

CHAPTER 8

Dreams and Visions.

Dreams have always been important components of folktales, where they have traditionally played supernatural roles in the forms of prophecies or evil omens. Icelardic sagas, in particular, are filled with examples of the motif of the bad dream as an evil omen, while the much used motif of 'waking wearily' always suggests occult interference. In Celtic society, dreams and the omens they held were of vital importance, and the gifted seer was not only able to interpret dreams, he also had the power to deliberately experience predictive dreams. The Gaels had their own method of interpreting dreams according to the system of dream symbolism in which they believed,¹ while the Lowland Scots were particularly cognisant of the nightmare, around which a corpus of folklore flourished. Scott refers to this branch of folklore in Rose's song, 'St. Swithin's Chair', in which the Night-Hag is featured (W 113), and in describing Lovel's bad dream (A 124). He takes up the dream motif, after divesting it of its supernatural trappings, and modifying it to suit his purposes, he implants it in Waverley, The Antiquary, and The Pirate. His use of the motif is influenced by simple, commonsense psychology, which permits it to perform significant functions in his writing. Usually arising as a result of some easily identifiable occurrence in the experience of the dreamer, the dream can determine a future course of action (as in the case of Lovel), and in this way it becomes an important pivot in the plot. The actual subject matter of the dream illuminates the nature of the character of the dreamer (as the dreams of Minna and Brenda do), and the content of the dream can also be a powerful factor in creating atmosphere (as it is in the visions of Fergus and Norna). While Scott adopts a rational approach to the topic, he is not dogmatic about the cause and nature of dreams, and although he presents several hypotheses in the matter of Lovel's nightmare, he declines to give a final opinion, 'leaving this discussion to the learned' (A 124).

1. E.Sutherland, Ravens and Black Rain, London, 1985, p.44.

His description of Lovel's first dream is wonderfully suited to his recent experiences on the cliff, when his emotions, as well as his physical strength were strained to the uttermost,

He was a bird, he was a fish, or he flew like the one, and swam like the other, - qualities which would have been very essential to his safety a few hours before. Then Miss Wardour was a siren or a bird of paradise; her father a triton or a sea-gull; and Oldbuck alternately a porpoise and a cormorant. These agreeable imaginations were varied by all the usual vagaries of a feverish dream; - the air refused to bear the visionary, the water seemed to burn him; the rocks felt like down-pillows as he was dashed against them; whatever he undertook, failed in some strange and unexpected manner, and whatever attracted his attention, underwent, as he attempted to investigate it, some wild and wonderful metamorphosis, while his mind continued all the while in some degree conscious of the delusion, from which it in vain struggled to free itself by awaking, - feverish symptoms all, with which those who are haunted by the night-hag whom the learned call Ephialtes, are but too well acquainted. (A 124)

The comments which Scott offers, such as 'It is seldom that sleep, after such violent agitation, is either sound or refreshing'(A 123), the possibility of Lovel's 'feverish agitation' causing his disturbed dream (A 124), and the perceived difficulty of a dreamer remembering exactly what he dreams (A 124), appear to agree fairly well with modern dream theory, particularly the idea that 'the imagery generated and displayed during dreaming is meant to explore and assess the emotional impact of recent experience'.²

Lovel's second dream may easily be attributed to a combination of Miss Oldbuck's story, Oldbuck's conversation with Sir Arthur, and the hangings in the Green Room. That is the opinion of Oldbuck, who believes dreams to be 'the deceptions of imagination when reason drops the reins' (A 168). What is important about this dream is that the example of perseverance in it spurs Lovel on in his suit for Isabella. It also heightens the atmosphere of the Green Room, in which Lovel's father, Lord Glenallan has spent a night before his son was born, and where he will sleep again (in Ch. XXX), before father and son are united. It is significant that Lovel is wakened from the dream by Mary

2. M. Ullman and N.Zimmerman, Working With Dreams, London, 1979, p.82.

M'Intyre's romantic song, which then lulls him into a sound and refreshing sleep' (A 128).

