and nature as scenery; he leans more toward transcendentalism; and he has a stronger desire for discipline and control. 19

Wordsworth held that Nature "bestows upon man a . . . sublime aspect. . . . From a divine source she illuminates the whole moral world of man with a spiritual life and lifts him . . . to where he can 'see into the life of things',

18 Fairchild, op. cit., p. 90.
19 Ibid., pp. 98-99.
where he feels

A presence that disturbs me with the joy
Of elevated thoughts; a sense sublime
Of something far more deeply interfused
Whose dwelling is the light of setting suns. 20

Underlying this is a profound spiritual joy, which has
its springs deep in the poet's nature. Always with the dis-
position of a solitary, however, Wordsworth was led by nature
to take an interest in man. When he gazed into the silent
world, he could but discover

In the midst stood Man
    Outwardly, inwardly contemplated,
As, of all visible natures, crown, though born
Of dust, and kindred to the worm. 21

In the mountainous Cumberland district Wordsworth saw
the shepherds at their tasks gathering some of the glory of
their surroundings to themselves. He believed them to be
the happiest and best of men -- sturdy, independent, ennobled
in mind and spirit through a lifetime of labor amidst the
forces and influences of nature. This contact brought him,
ymysterically, but surely, to an unconscious love and reverence
of human nature, which eventually took a central place in
his thoughts. He dedicated himself to the task of studying
these simple folk, and of writing of them and the environ-

20 William Wordsworth, The Poetical Works of Wordsworth
ment that had made them what they are. In his Preface to the 1800 edition of the *Lyrical Ballads*, Wordsworth writes:

Low and rustic life was generally chosen, because in that condition, the essential passions of the heart find a better soil in which they can attain their maturity, are less under restraint, and speak a plainer and more emphatic language; because in that condition of life our elementary feelings co-exist in a state of greater simplicity, and, consequently, may be more accurately contemplated, and more forcibly communicated; because the manners of rural life germinate from these elementary feelings, and, from the necessary character of rural occupations, are more easily comprehended, and are more durable; and, lastly, because in that condition the passions of men are incorporated with the beautiful and permanent forms of nature.

This promise is fulfilled in the *Lyrical Ballads* and in *Michael*, the pastoral tragedy of an old man's shattered hopes. Wordsworth portrays Michael in relationship to nature rather than as an active loving father solicitous for his household. The old shepherd is pictured as a stern and lonely figure, stretched out against the background of the upper slopes of Grasmere mountains. He is almost one with sun and wind and rain, sharing the perpetual sequence of their operations, and responsive to every change.

In the *Lyrical Ballads* Man is a domain which the creative power of Nature flows in upon. The Cumberland and Westmoreland peasant is a member of a simple and almost

democratic society, with strong traditions of independence and self-respect. He is exempt from the vices of civilization and "hallowed by the tranquil decay which blends him with the quiet process of natural life". 

Although Wordsworth found strength and nobility in the humblest lives he is broad and abstract in his treatment of character, excelling in lofty and profound reflection. His portraits lack the full individualizing characteristics of personality and moral qualities to make them real. Wordsworth hardly knew the peasants of whom he wrote, but what he thought about them went into the making of his political ideal. A more sociable disposition in his early days would have led Wordsworth to a better understanding of his fellow men later on. He tells us that he grew up a lonely and unsociable boy

\[\text{taught to feel, perhaps too much,} \]
\[\text{The self-sufficing power of solitude.}\]  

Wordsworth loved the genuine literature of the past and was an eager student of Chaucer, Spenser, Shakespeare and Milton. Unlike the four great poets, however, he did not turn to the chivalry of the past, nor did he find in its characters and ideals a means of making goodness

23 Herford, op. cit., pp. 155-156.
The literature of the past seldom furnished Wordsworth with themes, scenes, or characters; but it strongly influenced his theory of poetry and his application of that theory to his own work. Though Wordsworth responded to the fascination of medieval and Elizabethan times, he responded more deeply to the fascination of natural scenes and of humanity amidst those scenes. He felt that his task was not to deal directly with the marvelous as found in chivalric romance, but to extract a quality of strangeness from the life about him. . . . Wordsworth enjoyed reading of 'far-off things, and battles long ago,' but in his own work he was not often inspired by them. His most congenial themes were 'familiar matter of today' made unfamiliar by imaginative insight. . . . He does not draw upon the romantic past for any important work until his naturalism has begun to give place to conservation and orthodoxy. Then, notably in "Song at the Feast of Brougham Castle" and "The White Doe of Rylstone", he imposes a diluted and Christianized version of his philosophy of nature upon romantic verse narrative of the Walter Scott type. . . . Wordsworth loved the genuine old folk ballads, but seldom found them directly useful in his work. 25

Wordsworth represents that side of Romanticism wherein the imagination seeks to lose itself in "a land strange and familiar, where the heart finds itself at home". In spite of his ideas of reform, his abstract meditations, his complete absorption in himself and his own view of life, he reveals the glory and beauty of nature, and enlarges the spiritual horizon of man.

Wordsworth's creative powers remain forever linked to his contact with revolutionary ideals. Although in his maturer years he rose to a better conception of the fulness of human life, he never quite succeeded in perceiving man in all the concrete richness and variety of real life.

Although Wordsworth played a great part in changing the current of thought in English poetry at the close of the eighteenth century, it was Coleridge who registered swiftly in his writings the changing spirit of the age. The early writings of both reflected eighteenth century tradition from which they liberated themselves as they grew older.

One can not be indifferent to the exact nature of Coleridge's political views. In their youth, both he and Wordsworth "were Jacobins of one shade or another and by the time they had entered old age they had become unmistakable Tories. . . . Their political thought, which bears no small proportion to the rest of their work, illustrates the unity that makes them after all a 'school'."

Coleridge reached manhood at the time when the French Revolution was rousing the more active minds to revolt

27 Ibid., p. 1034.
28 Brinton, op. cit., p. 50.
29 Gingerich, op. cit., p. 17.
30 Brinton, op. cit., p. 48.
against the traditions of the past. Like so many other young men of his time, he was filled with tremendous revolutionary ardor which extended to things literary no less than to those social and political. With Robert Southey, he formed the romantic scheme of founding on the banks of the Susquehanna an ideal Pantisocratic community, thus realizing the dreams of Rousseau. The plan of Pantisocracy fell through, but "left behind a residuum of closely affiliated young poets". Coupled with their sympathy for the French Revolution, was their enthusiasm for the "return to nature" taught by Rousseau.

In 1797 Coleridge made the acquaintance of Wordsworth with whom he planned the Lyrical Ballads published in 1798. The years of intimacy that followed represent the period of greatest achievement for both writers. Each gave, as well as received, that kind of stimulus needed to kindle his mind to creative activity. It is remarkable, that though they complemented each other so well, neither lost his peculiar excellence.

The conversations of Coleridge and Wordsworth often

32 Loc. cit.
33 Fairchild, op. cit., pp. 61, 91, 358.
turned to the fundamental points of poetry, namely "the power of exciting the sympathy of the reader by a faithful adherence to the truth of nature, and the power of giving the interest of novelty by the modifying colors of imagination". Coleridge writes in the Biographia Literaria:

... The thought suggested itself that a series of poems might be composed of two sorts. In the one the incidents and agents were to be, in part at least, supernatural. ... For the second class, subjects were to be chosen from ordinary life. ... It was agreed, that my endeavors should be directed to persons and characters supernatural, or at least romantic; yet so as to transfer from our inward nature a human interest and a semblance of truth sufficient to procure for these shadows of imagination that willing suspension of disbelief for the moment, which constitutes poetic faith. Mr. Wordsworth, on the other hand, was to propose to himself as his object, to give the charm of novelty to things of every day, and to excite a feeling analogous to the supernatural, by awakening the mind's attention from the lethargy of custom, and directing it to the loveliness and the wonders of the world before us." 35

Coleridge was more qualified to give expression to that splendid outburst of Romanticism for he had more imagination than Wordsworth. He dwelt in an enchanted spirit world and turned directly to the supernatural for the themes of his romantic poems. These two poets differed greatly in character of imagination.

35 Loc. cit.
36 Legouët, op. cit., pp. 1043-44.
Wordsworth was more penetrating, Coleridge more dreamlike. Wordsworth transfigured the little domain he lived in, but hardly or rarely found poetry where he had not set his eye; Coleridge, feeding with yet more ravishment upon his sensations, had also the mystic's impatience and disbelief of them, and with all his exquisite power of poetic realism, was yet more himself when he abandoned himself to dreams like "Kubla Khan", in which all the elements of experience are flung up, 'like chaffy grain beneath the mower's flail,' under the sole yet absolute control of an imperial instinct for beauty. 37

The center of Coleridge's art "lies in his faculty of evoking the mystery of things, and making it actual, widespread, and obsessing". He tells us in the Biographia that his task was "to transfer from our inner nature a human interest and a semblance of truth sufficient to procure for these shadows of imagination that willing suspension of disbelief, for the moment, which constitutes poetic faith".

Coleridge was constantly brought face to face with some question which could be answered only by the imagination under the cloak of the supernatural. He penetrated the known through and through by influences believed to arise from the unknown. In other words he tried to realize the ideal.

With this view in mind, Coleridge wrote "The Ancient

38 Legouix, op. cit., p. 1044.
39 Coleridge, Biographia, p. 6.
Mariner" and was preparing among other poems, "The Dark Ladie", and "Christabel", in which he should have more nearly realized his ideal than he had done in his first attempt.

Coleridge's contributions to romantic poetry are few. The exquisite creation of "Christabel" and "The Ancient Mariner" spring from the contact of imagination and medievalism. Their fame almost tempts one to exaggerate his indebtedness to the revival of interest in the past. Medievalism, which plays a large part in the work of Scott, is to Coleridge vague and atmospheric, "the outgrowth of a passion for strangeness which found satisfaction in picking up bits of the marvelous wherever he could find them". In "The Ancient Mariner" Coleridge proclaims his marvels, and exults in them. In "Christabel" they are thrown into the background, conveyed to our mind rather by suggestion than by direct assertion.

"The Ancient Mariner", Coleridge's masterpiece and chief contribution to the Lyrical Ballads follows the old ballad form; but the art, perfect as it is, is forgotten in the succession of vivid, suggestive images, and in the mystery that envelopes the whole story. The poem is typical of Coleridge's use of nature. It is to a remarkable degree

40 Fairchild, op. cit., p. 290.
a "poem of the elements. Its real protagonists are Earth, Air, Fire, and Water, in their multiform balefulness and beauty -- these and the daemons who are their invisible inhabitants." "The Ancient Mariner" is a flower of medieval, or later German romance, growing up in the peculiarly compounded atmosphere of modern psychological speculation, and putting forth in it wholly new qualities".

"Christabel", too, haunts us by the echo of reality. It is a fragment of ancient romance and illustrates further the creation of a supernatural atmosphere by natural means. Though not so unique as "The Ancient Mariner", it has the same haunting charm and displays the same subtle art in the use of the supernatural. It is a tale of medieval witchcraft steeped in a haunting supernatural atmosphere full of Gothic elements:

... a moated castle, with its tourney court and its great gate ... a feudal baron, with a retinue of harpers, heralds, and pages; a lady who stood in the moonlit oak wood, to pray for her betrothed knight, a sorceress who pretends to have been carried off on a white palfrey, by five armed men.

Strange, indeed, are the incidents in this poem, yet it is only by hints and suggestions that we are made aware of

43 Ibid., p. 81.
the supernatural forces which lie in wait on every side.
"That isolation and remoteness . . . which Coleridge secured
in "The Ancient Mariner" by cutting off his hero from all
human life amid solitude of the tropic sea, he here secured,
in a less degree, by the lonely midnight in Sir Leoline's
castle".

Among Coleridge's romantic poems "Kubla Khan" is the most
airy and unsubstantial: a vision, a dream, if there ever
was one. It is a mystical fragment, haunting in its sound
effects and is more impalpable than "Christabel". Of all
the elements that blend to make an image, colour is the most
potent. It is diffused throughout the poem. "Kuble Khan"
is worthy of merit for its music and power of poetic diction,
for imagery and imaginative suggestiveness.

Coleridge was always "peculiarly fascinated by the 'in-
terruptions' of the spiritual world, the straggling branches
of marvel which startle and waylay the observer". His
poetry showed a "sensuous love of nature" strong in itself,
but "heavily mingled with ethical and instrumental consid-
eration".

Coleridge saw and appreciated the great beauty that was

44 Ibid., p. 83.
45 Herford, op. cit., p. 179.
46 Fairchild, op. cit., p. 130.
around him, but he did not see it objectively. He worked over the things of nature with little regard for fact, using these objects as an instrument for expressing what he thought to be truth. His poetry is moral, and the objects of the world are there for their value in expressing his ideas.

Possibly Coleridge's main contribution to poetry is his appeal to the romantic sense for the supernatural.

Coleridge's poetry was mainly written before he visited Germany and made acquaintance with the German philosophers. After his return from Germany in 1799, "he produced little verse of any importance. . . . His creative impulse failed him and he became more and more involved in theology, metaphysics, political philosophy, and literary criticism". It is in literary criticism that his achievement is most lasting.

In treating of Coleridge's services to the cause of romanticism, his literary criticism should not be overlooked. Coleridge was fully conscious of the extent of the new movement.

He represented theoretically, as well as practically, the reaction against eighteenth century academicism, the Popean tradition in poetry, and the maxims of pseudo-classical criticism. In his analysis and

47 Fairchild, op. cit., pp. 62, 125, 130.
48 Beers, op. cit., p. 49.
49 Ibid., p. 87.
vindication of the principles of romantic art, he brought to bear a philosophical depth and subtlety such as had never before been applied in England to a merely belletristic subject. He revolutionized for one thing, the critical view of Shakespeare. 49

The character analyses that supplanted criticism of Shakespeare's plays are "historically associated with the rising romantic movement, because of the romantic love of personal individuality". However, this type of dramatic criticism is not primarily romantic. "The romantic movement merely emphasized ideas which were latent in neo-classical criticism". The studies of Shakespeare's characters are the most significant part of Coleridge's criticism.

Among the German influences on Coleridge none is more direct than that of Schlegel. It is certain that his influence "confirmed and developed rather than suggested many of Coleridge's ideas... They were romantic critics in conscious revolt against the criticism of the previous age particularly that of Dr. Johnson."

Coleridge possessed "the chief prerequisite of a romantic critic -- literary judgment as the result of unfaltering and almost unerring good taste". Like all romanticists he

49 Ibid., p. 87.
51 Loc. cit.
52 Ibid., p. xxvii.
was subjective. "The basis for criticism, he believed, was in the study of man. . . . The mind (or spirit) has a being, because it recognizes itself. From this basic principle Coleridge endeavors to construct a philosophical system."  

Coleridge stands first among the romantic critics. His lectures, marked by rich ethical reflectiveness, introspective analytical power, and a profound insight into human nature, initiated and established the great tradition of English criticism of Shakespeare. Coleridge also enlarged the realm of criticism in his discussion of beauty and other elements of poetry.

In literary criticism, there has sometimes been a tendency to exaggerate the value of the work actually accomplished by Coleridge, in philosophy, the tendency has been to give him less than his due. Yet, his importance in the history of English philosophy is not to be denied. Coleridge "stands for so much in the history of English thought, he influenced his own and the following generation on so many sides that his romanticism shows like a mere incident in his intellectual thought".

Wordsworth and Coleridge after their bitter disillusion learned to look on political views with sympathy. Shelley,

54 Loc. cit.
55 Ibid., p. 135.
56 Beers, op. cit., p. 49.
on the other hand, was a liberal who looked upon liberty as "a vehement and politically anarchial outpouring of individuality into action".

Shelley was a writer whose life as well as his verse was the expression of his poetic nature. "Profoundly romantic in temper" he was not retrospective in his habit of mind; and the Middle Ages, in particular, had little to say to him. "Scott stood for the past; ... Shelley -- a visionary, with a system of philosophical perfectionism -- for the future."

Shelley was also a Hellenist, and in his angry break with authority and his worship of liberty, "the naked freedom, the clear light, the noble and harmonious forms of the antique were as attractive as the twilight of the 'ages of faith'."

Shelley stands in less close relation to his contemporaries than Wordsworth and Coleridge do to each other. Born at the close of the French revolution he is not directly affected by its tumult, but the revolutionary ideas did not leave him untouched. Shelley was educated first privately, and then at Eton where unhappiness embittered his schooldays. In his eighteenth year he entered University College, Oxford.

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57 Herford, op. cit., p. 217.
58 Beers, op. cit., p. 232.
59 Loc. cit.
60 Loc. cit.
Shelley had already written Zastrozzi and St. Irvyne, two romances "full of crude anarchial ideas borrowed from Godwin and the negative philosophers of the eighteenth century". To this period of his literary work also belongs "The Wandering Jew", a poem in four cantos. The incidents of the poem "are simple and refer rather to an episode in the life of the Wandering Jew, than to any attempt at a full delineation of all his adventures".

In less than a year after Shelley entered Oxford he published and distributed a pamphlet on "The Necessity of Atheism". This two-page tract drawn largely from Hume's and other writer's arguments against the existence of a Deity brought Shelley "into abrupt collision with the traditional orthodoxy of England". He was summoned before the authorities and on refusing to answer any questions regarding the publication of the tract, was immediately expelled from the college. This estranged him from his father, and threw him adrift upon the world with narrow means.

At the age of nineteen Shelley made an undesirable marriage with Harriet Westbrook, a friend of his sister.

64 Herford, op. cit., p. 239.
Immediately after his marriage he set out to reform mankind, and began by writing his "Address to the Irish People". This pamphlet advocated three measures necessary to the salvation of Ireland: "Catholic Emancipation, Universal Suffrage, and the Repeal of the Union Act". Copies were distributed freely to passers-by who seemed likely to profit by his message.

In 1893 Shelley wrote "Queen Mab", a poem setting forth his revolutionary doctrine.

It embodies substantially the contents of his mind at that period, especially those speculative, religious and philanthropic opinions to the expression of which 'his passion for reforming the world' was the incentive; and poetically, it is his first work of importance. 66

The following year Shelley made the acquaintance of Mary Godwin, daughter of the English philosopher and novelist. Finding his marriage with Harriet irksome, he left her and eloped with Mary, whom he afterwards married.

"Alastor or The Spirit of Solitude", Shelley's first serious poetic work appeared in 1816. The poem illustrates Shelley's own aspiring and melancholy spirit and has distinct autobiographical value. It contains a host of swiftly moving

65 Brinton, op. cit., p. 163.
67 Omond, op. cit., p. 45.
images, condemns self-centered idealism, laments our kind of world, and is a plea in behalf of human love.

Shelley's life at Oxford, his marriage in 1811, the appearance of "Queen Mab", his estrangement from his wife, his connection with the Godwins, and the publication of "Alastor" in 1816, are the chief events of his early life.

More important than the classics in the influence which molded Shelley's mind was the dogmatic system of Godwin to which he attached himself. The indebtedness of the young man to his father-in-law has been pointed out by numerous commentators, and nowhere is it found to be more dominant than in "Queen Mab". One particular inheritance from Godwin is his belief in Necessity.

... He longed above all things to find on earth a state of complete happiness; and to be completely happy meant to his sensitive body to be free from all contact with suffering. ... He possessed to an extraordinary degree those aspirations towards unrestrained personal expansion, toward infinite enjoyment, common to all human beings. ... But from the checks ... which normally restrain men in this world from taking their desires as measures of their deeds, Shelley was strangely free. 70

To him freedom was essential if the expansion in him was to have play.

68 Shelley, op. cit., pp. 31-32.
69 Omond, loc. cit.
70 Brinton, op. cit., p. 164.
He would be free, not only in the positive sense of untrammeled self-expansion, but in a negative sense free from the vicissitudes of outward life. Like Rousseau he would at once be free and submissive to authority. But that authority must be identical to his own will. 71

An acquaintance with Godwin and the philosopher's "Political Justice" revolutionized Shelley's whole nature. Much as Godwin had obsessed Coleridge and Wordsworth, his influence on Shelley was permanent. In 1813 he wrote "Queen Mab", "a poem only in its title romantic". His own notes indicate that he dissented from all that was established in society, for the most part very radically. They also confirm his belief in the doctrine of Necessity which "tends to introduce a great change into the established notions of morality and utterly to destroy religion." He attacks Christianity, pleads for atheism and philosophic anarchism, and professes his doctrine of free love.

Brinton in his Political Ideas of the English Romanticists sums up Shelley's Godwinian motives in these words.

... Necessity leaves a man his essential freedom, since it binds him to no law but that of his own being. Shelley hated Christianity and its priests, not so much because the Church was actually in alliance with Legitimacy and every kind of reaction, but because it was a discipline, because it held

71 Ibid., p. 166.
72 Legouix, op. cit., p. 1085.
73 Beers, op. cit., p. 234.
74 Shelley, op. cit., p. 2.
back the flow of human sensation and prevented that complete projection of self into all things which was to him happiness. Society, too, he warred against because it imposed on men the most unreasonable of discipline, that of convention. Self alone can restrain self. And Necessity is the origin of self. 75

Here, it is important to notice that at the period of "Queen Mab" when Shelley still subscribed to the Godwinian necessitarianism, his universal spirit is quite definitely Necessity itself. Shelley's notes to this outspoken attack were made part of the evidence against him in the suit for the custody of his two children in 1817.

The essence of "Alastor" is laid in Shelley's literary studies and in his actual observations of nature, while the atmosphere of the poem is a personal mood. It is at once characteristic of its author's thought and a study of the ill effects of solitude. Indefinite in outline and often obscure, "Alastor" is really a piece of poetic autobiography, and describes the infinite aspiration of the idealist.

In Mrs. Shelley's account of the poem, she writes:

... None of Shelley's poems is more characteristic than this. The solemn spirit that reigns throughout, the worship of the majesty of nature, the broodings of a poet's heart in solitude -- the mingling of the exulting joy which the various aspect of the visible universe inspires, with the sad and struggling pangs

75 Brinton, op. cit., p. 166.
76 Shelley, op. cit., p. 2.
77 Ibid., p. 613.
which human passion imparts, give a touching interest to the whole. . . . It was the outpouring of his own emotions, embodied in the purest form he could conceive, painted in the ideal hues which his brilliant imagination inspired, and softened by the recent anticipation of death. 78

In his Preface to "Alastor" Shelley described the main character, and drew its moral.