On one point Scott appears to be firm, and that is that the dream is of no value as an indicator of future events or courses of action. When Oldbuck uses a colourful metaphor to describe the irrational state of a dreamer's thoughts to Lovel, the reader feels sure that it is Scott who is speaking,

"I know no difference betwixt them and the hallucinations of madness; the unguided horses run away with the carriage in both cases, only in the one the coachman is drunk, and in the other he slumbers." (A 168)

When Lovel attempts to use his dream as an omen, Oldbuck continues,

"Excuse me, my young friend, but it is thus we silly mortals deceive ourselves, and look out of doors for motives which originate in our own wilful will." (A 169)

After relating a dream of his own, not long after the death of his wife, Scott wrote in his diary,

All, I believe, have some natural desire to consider these unusual impressions as bodements of good or evil to come. But alas! this is a prejudice of our own conceit. They are the empty echoes of what is past, not the foreboding voice of things to come. 3

In The Pirate, Scott uses music to trigger dreams rather than to end them. Norna's singing appears to induce the dreams experienced by Minna and Brenda Troil, in each of which singing plays a major part. Minna's imagination allows her to sit 'like a beautiful statue, a present member of the domestic circle' (P 31), while her thoughts are 'far absent', wandering in romantic landscapes. Brenda's practical, cheerful nature precludes this kind of day-dreaming. When both girls have semi-predictive dreams they mirror their natures. Minna dreams of the Mermaid, a prophetic supernatural figure in Shetland folklore, issuing forth from the *Helyer* of Swartaster, proclaiming 'calamity and

woe' (P 292). This foreshadows her later tryst with Cleveland in the same *helyer*, when her dream of him is shattered by his revelation that he is a pirate (P 361). Brenda, in keeping with her character, has a very natural, embarrassing kind of dream. She dreams that she is asked to sing at a party and her voice fails, bringing forth instead wild singing in a voice that sounds like Norna's (P 292). When both girls wake from their dreams they find that Norna is seated in their bed-chamber, singing. Crawford calls this 'a union of auditory and visual imagination that is characteristic of Scott'⁴ However, Brenda has a later dream (P 377), that is not dependent on an auditory stimulus, but a tactile one.⁵ She dreams that a cold, marble effigy suddenly 'acquired enough of life and animation' to clasp her to its 'cold, moist bosom' (P 377), and wakes to find an ill, freezing, Minna beside her. While utilizing the atmospheric effects of these dreams to the full, Scott certainly seems to be rationalizing any prophetic qualities they may be seen as possessing.

Earlier in The Pirate, he goes to some lengths to make fun of the precognitive dream of Mrs. Barbara Yellowley concerning the future of her unborn son. The situation, briefly is this,

On this occasion, Mrs. Yellowley had a remarkable dream, as is the usual practice of teeming mothers previous to the birth of an illustrious offspring. She "was a-dreamed," as her husband expressed it, that she was safely delivered of a plough, drawn by three yoke of Angus-shire oxen; and being a mighty investigator into such portents, she sat herself down with her gossips, to consider what the thing might mean.

(P 45)

The importance attached to the dream in the minds of the ladies is emphasized by the Biblical tone which Scott uses, reminiscent of his chosen passage from the book of Job⁶. But this is not an exaggeration - the interpretation of dream symbolism was a weighty topic. Filled with herrings, birds, dogs, sheep, (and in this case oxen), swimming, flying, walking or running, with heads or tails up or down, from north to south, east to west, or vice versa, or circling sunwise or anti-sunwise, the dreams of this era and region presented a wide range

4. T. Crawford, Scott, Edinburgh, 1965, p.70.

5. For Scott's thoughts on the 'double touch' as a stimulus on 'the phenomena of dreaming', see Lockhart, op.cit., p.629.