. . . The poem entitled "Alastor" may be considered as allegorical of one of the most interesting situations of the human mind. It represents a youth of uncorrupted feelings and adventurous genius led forth by imagination inflamed and purified through familiarity with all that is excellent and majestic to the fountains of knowledge and is still insatiate. . . . His mind is at length suddenly awakened and thirsts for intercourse with an intelligence similar to itself. He images to himself the Being whom he loves. . . . He seeks in vain for a prototype of his conception. 79

In "The Revolt of Islam", and still more in "Prometheus Unbound", Shelley's imagination becomes its own master. He has turned from empty abstraction of the Godwinian vision of perfection. His abandonment of the doctrine of Necessity, and his insistence on the universal regenerative power of Love, are closely bound up with the conception of human perfectibility. "The ideas of human society are still the crude abstractions of Godwin; but they are so informed with so over-powering a sense of the glorious potentialities of life that they become merely the perishable framework of a

78 Ibid., p. 32.
79 Herford, op. cit., p. 247.
veritable revelation.

Shelley was attached to the idea that mankind had only to will that there should be no evil, and there would be none. The fundamental point of his system was that man could be so perfectionized as to be able to expel evil from his own nature. Shelley's favorite subject was "the image of One warring with the Evil Principle, oppressed not only by it, but by all, even the good, who were deluded into considering evil a necessary portion of humanity; a victim full of for+ titude and hope, in the ultimate omnipotence of good."

In "Prometheus Unbound" Shelley took a more idealized image of the same subject. This lyrical drama deals with the myth of Prometheus and stands not only at the head of Shelley's revolutionary works, but as the most characteristic of all his longer poems. It has for its principal poetic source the "Prometheus" of the Greek dramatist Aeschylus.

... The ethical motive of Shelley, his allegorical meanings, his metaphysical suggestions, the development of the old and introduction of new characters, the conduct of the action, the interludes of pastoral, music and landscape, the use of new imaginary beings neither human nor divine, and the conception of universal nature, totally transform the primitive Aeschylean myth; and in its place arises the most modern poem of

80 Loc. cit.
81 Shelley, op. cit., p. 162.
82 Ibid., p. 620.
the century by virtue of its being the climax of the Revolution, in imaginative literature, devoted to the ideal of democracy as a moral force. 83

Shelley was a reformer and always remained one. Here he shows himself to be the disillusioned dreamer still fighting against oppression. The ideal described in Act III, scene iv "is anarchistic, but it is also the ultimate of the ideas of freedom, fraternity, and equality, and of the supremacy of that inward moral order which would dispense with those functions of government in which Shelley believed wrong necessarily resides." Shelley represents that phase of romanticism that showed itself in the form of revolt against established governments, revolt against all forms of authority. In him we see "the reassertion of the right of man to indulge his impulses and emotions, even the wildest and most wayward".

Shelley departed from the Wordsworthian philosophy of nature and makes his own adjustment between his love of nature and his view of life. He "imposes on external nature his vision of an ideal world of which the essence is the love of freedom and the freedom of love". Unlike Wordsworth he

83 Loc. cit.
84 Ibid., p. 625.
86 Fairchild, op. cit., p. 138.
makes no attempt to trace the influence of natural objects in the development of his imagination. He employs symbolism where Wordsworth used an abstract term.

... In 'mont Blanc' (1816) the sublime mountain symbolizes -- ... 'the strength of things which govern a thought, and to the infinite dome of heaven is a law'. ... The west wind, in the famous 'Ode' (1819), symbolizes the variegated power of natural phenomena of nature's promise of a world reborn to a spirit desolated by the wintry bleakness of the present. In 'The Cloud' (1820) is symbolized the essential oneness of nature and her manifold changes of form. In the ode 'To A Skylark' (1820) is symbolized the gladness of natural creatures who are free from the 'hate, and pride, and fear' which sadden and cloud the spirit of man. 88

In "Prometheus Unbound" nature "is represented by one of the leading characters in the allegory; and the physical operations of nature are visible in the masque by Earth and Moon and Ocean and other personifications." 89

Vast areas of the world's rich concrete life, the interests of the Middle Ages, the truth of Christianity, the interests of mankind working in accord with his fellow men, all failed to touch the imagination of Shelley. His works are valued for their spontaneous music, ethereal beauty, and unexcelled ideality, rather than for the view he has of society working together.

87 Beach, op. cit., p. 209.
89 Loc. cit.
90 Herford, op. cit., p. 253.
In marked contrast to Shelley's view of mankind, it is to be observed that Scott shows a deep interest in the human passions of men's lives. He knew that men love and men hate, they are treacherous, they are sometimes wise and they are sometimes foolish; and he knew they always have been and always will be thus. In a comprehensive outlook over long stretches of Scotch and English history Scott thus represents them.

While Wordsworth and Coleridge were still contending with the faint praise of the reviews, Scott's voice received a loud and instant welcome. His abounding interest in the feudal past of Scottish chivalry and the border tales and ballads upon which he had been nurtured brought him a wealth and popularity unheard of among previous English poets. His works revealed an interest in adventure, a keen sense for picturesque description, and a taste for the romance of bygone days. Imagination, in Wordsworth's sense, he neither possessed nor demanded of his readers. If he gave charm to familiar facts it was not by steeping them in mystic suggestions, but by setting them in the light of history or legend. Tradition and legend which Coleridge culled and beautifully interwove in unearthly dreams, acquired for Scott a special accent and distinction.

The key to Scott's romanticism is his intense local feeling. "His absorption in the past and his reverence for everything that was old, his conservative prejudices and aristocratic ambitions, all had their source in this feeling." With this accent there is also the accent of the tribe and the traits which the aspirations of a community force into the blood and brain of each of its members.

As a poet and later as a novelist, Scott did more to bring the theory of romantic poetry into general recognition and popularity in his own day than any other single writer.

In order to understand Scott's writing it is necessary to know his background. In the memoir of his early life Scott states that, like every Scotchman he has a pedigree, and that his ancestry linked him with the turbulent heroes of border warfare, and his parentage with the professional and literary life of the capital. He explains his heritage by writing:

... According to the prejudices of my country, it was esteemed 'gentle', as I was connected, though remotely with the ancient families both of my father's and mother's side. My father's grandfather was Walter Scott, well-known in Teviotdale by the surname of 'Beardie'. He was the second son of Walter Scott, first Laird of Raeburn, who was the third son of Sir William Scott, and the grandson of Walter Scott, com-

92 Beers, op. cit., p. 8.
93 Herford, op. cit., p. 189.
monly called in tradition 'Auld Watt' of Harden. I am therefore lineally descended from that ancient chieftain, whose name I have made ring in many a ditty, and from his fair dame, the Flower of Yarrow -- no bad genealogy for a Border minstrel. 94

Scott's father, Walter Scott, a strong Calvinist, was born in 1729 and was educated for the profession of a Writer of the Signet. In April, 1758, he married Anne Rutherford, the eldest daughter of Dr. John Rutherford, a professor of medicine in the University of Edinburgh. In Scott's memoir he described his grandfather as a man who was distinguished for professional talent, for lively wit, and for literary acquirements. Scott's maternal grandmother was a daughter of John Swinton of Swinton. During the Middle Ages his family had produced many outstanding warriors, and it could rank with any family in Britain "for antiquity, and honorable alliances." 95

Sir Walter Scott was born in Edinburgh, August 15, 1771. Before his second year he contracted a fever and for a time it was feared that his delicate health might result in early death. His grandfather, Dr. Rutherford, advised his parents' sending him to live with his other grandparents in the country of Sandy-Knowe at Smailholm in Roxburyshire.

95 Ibid., pp. 1-8.
96 Ibid., p. 8 et sqq.
From early associations in the country Scott developed a natural love of romance and an appreciation of the natural beauties which surrounded him. The features of the landscape held for him a great fascination which never became lessened. He recounts this experience in the following.

To this period also I can trace distinctly the awaking of that delightful feeling for the beauties of natural objects which has never since deserted me. The neighborhood of Kelso, the most beautiful if not the most romantic village in Scotland, is eminently calculated to awaken these ideas. It presents objects, not only grand in themselves, but venerable from their association. The meeting of two superb rivers, the Tweed and the Teviot, both renowned in song -- the ruins of an ancient abbey -- the most distant vestiges of Roxburgh Castle -- the modern mansion of Fleurs, which is so situated as to combine the ideas of ancient baronial grandeur with those of the first class; yet are so mixed, united, and melted among a thousand other beauties of a less prominent description, that they harmonize into one general picture, and please rather by unison than by concord. I believe I have written unintelligibly upon this subject, but it is fitter for a pencil than the pen. (The Border Antiquities of England and Scotland, 1817). The romantic feelings which I have described as predominating in my mind, naturally rested upon and associated themselves with these grand features of the landscape around me, and the historical incidents, or the traditional legends connected with many of them, gave to my admiration a sort of intense impression of reverence, which at times made my heart feel too big for its bosom. From this time the love of natural beauty, more especially combined with ancient ruins, or remains of our father's piety or splendour, became with me an insatiable passion which if circumstances had permitted I would willingly have gratified my travelling over half the globe.

97 Lockhart, op. cit., I:30-31.
The epistle prefixed to the sixth canto of "Marmion" contains a charming picture of the boy's feelings amidst the scenery and association of Smailholm Tower and Sandy-Knowe,

It was a barren scene and wild,
Where naked cliffs were rudely piled.

And also

Here was poetic impulse given
By the green hills and clear blue heaven.

By listening to the songs and tales of Jacobite, Scott became strongly prejudiced in favor of the Stuart family, and developed a keen interest in the early history of Scotland. He gained much local information from the tales and ballads which amused his relatives and neighbors. Scott had an unusually retentive memory, and in later years he used many of the stories he had heard at his grandmother's knee.

... My grandmother, in whose youth the Border depredations were matter of recent tradition, used to tell me many a tale of Watt of Harden, Wight Willie of Aikwood, Jennie Telfer of the fair Dodhead, and other heroes -- merrymen all of the persuasions and calling of Robin Hood and Little John. A more recent hero, but not of less note, was the celebrated, 'Diel of Little-dean', whom she well remembered, as he had married her mother's sister. Of this extraordinary person I learned many a story, grave and gay, comic and war-like. 98

When Scott had regained his health, he returned to the home of his father and there pursued his studies in high

98 Ibid., I:14.
school and with a tutor. He was an avid reader and was especially fond of history, poetry, travel books, Eastern stories, romance and fairy tales. He showed a deep interest in the writings of Spenser and Shakespeare and memorized long passages from the "Faerie Queene". In his Memoirs he comments on many writers and their works, and he frequently tells about his interest in poetry, particularly in Border ballads. The philosophy of history, a much more important subject, was a sealed book at this period of his life. Scott gradually assembled much of what was striking and picturesque in historical narrative. To him the most romantic scene was not romantic enough until he had peopled his stage with the life of a vanished age.

When Scott was about thirteen Percy's Reliques took possession of him and gave a determining bent to his enormous assimilative power. The study of ballads engrossed his attention and became a sort of passion with him. He longed to do for the Border what Bishop Percy had done for his own lands.

In his young manhood, Scott developed an interest in German. As Lockhart states, Scott disliked grammatical rules, and he attempted to learn that language by relating

99 Ibid., I:28-29.
100 Beers, op. cit., p. 21.
and applying his knowledge of Scottish and Anglo-Saxon dialects in his translation of German. Although he did not master the language, he was able to interpret the spirit and general content of a German work.

Scott took real delight in his translations of German romantic literature, and in his "Liddesdale raids" through the hills into the historic borderland. These raids were progresses from one hospitable form to another; and the songs upon which he 'seized like a tiger' or the border-relics which he triumphantly carried home, were not more important than the fast friendships he made in the process with many a Dandy Dinmont of real life. The collector of the 'Border Minstrelsey' was unconsciously 'making the creator of the novels.' And the romances gathered in these jaunts came to him with an aroma of open air, a background of health and glen, which in his hands they never lost.

Out of the native songs and ballads which he collected on these horseback rides came his first important book, Minstrelsey of the Scottish Border, (three volumes, 1802-3) a collection of ancient ballads and legends. The Minstrelsey is the first important landmark in the literary life of Sir Walter Scott and is one of the great movements of Scottish literature. Two years later lovers of romance were thrilled by the appearance of Scott's first long tale in

101 Lockhart, op. cit., I:175.
verse, "The Lay of the Last Minstrel" (1805). Other romances in verse followed rapidly; "Marmion" (1808), a metrical romance interesting for its pictorial description both of nature and of war, and "The Lady of the Lake" (1810), a romantic story of the lower Highlands of Scotland, and charming for its romantic suggestions and magical glimpses of Highland scenery. "The Lady of the Lake" has a more continuous and more stirring series of incidents than Scott's earlier works and is recognized as the most uniformly and vividly entertaining of all his poems.

... These three poems ... presenting many of the new romantic motives in popularly attractive form, took the reading world by storm. The diction employed in them was not like the language of Coleridge and Wordsworth, so startlingly novel as a literary medium that it repelled the unaccustomed ear. The strong and buoyant metre appealed powerfully to a public weary of the monotonous couplets of the preceding age, but unable to appreciate the delicate melodies of the 'Songs of Innocence and Experience' and the 'Lyrical Ballads'.

"The Bridal of Triermain", 1813, is a romantic love story of the days of King Arthur. Scott makes interesting statements regarding romantic poetry. Lockhart gives a few illustrations of this in his Life of Sir Walter Scott.

According to the author's idea of Romantic Poetry as distinguished from Epic, the former comprehends a fictitious narrative, framed and combined at the pleasure of the writer; beginning and ending

104 Moody and Lovett, op. cit., pp. 269-270.
as he may judge best; which exacts nor refuses the use of supernatural machinery; which is free from the technical rules of the 'Epic', and is subject only to those which good sense, good taste, and good morals apply to every species of poetry without exception. The date may be in a remote age, or in the present; the story may be in detail the adventure of a prince or a peasant. In a word, the author is absolute master of his country and its inhabitants, and everything is permitted to him, excepting to be heavy or prosaic, for which, free and unembarrassed as he is, he has no manner of apology. 105

Although Scott's reputation rests much less upon his poetry than upon his novels, he is valued as a poet for his independent and diversified genius in that field. The songs of exquisite and genuine lyric beauty that abound through his novels and metrical romances form no inconsiderable part of his poetry and contain some of his very best work. Some of them are "Young Lochinvar", "The Eve of St. John", "Glenfinlas", "Rest, Warrior, Rest", "Love Wakes and Weeps", "Waken Lords and Ladies Gay", and the beautiful "Ave" chanted by Ellen in "The Lady of the Lake". Among them are songs of rousing martial music, songs of mournful beauty, songs of simple lyric charm and excellent ballads.

Scott's romantic ambition of establishing himself as a Scottish laird at Abbotsford was realized when he was created baronet in 1820. Meanwhile his poetry had been eclipsed

105 Lockhart, op. cit., V:286.
106 Omond, op. cit., p. 12.
by the more lurid and extravagant verse tales of Lord Byron. All his life Scott had great admiration for Wordsworth, Byron and many of the other great romantic poets of his day. But Scott had never set a high value on his own poetry, and finally when Byron became too strong a rival, scott cheerfully resigned his place to the younger man and turned -- anonymously at first -- to the most famous single series of historical novels in English literature.

Romanticism reached a tremendous climax in the novels of Sir Walter Scott. Beers writes:

Towards him all the lines of the romantic revival converge. The popular ballads, the Gothic romance, the Ossianic poetry, the new German literature, the Scandinavian discoveries, these and other scattered rays of influences reach a focus in Scott.

Scott belongs to the objective side of romanticism as Wordsworth, Coleridge, and Shelley belong to the subjective. Scott is romantic in his material, the others are romantic in their mood. Although Scott clearly belongs to what is generally known as the romantic revolt "he is too conservative by instinct to be a thorough revolutionary in any sphere whatsoever." The romantic poets of England were

107 Lockhart, op. cit., IV:2.
108 Ibid., V:391.
110 Legouis, op. cit., p. 1051.
r evolutionary and were permeated with French and German thought; Scott was conservative and found that his contemporaries in the main sympathized with his view of life.

Wordsworth, Coleridge, and Shelley were interested in abstract philosophy looking toward the future; Scott was interested in concrete research revealing the past. The English poets were often introspective and at times melancholy; Scott was objective and energetically serene.

Born in Jacobite tradition and bred to the conservative profession of the law, he entered active life with his political beliefs firmly fixed. Throughout his life he preserved these beliefs and the outward allegiances that express them. Scott's Toryism differed from that of Wordsworth, and Coleridge. Beers in his History of English Romanticism states:

... It was not a reaction from disappointed radicalism; nor was it the result of reasoned conviction. It was inborn and nursed into a sentimental Jacobitism by ancestral traditions and by an early prepossession in favor of the Stuarts -- a Scottish dynasty -- reinforced by encounters with men in the Highlands who had been out in the '45. It did not interfere with a practical loyalty to the reigning house and with what seems like an exaggerated deference to George IV.

Scott knew that he could live happily in Georgian

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111 Pierce, op. cit., pp. 68-69.
112 Brinton, op. cit., p. 108.
113 Beers, op. cit., p. 9.
society for life was to him worth living because of its richness and variety.

Just as he secured content for the happy order of society for that inner part of him that demanded stability, so he drew nourishment from that disorder of the world for that very large part of him that craved adventure. He opposed reform not only because as a gentleman he was satisfied with a society in which he held so enviable a position, but because as a romantic he could not be happy without picturesque gradations and interesting prejudices. . . . Scott shared the sound English instinct of the time against the simplicity of the Radical plan in politics. Utilitarianism, he felt, was not natural. It did violence to all the old ties, religion, patriotism, family loyalty, that make men a great part of something bigger than man. 114

Scott's common sense taught him the limits of growing according to one's inner impulse "and his fortunate disposition allowed him to find contentment in loyalty to institutions which human experience had established as space for common emotional ranging".

Scott was the first to exploit on a large scale the medieval sentiment. He liked the Middle Ages because they were picturesque; , , , and because classes and callings were so sharply differentiated -- each with its own characteristic manners, dialect, dress -- that the surface of society presented a rich variety of colour, in contrast with the drab uniformity of modern life. 116

Scott's taste for the Middle Ages, however, was more

114 Brinton, op. cit. , pp. 117-118.
115 Ibid., p. 194.
than merely a taste for a picturesque period of history. It was for certain things which could be found more particularly in that period. Feudal society was supremely distinguished from modern life by its recognition of the value and significance of communal life, of the natural interdependence of individuals and of classes, and of the beauty of self-devotion to a corporate ideal. Scott has strong feudal sympathies and

shared in idealizing the old English hierarchy; that feudal state of society where there was a simple social order, where the protector knew his duty to his subjects, the vassal knew his place, and where both together, closely united and economically related, make an admirable union which worked for the common weal, and protected the whole from the alien and the stranger. 117

Scott had no desire to restore medieval institutions in practice, but despite his high Tory position, he was a genuine democrat in spirit, and really loved the common people. Wherever he found qualities pertaining to the common good of mankind he was at home. His notes take on a new ring when he comes to his Highland clans. The love of comradeship and loyalty found in the clansman to his clan and to his chief have a strong social relationship such as he had found in medieval ties of allegiance and the code of chivalry.

118 Beers, op. cit., p. 357.
This social relationship had this supreme advantage. "It created a real community of life between persons of an entirely different social position, which was destined to disappear when wealth became the sole claim to social honour."

Scott was a master in character delineation. Although his more conventional upper-class figures are often pale and speak in stilted dialogue, his greatest triumphs are achieved in the depiction of his Scots, kings and queens, and his peasants. As a rule Scott takes far more favourable views of historic events and characters than some historians are inclined to do. He renders historic scenes, times, and personages attractive rather than repelling, and the majority of the real persons described by poet and novelist would likely be gratified rather than offended at his graphic yet to some extent fanciful descriptions.

As to how far Scott's men and women are true to life, critics were at variance in his own time and have been ever since. Carlyle has said that the Waverley Novels taught all men this truth: "that the bygone ages of the world were actually filled by living men not protocols, state-papers, controversies, and abstractions of men".

The reader does not ask whether Scott

119 Speare, loc. cit.
122 Speare, op. cit., p. 17.
depicted with absolute accuracy the personal life of Richard the Lion-hearted, or the minutiae of this or that famous battle, or whether he included all the phases of the institution of Feudalism good, bad, or trivial. We do not require the reproduction of a past age where no single struggle -- say, that between the forces of Paganism and Christianity -- is given an undue importance, while other important facts are not mentioned. We ask only of the writer that the general forces of the period be placed before us; that the picture as a whole shall not violate the strictest historical sense; aside from that the historical novelist may wander where and how he pleases. 123

It must not be forgotten that Scott had, as every man of real creative genius must have, a firm grasp upon life as a whole, and a wide sympathy with all sorts and conditions of men. He was enough of a poet, and enough of a Scotchman, to have an almost equal sympathy with the simplest and humblest forms of life. His Scotch lairds with their antiquarian knowledge are largely traditional, and in his delineation of these men, Scott shows how naturally they grow out of their surroundings. Scott is exceptionally good in his delineation of the poor. They are genuine poor folk, shrewd, manly, sensible, generous, avaricious, proud, humble, selfish, and heroic. His poor people are never coarse and never vulgar; their lineaments have the rude traits which a life of conflict will inevitably leave on the minds and manners of those who are to lead it; their notions have the narrowness which is inseparable from a contracted experience; their knowledge is not more extended than

123 Speare, op. cit., p. 17.
their restricted means of attaining it would render possible. Almost alone among novelists Scott has given a thorough, minute, lifelike description of poor people, which is at the same time genial and pleasing. 124

Scott took great delight in describing historical persons in imaginary situations, while at the same time adhering 125 to every sign of probability. His characters, too, are not always historical. This is true of the hero and heroine of Waverley, as well as Old Mortality. "In adapting this method of dealing with history, Scott was able to give within the vaguely defined boundaries of fact and legend, a very free play to his imagination."

Scott did not write his novels for the purpose of representing the state of manners contemporaneous with their publication. They all dealt with the past. The first group covers the reign of English kings from Charles I, 1625, to Scott's own day. Into these books the whole essence of the Scotch scene and character has been instilled. In the second group, Scott turned to England, going back first to the Middle Ages, then to the days of Elizabeth, and returning finally to the seventeenth century. In the third group of his novels, Scott added the continent as a background and produced a rich and varied group of novels with scenes

124 Dawson, op. cit., p. 168.
125 Canning, op. cit., p. 169.
126 Cross, op. cit., p. 134.
laid in France, England, Scotland, India, and the Holy Land. The novels in which there is the most romance deal with the Crusades, the age of chivalry, and the struggles of the Stuart pretenders to recover the throne of England. Taken all together, they form the most splendid series of historical scenes that fiction has yet produced.

Scott admitted that he was not gifted with the finesse needed to make ordinary common place things and characters interesting. Nevertheless, some of his characters are unforgettable. This is especially true of those of the lower class of society and those of his native Scotland.

It was reserved for Scott to accomplish the task of representing the triumph of Romanticism in the imaginative re-creation of the past; of giving Romanticism a soundness, an immunity from any feverishness and unrestrained self-expansion. It was his task to portray man in relation to man, and to dwell on the harmonies that existed between man and man, and to reflect with extraordinary vivacity the world of man in all its concrete richness and variety.

Scott's handling of these phases of Romanticism was broad, vigorous, easy, healthy, and free.

... He was never subtle, morbid, or fantastic. ... He was, as Coleridge said of Schiller, 'master, not of the intense drama of passion, but the diffused drama of

127 Ibid., p. 132.
history. Therefore, because his qualities were popular and his appeal was made to the people, the general reader, he won a hearing for his cause, which Coleridge . . . could never have won. 128

Scott's popularity rested largely on the fact "that he combined great enthusiasm for certain external manifestations of the romantic spirit with an almost total lack of enthusiasm for romantic doctrine." In dealing with the Highlander he made no attempt to philosophize about the blessings of nature as Wordsworth does in portraying the shepherd on the mountain slopes of Grasmere.

... Both rendered, with perhaps equal power, though in characteristically different ways, the impression of the austere and desolate grandeur of the mountain scenery. But the thought to which Wordsworth leads up is the mysterious divineness of instinct. 130

To Scott the romantic scenery is kept subordinate to the plot, and is to the story "a part of its life-blood". Scott delighted in seeking "ballads or legends on the mountain recesses" and he admired the people he met there "for the limited but real virtues which they possess".

Scott's view of man and nature differed widely from Wordsworth's. He was not given to meditation on the wonders of nature; he sympathized with men more than he studied them,

128 Beers, op. cit., p. 2.
130 Beers, loc. cit., p. 2.
131 Herford, op. cit., p. 188.
132 Fairchild, op. cit., p. 317.
and was more interested in their actions and their earthly fates than in their spiritual elements. He cared little for the significance of nature, but took great delight in its various aspects and used her as a picturesque background for his characters.

The supernatural element so characteristic in the poetry of Coleridge is not to be found in the poetry of Scott. Coleridge had infused into romanticism a "more delicately marvellous supernaturalism, the fruit of his own delicate psychology". To him "the beautiful in nature was necessarily regarded as symbolic of a spiritual reality, but not coexistent with it, nor yet an essential medium to its fruition. It is at best a reflection by which we are aided to a deeper knowledge of the reality".

Shelley was romantic in his exaltation of passion, in his stress upon the wild and elemental in nature, and in his craving to identify himself with these elemental forces. Scott, on the other hand, had the wise ability to love strange old things without regarding them as symbols of the infinite, to enjoy the pleasure of the romantic attitude without committing himself to the romantic philosophy.

133 Beers, op. cit., p. 169.
134 Coleridge, Biographia Literaria, I:xix.
In conclusion it may be said that these four writers proceed from the romantic, emotional and intellectual currents of the end of the eighteenth century, each absorbing his portion, which he then cultivates according to his individuality, but always to the same end, that is, for the benefit of human ideals. Thus, Wordsworth points out the close relationship between mankind and nature, and creates the conception of a new pantheistic brotherhood dominating the whole of nature. . . . Coleridge gives depth to the intellectual life of his period by interpreting to it the spiritual achievements of German philosophy. Scott displays the past in a romantic light, awakening love for it and thus indirectly for the people and the nation as a whole; he gave consequently an impetus to the national spirit and the dawning strivings for liberty. . . . Shelley's spirit flies prophetically to the future, in rosy visions shadowing the path to the true happiness of his dreams. 135

In Chapter II emphasis will be placed on the verse narratives and Scottish novels of Sir Walter Scott to determine the use of his distinctive elements of romanticism.

CHAPTER II
SCOTT'S USE OF ROMANTICISM

Scott's official tours and his unofficial rambles and ballad raids through Scotland brought him into intimate contact with the folks of one of the chief sanctuaries of old romance. The material gathered in these "raids" he gave to the world in his Minstrelsey of the Scottish Border. The collection included historical, legendary, and romantic ballads, illustrating the history, antiquities, manners, traditions, and superstitions of the Borderers. These notes and introductions tended to awaken a more scientific curiosity as to the source of ballad themes, as to the connection of the ballad with old superstitions and its relation to other forms of ancient literature.

Forty-three of the ballads contained in the Minstrelsey had never been published before and almost all were genuine folk poems. Of the remainder Lockhart says:

From among a hundred corruptions he seized with instinctive tact the primitive diction and imagery, and produced strains in which the unbroken energy of the half-civilized ages, their stern and deep passions, their daring adventures, and cruel tragedies
and even their rude wild humour are reflected with almost the brightness of a Homeric mirror. 1

The Minstrelsey as Scott left it is one of the most brilliant and masterly pictures of a rough but vigorous and romantic past of which any country can boast.

The first of the Minstrelsey contains historical ballads relating events which have some foundation in history. Among these is the well-known "Sir Patrick Spens". The second division includes the romantic ballads, which comprehend such legends as are current upon the border, and often tell of fictitious and marvellous adventure. "Katherine Janferie" and "The Two Corbies" are found in this group. The third group of ballads contain modern imitations of the ancient style of writing and are based on subjects which would have interested bards of old. Scott's "Glenfinlas", "The Gray Brother", and "War Song of the Royal Edinburgh Light Dragons" appear in this section.

Many of the ballads have elements of the romantic in them. "Glenfinlas" and "The Eve of St. John" are purely romantic, and also possess a strong tincture of the supernatural. The first is a legendary poem and the second a ballad proper. In "The Eve of St. John" Scott shows his

2 Ibid., p. 67 et sqq.
romantic sense of character by firmly attaching his episode to real names and places. In "Glenfinlas" there is no attempt to preserve the language of popular poetry. Scott's stanzas abound in a diction which is independent and diversified. The names and speeches of the men and women in the ballads have long since disappeared but the spirit of the chivalric past, of bravery, of independence, and of freedom, inspire youth to high resolve and laborious endeavor. Scott's theme in the Minstrelsey was peculiarly Scottish, but of interest to all who can be stirred by tales of old unhappy far-off days of battles long ago.

The Minstrelsey was superior to all collections that had preceded it. Its success led Scott on to new literary efforts. In 1804 he wrote "The Lay of the Last Minstrel" a typical example of romantic, as distinguished from classic art both in its strength and in its weakness. Scott followed the plan of the ancient metrical romance because it allowed him more freedom in achieving the purpose of his poem in describing the scenery, and particularly in writing of the ancient manners and customs which prevailed on the Borders of England and Scotland. Here the inhabitants were often engaged in scenes highly susceptible to poetical ornament.

The time of the story is about the middle of the sixteenth century, and it is told by an old minstrel supposedly the last of his race.

Scott began the "Lay of the Last Minstrel" as a ballad on local traditions and at the request of the Countess of Dalkeith who told him the story. The sequence of old border scenes and incidents Scott elaborated with an admirable combination of antique lore, clan enthusiasm and vivid pictures of Scotland. His imagination led the poem to expand into a romance illustrative of the ancient manners of the Border.

Scott's characters are interesting because they are so human and individualistic. The Lady of Branksome Hall has the natural desire to protect her son and to make her daughter Margaret happy. In Margaret we really see the picture of the ideal girl of Scott's youth, Williamina Stuart. Her true love, Baron Henry of Cranstoun, is a fierce Scottish warrior who believes more in fighting for his lady than in thinking of her charms. The various conflicts in which he participates claim to be synonymous with feudal and chivalric ideals of the past. The most interesting man in the poem is William of Deloraine.

4 Scott, Minstrelsey of the Scottish Border, p. 47 et sqq.
5 Beers, op. cit., p. 25.
A stark moss-trooping Scott was he,
As e'er couch'd Border lance by knee;
Through Solway's sands, through Tarras moss,
Blindfold, he knew the paths to cross;

Alike to him was tide or time,
Moonless midnight, or matin prime;
Steady of heart, and stout of hand,
Five times outlaw'd had he been,
By England's King, and Scotland's Queen. 6

Scott makes Henry of Cranstoun the typical romantic hero
in this tale. Cranstoun's behavior and manners are noble
and in appearance he is

... stately, and young, and tall;
Dreaded in battle, and loved in hall. 7

Scott divides his heroines into fair and dark types. In
outward appearance Margaret of Branksome belongs to the
former; emotionally she represents the tender and sacrificial
spirit, resigning herself to the battle of life by silent
tears and solitude.

Far more, fair Margaret loved and bless'd
The hour of silence and of rest.
On the high turret sitting lone,
She wak'd at times the lute's soft tone,
Touch'd a wild note, and all between
Thought of the bower of hawthorne green.
Her golden hair stream'd from band,
Her fair cheek rested in her hand,
Her blue eyes sought the west afar,
For lovers love the western star. 8

The use of music is a distinctive element in Scott's

7 Ibid., p. 19.
8 Ibid., Canto III;xxiv, p. 24.
romanticism. In the above lines he uses a peculiarly romantic element, the lute. In "The Lay" the harp is the prevailing instrument. The Introductory stanza of the romance explains:

The harp, his sole remaining joy,
Was carried by an orphan boy.
The last of all the Bards was he,
Who sung of Border chivalry;

A wandering Harper, scorn'd and poor,
He begg'd his bread from door to door.
And tuned, to please a peasant's ear,
The harp a king had loved to hear. 9

Truly romantic paintings are provided by the description of the moonlight on Melrose Monastery.

The moon on the east oriel shone
Through slender shafts of shapely stone,
By foliaged tracery combined;
Thou wouldst have thought some fairy's hand
'Twixt poplars straight the osier wand,
In many a freakish knot, had twined. 10

In contrast to "the cold night-wind of heaven" a feeling of harmonious nature is seen in the following lines.

And soon beneath the rising day
Smiled Branksome Towers and Teviot's tide.
The wild birds told their warbling tale,
And waken'd every flower that blows;
And peeped forth the violet pale,
And spread her breast the mountain rose. 11

The characters, as well as the tale related by the old

9 Ibid., p. 9.
10 Ibid., Canto II:xi, p. 16.
11 Ibid., Canto II:xxv, p. 19.
minstrel of Border feuds and superstitions, completely charmed the readers of Scott's day, and before the 1830 edition forty-four thousand copies had been disposed of. The "Lay" also served to stimulate interest in the early history of Scotland.

... From the novelty of its style and subject; and from the spirit of its execution, Mr. Scott's 'Lay of the Last Minstrel' kindled a sort of enthusiasm among all classes of readers; and the concurrent voice of the public assigned to it a very exalted rank. ... For vivid richness of coloring and truth of costume, many of its descriptive pictures stand almost unrivalled; it carries us back in imagination to the time of action; and we wander with the poet along Tweedside, or among the wild glades of Ettrick Forest.

In the series of narrative poems which followed the "Lay" Scott brought in new subjects of romantic interest. He revived the traditions of Flodden and Bannockburn, the manners of the Gaelic clansmen, and the picturesque scenery of the Perthshire Highlands, the life of the Western Islands, and the rugged coasts of Argyle.

'Marmion' (1808), and 'The Lady of the Lake' (1810), like the 'Lay of the Last Minstrel', had to do with the sixteenth century, but the poet imported mediæval elements into all of these by the frankest anachronisms. ... But, indeed, the state of society in Scotland might be described as mediæval as late as the middle of the sixteenth century. It


13 Scott, Minstrelsey, pp. 48-49.
was still feudal and in great part, Catholic. Particularly, in the turbulent Borderland, a rude spirit of chivalry and a passion for wild adventure lingered among the Eliots, Armstrongs, Kerrs, Rutherfords, Homes, Johnstons, and other marauding clans, who acknowledged no law but march law, and held slack allegiance to 'the King of Lothian and Fife'.

The change in the manners and customs of these people had taken place almost within Scott's own time. From the old men of the previous generation Scott had learned many particulars concerning the ancient state of the Highlands. The frequent customs of James IV, and particularly James V, to walk through their kingdom in disguise afforded a romantic incident for Scott's "Lady of the Lake".

Scott was now in the full vigor of his manhood and in the flush of his first great fame as a man of letters. It was in this period that he wrote "Marmion". His enthusiasm for locality found expression in the Introduction of six cantos each addressed to one of his intimate companions. Of this poem Scott writes:

I had formed the prudent resolution to bestow a little more labour than I had yet done on my production, and to be in no hurry again to announce myself as a candidate for literary fame. Accordingly, particular passages of a poem, which was finally called 'Marmion' were laboured with a good deal of care by one by whom much care was seldom bestowed. Whether the work was worth the labour or not I am no competent

judge; but I may be permitted to say, that the period of its composition was a very happy one in my life; so much so, that I remember with pleasure, at this moment, some of the spots in which particular passages were composed. 16

The force of "Marmion" is in description. The poem conjures up a more striking and varied series of scenes than does the "Lay". As Scott himself tells us, "'Marmion' is an attempt to paint the manners of feudal times on a broader scale and in the course of a more interesting story." The story deals with the private adventures of a fictitious character; but is called a tale of Flodden Field, because the hero's fate is connected with Scotland's most fatal battle on the Border, and the causes which led to that defeat. While the main theme deals with the fortunes of Marmion, he is introduced merely to afford opportunity to paint the manners of the time in the year of Flodden. Marmion is shown in association with the castle, the camp, the convent, the court, the inn and the battle. The most conspicuous feature of the poem is the admirable picture Scott gives of human society as it existed in the life of a bygone people.

The story of "Marmion" is not so well unified as that of "The Lay of the Last Minstrel". With the long introductions given before each of the six cantos, there are tales

16 Scott, Complete Poetical Works, p. 50.
17 Loc. cit.
and songs interspersed throughout the poem. Among these are
the famous "Lochinvar", "Where Shall the Lover Rest", "The
Battle of Flodden", and "Marmion and Douglas".

Scott told his story with more delicacy and with more
realism than did most writers during his age. Supremely
good in its best passages, "Marmion" nevertheless has a
theatrical quality about it, recalling the gothic novel of
Anne Radcliffe and preparing for the cynical Byronic hero.
In The Haunted Castle, Railo says that Scott is "a bridge
between two stages of development" of romantic heroes;
Marmion "emerges from the ranks of conventional tyrants,
cast more or less in the same mould of terror-romanticism,
to represent that romantic individual of stormy passions and
conflicts, crime, heroism and ambitions, who was later to
reap unbounded inspiration".

In "The Lady of the Lake" Scott comes far nearer than he
had done in his earlier poems to the broad, imaginative
handling of mediaeval Scottish life which he afterwards gave
in his prose romances. The force of "The Lay" had been on
style, in "Marmion" on description, in "The Lady of the Lake"
it is on incident. The "Lay" is generally considered as
powerful and splendid, "Marmion" more concrete and melo-

18 Eino Railo, The Haunted Castle (London: George
Routledge and Sons, Ltd., 1927), pp. 223-224.
dramatic, "The Lady of the Lake" the most interesting, romantic, picturesque, and graceful of Scott's great poems. It is a romantic story of a wandering knight, and a beautiful maiden, of fairy music, of prophetic mountain passes, of hunting, of love, and of war.

Scott wrote that the action of this poem lay among scenes so beautiful and deeply imprinted on his recollection that it was a labor of love, and that it was no less so to recall the manners and incidents introduced. The scene of "The Lady of the Lake" is laid in the Highlands of Western Perthshire to the north and east of Loch Lomond, a wild and beautiful region Scott loved so well. The romantic setting of Rockby Isle is known in romance as "Ellen's Isle". It is chiefly composed of dark picturesque rocks, mottled with pale and gray lichen, seen through clusters of varied-colored graceful and verdant pines. Completely hidden, not only by trees, but also by an undergrowth of beautiful and abundant ferns and the loveliest of heather, it forms a perfect poetic romantic retreat. Scott learned to know the strange but romantic Highlands, and at an early age had heard many tales and bits of story told of the clansmen who dwelt there.

19 Olcott, op. cit., p. 72., also Complete Poetical Works of Sir Walter Scott, p. 121.
Into this romantic region Scott wove a profusion of more continuous and stirring incidents with a shifting brilliancy of color than he had done in his earlier poems. Such passages as the shifting of the glen at sunset, of Ellen in that same romantic spot, of the gathering of the clan and the preparation of the Fiery Cross, and of the parting of Roderick Dhu and James Fitz-James, are all of rare excellence. In power of narration Scott's account of the combat and the Battle of Beal and Duine are over-shadowed only by the account of Flodden Field.

Singing heard at a distance is a romantic feature used frequently by Scott. There are two incidents of this nature in the poem: Roderick Dhu's hearing the song of Ellen coming from the Cave, the hiding place of Ellen and her father, and the singing of Malcolm Graeme heard by Ellen.

Scott's delineation of characters through what he tells about them, what they say, what they do, and the series of related episodes, one dependent upon another leading through to a climax is skillfully worked out. His interest in common people is seen in the members of the Highland clans. Ellen has much of the proud Douglas spirit and is much more human than the typical heroine of the romance of that period. Her

21 Ibid., pp. xxxix et seq.
outlawed father has unusual strength and wins all the events at King James' sports festival. Ellen and her father are models for imitation. Their mutual affection, their pride in each other's excellencies, the father's regret at the obscurity to which fate has doomed his child, and Ellen's self-devotion to her father's welfare constitute the highest interest in the poem.

The characters of Roderick Dhu an outlawed Border chieftain, and master of all but forgetting of his love for Ellen, and Malcolm Graeme, Ellen's true love, are dependent on each other for they bring out each other's values. In contrast to "Black Sir Roderick's" distemper and gloom, Malcolm is fair, possesses a lightsome heart, has a joyous outlook on life and is endowed with outward beauty.

Scott introduced James Fitz-James, King James V, incognito, making use of the device of representing King James IV and King James V walking through their kingdom in disguise. All the main characters in the narrative are admirable. The minor characters each have a distinct, even if slight, individuality.

No one of Scott's poem is fuller of movement, of the health of the open air and the charm of the wild landscape

22 Ibid., p. xxxvi.
than this. It is today recognized as the most popular, probably the most uniformly and vividly entertaining of Scott's poems.

While Scott has exhibited a very striking and impressive picture of bygone days, of feudal usages and customs and manners of the Scottish people, he has still shown greater talent in engrafting upon those descriptions all the tender and magnanimous emotions to which the circumstances of his stories naturally give rise. Without impairing the antique air of his work or violating the simplicity of his style, Scott contrived to impart a much greater dignity and more powerful interest to his productions than could ever be obtained by the unskilled and unsteady delineations of the old romancers.

In his prose romances Scott has shown so much interest in his characters that the general belief is that many of his Waverley portraits have been drawn from individuals who either had lived or were living at the time that Scott painted them. No higher tribute could be paid to the author, than to find himself master of the imagination of his readers to such a degree as to have raised into a semblance of real life the vivid creations of his own fancy.

Scott had a method in drawing his fictitious and imaginary characters.
He had an individual in view, no doubt, but his identity was veiled by the additions of characteristics belonging to a totally different personage or (as often happened) personages. Scott painted in 'composites'. The living person he never transferred to his pages simply as he was. . . . Scott's characters are his own matchless creations. He first lived among them. He had gone through the length and breadth of the country and had met after a friendly fashion with all the conditions of life which are so happily reflected in his resplendent mirror. 23

In considering the main tendencies of the novel during the eighteenth century, one finds that the fashion of representing manners on the scale of real life, and the fashion of representing mankind in terms of plausibly drawn individuals did not altogether destroy the reader's taste for vicarious adventure and emotional excitement. Novelists simply had found new ways of satisfying this taste in stories about people and events based on common experience. Scott, too, was interested in humanity and in the experiences of every day life, but to him the events had all the reality of something remembered from his youth.

In Waverley (1814), as well as in Guy Mannering (1815), The Antiquary (1816), and The Heart of Midlothian (1818), Scott kept to Scottish scenes and within a period so near his own that he could use material gathered from his own

observation and from the talk of his elders. In *Old Mortality* (1816), *The Bride of Lammermoor* (1819), *The Legend of Montrose* (1819), he turned back to the seventeenth century, and in *Rob Roy* (1817), he reflects the period preceding the Stuart rising of 1715. The romances are based on the old stories of romantic legends of his native Scotland "where every hill has its history and every stream its part in the nation's glory".

In the introductory comments in the opening chapters of Scott's first novel, *Waverley: or 'Tis Sixty Years Since* (1814), one gets Scott's reactions to the novels that had been popular during the second half of the eighteenth century. Since the first paragraph contains good commentaries, and furthermore, gives a background of the fiction of the day it is quoted below.