6. See Chapter I, p.8.

of possibilities for the investigator. Naturally enough, these good ladies seize upon the readily recognizable symbol of the 'pleugh', which they immediately associate with the 'pleugh of the spirit', currently fashionable in religious exhortations of their persuasion, and they claim it as a prediction of a future in the pulpit for their friend's 'bonny lad-bairn' (P 46). Jasper's commonsense suggestion of the cause of his wife's dream is, to put it accurately, howled down, and he sagely desists from voicing his own prognosis (based on hereditary and environment of 'Trippie's' place in life (P 47-48), preferring to share it with the reader, who is subsequently in a position to pronounce it correct. Scott uses Mrs. Yellowley's dream to add local colour to this early part of the novel, and to provide an amusing introduction to Triptolemus's later experiences in Shetland.

In Waverley he takes a different approach to dreams. Edward *lives* in a dream, spending 'the better part of his days' in a secret 'ideal world' (W 32-33). His romantic imagination prevents him from seeing things as they really are, and he moves as if enmeshed in a Celtic 'mist of delusion', existing in a world within worlds. Scott excites feelings of deep apprehension in the reader as this likeable youth, notwithstanding his 'powers of comprehension so uncommonly quick as almost to resemble intuition' (W 19), fails to recognize the traps and pitfalls and even morasses of life that are threatening to engulf him.⁷ The further north he travels, the deeper he 'goes into Faery' and the more he escapes from reality, seeing only the romantic in scenes of poverty, misery and decay. Edward receives warnings - in the shape of Colonel Gardiner's letter (W 126), Rose's story (W 134-136), his meeting with Donald Bean Lean (W 155-156), and Flora's very clear advice (W 259) - but none of them alert him. He has a moment of lucidity when he has to face the fact that his good life has 'passed away like a dream' (W 253), and that he is in a dangerous situation, but he is not really awakened until he receives Rose's letter (W 263-265). The news it contains now enables him to shake off the mantle of romance and to face facts,

Reason asked, Was it worth while to disturb a government so long settled and established, and to plunge a kingdom into all the miseries of civil war, for the purpose of replacing upon the throne the descendants of a monarch by whom it had been wilfully forfeited? (W 266)

7. Some of Boldrewood's young English heroes in Australia, notably Lance Trevanion in Nevermore, and Valentine Blount in The Ghost Camp, display this same sort of blindness.

But it is too late - his well-meaning attempt to return to England, the first wise decision he has made, is foiled at Cairvreckan, and Edward finds that, in the words of Major Melville to Mr. Morton, he has 'brought himself within the compass of a halter'(W 309). His romantic dream has become a nightmare,

Beset and pressed on every hand by accusations in which gross falsehoods were blended with such circumstances of truth as could not fail to procure them credit, - alone, unfriended, and in a strange land, Waverley almost gave up his life and honour for lost ... (W 304)

But it regains its fair face when Edward is reunited with Fergus, and welcomed and flattered by the Prince, he dons the tartan (and the Prince's sword), and becomes a captain in the Jacobite army. Edward's romantic imagination is seduced by the enthusiasm of the Prince, the brilliant dazzle of Holyrood Palace, and the camaraderie of Fergus and the Baron. It is not until Preston that the bright false appearance of his dream is shattered by the sound of a well-known English voice, and the full horror of its nightmare nature bursts upon Edward. The scales fall from his eyes, and he sees himself as he really is,

It was at that instant that, looking around him, he saw the wild dress and appearance of his Highland associates, heard their whispers in an uncouth and unknown language, looked upon his own dress, so unlike that which he had worn from his infancy, and wished to awake from what seemed at the moment a dream, strange, horrible, and unnatural. "Good God!" he muttered; "am I then a traitor to my country, a renegade to my standard, and a foe ... to my native England?" (W 424)

From this moment onwards Edward is no longer enspelled. Awake, and in control of himself, he deals with forthcoming vicissitudes with a resolve and a maturity that enable him to complete the long journey back to England and Rose with honour.