The title of this work has not been chosen without solid deliberation which matters of importance demand for the prudent. Even its first, or general denomination, was the result of no common research or selection, although, according to the example of my predecessors, I had only to seize upon the most sounding and euphonic surname that English history or topography affords, and select it at once as the title of my work, and the name of my hero. But, alas! what would my readers have expected from the chivalrous epithets of Howard, Mordaunt, Mortimer, or Stanley, or from the softer and more sentimental sounds of Behnour, Belville, Belfield, and Belgrave, but pages of inanity, similar to those which have

been christened for half a century past? I must modestly admit I am too diffident of my own merit to place it in unnecessary opposition to preconceived associations; I have, therefore, like a maiden knight with his white shield, assumed for my hero, Waverley, an uncontaminated name, bearing with its sound little of good or evil, excepting what the reader shall hereafter be pleased to affix to it. But my second or supplemented title was a matter of much more difficult election, since that, short as it is, many held as pledging the author to some special mode of laying his scene, drawing his characters, and managing his adventures. Had I, for example, announced in my frontispiece, 'Waverley: a Tale of Other Days', must not every novel reader have anticipated a castle scarce less than that of Udolpho, of which the eastern wing had long been unhabitated, and the keys lost, or consigned to the care of some aged butler or housekeeper, whose trembling steps, about the middle of the second volume, were doomed to guide, the hero, or heroine, to the ruinous precincts? Would not the owl have shrieked and the cricket cried in my very title page? ... Again, had my title borne, 'Waverley, a Romance from the German', what head so obtuse as not to image forth a profligate abbot, an oppressive duke, a secret and mysterious association of Rosicrusians and illuminati, with all their properties of black cowls, caverns, daggers, electrical machines, chosen to trap-doors and dark lanterns? Or if I had rather chosen to call my work a 'Sentimental Tale', would it not have been a sufficient presage of a heroine with a profusion of auburn hair, and a harp, the soft solace of her solitary hours? ...? ... Or again, if my Waverley had been entitled 'A Tale of the Times', would thou not, gentle reader, have demanded from me a dashing sketch of the fashionable world, a few anecdotes of private scandal thinly veiled, and if lusciously painted, so much the better, a hero from the Barouche Club, or the Four-in-Hand, ...? ... I could proceed in proving the importance of a title-page, and displaying at the same time my own intimate knowledge of the particular ingredients necessary to the composition of romances and novels, of various descriptions: But it is enough, and I scorn to tyrannize longer over the impatience of
my reader, who is doubtless already anxious to know the choice made by an author so profoundly versed in the different branches of his art. 25

Scott considered carefully what it was he wished to do. One would expect Waverley then, to be different from the popular types of novels mentioned in the above paragraph. The author further explains:

My early recollections of the Highland scenery and customs made so favourable an impression in the poem called 'The Lady of the Lake', that I was induced to think of attempting something of the same kind in prose. . . . It naturally occurred to me that the ancient traditions and high spirit of a people who, living in a civilized age and country, retained so strong a tincture of manners belonging to an early period of society, must afford a subject favourable for romance, if it should not prove a curious tale in the telling. 26

The time of Waverley is the year of the second Jacobite rebellion of 1745. Scott gives his readers to understand that the tale is neither a romance of chivalry nor a tale of modern manners. . . . A tale of manners, to be interesting, must either refer to antiquity so great as to have become venerable, or it must bear a vivid reflection of those scenes which are passing daily before our eyes. 27

Scott's object in Waverley is a description of men. His aim is to throw the force of his narrative "upon the characters and passions of the actors; -- those passions common to men

26 Ibid., p. 15.
27 Ibid., p. 41.
The opening chapters prepare the reader for the romantic adventures of Edward Waverley, a young Jacobite involved in the struggle of the Stuart Pretender to recover the throne of England. Edward becomes very much interested in Fergus MacIvor, a Scottish chief and a staunch admirer of Charles Edward.

Scott, however, does not make Waverley the center of the story. Though noble and chivalrous and ready to enter into the most daring adventures where necessary, Waverley, nevertheless, makes a fairly mild impression. He is "warm in his feelings, mild and romantic in his ideas", but lacks the strength and fearlessness of spirit which "adds dignity of man, and qualifies him to support and adorn an elevated situation in society". Placed in a land of military and romantic adventure he is less interesting than Fergus MacIvor because the romance woven around him is less tame in quality. Scott admitted that he was "a bad hand at depicting a hero properly so called", and had "an unfortunate propensity for the dubious character of borderers, buccaneers, Highland robbers, and all others of a Robin-Hood description".

Scott's Highland chieftain is one of his most gallant

28 Ibid., p. 42.
29 Ibid., p. 114.
30 Ibid., p. 55.
31 Lockhart, op. cit., II:239.
figures, and is the most interesting and romantic character in this story. Above middle height and finely proportioned, he wore in its simplest mode the Highland dress which set off his person to great advantage. His countenance was decidedly Scottish and would have been pronounced in any country extremely handsome. He was brave and generous -- a specimen of a proud, fiery, Highland chief. While few men were more attached to ideas of chieftainship and feudal power, Fergus was "cautious of exhibiting external marks of dignity, unless at the time and in the manner when they were likely to produce imposing effect."

Early education had impressed upon the chieftain's mind, the most devoted attachment to the exiled family of Stuart. He had persuaded himself that not only would their restoration to the crown of Britain be speedy, "but that those who assisted them would be raised to honour and rank. It was with this view that he laboured to reconcile the Highlanders among themselves."

Scott makes this Highland chief interesting by dwelling upon his heroism in adversity. At such times MacIvor's pride, arrogance, ambition, and violence are over-shadowed

32 Ibid., pp. 159-160.
33 Ibid., p. 165.
when the better qualities of his nature are displayed. One of the most revealing instances of this occurs when the Highlanders relinquish their desperate attempts to penetrate farther into England. This retreat was an evident resignation to their towering hopes. Fergus MacIvor remonstrated. His opinion being cast aside by the council of war filled him with indignation. From then on his manner changed. In this imaginary Highlander, Scott describes the actual feelings of the most daring Jacobites at the disastrous change in their plans.

There is no mistaking MacIvor's loyalty to his king and to his cause, as with a steadfast and stern look he heard the sentence pronounced against him. 'In a firm and manly tone he replied,'

'Yesterday, and the day before, you have condemned loyal and dishonourable blood to be poured forth like water. Spare not mine. Were that of all my ancestors in my veins, I would have peril'd it in this quarrel.'

Fergus is a typical hero of romance around whom fate has woven a fatal destiny. When he is led unbroken to the executioner's block his stern and controlled expression has more of the victor in it than of the vanquished. Unto the very end he displays loyalty to his cause, and with a firm

34 Ibid., pp. 413-414.
35 Scott, Waverley, p. 477.
voice is heard to speak his last words, "God save King James."

Like her brother Fergus, Flora was an ardent follower of Charles Edward, but the girl's "loyalty, as it exceeded her brother's in fanaticism, excelled it also in purity". They bore a strong physical resemblance to each other. Both possessed "the same antique and regular correctness of profile; the same dark eyes. . . . But the haughty and somewhat stern regularity of Fergus's features was beautifully softened in those of Flora". Flora also shared her brother's cherished loyalty to their clan, an attachment which was almost hereditary to them.

Flora MacIvor is pictured to the reader in the following romantic fashion.

. . . Here, like one of those lovely forms which decorate the landscape . . . , Waverley found Flora gazing on the waterfall. Two paces farther back stood Cathleen, holding a small Scottish harp, the use of which had been taught to Flora by Rory Dall, one of the best harpers of the Western Highlands. The sun, now stooping in the west, gave a rich and varied tinge to all the objects which surrounded Waverley, and seemed to add more than human brilliancy to the full expressive darkness of Flora's eyes, exalted the richness and purity of her complexion, and enhanced the dignity and grace of her beautiful form. Edward thought he had never, even in his wildest dreams, imagined a figure of such exquisite and interesting loveliness.

36 Ibid., p. 488.
37 Ibid., p. 174.
38 Ibid., p. 183.
This brother and sister are poetic creations of Scott. Fergus is ambitious, and with a proud and happy heart dies for the cause; Flora is independent and beautiful, the type of heroine of the Celtic legend who compels her lover to accomplish high and perilous enterprises.

Rose Bradwardine, the "Rose of Tully-Veolan" is another romantic creation of Scott's. Like Flora she is young, possesses noble thoughts, and is renowned for her virtue. Both play the harp and sing old ballads of Scotland's heroes. Rose was

a very pretty girl of the Scotch cast of beauty, that is, with a profusion of hair of paley gold, and a skin like the snow of her own mountains in whiteness. Yet she had not a pallid or pensive cast of countenance; her features, as well as her temper had a lively expression... Her form, though under the common size, was remarkably elegant, and her motions light, easy, and unembarrassed. 39

Although Scott has clothed this character with outward marks of romance, he does not give her the vital interest that he gave to Flora.

The Baron of Bradwardine with his musty learning and antiquarian knowledge is largely traditional. He is a man of solid accomplishments, a noble specimen of the old Highlander, far descended, gallant, courteous and brave even to chivalry. Scott ascribes to him almost every quality and

39 Ibid., p. 92.
circumstance which could morally and politically render the Baron worthy of Cumberland's mercy. Of the Baron, and others, J. B. Morritt writes to Scott: "Sir Everard, Mrs. Rachel, and the Baron of Bradwardine are, I think, in the first rank of portraits for nature and character".

The most romantic parts in the narrative of Waverley are those which have a foundation in fact. In the Postscript to the 1892 edition Scott writes:

... Scarce a gentleman who was 'in hiding' after the battle of Culloden but could tell a tale of strange concealments and of wild and hair's-breadth 'scapes as extraordinary as any which I have ascribed to my heroes. Of this, the escape of Charles Edward himself, as the most prominent, is the most striking example. The accounts of the battle of Preston and the skirmish at Clifton are taken from the narrative of eye witness. The Lowland Scottish gentlemen and the subordinate characters are not given so individual portraits, but are drawn from the general habits of the period.

Scott has interspersed the incidents of Waverley with scenery of the most romantic and picturesque colors. A particular spot of which he was very fond is the little waterfall of Ledeard, a most exquisite cascade. Scott described it in the following passage.

... It was not so remarkable either for great height or quantity of water as for the beautiful accompaniments which made the spot interesting...

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41 Scott, Waverley, p. 506.
The borders of this romantic reservoir corresponded in beauty; but it was beauty of a stern and commanding cast, as if in the act of expanding into grandeur. Mossy banks of turf were broken and interrupted by huge fragments of rock, and decorated with trees and shrubs, some of which had been planted under the direction of Flora, but so cautiously that they added to the grace without diminishing the romantic wildness of the scene. 42

Scott chose this exquisite scene for one of his most romantic pictures -- the meeting of Flora and Waverley, when the beautiful daughter of the Highlands, blending her voice with the music of the waterfall and the accompaniment of the harp, sang the lofty Highland air which had been a battle-song in years long past. 43

In Chapter XVI Scott blends romantic incidents with picturesque scenery. He relates how Waverley and his Highland companion, after traversing a thick wood, issue from the woodland grandeur and find themselves on the banks of a large river. Here "the moon, which now began to rise, showed obscurely the expanse of water which spread before them, and the shapeless and indistinct forms of mountains with which it seemed to be surrounded". Waverley gave himself up to the full romance of his situation and gave free exercise to his romantic imagination.

Scott gives another graphic picture of the Highlands

42 Ibid., p. 183.
43 Ibid., pp. 184-185.
44 Ibid., p. 144.
as they form a romantic setting for the nocturnal adventure in Chapter XXXVIII. He tells how the heavy echo of the sentinel's call is carried on the night-wind down the woody glen, and is answered by the echoes of its banks. The heath is set on fire by the sportsmen that the sheep may have the advantage of the young herbage produced in place of the old heather plants. The moon temporarily obscured by the mist suddenly appears. Scott explains:

In the course of a moment or two, by one of those sudden changes of atmosphere incident to a mountainous country, a breeze arose and swept before it the clouds which had covered the horizon, and the night planet poured her full effulgence upon a wide and blighted heath, skirted indeed with copsewood and stunted trees in the quarter from which they had come. 46

In the same chapter the author describes the Castle of Donne, a ruin dear to associations which have been long and painfully broken. It was the actual scene of a romantic escape made by prisoners who had been taken at the battle of Falkirk, and serves as a place of refuge for Waverley and Fergus after the nightly adventure.

Scott's manner of narrating this story is explained in Morritt's letter to Scott dated July 14, 1814.

Your manner of narrating is so different from the slipshod sauntering verbiage of common novels, and from the stiff, precise and prim sententiousness

46 Ibid., p. 292, also n. 28, p. 541.
47 Lockhart, op. cit., II:373.
of some of our female novelists that it cannot, I think, fail to strike anybody who knows what style is. . . .

. . . The strings you have touched of humour and pathos depending on natural character and real life, have with a few exceptions, indeed, been so seldom touched that they have all the charm of novelty to us. 48

The incidents of Waverley are not forced; the story closely imitates life in its changing succession of events. The plot and story incident, the backbone of romantic fiction, are present. With the publication of Scott's first novel, "local color" definitely became a part of romantic fiction. His description of the Highlands delighted many among the English public.

Guy Mannering: or the Astrologer (1815) was received with success, and pronounced by acclamation fully worthy to share the honours of Waverley. Lockhart writes:

. . . The easy transparent flow of its style, the beautiful simplicity, and here and there the wild solemn magnificence of its sketches of scenery; the rapid, ever-heightening interest of the narrative; the unaffected kindliness of feeling, the manly purity of thought, everywhere mingled with a gentle humour and a homely sagacity; but, above all, the rich variety and skilful contrast of characters and manners, at once fresh in fiction, and stamped with the unforgettable seal of truth and nature; these were charms that spoke to every heart and mind. 49

Unlike Waverley, Guy Mannering has nothing to do with religious and political history. The main interest

48 loc. cit.
49 ibid., II:399.
depends on fictitious characters and incidents, some of which, according to Scott's notes and references, have some foundation in fact. Scott's democratic view enabled him to break down the barrier of class distinction, and to enrich his novels with those characters of humble life which are his best.

The strength of the story lies in its remarkable characterization of four individuals beyond the author's own group of heroes and heroines: Meg Merrilies the gypsy, Dominie Sampson, the tutor, Dick Hatteraick, the Dutch smuggler, and Dandie Dinmont, the Teviotdale farmer. It was characteristic of Scott to draw these simple personages, since he took more interest in "mercenaries and moss-troopers, outlaws and poachers, gipsies and beggars, than he did in the fine ladies and gentlemen under a cloud, whom he adopted as heroes and heroines."

In the case of Meg Merrilies Scott portrays the gypsy whom his father had remembered and talked about, Jean Gordon, "an inhabitant of the village of Kirk Yetholm, in the Cheviot hills, adjoining the English Border". Scott was too romantic a person not to have his imagination quickened at the thought of such a figure in literature. He gives a good

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50 Crockett, Scott Originals, p. 49.
description of Meg Merrilies as she appears before Mannering for the first time.

Her appearance made Mannering start. She was full six feet high, wore a man's great coat over the rest of her dress, had in her hand a goodly sloethorn cudgel, and in all points of equipment except her petticoats, seemed rather masculine than feminine. 52

In writing of the gypsies Scott shows a romantic sense of character delineation and renders everything respecting Scottish gypsies of extreme interest. He states that they had even talents and accomplishments which made them occasionally useful and entertaining. Many cultivated music with success; and the favorite fiddler or piper of a district was often to be found in gypsy town. They understood all of out-door sports, . . . hunting, fishing, or finding game. They bred the best and boldest terriers and sometimes had good pointers for sale. 53

For a long time the gypsies had been occupants of Ellangowan and were considered in some degree, proprietors of the wretched shealings which they inhabited. On the occasion of their expulsion from Ellangowan, however, the gypsies showed themselves to be without scruple and entered upon measures of retaliation. "Ellangowan henroosts were plundered, his fishings poached, his dogs kidnapped, his growing trees cut or barked."

52 Ibid., p. 17.
53 Ibid., p. 44.
54 Ibid., p. 47.
It was this expulsion which prompted Meg to pronounce her malediction upon the Laird of Ellangowan. Scott's use of the Scottish dialect in Meg's pronounciament, is the same as was used by the Scottish gypsy and peasant at the time of the action of the story. This scene of expulsion, as well as that which described the disappearance of the young heir, are two of the most striking and dramatic scenes in the first part of Guy Mannering.

Scott's aim is not to seek admiration for a character who, living among desperate thieves and vagabonds, yet is capable of deep gratitude, but rather to excite the reader's interest in the gypsy vagabond. Meg, with her loyal heart and fiery natural eloquence, is the great masterpiece of gypsy fiction, and, as Ruskin has styled her, "the most romantic among Scott's many weird women".

There are few of Scott's originals in whom precise points of coincident resemblance can be exhibited between the real and fictitious characters than in the personage of Dominie Sampson. As for the character and conduct of this good man, they are usually ridiculous in word and deed, but never contemptible in motive or spirit. While people admired the simplicity and innocence of the Dominie they could not not

56 Crockett, The Scott Originals, pp. 67-81.
help smiling at the clumsiness of his actions. The Dominie's manly purity of thought is revealed to us through the simple sagacity of Colonel Mannering and the gentle humour of Julia in the following dialogue.

'O, . . . but this is a most original parson; why, dear sir, no human being will be able to look at him without laughing.'

'While he is under my roof, Julia, every one must learn to do so.'

'Lord, papa, the very footmen could not keep their gravity!' 'Then let them strip off my livery,' said the Colonel, 'and laugh at their leisure. Mr. Sampson is a man whom I esteem for simplicity and benevolence of character.'

'... 'Remember I expect your mirth on this subject to be under such restraint that it shall neither offend this worthy man's feelings, nor those of Miss Bertram, who may be more apt to feel on his account than he on his own.' 57

It is the simple character of this man that shines throughout the novel. Guy Mannering "has won its immortality very largely, because of this boldly executed and essentially honest, good-natured figure, in whose hand is bound up so much of the destiny of the story." 58

Guy Mannering contains Scott's favourite among his men characters,

the honest sheep farmer, Dandie Dinmont, the best rustic portrait, as Edinburgh Review said, that has ever yet been exhibited to the public, -- the most honourable to rustics, and the most creditable to the heart as well as the genius of the author, the

57 Scott, Guy Mannering, pp. 131-132.
58 Crockett, The Scott Originals, pp. 80-81.
truest to nature, the most complete in all its lineaments. 59

The Editor’s Introduction to the 1892 edition of Guy Mannering explains:

Dandie Dinmont is simply the typical Border farmer, Mr. Shortseed, Scott’s companion in his Liddesdale raids, thought that Willie Elliott, in Middleburnholm, was the great original. . . . The kind and manly character of Dandie, the gentle and delicious one of his wife, and the circumstances of their home, were suggested, Lockhart thinks, by Scott’s friend, st eward, and amenuensis, Mr. William Laidlaw, and their farm. 60

This congenial Borderer was well-liked by all who knew him. He was admired for his height, the breadth of his shoulders, and the steady firmness of his step. The kind and hearty welcome extended by him and his "gudewife" made amends for all deficiencies in elegance and fashion. Few soldiers could find fault with such good cheer after a hard day’s exercise.

Scott’s skillful method in depicting contrasting characters is seen very clearly in the characters of Dominie Sampson and Dandie Dinmont. The one is learned, bookish, full of "erudition" and eloquent scriptural phrases, the other is unaffected, friendly, adventurous, and hospitable, a man whose opinion was regarded with respect by all who knew him. Both are stamped with the seal of truth and nature.

59 Ibid., p. 53.
60 Scott, Guy Mannering, xxxii.
Scott's humour found full scope in the characters of these two men, as well as in the character of Pleydell. This limb of the Scottish law "was a lively, sharp-looking gentleman with a professional shrewdness in his eye, and generally speaking, a professional formality in his manners". Pleydell's professionalism, like his three-tailored wig and black coat, could be "slipped off on Saturday evening, when surrounded by jolly companions, and be disposed for what is called his altitudes".

The remaining characters of Guy Mannering are not as attractive as Scott's peasant class upon whom he conferred "a kind of immortality that will be as sure to delight the generation of the future as they have been successful in appealing to the readers of the past century".

Henry Bertram represents a certain type of romantic hero around whom the mystery of unknown birth is woven. As a nobleman he had inherited qualities which made him aspire toward some degree of prominence in military exercises. To this type of hero is given the familiar task of rising on the strength of his legal rights from insignificance to an influential position and happiness.

61 Ibid., p. 250.
62 Loc. cit.
63 Olcott, The Scott Country, pp. 143-144.
Although placed in one of the most romantic situations, Bertram remains a static character throughout. The task of proving his right to the Bertram patrimony is not dependent on the hero, but on the support of his judicious and sincere friends. Eventually he turns out to be the restored heir of Ellangowan whose fathers are "distinguished in history as following the banners of their native princes."

Julia Mannering possesses much of her father's romantic turn of disposition, as well as his quick and lively imagination. She was as charming, generous and spirited as she was lovely. In appearance she was "middle size but formed with much elegance; piercing black eyes, and jet-black hair of great length, corresponded with the vivacity and intelligence of features in which were blended a little haughtiness, and a little bashfulness, a great deal of shrewdness, and some power of humorous sarcasm". She is characteristic of that heroine of romance who delights in secret interviews with her beloved.

Love, with all its romantic train of hopes, fears and wishes is centered on the young heir of Ellangowan and the Colonel's daughter, but never is it revealed directly through

64 Scott, Guy Mannering, p. 385.
65 Ibid., p. 130.
the character's actions. Here Scott uses the epistolary method and through the lover's letters to Matilda Marchmant and Delaserre the reader becomes aware of this attachment.

Julia's desire to see her lover again and his pursuing her to England, thence to Scotland, are truly romantic incidents. Scott gives a vivid picture of one of their stolen interviews as it is related in a letter written by Merwyn to Colonel Mannering. In the romantic setting of Merwyn Hall as it overlooks a beautiful lake, the author of the flageolet serenade succeeded in attracting his beloved's attention, and, in the manner of a "Spanish rendezvous", conversed with her in accents of "passion's tenderest cadence."

Of Lucy Bertram and Charles Hazlewood, Scott says very little. Lucy was a very pretty and a very affectionate girl, and possessed genuine prudence and good sense. She was "well skilled in French and Italian", but "of music she knew little or nothing". As the orphaned heiress of Ellangowan she "had nothing on earth to recommend her but a pretty face, good birth, and a most suitable disposition".

Charles Hazelwood, heir to a great estate, was one of the most handsome men of the country. He held a distinguished

66 Loc. cit.
67 Ibid., p. 126.
68 Ibid., pp. 132-133.
place in Colonel Mannering's favour, and was a frequent visitor at Woodbourne. The mutual affection between this nobleman and Lucy had a great deal of complicated and romantic interest. Their attachment is truly romantic for he is of the nobility, while she, at least for a time, is reduced to the lot of a peasant. Here pride forces her to discourage Hazlewood's addresses on account of the disproportion of their fortune. Without any exertion or persuasion on the part of either, circumstances naturally right themselves, and because they represent the charmed hero and heroine of romance they live happily ever after.

The hearts and ways of the peasantry were well known to Scott. But he was at home, not only with human nature, but with the great out-door world as well. When inspiration drew him, one finds a fresh and radiant naturalness about his work. It is this feature that makes Guy Mannering so successful. In the portrayal of nature, as well as of human nature, Jeffrey said that Scott was the most successful of all writers subsequent to Milton.

For the main scenery of Guy Mannering Scott chose the city of Dumfries, a royal village of great antiquity, on the banks of the river Nith. Scott was not too familiar with this

69 Crockett, The Scott Originals, p. 50.
scenery as is seen in the Introduction to the novel.

... The beautiful, and lovely wilds of Glenkins, in central Galloway, where traditions linger yet, were, unluckily, terra incognito to Scott. A Galloway story of murder and its detection by the prints of the assassins' boots inspired the scene where Dick Hatteraick is traced by similar means. 70

To Joseph Train Scott owed much for the many descriptions and local history. In fact, no one individual did so much toward supplying material that Scott could put to use in his novels. Scott did not hesitate to use this material freely. It was a simple procedure for him to transplant an old ruin to a rocky coast a distance away, or to combine two different parts of the coast for his purpose.

The castle of the Bertram family was situated upon a promontory, or projection of rock which formed one side of a small and placid bay on the seashore. The sea coast corresponded with the inland view. Scott writes:

... In some places it rose into tall rocks frequently crowned with the ruins of old buildings, towers or beacons, which according to tradition were placed within sight of each other that in time of invasion or civil war they might communicate by signal for mutual defence or protection. Ellangowan Castle was by far the most extensive and most important of these ruins and asserted from size and situation the superiority which its founders were said to have possessed among the chiefs and

70 Scott, Guy Mannering, p. xxxii.
71 Crockett, The Scott Originals, p. 130.
nobles of the district. In other places the shore was of a more gentle description, indented with small bays. 72

Local traditions furnished Scott with the description of the smuggling trade carried on by Dick Hatteraick and others of his kind. The coast which he described so well, offered many a haven of refuge for sailors who knew it, but it was a very dangerous place for a strange ship. It was along this wild, magnificent stretch of scenery that Meg Merrilies led Bertram and his companion, Dinmont, on the wild adventure the night they captured the smuggler, Hatteraick.

Some examples of Scott's romantic sense of description are seen in the following passages. "In his front was the quiet bay, whose little waves, crisping and sparkling to the moonbeams, rolled successively along its surface and dashed with a soft and murmuring ripple against the silvery beach." 73 Scott pictures nature in its wintry appearance in the same beautiful manner. "Some dappled mists still floated along the peaks of the hills. . . . Through these fleecy screens were seen a hundred temporary streamlets, or rills, descending the sides of the mountains like silver threads." And, "The dell was so narrow that the trees met in some places from the

73 Ibid., p. 21.
74 Ibid., p. 163.
opposite side. They were now loaded with snow instead of
leaves and thus formed a sort of frozen canopy over the
rivulet beneath."

Scott's great distinction of style is to be found in the
language of his peasant folk. Harry Bertram, like the author,
had learned the language and feelings of the Scottish people
during his residence with them. When he bade adieu to the
bank of the Liddel he requested Mrs. Dinmont, "to we me, or
work me, just such a grey plaid as the goodman wears".

'A tait o' woo' would be scarce amang us,' said
the good-wife, brightening, 'if ye shouldna
hae that, and as gude a tweed as ever cam off a
pirn. I'll speak to Johnnie Goodside, the weaver
at the Castletown, the morn. Fare ye well, sir!
and may ye be just as happy yoursell as ye like to
see a'body else; and that would be a sair wish to
some folk.'

Among the peasant class of people Scott placed some of
the scenes in which he endeavored to illustrate the operations
of strong and untamed passions. The lower class most fre-
quently express themselves in the strongest and most powerful
language. The force and simplicity in that language gives
pathos to their grief and dignity to their resentment. In
its humbler and softer scenes, The Antiquary is an admirable

75 Ibid., p. 184.
76 Ibid., p. 171.
77 Loc. cit.
transcript of such life as observed by the author himself. It contains a simple unassuming charm which is not quite as evident as in Waverley and Guy Mannering, and shows, with greater perfection, Scott's art of skillful contrast in character delineation. The peculiarities of Jonathan Oldbuck and his circle are brought forth, on the one hand by the lofty gloom of the Glenallans, on the other by the stern affliction of the poor fisherman.

The chief interest in The Antiquary is not in the hero and heroine -- Lovel and Miss Wardour, but in the humbler characters drawn from the lower ranks of life. The main plot is not the tale of Glenallan and his recovered son. Scott was "more solicitous to describe manners minutely than to arrange in any case an artificial and combined narrative."

The attention of the reader is focused on the scenes and characters that are woven into the novel: Edie Ochiltree and the Antiquary's praetorium, the confession of Elspeth, the funeral of Stephen Mucklebackit -- these scenes are all dramatic enough and form the most interesting episodes in the story. The rescue of Sir Arthur and his daughter from the rising tide is one of the most romantic scenes in all

79 Lockhart, op. cit., II:466-467.
80 Crockett, The Scott Originals, pp. 120-121.
81 Scott, The Antiquary, p. 5.
Scott's novels. It is the scene which first captivates the reader. Scott describes the wild and solemn force of the tide in the following passage.

The waves had now encroached so much upon the beach that the firm and smooth footing which they had hitherto had on sand must be exchanged for a rougher path close to the foot of the precipice, and in some places even raised upon its lower ledges. It would have been utterly impossible for Sir Arthur Wardour and his daughter to have found their way along these shelves without the guidance and encouragement of the beggar. . . . They struggled forward, however, but when they ought to have seen the crag, it was no longer visible. The signal of safety was lost among a thousand white breakers. 82

There is less of history in *The Antiquary* but as much or more of drawing from life, as the village postoffice scene in Chapter XV. The author transports the reader to the back-parlour of the postmaster's house at Fairport, where his wife, he himself being absent, was employed in sorting for delivery the letters which had come by the Edinburgh post. This is very often in country towns the period of the day when gossips find it particularly agreeable to call on the man or woman of letters, . . . to amuse themselves with gleaning information or forming conjectures about the correspondence and affairs of their neighbors. 83

In portraying the burial scene of poor Steenie Muckle-backit in Chapter XXXI, Scott shows his understanding of the individual grief evident in each member of the fisherman's

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82 Ibid., p. 83.
83 Ibid., p. 150.
family. It was in this event, too that Scott showed plainly the temperament of the common people regarding the Antiquary's compliance with their customs and his respect for their persons. By this, the Antiquary "gained more popularity than by all the sums which he had yearly distributed in the parish for purposes of private or general charity." 84

Scott studied to generalize his characters so that they should appear to be, on the whole, productions of his own fancy, though resembling in some qualities, real individuals. Some characters are so peculiarly distinct that the mention of some leading and principal feature immediately places the whole individual before us. So it was with the Antiquary in whose appearance were recognized traces of the character of George Constable, an old friend of the author's father. 85 The author affirms, however, that Mr. Oldbuck does not show the same pedigree or history imputed to the real character. 86

... An excellent temper with a slight degree of subacid humour; learning, wit, and drollery the more piquant that they were a little marked by the peculiarities of an old bachelor; a soundness of thought, rendered more forcible by an occasional quaintness of expression, were, the author conceives, the only qualities in which the creature of his imagination resembled his benevolent and excellent old friend. 86

Next to the Antiquary himself Edie Ochiltree is one who

84 Ibid., p. 328.
85 Ibid., pp. 6-7.
86 Loc. cit.
is chiefly responsible for the pleasant flavour in this story. Scott's romantic sense gave to this bedesman "something of poetical character and personal dignity above the more abject of his miserable calling". He is one of Scott's happiest creatures and is a much more elevated and amiable person than the eccentric Andrew Gemmels produced as his counterpart.

Edie Ochiltree, . . . had apparently some internal consciousness of the favourable impression connected with his tall form, commanding features, and long white beard and hair. It used to be remarked of him that he was seldom seen but in a posture which showed these personal attributes to advantage. At present as he lay half-reclined, with his wrinkled yet ruddy cheek and keen grey eye turned up towards the sky, he might have been taken by an artist as the model of an old philosopher of the Cynic school, musing on the frivolity of mortal pursuits, and the precarious tenure of human possessions, and looking up to the source from which aught permanently good can alone be derived. 88

The incidents and interests of The Antiquary are laid entirely in Scotland "in the neighborhood of a thriving seaport town on the northeastern coast of Scotland during a period (1795) of peace." The author reserved the privilege of arranging the scenery according to his needs, transplanting ruined castles and abbeys to suit his taste and of giving them

87 Ibid., p. 9.
88 Ibid., p. 126.
89 Ibid., p. 27.
more romantic surroundings.

Not many writers, apart from Shakespeare, could depict scenes in which truth and beauty, realism and romance, are more beautifully presented than Scott has done in The Antiquary. The scene in which Sir Arthur and his daughter are overtaken by the tide is handled very romantically by Scott. The dying splendour of the sun

gave a sombre magnificence to the massive congregation of vapours, forming out of their unsubstantial gloom the show of pyramids and towers, some touched with gold, some with purple, some with a hue of deep and dark red. The distant sea, stretched beneath this varied and gorgeous canopy, lay almost portentously still, reflecting back the dazzling and level beams of the descending luninary and the splendid colouring of the clouds amidst which he was setting. 91

The story of The Antiquary comes to a happy ending for all the chief characters. Although distress and sorrow are pathetically handled toward the middle of the story, the theme can not fail to cheer as well as interest the reader. The Antiquary does not possess the excitement found in Waverley and Guy Mannering, but it soon won a place equal to that of the other two. It is the most nearly contemporary of the author's Scotch novels, bringing the story up approximately to the year 1800. It is richer in romance than St. Ronan's

91 Scott, The Antiquary, p. 79.
Well, its closest contemporary in point of time depicted.

Scott not only interested his readers in romantic stories, but he also developed in them a love of Scotch history. He accomplished this in *Old Mortality* (1816), written anonymously as a companion novel to *The Black Dwarf* in the first series of the *Tales of My Landlord*. Scott's original plan was "to include four separate tales illustrative of four districts of the country, in the like manner of volumes; but, his imagination once kindled upon any theme, he could not pour himself out freely so that notion was soon abandoned." The period of this historical novel is from about 1679 to 1690, during the reigns of Charles II, of James II, and of William and Mary. This is Scott's first attempt to picture the past through the medium of the novel.

Lockhart in his *Life of Sir Walter Scott* writes of the author.

In *Waverley* he revived the fervid dreams of his boyhood, and drew, not from printed records, but from the artless oral narratives of his Invernahyles. In *Guy Mannering* and *The Antiquary* he embodied characters and manners familiar to his own wandering youth. But whenever his letters mention *Old Mortality* in its progress, they represent him as strong in the confidence that the industry with which he had pored over a library of forgotten tracts would enable him to identify himself with the time in which they had birth, . . . as completely as if he had listened with his own ears.

to the dismal sermons of Peden, ridden with Claverhouse and Dalzell in the rout of Boswell, and been an advocate at the bar of the Privy-Council, when Lauderdale catechized and tortured the assassins of Archbishop Sharpe. To reproduce a departed age with such minute and life-like accuracy as this tale exhibits, demanded a far more energetic sympathy of imagination than had been called for in any effort of his serious verse. 93

The whimsical title of Old Mortality is derived from the nickname of the personage out of whose mouth the narrative is feigned to proceed. The story itself gives a living picture of Scotland during the darkest period of her story -- the age of conventicles, the conflict of wild fanaticism with unjust persecution; when religion was stripped of its peaceful character -- war of its honour -- the human heart of all its natural feelings. It is impossible to conceive a ground less fertile in which to plant the fruits of imagination.

To Joseph Train, the genesis of Old Mortality is due. Calling on Scott to present him with the purse of Rob Roy, Train was attracted by the handsome features revealed in the portrait of John Graham of Claverhouse. In answer to his visitor's surprise, Scott stated, that no character had been so foullly traduced as the Viscount of Dundee. Train, always alive to the possibilities of a good story asked whether he might not "be made, in good hands, the hero of a national romance as interesting as any about either Wallace or Prince

93 Ibid., p. 485.
'He might,' said Scott, 'but your western zealots would require him to be faithfully portrayed in order to bring him out with the right effect.'

'And what,' resumed Train, 'if the story were to be delivered as if from the mouth of Old Mortality? Would he not do as well as the Minstrel in the Lay?'

Scott then listened while Train related what he knew of old Paterson, the prototype of Old Mortality. According to Train, "Paterson was a religious enthusiast who spent the best part of his life in a reparation of the tombstones over the graves of Covenanters in the South of Scotland." It was this aspect of Paterson's character that was poured into the ear of Scott, and it is that interpretation of Paterson which survives in the popular imagination.

With his usual clearness Scott writes of the condition in Scotland at the beginning of the story.

Under the reign of the last Stuarts there was an anxious wish on the part of government to counteract, . . . the strict or puritanical spirit which had been the chief characteristic of the republican government, and to revive those feudal institutions which united the vassal to the liege lord, and both to the crown. Frequent musters and assemblies of the people, both for military exercise and for sports and pastimes, were appointed by authority.

94 Ibid., p. 486.
95 Lockhart, op. cit., p. 487.
96 Crockett, The Scott Originals, pp. 172-173.
Old Mortality describes the rebellion of the Scottish Covenanters in the following words.

... At this period in Scotland the strife was between English and Scottish Episcopalians, allied with Highland Roman Catholics, against Scottish Presbyterians, divided between some who were loyal to the restored British monarchy, though they rejected Episcopacy; and others who declared Charles II had forfeited claim to their allegiance by violating the solemn league and covenant which he had certainly agreed to when young and in their power. 98

Scott's marvellous imagination enables him to reanimate the people of this exciting period in the history of Scotland. He presents strongly marked characters that "are contrasted and projected with a power and felicity which neither he nor any other master ever surpassed." The reader follows the fortunes of an individual through scenes of civil war with which that individual becomes involved. Rebellion has its moment of triumph but eventually it succumbs to righteousness.

Among the characters portrayed is Balfour of Burley, the leader of the insurgent Covenanters and chief slayer of Archbishop Sharpe on Magus Moor. He is a man of fearlessness and desperate fanaticism. Though he fights like a man allied to a rebellious cause, he eventually meets with a violent

99 Lockhart, op. cit., II:485.
death and is thrown into a hasty grave. The return of Balfour to Scotland, as well as Scott's description of the manner in which he met his death, is entirely fictitious.

There is no question that the hero of Old Mortality is gallant but bloody James Grahame of Claverhouse. Scott lays before the reader a vivid portrait of this unscrupulous agent of the Scottish Privy Council.

... Profound in politics, and imbued, of course, with that disregard for individual rights which its intrigues usually generate, this leader was cool and collected in danger, fierce and ardent in pursuing success, careless of facing death himself, and ruthless in inflicting it upon others. 101

Scott's respect for historic truth is seen in his description of the charm and gallantry of Claverhouse's character as well as in his clear portrayal of the Grahame's ruthlessness and aristocratic contempt for common people.

Outwardly Claverhouse was rather low of stature and slightly, though elegantly formed; his gesture, language, and manners, were those of one whose life had been spent among the noble and gay. ... The severity of his character, as well as the higher attributes of undaunted and enterprising valour, which even his masters were compelled to admit, lay concealed under an exterior which seemed adapted to the court or the saloon rather than to the field. 102

100 Scott, Old Mortality, p. 311, n. 15.
101 Ibid., p. 296.
102 Ibid., pp. 160-161.
Though stern and relentless, he is, however, brave, fair, and honourable.

No one, however, can deny Claverhouse's enterprise and courage, and these characteristics are especially displayed at the close of his career. He later redeemed himself by the zeal with which he asserted the cause of James II after the Revolution, by his military skill, and by his own death in the arms of victory.

Scott introduces Henry Morton and Lord Evandale, two imaginary and contrasting individuals, and makes both examples of their respective parties. Morton is a Presbyterian Whig and Evandale, a Cavalier. They are not only rivals in the civil war of rebellion, but are also rivals for the love of Edith Bellenden, grand-daughter of Lady Margaret Bellenden.

Morton possesses more of the romantic adventurous spirit than Evandale, although in the cause of love he lacks the determination that is characteristic of Scott's heroes of romance. He is a mild, romantic gentle-tempered youth, "one of those gifted characters which possess force of talent unsuspected by the owner himself." Like Fergus MacIvor, he was ready to sacrifice his life in the service of the oppressed. "He had inherited from his father an undaunted

103 Ibid., p. 175.
courage and a firm and uncompromising detestation of oppression, whether in politics or religion. But his enthusiasm was unsullied by fanatic zeal, and unleavened by the sourness of the Puritanical spirit."

Henry Morton was tall and fair, and handsome in form and countenance. He was a very natural young man with unusually high ideals. Because he is the hero of the romance his life is spared through the generous intercession of Lord Evandale and later he receives a conditional pardon from Claverhouse. Scott's description of Morton is most graphic, and if not actually founded on known facts, likely conveys a true account of the state of feeling among some fanatics at this time in Scotland. Like many another adventurous figure of Scott's, Morton delighted in wandering in the stern, romantic mountains of Scotland. When left alone "to his own reflections, with what a complication of feelings did he review the woods, banks and fields that had been familiar to him".

Lord Evandale was a "gallant young Cavalier, remarkable for a handsome exterior" and "liberal far beyond what Morton's means could afford". He, too, attempts to calm the violence of his respective partisans. As he had once saved

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104 Log. cit.
105 Ibid., I:186.
106 Ibid., II:65.
107 Ibid., I:178.
Morton's life from the hands of the Cavaliers, his life is saved from the fury of the Presbyterian factions. Both in turn received severe blame from their leaders for these generous acts. In his love for Edith Bellenden, Lord Evandale shows a more romantic spirit of determination than Morton who did not stand up like a man and plead his interest in her "ere he was cheated out of it.

Edith Bellenden, the heroine of Old Mortality, "was generally allowed to be the prettiest lass in the Upper Ward. . . . Her cast of features attracted more admiration than the splendour of her equipment." She was as true in friendship as in love and though Morton stood high in her esteem she was hurt at the severe stricture which escaped from him at the mention of Lord Evandale's name. She entered into Evandale's defence with as much spirit as when she slipped from the castle with her attendant to visit Morton in his place of confinement in the turret. On this last occasion she placed herself in a very romantic situation. Yet on meeting her lover Edith was very unnatural as she stood before him "motionless as the statue which receives the adoration of worshipper".

108 Ibid., I:180.
109 Ibid., I:20.
110 Ibid., I:138.
Henry's romantic intercourse with Edith was in the form of "walks beneath the greenwood tree, exchange of verses, of drawings, and of books. Love, as usual in such cases, borrowed the name of friendship, used her language, and claimed her privileges." Each knew the situation of his own heart, and could not but conclude that the other felt the same. Their love is romantic for it is based on a theme familiar to medieval romance.

... Her situation was in every respect superior to his own, her worth so eminent, her accomplishments so many, her face so beautiful, and her manners so bewitching, that he could not but entertain fears that some suitor more favoured than himself by fortune, and more acceptable to Edith's family than he durst hope to be, might step in between him and the object of his affections. 112

Scott is unable to life love to the position of the chief material in his story. He fails to describe the tone, the gesture, the impassioned and hurried indications of deep tumultuous feelings of his lovers. He was more successful in the romantic adventures of his central figures. Yet, there is no doubt that the situation existing between the lovers in practically all instances is definitely of a highly romantic nature.

Henry Morton is linked with happenings in which many

111 Ibid., I:179.
112 I:177-178.
other characters figure. Strongly individualized are the Royalist, Lady Margaret Bellenden, whose husband had been a strong adherent to the Cavalier Champion, the Marquis of Montrose; her brother, a Tory Prelatist; Gudyill, the butler at Tillietudlum; the strong, brave, dissipated and reckless Sergeant Bothwell; Cuddie Headrigg, the honest, brave and shrewd ploughman, ever loyal to his master; and the remarkable character of the fanatical young preacher, Macbriar. Scott invented all these characters for the purpose of explaining Morton's singular position at the critical time of his country's history.

The scene of Old Mortality is laid in Dandercleugh, the greater part of the action taking place around Tillietudlem Castle which is frequently referred to as a fortress. This castle is imaginary, but the ruins of Craigenthan Castle bear resemblance to the description given in the novel. The neighboring countryside was beautifully romantic with its woodland characters, gentle slopes, and cultivated fields of irregular shape. "The stream, in colour a clear and sparkling brown, like the hue of the Caringorm pebbles, rushes through this romantic region in bold sweeps and curves, partly visible

113 Canning, History in Scott's Novels, p. 209.
114 Scott, Old Mortality, p. 296, n. 19.
and partly concealed by the trees which clothe its banks."
The Tower, however, commanded two views, "the one richly cul-
tivated and highly adorned, the other exhibiting the monoto-
nous and dreary character of a wild and inhospitable moor-
land."

Of the romantic view from Bothwell Castle Scott writes:

The opposite field, once the scene of slaughter and conflict, now lay as placid and quiet as the surface of a summer lake. The trees and bushes, which grew around in romantic variety of shade, were hardly seen to stir under the influence of the evening breeze. The very murmur of the river seemed to soften itself into unison with the stillness of the scene around.

Old Mortality will always be remembered for its animated pictures of Covenanters and the conditions under which they lived. Scott shows a sound artistic instinct in his handling of the historic personages relative to those imaginary; he rarely lets them occupy the center of interest, but gives that place to his creations, thus avoiding hampering restrictions of a too close following of fact.

The scenery of Loch Katrine, the Trossacks, Inversnaid, Callandar, and Ben Ledi, pictured in "Glenfinlas", became better known through Rob Roy (1817), Scott's sixth novel. This novel was supposedly an autobiography by Francis

115 Ibid., II:187.
116 Ibid., I:155.
117 Ibid., II:187.
Osbaldistone, and the name of Rob Roy was suggested by Mr. Constable, the publisher. The book won immediate acclaim. "Constable’s resolution to begin with an edition of 10,000 proved to have been sagacious as brave; for within a fortnight a second impression of 3,000 was called for."

Here is a border tale which narrates the adventures of the peculiar and romantic character of Rob Roy, a scion of the clan of MacGregor. The story concerns itself with the period preceding by two months the Jacobite rebellion of 1715 and ending after the collapse of the insurrection in February, 1716. The MacGregors had been for three hundred years the victims of gross injustice. David II, the son of Robert Bruce, began the oppression by wrongfully bestowing their lands upon the rival clan of the Campbells. The MacGregors were forced to struggle for self-preservation, and manfully fought to maintain their right, exhibiting extraordinary courage and endurance. But their acts of heroism and self-defense were construed at court as evidences of lawlessness and rebellion.

Rob Roy remains in the background during the first part of the story in which Die Vernon, Francis Osbaldistone, and Rashleigh Osbaldistone feature outstandingly. Nevertheless, Rob Roy becomes a prominent character, for he is the renowned chieftain of the dreaded MacGregors and was a partisan of Prince Charles Edward in the Rebellion of 1715. In some

118 Lockhart, op. cit., III:22.
respects he reminds one of Fergus MacIvor, for he is daring and impetuous, yet plotting and crafty.

This reputed chief of the MacGregor "banditti" was the author of various exploits, commemorated in traditional story. He received the title Roy (red) from his complexion and the color of his hair. Scott says of him:

The inflexible, stern, yet considerate cast of features; the Scottish brogue; with its corresponding dialect and imagery, ... recurred at every moment of emotion, and gave pith to his sarcasm or vehemence to his expostulation. Rather beneath the middle size than above it, his limbs were formed upon the very strongest model that is consistent with agility. 120

His manner was bold, haughty, and even dignified.

Rob Roy lived a very lawless life after he absconded from his home at Inversnaid to the Highlands in 1712 and became adept at blackmailing, robbing, and trading cattle. His many deeds, however, display a generous magnanimity, which under different circumstances might have rendered him a distinguished benefactor. The interest attached to this character arises from the strong contrast betwixt the civilized and cultivated mode of life on the one side of the Highland line, and the wild and lawless adventures which are habitually undertaken and achieved by one who dwelt on the opposite side of that ideal boundary. 121

121 Ibid., pp. iv-v.
The character of Bailie Nicol Jarvie is one of the most original as well as amusing of Scott's characters. He is a steady friend of Frank Osbaldistone, but he takes little part in the making of the narrative. It is he who detects the knavery in Andrew Fairservice. In his own words, he is a careful man, as is well kend, and industrious as the hale town can testify; and I can win my crowns wi' any body in Saut-Market, or it may be in the Gallowgate. And I'm a prudent man, as my father the deacon was before me. 122

Scott delineated vividly the character of the dangerous traitor, Rashleigh Osbaldistone. This son of Hildebrand is the incarnation of baseness and belongs to the type of the fatal men of romantics. Diana Vernon warns Frank that "there is mystery connected with Rashleigh, of a dangerous and fatal nature". Rashleigh ruled at Osbaldistone Hall and to all appearances seemed to have intercourse with the spiritual world.

He understood Greek, Latin, and Hebrew; and, therefore, according to the apprehension, and in the phrase of his brother, Wilfred, needed not to care 'for the ghaist of borghaist, devil or dobbie.' Yea, the servants persisted that they had heard him hold conversations in the library, when every vassal soul in the family was gone to bed; and that he spent the night watching for bogles, and the morning in sleeping in his bed, when he could have been heading the hounds like a true Osbaldistone. 124

122 Ibid., p. 49.
123 Ibid., p. 171.
124 Ibid., p. 185.
Scott, however, purges the romance of horrors, and gives logical reasons for Rashleigh's strange nocturnal actions. He also informs the reader of Rashleigh's contemptible treatment of Die Vernon. Rashleigh does not possess the familiar features of the villains in the Gothic romances, but is, nevertheless, atrocious and continues to be unrepentant until the end. He is disinherited by his father and his inheritance falls to his cousin Frank.

Frank Osbaldistone is an interesting and very natural character. He had well formed features and a handsome person. He admitted that he was profoundly ignorant of rural accomplishments. He enjoyed wandering in the stern and romantic Highlands, for the fearsome and sublime attracted him more than the gentle and harmonious.

Compared to Waverley, Francis Osbaldistone possesses more firmness, and shows more sense and spirit than Bertram, Lovel, and Morton. Although he is a firm supporter of George I, he denounces the cruelty of that king and his Government towards the Jacobite prisoners. One can not help but admire his conduct. Unlike the other young heroes of Scott's earlier novels, Francis shows a will of his own. At the end of the story he connives at the escape of the condemned Jacobite, Sir Frederick Vernon.

125 Ibid., p. 152.
The young hero's unfortunate break with his father, his love for the girl destined to become the wife of another, his love of adventure, his eventful reinstatement in his father's service, and, finally, his happiness with the woman of his choice, are all distinctive elements of the romantic.

Diane Vernon is Scott's most original heroine. She is the out-of-door type who is taught as a boy is taught and not trained only in painting, music, and French. "Science and history were her principal favourites but she also studied poetry and the classics." She is dashing, witty, and informal, a "mixture of boldness, satire and simplicity". She did not take offense easily and prized sincerity more than courtesy. Diana's "extreme beauty, of which she herself seemed to little conscious, her romantic and mysterious situation, the evils to which she was exposed, the courage with which she seemed to face them, her manners, more frank than belonged to her sex" all contributed to make her an attractive heroine.

Scott surrounds Diane Vernon with considerable mystery. Supposedly an orphan of noble birth, in reality she is the daughter of Sir Frederick Vernon, a condemned Jacobite. Her courage is of such a type that she does not hesitate to

126 Ibid., p. 132.
127 Ibid., p. 56.
128 Ibid., p. 184.
sacrifice her own affections to "partake the fortunes of some desperate adventurer, to seek the haunts of free-booters through midnight deserts" when either her father's or her lover's life is in danger. The very accent of romance in its true and proper setting is found when bending from her horse in the moonlight she bids farewell to Frank.

The following informative sentences found at the close of the narrative suggest that Diana, too, was capable of making her own choice and following her heart's dictates.

... The same gentleman told me that Sir Frederick was not expected to survive for many months a lingering disease, the consequence of late hardships and privations. His daughter was placed in a convent, and although it was her father's wish she should take the veil, he was understood to refer the matter entirely to her own inclinations. 130

Diana remains in the convent for a short while, and later marries Frank Osbaldistone.

The setting of Rob Roy is in the romantic country surrounding Loch Lomond. This lake boasts "innumerable small islands, of every varying form and outline which fancy can frame". It spreads its base "around the indentures and promontories of a fair and fertile land", and "affords one of the most surprising, beautiful, and sublime spectacles in nature." The beauty of this lake as it appears from the road,
and particularly from the point where Ben Lomond looms high in the distance, fully justifies Scott's romantic enthusiasm. His fondness for the little waterfall of Lediard, north of Loch Ard "led him to introduce it again in Rob Roy. Here Helen MacGregor presented Osbaldistone with the ring of Diana Vernon as the love-token of one from whom he believed himself separated forever."

On his adventurous journey through the Highland Hills Frank Osbaldistone makes the following comments regarding their attractiveness.

• • • The glorious beams of the rising sun, which, from a tabernacle of purple and golden clouds, were darted full on such a scene of natural romance and beauty as had never before greeted my eyes. To the left lay the valley, down which the Forth wandered on its easterly course, surrounding the beautifully detached hill, with all its garland of woods. On the right, amid a profusion of thickets, knolls, and crags, lay the bed of a broad mountain lake, lightly curled into tiny waves by the breath of the morning breeze, each glittering in its course under the influence of the sunbeams. High hills, rocks, and banks, waving with natural forests of birch and oak, formed the borders of this enchanting sheet of water; and, as their leaves rustled to the wind and twinkled in the sun, gave to the depths of solitude a sort of life and vivacity. 133

Many of the events mentioned in Rob Roy take place at Osbaldistone Hall, with its blazonry of chivalry, evidences of hunting, and its dining festivities. Its great library with its secluded door, and private passages, Scott speaks of

132 Ibid., II:194.
133 Ibid., II:162.
in a matter-of-fact way. The story is enlivened with passing shadows, footsteps from the turret room, and the account by Andrews, and superstitious grandeur. There are no actual supernatural happenings, however, and all of the above intimations are used by Scott to entertain the reader, and not for the purpose of surprising or terrorizing him. The design of the novel is to present the history of the times and the exploits of the renowned Rob Roy.

Here, as elsewhere, Scott offers picturesque colors, ever varied scenes, striking situations, real human beings, and a certain nobility of theme and manner that comes from his representation of life in which the issue of family and state are involved,—the whole merged in a mood of fealty and love. Scott’s effect of truth, both in character and setting, is overwhelming.

The following instance of hospitality and integrity, sufficiently interesting in itself, gives a good picture of the Scottish Highlanders.

With natural taste which belongs to mountaineers, and especially to the Scottish Highlanders, whose feelings I have observed are often allied with the romantic and poetical, Rob Roy’s wife and followers had prepared our morning repast in a scene well calculated to impress strangers with awe. They are also naturally a grave and proud people, and, however rude in our estimation, carry their idea of reform and politeness to an excess that would appear
overstrained, except from the demonstration of superior force which accompanies the display of it; for it must be granted that the air of punctilious deference and rigid etiquette which would seem ridiculous in an ordinary peasant, has, like the salute of a 'corps de garde', a propriety when tendered by a Highlander completely armed. There was, accordingly, a good deal of formality in our approach and reception. 134

The Highlanders were composed of a number of clans each of which bore a different name, and lived upon the lands of a different chieftain. These clans were united, not only by the feudal, but by the patriarchal bond. It is to be noted, too, that the character of their language is rude simplicity, neither aspiring to elegance nor ease. It is distinguished from the common colloquial discourse of the later periods by a certain rust of antiquity. Rob Roy used a much less elevated and emphatic dialect than his wife Helen MacGregor;

but even his language rose in purity of expression, when the affairs which he discussed were of an agitating and important nature; and it appears to me in this case, and in that of some other Highlanders whom I have known, that when familiar and facetious they used the Lowland Scottish dialect, when serious and impassioned their thoughts arranged themselves in the idiom of their national language; and in the latter case, as they uttered the corresponding ideas in English, the expressions sounded wild, elevated, and poetical. In fact the language of passion is almost always pure as well as vehement. 135

Scott inaugurated a renaissance of wonder depending on deeds of chivalry, feudal settings, and an out-of-door

134 Ibid., II:262-263.
135 Ibid., II:264.
atmosphere in this novel. His romantic elements are the castle, familiar landscape, romantic twilight and moonlight, the mysterious identity of Die Vernon and romantic love.

In *The Heart of Midlothian* Scott wrote of his native city, lingering over detail with the same affection as he bestowed on his own Border country. He welcomed the chance of recounting a vivid episode in the history of his own romantic city, and for the plot he had a true tale to work on.

In the story of Jeanie Deans, Scott had an original in the person of Helen Walker, whose story, by its dramatic quality and its connection with the Duke of Argyll, led him to write of the plain country people, survivors of the days of Covenanters and Cameronians. The story is told with almost strict historical accuracy and correctness except in a few important particulars.

The scene of *Midlothian* is laid in Scotland, although a few chapters refer to the south of England. Around these centers Scott gathered a crowd of bourgeoisie, bonnet lairds, smugglers and ne'er-do-wells. In no other novel does he deal with so large a canvass nor with figures so many and so varied. The whole family of the Deans who constitute the leading group in the picture, are Scottish and characteristic in the very highest degree. All other characters are distinct and individ-
ual; but they are at the same time natural. That Effie Deans showed any resemblance to Helen Walker's sister, Isabella, mentioned in the Introduction of the novel, is not verified by Scott. The remaining characters, except Queen Caroline, the Duke of Argyll and Captain Porteous, are all Scott's invention.

In the beginning of the story Scott prepares the reader for the general picture of the times by describing in a graphic manner the powerful scene of the gathering and the progress of the rioters. The Porteous mob forms part of a plan suggested but not adopted, for making the discovery of the principal actor in the conspiracy a means of producing an important effect on the condition of some of the chief actors of his drama. The fictitious incidents of the preparation for the execution, and the expression of the disappointed multitude on the occasion are handled in Scott's masterly style and description. Interwoven in the horrors of the Porteous Mob is the gossip of the Saddletrees and Mrs. Howden, Plumdamas and Miss Damahoy.

George Staunton, known in the beginning as Robertson, leads the rioters, but escapes the consequences. He is a mild, dissipated, handsome youth steeped in guilt and wretchedness. His desertion of Madge Murdockson, and his unfortunate
affair with Effie Deans are essential elements in the plot of the story.

Reuben Butler, Jeanie's lover, is a sensible, well principled, and inflexibly honourable young schoolmaster devoted to his "kirk". "His was a plain character in which worth and good sense and simplicity were the principal ingredients". Butler is a thorough invention of Scott's, as Helen Walker, Jeanie's prototype never married. It is Butler who is brought forward on the night of the riot and commanded to walk by Captain Porteous' side, and to prepare that prisoner for immediate death.

Effie Deans, the Lily of St. Leonard's "a name which she deserved as much by her guileless speech, and action, as by her uncommon loveliness of face and person" is a true woman, the passionate spoiled beauty type. However, "there were points in her character which gave rise not only to strange doubts and anxiety on the part of Douce David Deans, whose ideas were rigid, ... but even of serious apprehensions to her more indulgent sister".

Scott's treatment of Effie's unfortunate love is a good example of his kindly tolerance in dealing with the sins of

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138 Ibid., p. 83.
139 Ibid., p. 117.
140 Loc. cit.
human nature. Effie Deans is Scott's invention as he gives no particulars of Helen Walker's sister, Isabella.

David Deans is not merely a stern, inflexible, and stubborn Covenantter who has lived into peaceable times which have mellowed his austerity. He is also a tender and a prudent man of the world. He cherishes the memory of the past, and carries an abundance of spiritual pride. His anguish of spirit on learning of his younger daughter's disgrace is tenderly portrayed by Scott.

Amidst all the fanaticisms of Dean's religious zeal, however, there is much devotion in him. There is a strong adherence to what, in his conscience, he believes to be the truth. One could not have formed so fair an idea of the more respectable peasantry without having a true liking for the excellencies which Scott describes here. However, David Deans is a much weaker character than his daughter Jeanie. True as he is to the time and place in which he is exhibited, Scott, nevertheless, intended him to be a relief to the darker shades in which he had delineated the Covenantter leaders in his former works.

Scott knew that the peasant speech is often more imaginative than that which comes natural to what are called the educated class. The dialect of the Covenant, in which David
Deans speaks, is a language which was used in 1736, more than in 1818, the time of the writing of the book. Very soon after the earlier period this scriptural dialect became tiresome.

The sketch of Queen Caroline is probably founded on Scott's knowledge of history and is confirmed by recent historians. Scott writes that she was proud by nature, and loved "the real possession of power rather than the show of it". By her private correspondence she kept in her hands the thread of many a political intrigue. It was a maxim with her "to bear herself towards her political friends with such caution as if there were a possibility of their one day being her enemies, and towards political opponents with the same degree of circumspection."

That Queen Caroline was also a woman of character and good sense and feeling is evident in her response to Jeanie's eloquent plea. "'I cannot grant a pardon to your sister, but you shall not want my warm intercession with his majesty.'"

In this narrative Scott portrays a vivid sense of the social interrelations of the past. He deals with human and solid characters in the persons of Queen Caroline and the Duke of Argyle. He shows great admiration for the Duke and

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141 Canning, Philosophy of Waverley Novels, p. 102.
142 Scott, The Heart of Midlothian, p. 429.
143 Ibid., pp. 426-429.
144 Ibid., p. 441.
gives his own conception of what a Scottish nobleman should be.

... His talents as a statesman and a soldier were generally admitted; he was not without ambition, but without the illness that attends it -- without that irregularity of thought and aim which often excites great men, in his peculiar situation ... to grasp the means of raising themselves to power at the risk of throwing a kingdom into confusion. 145

Argyle was very dear to the Scottish people, who were proud of the Highlander's military and political talents. They were ever grateful for the zeal with which he exerted the rights of his native country, especially in the matter of the Porteous Mob. His "independent and somewhat haughty mode of expressing himself in Parliament, and acting in public, were ill calculated to attract royal favour. He was, therefore, always respected, and often employed." 146

The central figure in Midlothian is Jeanie Deans. She is affectionate, firm, undaunted, and, at the same time, quiet, shrewd, and industrious. Scott does not equip her with any of the outward marks of romance -- Jeanie is "a young woman of rather low stature, and whose countenance might be termed very modest and pleasing in expression though sunburnt, somewhat freckled, and not possessing regular features." 147

145 Ibid., p. 410.
146 Ibid., p. 411.
147 Ibid., p. 413.
is the daughter of a poor, sternly puritanical farmer, a Scottish maid whose courageous piety, simplicity, good sense, and deep affection leave her little time for dreaming.

In the character of Jeanie Deans Scott shows principle under agonizing tests. To her is given the opportunity of realizing a romantic dream in her resolve to implore mercy for her sister from the King and Queen. She makes her way to London "at a moment when her aged father, broken down and stupified by distress of mind, gives no assistance, and Jeanie is left entirely to the guidance of her own firm, resolute spirit." With true simplicity and confidence she pleads her cause before the Queen and achieves what she had deemed impossible.

Like every girl bound in ties of affection with her lover, Jeanie's fancy, "though not the most powerful of her faculties, was lively enough to transport her to a wild farm in Northumberland . . . ; a meeting-house hard by, frequented by serious Presbyterians, who had united in a harmonious call to Reuben Butler to be their spiritual guide." Jeanie's letter written from London to her lover, expresses her deep concern for him, but it is in the postscript that she permits him the lover's fancy and freedom of imagination. "If ye think that

148 Canning, Philosophy of Waverley Novels, p. 100.
149 Scott, The Heart of Midlothian, pp. 459-460.
it wad had been right for me to have said mair and kinder things to ye, just think that I haes written sae."

Scottish life is depicted broadly in a way never to be forgotten. Whether Cameronian, or King's man, God-fearing peasant, ruffian or Tory gentleman, the characters are so marshalled that without becoming partial one feels the complexity of the period. Its confusion is dramatically pictured in the Tolbooth with its grim gallows and mad crowd of characters from every walk in life. Of Scott's political views on these factions, Brinton says:

No insistent partisanship is intruded into the sweeping description of the Porteous Mob in The Heart of Midlothian... The mob is a set of unruly rebels and dour Camerions, not unmixed with still more unpleasant elements, and by no means inspired with high ideals of civic virtue. 151

The picture given of the fashionable style of manners and accomplishments among the Scottish lawyers of that time is executed with fidelity.

In the graphic description of Scottish scenes, Scott again shows the power to paint a vivid picture. The exquisite yet varied beauty of the islands in the Firth of Clyde is described in the subsequent passage.

... Arran, a mountainous region, or Alpine island, abounds with the grandest and most romantic

150 Ibid., p. 328.
scenery, Bute is of a softer and more woodland character. The Cumrays, as if to exhibit a contrast to both, are green, level, and bare, forming the links of a sort of natural bar, which is drawn along the mouth of the firth, leaving large intervals, however, of ocean. Roseneath, a smaller isle, lies much higher up the firth, and towards its western shore, near the opening of the lake called the Gare Loch, and not far from Loch Long and Loch Seant, or the Holy Loch, which wind from the mountains of the Western Highlands to join the estuary of the Clyde. 152

The Bride of Lammermoor, which with A Legend of Montrose forms the third of a series of Tales of My Landlord, was not only written but published before Scott was allowed to leave his bed. When it was put into Scott's hands in its final form, James Ballantyne said that Scott assured him that he "did not recollect one single incident, character, or conversation it contained". He remembered only the general facts on which he had originally planned to base the story; "the existence of the father and mother, of the son and daughter, of the rival lovers, of the compulsory helpless bridegroom, with the general catastrophe of the whole." 153

The novel is founded on events which took place in 1700, during the time of William III. In his Introduction Scott acquaints the reader with the following circumstances.

Miss Janet Dalrymple . . . had engaged herself without the knowledge of her parents to the Lord

152 Scott, The Heart of Midlothian, p. 481.
154 Loc. cit.
Rutherford, who was not acceptable to them either on account of his political principles, or his want of fortune. . . . Shortly after, a suitor who was favored by Lord Stair, and still more so by his lady, paid his addresses to Miss Dalrymple. The young lady refused the proposal, and being pressed on the subject, confessed to her secret engagement. Lady Stair, a woman accustomed to universal submission (for even her husband did not dare to contradict her), treated this objection as a trifle, and insisted upon her daughter yielding her consent to marry the new suitor, David Dunbar of Baldoon, in Wigtonshire. . . ."

Lady Stair finally convinced her daughter to assent to this marriage by referring to a Levitical law, "which declares, that a woman shall be free of a vow which her parents dissent from". Tragic occurrences develop as results of the girl's broken promise and her mother's insistent demands.

Scott delineates Janet Dalrymple through the characterization of Lucy Ashton. In this romance he weaves a truly romantic story, but it is different from the typical romance of the period in many respects. It is full of irresistible humour, of ingenious caricaturing, and of the most interesting views of the human heart.

Lucy Ashton is the representative of the fair heroine, and Edgar of Ravenswood, who lives in the Ravenswood Castle or Tower of Wolf's Crag, is the passionate fatal hero. Lucy's accomplishments and helplessness call to mind the

156 Ibid., p. 9.
heroine of romance for she is gentle, soft, timid and feminine. Her "exquisitely beautiful, yet somewhat girlish features, were formed to express peace of mind, serenity, and indifference to the tinsel of worldly pleasures." When left to the impulse of her own taste and feelings she was "peculiarly accessible to those of a romantic cast. Her secret delight was in the old legendary tales of ardent devotion and unalterable affection, chequered as they are with strange adventures and supernatural horrors."

Lucy Ashton shows more spirit, however, than her contemporary heroines, and would have had more if the following means had not been employed against her; her mother's will, a false account of Edgar's plan to marry someone else, and the tales and wiles of Dame Gourlay. Her final, tragic, unbalanced mental state was also an innovation which Scott's predecessors had not employed.

Edgar of Ravenswood likewise resembles many of the heroes of romance. Nowhere else in Scott, however, do we find a picture of a young man passionately in love, flinging himself in a storm of rage and pride against the human obstacles which stand in the way of his passion. He is a Scottish Royalist, haughty and revengful. The best part of his

157 Ibid., pp. 41-42.
158 Ibid., p. 40.
patrimony has fallen into the hands of Sir William Ashton, the Lord Keeper, a crafty, weak-minded, temporizing politician. Against this man Edgar Ravenswood has directed all his hate, as the cause of the downfall of his house.

Accident led Lucy Ashton and Edgar Ravenswood to come together in a very romantic situation. The circumstance of his having saved her life generated in the romantic and susceptible bosom of Lucy the warmest gratitude.

... She had never happened to see a young man of mien and features so romantic and so striking as young Ravenswood; but had she seen an hundred his equals or his superiors in those particulars, no one else could have been linked to her heart by the strong associations of remembered danger and escape, of gratitude, wonder, and curiosity. 159

Lucy knew little of Ravenswood, or of the disputes which had existed between that young man and her father, Sir William Ashton. Yet she knew that he was of noble lineage, though now reduced to poverty, and she felt that she could sympathize with the feelings of his proud mind. She was, in short "involved in those mazes of the imagination, which are most dangerous to the young and sensitive. ... No cavalier appeared to rival or to obscure the ideal picture of chivalrous excellence which Lucy formed of him". 160

159 Ibid., pp. 62-63.
160 Loc. cit.
The first sight of Lucy Ashton, too, had been less impressive on the mind of young Ravenswood than her image proved to be upon reflection. He looked back upon his conduct toward her as being harsh and unworthy towards a female of rank and beauty.

... The sweetness of her voice, the delicacy of her expressions, the vivid glow of her filial affection, embittered his regret at having repulsed her gratitude with rudeness, while, at the same time, they placed before his imagination a picture of the most seducing sweetness. 161

The pleasure Ravenswood felt in Lucy's company had indeed approached to fascination, and he saw himself flung between his resentment against the father and his affection for the daughter. Nevertheless, "he felt his sentiments of hostility towards the Lord Keeper were by no means those most predominant in his bosom." 162

Typically romantic is the incident which forces Ashton and his daughter to accept Ravenswood's hospitality, when, in common courtesy, the latter offers the shelter of his roof for the day and for the night. Scott's handling of the love theme here is no longer bloodless, dispassionate, nor conventionally insipid. A lively and warm imagination causes Ravenswood to give way to romantic reflections. 163

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161 Ibid., p. 94.
162 Ibid., pp. 122-123.
163 Ibid., p. 155.
Conscious that Lucy Ashton has placed her affections on him, Ravenswood's repeated resolutions to forget her melt like wax, and instead of bidding her farewell beside the Mermaiden Fountain

he gave his faith to her for ever, and received her troth in return. The whole passed so suddenly, and arose so much out of the immediate impulse of the moment, that ere the Master of Ravenswood could reflect upon the consequences of the step which he had taken, their lips, as well as their hands, had pledged the sincerity of their affection. 164

This mutual attraction occurred during the absence in England of Lady Ashton. On her return she cunningly prevented further intercourse between the lovers. Lucy is forced into signing a marriage contract with another, Ravenswood goes into a transport of despair and rage and finally leaves the broken-hearted Lucy.

The character of Lady Ashton is well delineated; in fact, Scott has given more lifelike pictures of her than he has of most of his women characters. She is a very haughty and domineering person, and it is she who really may be held accountable for the tragic ending of the story. Of her Scott relates in the concluding paragraph of the story.

... Lady Ashton lived to the verge of extreme old age, the only survivor of the group of unhappy persons, whose misfortunes were owing to her implacability. That she might internally feel compunction, reconcile herself with Heaven whom she

164 Ibid., pp. 198-199.
had offended, we will not, and we dare not, deny; but to those around her, she did not evince the slightest symptom either of repentance or remorse. In all external appearance, she bore the same bold, haughty, unbending character, which she had displayed before those unhappy events. 165

Among the most amusing of the characters is Caleb Balderstone. He is a loyal butler who has served the Ravenswood family for many years. Caleb's preoccupation with credit for decencies of appearance helps to an understanding of that pride in the antique splendour of race and name which sets the young Master of Ravenswood raging against those who could outweigh race and name by money bags. The reader can not help feeling sorry for Caleb after his master dies. For, as Scott relates, "he held up his head no longer -- forsook all his usual haunts and occupations, and seemed only to find pleasure in moping about those apartments in the old castle, which the Master of Ravenswood had last inhabited." 166

Scott's description of the Lord Keeper, Sir William Ashton, not only gives the reader a good view of the plotting individual, but also gives a good picture of the political conditions of the time. Scott writes:

He was descended of a family much less ancient than that of Lord Ravenswood, and which had only risen to wealth and political importance during the great civil wars. He himself had been bred to the bar, and had held high offices in the state, maintaining

165 Ibid., pp. 333-334.
166 Loc. cit.
through life the character of a skillful fisher in
the troubled waters of a state divided by factions,
and governed by delegated authority, and of one who
contrived to amass considerable sums of money in a
country where there was but little to be gathered,
and who equally knew the value of wealth, and the
various means of augmenting it, and using it as an
engine of increasing his power and influence. 167

According to reports the Lord Keeper considered his
grandeur as dearly purchased at the expense of domestic
thraldom. There was something under Lady Ashton's acqui-
escense to her husband's arguments, his opinions, his taste
and his sentiments which rang false and hollow. Scott writes
that

to those who watched this couple with close, and
perhaps malicious scrutiny, it seemed evident, that,
in the haughtiness of a firmer character, higher
birth, and more decided views of aggrandisement,
the lady looked with some contempt on her husband,
and that he regarded her with jealous fear, rather
than with love and admiration. 168

In The Bride of Lammermoor Scott emphasized characters
of the nobility who had preserved their traditional qualities
and expressed themselves as was customary in that period of
time. He was more solicitous to describe manners minutely,
than to arrange in any case an artificial and combined narra-
tive. He chose for his characters individuals whose char-
acteristics depicted the manners and customs of the times.
The following examples help the reader to understand some

167 Ibid., p. 30.
168 Ibid., p. 31.
various customs that existed during the reign of William II.

After the funeral of Allan Lord Ravenswood

the mourners returned to the tower, there, according to a custom but recently abolished in Scotland, to carouse deep healths to the memory of the deceased, to make the house of sorrow ring with sounds of joviality and debauch, and to diminish by the expense of a large and profuse entertainment, the limited revenues of the heir of him whose funeral they thus strangely honoured. It was the custom, however, and on the present occasion it was fully observed. 169

In Chapter XXI Scott gives some examples of hospitality and civility shown by young Ravenswood. In accordance with the universal custom of placing some liquor in the chamber of an honoured guest

the Master of Ravenswood attended the Lord Keeper to his apartment, followed by Caleb, who placed on the table, with all the ceremonials due to torches of wax, two rudely-framed tallow-candles, such as in those days were only used by the peasantry, hooped in paltry clasps of wire, which served for candlesticks. He then disappeared, and presently entered with two earthen flagons (the china, he said, had been little used since my lady's time), one filled with canary wine, the other with brandy. 170

The hatred which divided great families in feudal times had lost little of its bitterness. Yet, in spite of the deep passions that arose within the heart of Edgar Ravenswood at beholding Sir William Ashton and Lucy standing in the hall of the family of which he had helped to ruin, the

169 Ibid., pp. 34-35.
170 Ibid., p. 151.
young heir treated his guests with open civility.

... He muttered something of surprise, something of confusion, and, ending with a warm and eager expression of his happiness at being able to afford her shelter under his roof, he saluted her, as the ceremonial of the time enjoined upon such occasions. Their cheeks had touched and were withdrawn from each other -- Ravenswood had not quitted the hand which he had taken in kindly courtesy. 171

The scenery of The Bride of Lammermoor is placed in the Lammermuir Hills, a stretch of mountainous country in the southeastern corner of Scotland. Somewhere along the rugged shore of the North Sea was Wolf's Crag, the remnant of the property of the Master of Ravenswood. The original of Ravenswood Castle is uncertain, though some have identified it with that of Fast Castle which seems to resemble it. The reader gains some idea of the character of this region from Scott's description in the following paragraph.

The roar of the sea had long announced their approach to the cliffs, on the summit of which, like the nest of some sea-eagle, the founder of the fortress had perched his eyry. The pale moon, which hitherto been contending with flitting clouds, now shone out, and gave them a view of the solitary and naked tower, situated on a projecting cliff that beetled on the German Ocean. On three sides the rock was precipitous; on the fourth, which was that towards the land, it had been originally fenced by an artificial ditch and drawbridge, but the latter was broken down and ruinous, and closed on the landward front by a low embattled wall, while the remaining side of the quadrangle was occupied by the tower itself, which, tall and narrow, and built of greyish stone, stood glimmering

171 Ibid., p. 121.
in the moonlight, like the sheeted spectre of some huge giant. A wilder, or more disconsolate dwelling it was perhaps difficult to conceive. 172

The **Bride of Lammermoor** is more violent, and less balanced than Scott's previous novels. Alone of his works it has an entirely and savagely tragic ending. The facts of the history about which Scott built his romance made such an ending an appropriate one. For sheer dramatic power **The Bride of Lammermoor** is one of the greatest romances written by Scott. The characters are strongly contrasted with one another. For example, Alice Gray, the venerable old woman, who shows a deep and unintelligible interest in the fate of Edgar Ravenswood and Lucy Ashton, throws a gloom over the story, and prepares the reader for the dark and appaling catastrophe. Caleb Balderstone, a man of rare pleasantry and a teller of old Scotch stories, relieves the gloom.

This tragic masterpiece of Scott's which almost goes back to Aeschylus for a counterpart as a painting of Fate, contains more romantic incidents and less description than his previous novels. Its hero unceasingly dominates the tale, and the end is accomplished by a clearing off in a true Shakespearean fashion the central figures involved in the tragedy.

**Redgauntlet** (1824) is concerned with the conspiracy

172 Ibid., p. 81.
planned about 1770, by Sir Edward Hugh Redgauntlet on behalf of the exiled Charles Edward Stuart, during the time of George III. The object of the work seems principally to describe the last hope of the few remaining Jacobites in England.

The Jacobite intrigue which made up the plot in Redgauntlet is of the eighteenth century particularly during the rebellion of 1745. It afforded a theme, "perhaps the finest that could be selected for fictitious composition, founded upon real or probable incident". The chief character is Hugh Redgauntlet, brother of Sir Harry Redgauntlet, executed for high treason before this story begins. He is "a political enthusiast of the most dangerous character, and proceeds in his agency with as much confidence, as if he felt himself the very atlas, who is alone capable of supporting a sinking cause". He has not forgotten his brother's execution and does all in his power to incite a fresh Jacobite revolt in England in behalf of Charles Edward.

Though Scott had presented Charles Edward in so attractive a light in Waverley "historic truth induces him in a great degree to alter the pleasing impression produced by the first description". Lockhart writes:

174 Ibid., p. 192.
175 Canning, History in Scott's Novels, p. 293.
The reintroduction of the adventurous hero of 1745, in the dulness and dimness of advancing age, and fortunes hopelessly blighted -- and the presenting him -- with whose romantic portraiture at an earlier period historical truth had been so admirably blended -- as the moving principle of events, not only entirely, but notoriously imaginary -- this was a rash experiment, and could not fail to suggest many disagreeable and disadvantageous comparisons; yet, had there been no Waverley, I am persuaded the fallen and faded Ascanius of Redgauntlet would have been universally pronounced a masterpiece. 176

Redgauntlet, as a political enthusiast, comes far short either of Claverhouse on the one hand, or Balfour on the other. The character and tale of Nanty Ewart, the smuggler, are admirable and original.

Although Scott's heart was in the Border, the Highlands had a large place in Scott's imagination, as they have in his novels. Never was a writer of romantic temperament more enthused than Scott was in dealing with the uprisings of 1715 and 1745. In the Introduction to the novel one reads:

... The Highlanders, who formed the principal strength of Charles Edward's army, were an ancient and high-spirited race, peculiar in their habits of war and peace, brave to romance, and exhibiting a character turning upon points more adapted to poetry than to the prose of real life. 177

About the secondary characters there could be little ground for controversy regarding Scott's delineation of them. Lockhart adds:

177 Scott, Redgauntlet, p. 5.
What novel or drama has surpassed the grotesquely ludicrous, dashed with the profound pathos, of Peter Pebbles -- the most tragic of farces? -- still sadder merriment of that human shipwreck, Nanty Ewart? -- or Wandering Willie and his Tale? -- the wildest and most rueful dreams told by such a person, and in such a dialect: Of the young correspondents Darsie Latimer and Alan Fairford, and the Quakers of Mount Sharon, and indeed of numberless minor features in Redgauntlet, no one who has read the first volume of these Memoirs will expect me to speak at length here. 178

Like all great writers, Scott pictures the great scene of life always; life is a crowded stage, a world full of people. Note the varied characters who form the background for the stage in this novel.

There was the fierce Middleton, and the dissolute Rothes, and the crafty Lauderdale; and Dalyell, with his bauld head and a beard to his girdle; and Earlshall, with Cameron's blude on his hand; and Wild Bonshaw, that tied blessed Mr. Cargill's limbs till the blude sprung; and Dunbarton Douglas, the twise-turned traitor baith to country and king. There was the Bluidy Advocate MacKenzie, who, for his worldly wit and wisdom, had been to the rest as a god. And there was Claverhouse, as beautiful as when he lived, with his long, dark, curled locks, streaming down over his laced buffcoat, and his left hand always on his right spumeblade, to hide the wound that the silver bullet had made. 179

Scott's use of the Scottish vernacular is evident in the following passage.

Things gaed well eneugh at first; for Sir Redwald Redgauntlet, the only son of Sir John, and the oye of auld Sir Robert, and waes me! the last

179 Scott, Redgauntlet, pp. 179-180.
of the honourable house, took the farm aff our hands, and brought me into this household to have care of me. He liked music, and I had the best teachers baith England and Scotland could gie me. Mony a merry year was I wi' him; but waes me! he gaed out with other pretty men in the forty-five -- I'll say nae mair about it -- My head never settled weel since I lost him. 180

The lack of historical value in Redgauntlet is offset by the personal interest in its characters and the many episodes of intense dramatic value. When we review the enormous range of Scott's field in Redgauntlet we feel that he exhibits a creative force in dealing with all types of human nature.

Scott's purpose in The Fair Maid of Perth was to sketch the manners of the Scottish Gael and to present evidences of the deficiencies to which the crown of Scotland was exposed during the last years of the fourteenth century. The most interesting, as well as the most valuable incidents of this romantic narrative, are the dangerous plots about the court of Robert III, and the story of the haughty house of Douglas. Added to this is the story of the North's being torn to pieces by the yet untamed savageness of the Highland races, and the daring loftiness to which some of the remoter chief-tains carried their pretensions.

180 Ibid., pp. 190-191.
Much of the novel is expanded on imaginary persons that live with intense reality. The story of a Perth citizen participating in the Highland combat on the North Inch appealed to Scott's chivalrous mind and he made the partly fictitious, partly real Henry Gow the rough specimen of a hero in the novel. The young smith showed daring and resolution in his dark eyes, but his "other features seemed to express a bashful timidity, mingled with good-humour".

Catherine Glover, the Fair Maid of Perth, is another of Scott's inventions. She was universally acknowledged to be the most beautiful young woman of the city or its vicinity. Yet notwithstanding her physical beauty combined with natural kindness and gentleness of disposition she was rather allied to reserve than to gaiety, even when in company with her equals. To be known as the Fair Maid of Perth was a high distinction. More than one nobleman, distinguished for deeds of chivalry, exhibited feats of horsemanship with more attentiveness before Simon Glover's door, than in tournaments, where Scotland's noblest dames were spectators.

The young Highland chief Connacher is neither too bad for sympathy, nor so good as to render his calamities revolting. His timidity at the combat

182 Canning, History in Scott's Novels, p. 62.
183 Scott, The Fair Maid of Perth, p. 35.
184 Ibid., pp. 27-28.
was not of that sordid and selfish nature which induces those who are infected by it calmly to submit to dishonour rather than risk danger. On the contrary, he was morally brave, though constitutionally timid, and the shame of avoiding the combat became at the moment more powerful than the fear of facing it. 185

The characters of the mild old King, Robert III, his ambitious brother, the Duke of Albany, his dissolute son David Rothsay, with the Earl of Douglas are the chief historic personages. The short career of Rothsay, his imprisonment, and his subsequent death are all historic facts, though Scott involves many scenes and personages of his own invention when relating them. The terrible combat between the rival Highlanders is of real historic importance, and in all probability is a representation of an actual event. 186

While it is true that Scott takes liberty with the facts of history, it is equally true that he succeeds in making the reader feel the strength of mind, the fearlessness, and the tenacity of purpose which prompted these men to act as they did. The historic value of the book, "lies in its sketches of the Highlanders and of the Scottish court at the time". 187

The habit and costume of the Highlanders, Scott made

185 Ibid., p. 479.
186 Canning, History in Scott's Novels, p. 63.
187 Ibid., p. 67.
as real and as vital as he did the standards and manners of feudal society. His knowledge of the Highlanders dates back to his youth when he "felt a thrill of rapture as he viewed the valley of the Tay from the Wicks of Baiglie". Scott came to know not only the topography of the Highlands, but to carry in his mind the historical legends and tales which centered about the ancient clans. These kilted clansmen whose only speech was Gaelic are portrayed very vividly in Chapter XXVIII.

Scott took great delight in describing the customs existing among the Highlanders. The festivities which followed the obsequies of the deceased chieftain, and the event which hailed the succession of the chieftainship Scott described in a highly romantic manner.

At the upper end of the table stood a vacant seat, elevated a step or two above the floor. It was covered with a canopy of hollow boughs and ivy, and there rested against it a sheathed sword and a folded banner. This had been the seat of the deceased chieftain, and was left vacant in honour of him. Eachin occupied a lower chair on the right hand of the place of honour.

The reader would be greatly mistaken who should follow out of this description by supposing that the guests behaved like a herd of hungry wolves, rushing upon a feast rarely offered to them. On the contrary, the Clan Quhele conducted themselves with that species of courteous reserve and attention to

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the wants of others which is often found in primitive nations, especially such as are always in arms, because the general observance of the rules of courtesy is necessary to prevent quarrels, bloodshed, and death. . . . For amusement, the bard recited the praises of the deceased chief, and expressed the clan's confidence in the blossoming virtues of his successor. The seannachie recited the genealogy of the tribe, which they traced to the race of the Dalriads; the harpers played within, while the war-pipes cheered the multitude without. The conversation among the guests was grave, subdued, and civil; no jest was attempted beyond the bounds of a very good pleasantry, calculated only to excite a passing smile. There were no raised voices, no contentious arguments; and Simon Glover had heard a hundred times more noise at a guild-feast in Perth than was made on this occasion by two hundred wild mountaineers.

. . . A cup to the memory of the deceased chieftain was the first pledge solemnly proclaimed after the banquet was finished, and a low murmur of benedictions was heard from the company, while the monks alone, uplifting their united voices, sung the Requiem eternam dona. 189

The festivities which hailed the new chieftain followed immediately.

The old man, with a trembling hand, unsheathed the ponderous weapon, and, holding it by the blade, . . . at the same time Torquil of the Oak unfurled the pennon of the tribe, and swung it repeatedly over Eachin's head, who, with singular grace and dexterity, brandished the huge claymore as in its defence. The guests raised a yelling shout to testify their acceptance of the patriarchal chief who claimed their allegiance, nor was there any who, in the graceful and agile youth before them, was disposed to recollect the subject of sinister vaticinations. As he stood in glittering mail, resting on the long sword, and acknowledging by gracious gestures the acclamations

which rent the air within, without, and around, Simon Glover was tempted to doubt whether this majestic figure was that of the same lad whom he had often treated with little ceremony, and began to have some apprehension of the consequences of having done so. A general burst of minstrelsey succeeded to the acclamations, and rock and greenwood rang to harp and pipes, as lately to shout and yell of woe. 190

Later as Simon Glover reflects on the fidelity of Torquil of the Oak, the foster-father of Eachin MacIan, he says, "The wild mountain heart is faithful and true. Yonder man is more like the giants in romantics than a man of mould like ourselves; and yet Christians might take an example from him for his fealty."

Other uses of the romantic in this novel are the use of song and minstrelsey. The love of song, like the love of fight, was a common passion of the age. The use of musical instruments, especially the lute and the viol was characteristic of the old romance. The gleewoman, Louise, uses both instruments in The Fair Maid of Perth.

The scene of the story is laid entirely in Scotland chiefly around Perthshire the fairest portion of the Northern Kingdom. This most picturesque region exhibits the rivers finding their way out of the mountainous region by the wildest leaps, and through the most romantic passes

190 Ibid., p. 393.
191 Ibid., p. 412.
192 Ibid., p. 148.
connecting the Highlands with the Lowlands. Above, the vegetation of a happier climate and soil is mingled with the magnificent characteristics of mountain scenery, and woods, groves, and thickets in profusion clothe the base of the hills, ascend up the ravines, and mingle with the precipices. 193

Amidst this romantic scenery

the Saxons of the plain and Gael of the mountains had many a desperate and bloody encounter, in which it was frequently impossible to decide the palm of victory between the mailed chivalry of the low country and the plaided clans whom they opposed. 194

Unlike most of Scott's novels, *The Fair Maid of Perth* contains no amusing relief. There is little if any, attempt at merriment. It is a historical sketch of Scotland when the country was swayed by the feeble hand of Robert the Third. Scott introduces no comic characters or incidents to enliven the narrative, nor does he exhibit any of his usual wit and humor throughout.

From the foregoing remarks on Scott's prose romances it is evident that Scott made numerous uses of the chief aspects of romanticism under discussion. Scottish manners among high and low are richly portrayed in his works on Scotland. Certain aspects of Scottish character, its ironical humour, its contrasting elements of idealism, the play of great forces, social, political, and hereditary, are shown in many places.

194 Loc. cit.
Scott was so much alive with Scotland that he made his characters live with intense reality. Scott takes historical figures who are mere figures to us, and makes them as real as people we know in actual life. Still more, often, he invents imaginary characters, places them against a carefully and somewhat laboriously constructed historical background, and sets them to do such vivid things, that the dim past comes alive and golden glamor is fairly tangible. 195

In describing such characters as the Covenanters and the Puritans, Scott has considered the individual traits of disposition which vary in each one. Burley, Macbriar, Mucklewrath, Gilfillan, David Deans are all sectarians, deeply imbued with a spirit of fanaticism. But the fanaticism of one is not the fanaticism of another. Though they all belong to a class, they differ in individual traits. Characters so delineated exhibit a high refinement of skill.

Scott's most amazing success is the conversation of his characters. It is by far one of the best elements in his novels, especially when the scene is in Scotland, or the speakers, wherever they may be, use the Scot's vernacular. The speech of his persons of inferior rank is more vivid than the cultivated discourse of the nobility. It is in the language of these characters that life exists with most efficacy; the solidity of their speech is a part of the simplicity of

their lives. The words of his humble persons go straight to the heart.

Like all other scenes of beauty the delightful scenery of Loch Vennachar, Loch Achray, and Loch Katrine, the rugged slopes of Ben Venue, Ben Ledi, Gandercleugh, Inversnaid, the romantic waterfall of Ledeard, and the picturesque islands in the Firth of Clyde, all appealed to his artistic sense and to his love of nature. He showed his profound admiration for his own beloved Highlands where romantic beauty furnished the inspiration for some of his most beautiful romances. Scott's imagination rebuilt and peopled these places of interest.

The fact that, in addition to his real purpose in writing his novels, Scott was intensely interested in the romantic is indisputable. His revival of an interest in the past, his delight in using his imagination to give the scene of life always; his animating a feudal, commercial, or political world with a background of beauty and nature; and his intense love for his fellowmen depicted with a rich diversity of time, men and places, show the triumph of Romanticism in the imaginative re-creation of the past. His artistic sense; his romantic characters; his adventurous situations are a rich and stimulating heritage which he left for his readers.

CHAPTER III

SCOTT'S DISTINCTIVE RANK IN THE HISTORICAL NOVEL

The singularity of Scott lies in the peculiar combination in him of the man of the world, the devoted lover of nature, and the ardent worshipper of the past. The literary form, however, under which Scott made the deepest impression upon the minds of his own generation and influenced most permanently the future literature of Europe, was prose fiction. As the creator of the historical novel and the ancestor of Kingsley, Ainsworth, Hugo, Merrimee, Dumas, Alexis Tolstoi, and a host of others at home and abroad, his example is potent yet. 1

Though he was not the first to have written the historical novel, he may be said to have established it; and what is more, to have "elaborated it to such an extent that no really important additions to his scheme have been made since." 2

Before Scott men and women had been trying to write historical novels but not one of them had succeeded in realizing or reviving the ideas of past ages themselves. 3

3 Ibid., p. 131.
Fielding and others had portrayed daily life and manners, and there were writers who had attempted the romantic and the marvelous. But it was Scott, who, with his historical imagination raised the dead past to life, made it once more conceivable, made it even actual.

Scott was not the only historical novelist of his time but he stood solitary in that field in respect to the extent of his knowledge and the sweep of his imagination. He brought home to his readers the fact that history has been "peopled with creatures like ourselves, feeling as we do and acting in accordance with the impulses that govern human nature." 4

Scott possessed the historic sense which enabled him to distinguish the temporary from the permanent. Professor Grierson declares:

Of the historical events which he chooses for the setting of his story his judgment is always that of the good sense and moderated feeling of his own age. He will not take sides out and out with either Jacobite or Hanoverian, Puritan or Cavalier; nor does he attempt to transcend either the prejudices or the conventional judgment of his contemporaries, he makes no effort to attain to a fresh and deeper reading of the events. 5

Scott filled his stage with people for whom he had no

instinctive sympathy. They held beliefs that they would sacrifice their lives for. Scott respects them. Notwithstanding all that had been said "against him as a disparager of the Covenanters," it is doubtful "whether the inspiration of romantic chivalry ever prompted him to nobler emotions than he has lavished on the re-animation of their stern and solemn enthusiasm".

In his novels on Scottish history, Scott was desirous of laying before the reader only what was best adapted to interest the imagination. He brings in a wealth of picturesque new details without making too exacting demands on his reader's power to think, and he adds a love of novelty, adventure, and local color.

Besides this historic sense Scott had the relish for humanity which must accompany it. This human delight in humanity gave him the pleasure of seeing men and women of past ages living, acting, speaking as they did -- those of the present, living, acting, speaking as they do -- but in each case with the portrayal not as a mere copy of particulars, but influenced by that spirit of the universal which is the secret of the charm of art.

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7 Saintsbury, op. cit., p. 313.
Scott produced romances which dealt with English and Scottish history centuries before his own day, or with periods near his time. He admitted that he had always added the study of history, especially as connected with military events, to the romance and poetry in which he chiefly delighted. He perceived the Middle Ages on their spectacular, and more particularly, their military side. He exhibited their large showy aspects: battles, procession, hunts, feasts in hall, tournaments, the bravery and courtesy of knighthood, baronial crimes and jealousies, and the romantic thread of virtuous and constant love. His main preoccupation, however, was a perception of differences which distinguish periods, a thorough knowledge of characteristic details, and a knowledge of the bearing of manners upon customs and usages and laws.

Goethe believed "that the foundation of Scott's success lay in the glorious richness of the material of English history." And Beers in his defense of Scott's use of history in his novels states:

Shakespeare dramatized history, Scott romanticized it. Still it is history; the private story is swept into the stream of large, public events; the fate of the lover or the adventurer is involved with the battles and diplomacies, with the rise and

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fall of kings, dynasties, political parties, nations. . . . And it is this background which is, after all, the important thing in Scott -- the leading impression; the broad canvas, the swarm of life, the spirit of the age, the reconstitution of an extinct society. 10

Scott's method for the construction of a historical romance was original with himself. In the transplantation of the historical in romance the chief features are:

First, the historical novel comes to be treated with a much larger dose of history; high political interests are involved, not merely young heart-affairs. Secondly, bygone customs and costumes are treated as an essential part of social history. Again, minor characters, on the model of Cedric the Thane, are made typical or class-conscious figures. And also with a typical value the people come thronging in on all sides. 11

In Scott's own day there had been sufficient criticism regarding his adherence to historical facts so that Scott himself took some notice of it. His own conception of himself as a historian and his dependence on history appears in his letters and in his many prefaces of which the greater part is devoted to the historical bases of the novel, the originals of the characters, or the sources of the incidents of the material of British history.

There is no doubt that Scott is often historically
inaccurate. He takes liberties with places and facts, but he does have the power to humanize for us the people about whom he writes. He puts a spirit and a soul into the dry facts of history, and gives them by his imagination the very breath of life.

Scott has been criticized for emphasizing the past and he has also been accused of displaying a spirit hostile to the progress of modern civilization. Scott does not take a biased view of the past, for he recognizes that union and bigness are more to be desired than independence and isolation. He gives ideal elevation to the tragic and cruel events which belong to history and creates an atmosphere about the characters that glows with life. He seeks, under the impulse of the historic sense, a broader effect than any tale of individual life can give -- a social effect.

Jeffrey perceived that Scott's attachment to the manners of antiquity is to be considered merely as a poetical attachment. Of these sentiments in Scott he writes:

• • • He is won by their picturesqueness, and by their peculiar applicability to those purposes which lie within the province of romance. But to suppose, that because his imagination delights in them, his judgments must approve, is an unfair deduction. • • • He is too philanthropic and farsighted to view with indifference,
much less with dislike, that spirit of industry and invention which is too rapidly promoting the wealth and comforts of the human race. 13

In Scott's novels one also finds the aristocratic and democratic elements in wholesome balance, whereas the "German romanticists eliminated the democratic element entirely from their novels, and returned to the ruts of those crazy romances of knight-errantry that flourished from Cervantes". 14

Canning declares that

... it may be doubted if Scott himself, had he lived in a time of actual or political strife around him, could have shown that admirable impartiality ... which make his novels, and especially the historical ones, valuable and instructive ... to a far more civilized, enlightened world. 15

For Scotsmen themselves Scott created a unified spirit. Until well on in the eighteenth century, Highlanders and Lowlanders had been hostile toward each other. They were opposed in the great quarrels of the seventeenth century, the Highlanders supporting the King, and the Lowlanders the Parliament. The Borderers had little reason to look upon the inland Scots as their fellow subjects or to respect the power of the Crown. They were frequently resigned to the bloody retaliation of the English without experiencing

14 Beers, op. cit., pp.37-38
any help from their ruler or his more immediate subjects.

Scott was a Lowlander but he took all Scotland into his province. He made his country one in the minds of his countrymen. The reading public learned to know and to love the Scotland he presented to them. It is hardly possible to exaggerate the effect he produced "in liberating Scotland from the trammels of a social and religious tradition".

Grierson pays Scott a great tribute when he writes:

He reconciled Highland and Lowland, Celt and Angle... But he reconciled also Scotland and England... He even helped to reconcile Britain after the long years of exile and isolation. Goethe hailed in him the first exponent of the worth of German literature. A passionate supporter of the long war with Napoleon, he never wrote of the French with the contempt which was common in his day, and earlier... He reconciled Presbyterian and Episcopalian, for... his treatment of the Covenanters left no bitterness in Scottish hearts. 18

Cross has said that Scott is the most complete expression of Romanticism in English fiction. Not only did

Scott bring into focus the many tendencies in use before him, but he also was largely responsible for re-establishing the popularity of the romance as well. He was swept by his own genius into doing something new in fiction; aided, though he doubtless was, by the general romanticism introduced by the greater English poets and expressive of the movement in literature toward freedom which followed the French Revolution.

Scott had reached manhood just as the vogue of the Gothic romance began, and consequently he had read a great deal of it. This was partly due to the popular taste for Gothic reading, and partly to his own natural desires to read. The romance element found in his fiction is derived in great measure from his own knowledge of genuine medieval romance and partly from the Gothic romance which goes back to the eighteenth century.

In considering Scott's success in purifying the Gothic romance of its crass sentationalism, and his adding a genuine romance element and a genuine historical setting from the stores of his own scholarship, it is necessary to notice that there were two tendencies at work. These tendencies were a turning back to older ideals, known as medievalism, and the momentous impulse known as the return to nature.

In attempting to give a correct picture of the Middle Ages, some novelists only contrived in copying manners of their own day and putting them in an antique frame, or of transporting courtly society and stately decorum of chivalry to a savage environment in a far northern land. In depicting nature they showed a vague love of mountains, waterfalls, forest, and vast waters, and portrayed characters shedding a sinister, mysterious, and at the same time, an enthralling effluence on a stage of gloomy sunsets and sad and pensive evenings.

In Scott's romanticism the atmospherical and other nature-effects related to the terror-romanticist are well represented. While they connect him with his predecessors they are nevertheless expanded into a predominant element in his works by the use of which he aspires to depict a vividly romantic picture, rather than to create wildly romantic effects. He admires mountains, chasms, stormy waves, solitude amidst magnificent scenery, but never in the sense that it fills his soul with an austere or sublime delight. He beholds nature objectively and admires all its various and transient colors. As Scott perceived man without going deeply into moral motives or analyzing character, so his recognition of nature was independent and free. His descriptions of scenery are devoid of the sentimental and subjective
interpretations, and serve to enhance the effect of the action.

Scott fulfilled the desire for a kind of fiction that should both 'copy nature' and give free play to the imagination, thus bringing to a noble conclusion experiments with sentiment and sensation which had gone on for half a century. Or one may put it that he developed in the novel of character certain qualities never before realized; notably, the excitement of adventurous action, the enforcement of mood by atmosphere. 21

Scott raised the Gothic setting to a higher level by the inclusion of historical material. An illuminating example of this is seen especially in Waverley and The Fair Maid of Perth where he raised the haunted castle to regions of greater historical trustworthiness and clarity. The setting of the Gothic castle, the uninhabited portion of which, with its mysterious passages and subterranean vaults, reappears in an effective and romantic dressing in Scott's Rob Roy and The Bride of Lammermoor. So great was Scott's love for the picturesque old feudal castles that he described them repeatedly throughout his novels.

Scott, however, did not confine the habitations of his characters to castle. Although he used them frequently because a great number of his historical personages actually lived there, he did shift his scenes to suit the stations of

21 Gerould, op. cit., p. 201.
his characters. The monastery which formed the scene for many of the Gothic romances, Scott used and invested with suggestive medieval power. His version of the ruined tower is seen in many of his novels. In addition to castles, monasteries, and towers, Scott also used convents, cottages, caves, prison cells, mountain glens, manor houses, shops and other dwelling places for his characters.

The atmosphere of Scott's novels, as well as his attitudes and ideals, is undoubtedly more wholesome and more laudable than that of the forerunners of his romance. Scott made a judicious use of thrills, tempering their absurdities, infusing them with a genuine medieval atmosphere and background and with a satisfying realism derived from the great founders of the novel. The romantic revival of the past, provided much of the material on which his creative genius worked, and to some extent guided the ways of its working.

For horrifying fears of the supernatural, Scott substituted artistic uses of spectres, legends and superstitions; for fatal and gloomy type characters he invented actual persons of a highly romantic nature; and for sentimental behavior he used actions in accordance with the real manners of the time portrayed. The phantom tournament in "Marmion"
is not discordant with the medieval setting, and the appari-
tion of doom in *Waverley* is in perfect keeping with Highland
tradition.

Scott was not insensible to the value of moral and
religious convictions. He never laboured
to diminish our confidence in virtue and our
abhorence of vice. He does not teach us to
believe that the villain probably has generous
feelings, while the man who violates no law
is as probably at heart a scoundrel. He tricks
out for our delusion no impossible beings, --
combining the commission of debasing crime
with the possession of lofty sentiments and
rigid virtue. 22

Scott's moral code is founded on a deep knowledge of
human nature in all its strength and weakness, and sympathy
with its struggles and temptations; on a firm conviction
that comparatively few men are in themselves much better
or worse than their neighbors, that morality is far more a
matter of the inward heart and soul than the outward action.

Scott's heroes and heroines are not intensely emotional
nor are they affected by other kinds of sentimental behavior.
In matters of personal conduct Scott's tolerance was admir-
able. He liked strong men, and the passions he portrayed
in men are more wholesome than those portrayed by his romantic
contemporaries. He did not have his characters stoop to

22 Jeffrey, *op. cit.*, p. 73.
perform base actions. In his works can be seen "practical lessons of morality and Christianity in the most captivating forms -- unobtrusively and affectedly."  

Scott's work, though later writers were to sneer at its romanticism, was of the greatest importance in the history of romantic writing. It was the real link between the work of the regular romantics and the tradition of such a writer as Fielding. It not only raised the historical novel to an honorable position and purified the Gothic romance from its sensationalism, but it also set a new standard for romantic writing, and became an inspiration for later novelists.  

Scott's popularity as a writer of fiction inevitably produced a succession of followers, beginning during his lifetime and extending, almost uninterruptedly, from that day to this. Most of these writers have derived from him both purpose and method. They have retained "the stir of complicated action, the suspense and excitement, the heroes and heroines rich in virtue but thin in personality, the settings designed to arouse emotion."  

The Waverley novels of Scott made historical romance a recognized species of prose in England, where nearly all

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23 Lockhart, op. cit., V:457.  
later masters of romance attempted it. Charles Reade's
The Cloister and the Hearth, George Eliot's Romola, Thackeray's
Henry Esmond, R. L. Stevenson's Kidnapped, and The Master of
Ballantrae, Kingsley's Westward Ho!, Bulwer-Lytton's Last
Days of Pompeii, and Dickens' A Tale of Two Cities are novels
of this description, but only Stevenson is in the full sense
Scott's successor. No one but he, by the peculiar blend of
romance with history and by the atmosphere of nationality in
which he wraps his romance, recalls the spirit and manners
as well as the general scheme of the author of Waverley.

The immediate influence of Scott upon his contemporaries
is seen in the works of G. P. R. James, whose first success-
ful novel, Richelieu, was published in 1825. Mr. Harrison
Ainsworth who attained a reputation within half a century
after Scott's death is one of Scott's best imitators. John
Galt is also ranked with the disciples of Scott as a painter
of Scottish life.

Scott's influence on later English novelists is visible
in Disraeli's political novels of the forties. Speare, in
tracing the elements of romanticism in this Victorian Prime

25 Emile Legouis and Louis Cazamian, A History of
English Literature (New York: The Macmillan Company, 1930),
p. 1304.
26 Ibid., p. 1309.
27 W. J. Dawson, The Makers of English Fiction
Minister, declares:

Throughout Disraeli's novels there is the ingrained belief that the natural leaders of the people are to be found in the aristocracy -- a rejuvenated aristocracy, indeed, established by their youth, and one fully conscious of their national duties to the common people, and of their responsibilities to the Throne. This is an integral part of his Tory philosophy, the cumulative message of his political novels. In his portrayal of the large and showy aspects of the English nobility, their hunts, their great country estates and their city entertainments, the processions of their women, their retainers, and such noise and bustle as they show in action, he links himself, in a stroke, with the historical novels of Sir Walter Scott. 28

Carlyle, too, meets on common ground with Scott in his love of country and his common belief in a well-ordered patriarchal society.

On the Continent, too, Scott's success was as fully appreciated as it was on British soil. Hugo, Stendhal, Dumas, Vigny, Maigron, and Balzac saluted him as a master. In imitating Scott they adopted his picturesqueness of characters, his descriptions, and his dialogue. The emphasis placed on costumes, armor and medieval furnishings, together with the use of descriptions, becomes the "trait d'union" that binds the romantic to the realistic school. Scott's

29 Ibid., p. 152.
30 Hillhouse, op. cit., p. 11.
"drama dialogue" was a real innovation and was copied by Balzac and Dumas, among others.

Although Sir Walter Scott was the great romancer of Europe, his influence was felt in Scotland more than elsewhere. After 1814 the significant achievements of both major and minor writers of the north were in prose. The triumph of the Waverley novels made every publisher hope to find a new Scott among his prose contributors.

The Scotch flood of prose divides into three closely related currents; that of the Waverley novels; that of Blackwoods' Magazine; and that of the minor novelists. The writers involved were generally in personal contact with each other; common elements as well as divergencies can be found in their writings; and they may be considered as forming together a fairly distinct literary eddy.

Perhaps no writer has ever enjoyed in his lifetime so extensive a popularity as Sir Walter Scott. His reputation may be truly said to be not only British, but European — and even this is too limited a term. In America Scott was a favorite among many, chief of whom were Washington Irving, James F. Cooper, and James R. Lowell. Scott's admirers in his own day ranged from Goethe to humble Scotch shepherds. Goethe recognized in Scott a unique genius and admired the

31 Dargan, op. cit., p. 607.
33 Ibid., p. 152.
novels tremendously. His praise of Scott is as high as any Sir Walter has ever been given.

Among Scott's contemporaries his most important critic was Jeffrey who considered Scott the most remarkable product of the age. For some time Jeffrey reviewed Scott's novels in a series of essays appearing in The Edinburgh Review and The Quarterly Review. Another important critic was William Hazlitt. "Politically he hated Scott, yet he praised his literary genius." The bulk of his criticism on Scott "is very large, and may be considered the most important body of criticism of Scott in his own time".

Coleridge loved Scott and spoke many times of the novels with deep significance. Except for a few remarks in Table Talk Coleridge recorded nothing of importance concerning them. In spite of the early sarcasm of English Bards and Scotch Reviewers, Byron praised Scott both as a man and a genius, and in "Don Juan" he proclaims Scott the heir to Shakespeare.

Nassau Senior contributed carefully written essays on Scott and his works. These essays were "replete with

34 Hillhouse, op. cit., p. 8 et seq.
36 Hillhouse, op. cit., p. 142.
37 Ibid., p. 144.
interesting clues to critical points of view of the period". Christopher North in speaking of Scott "calls to mind the veneration of the whole people for Sir Walter. Scotland, he says, had forgotten her whole history 'till Sir Walter burnished it all up till it glowed again . . . and the past became the present'".

Scott's creative power places him among the greatest imaginative prose writers of the world, and makes him the first of romancers as Shakespeare is the first of dramatists. The highest compliment given to any writer is to link his name with Shakespeare. The continual comparison of Scott with Shakespeare from the very beginning "is one of the most striking features of Scott's criticism and one of the best indications of where Scott stood for almost half a century".

Burton in *Masters of the English Novel* writes:

> Few careers are more stimulating and more attractive than that of Scott. His life was winsome, his work of that large and noble order that implies a worthy personality behind it. . . . When we reflect that by the might of his genius he set his seal on the historical romance, that the modern romance derives from Scott, and that moreover, in spite of the remarkable achievements in this order of fiction during almost a century, he remains not only its founder, but its chief ornament, his contribution to modern fiction begins to be appreciated. 41

38 Ibid., p. 55.  
39 Ibid., p. 62.  
40 Ibid., p. 334.  
Sir Walter Scott never devoted himself exclusively to literature, though it was the great passion of his life. He was by profession a lawyer. He was appointed sheriff-deputy of Selkirkshire, became a partner in the printing house of John Ballantyne, and was appointed one of the Principal Clerks of the Session. Throughout most of his career he gave as much time to legal affairs as to letters. While the courts were in session, his days were fully occupied.

Various as have been the literary claims of Sir Walter Scott he is regarded chiefly as a novelist -- as the greatest master in a department of literature to which he has given a lustre previously unknown. The range of his work, however, as poet, editor, historian, critic, essayist, novelist, and the vitality which he communicated to it all, places him in a class by himself.

Scott's career certainly exhibits a most remarkable example of forbearance, moderation, and equanimity. "The work of few has been examined so thoroughly, so variously judged, from the periodicals of his own day down to our own." Courthope declares Scott's works to be "the most

42 Gerould, op. cit., p. 193.
43 Grierson, op. cit., p. 305.
44 Loc. cit.
enduring creations of the romantic school", since he "adhered tenaciously to the social common-sense and the inherited life of his nation, and kept the firmest check upon the caprices of his own individual genius."
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APPROVAL SHEET

The thesis submitted by Sister Ann Patricia Shields, O.P. has been read and approved by three members of the Department of English.

The final copies have been examined by the director of the thesis and the signature which appears below verifies the fact that any necessary changes have been incorporated, and that the thesis is now given final approval with reference to content, form, and mechanical accuracy.

The thesis is therefore accepted in partial fulfillment of the requirements for the Degree of Master of Arts.

June 11, 1947

Date

Signature of Adviser