Scott is very successful in his use of this dream device to symbolize the gaining of wisdom. He intimates that a young man does not have to go through this nightmare of experience if he has good training and a strong role model. But Edward's father pays him little heed, Sir Everard is not suited to the role, and Mr. Pembroke is an ineffectual tutor. Not long after his moment of awakening, Edward is

fortunate to find a friend in Colonel Talbot, who is 'in every point the English soldier' (W 457), and a fine example to a young man. Edward's 'otherworld' adventure is a common feature of folktale and legend, where the untried hero is obliged to pass tests and to survive trials in a wasteland. Scott possibly felt that the encapsulation of the Jacobite theme within a dream was very appropriate, for to his way of thinking the wonderfully romantic but doomed cause of the Stewarts belonged to the realm of dreams.

Although he was sceptical about ghosts and visions, Scott's scepticism did not prevent him using these motifs to good effect. In Waverley, Fergus twice reports to Edward that he has been visited by the Bodach Glas, or Gray Spectre. Highland folklore abounds with tales of warning apparitions of this nature. Indeed, it would have been remiss of Scott not to include one. Lang suggests the 'Bodach-an-dun' which attached itself to Grant of Rothiemurchus as an inspiration for Fergus's visitant (W 683), but there were plenty of other models for Scott to follow. The Bodach Glas fulfils its traditional role as a forecaster of doom. At its first appearance when hopes of the success of the Rebellion are waning, Fergus openly admits, 'The vessel is going to pieces, and it is full time for all who can, to get into the long-boat and leave her' (W 523). Through Edward, Scott explains the vision of the phantom as 'the operation of an exhausted frame and depressed spirits working on the belief common to all Highlanders in such superstitions' (W 527). By the time of its second visit, Fergus's doom is sealed, and while Edward's opinion has not changed, he is glad to agree with the judgement of the priest, who tells him that 'the Church allowed that such apparitions were possible, but urged me not to permit my mind to dwell upon it, as imagination plays us such strange tricks' (W 621). By this means Scott cleverly avoids voicing a final opinion himself.

He brings a similar spirit of rationalism to bear on the subject of Norna's vision of Trolld the dwarf in The Pirate, but his presentation of the supernatural on this occasion is quite different. Where Fergus introduces his family spectre in a most matter-of-fact way, as if the Bodach Glas is part of the household furniture, Scott builds up the supernatural atmosphere surrounding Norna's account of her meeting with Trolld to such a suffocating level that 'the unshapely and indistinct form' of the dwarf actually seems to appear 'on the lesser couch, which his square and misshapen bulk seemed absolutely to fill up' (P 303), before the reader's own eyes. When the awful tale is told, Brenda,

although horrified by it, can bring reasoning to bear upon Norna's vision,

"...I believe that she was at the Dwarfie Stone during a thunderstorm, that she sought shelter in it, and that, during a swoon, or during sleep perhaps, some dream visited her, concerned with the popular traditions with which she was so conversant; but I cannot easily believe more." (P 312)

And this, of course, is Scott's view, as well as that of the average reader, but it does not in any way diminish the powerful effect of an episode which captures the ambience of eerie magic that enveloped primordial Shetland. Notwithstanding his pragmatic approach to the underlying cause of dreams and visions, Scott recognizes their intrinsically elusive nature and their folkloric properties, and as well as using them to create mood and to enrich character, he allows their mysterious haunting qualities to appeal to the imagination of his readers.

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CHAPTER 9

Rites of Hospitality and Household Lore.

It must not be forgotten that rite is as important in the study of folklore as story and song, and the topic of food affords Scott a wonderful opportunity of combining the specialized vocabulary of the Scottish larder with descriptions of the rites of hospitality and the lore of the Scottish kitchen. The average Scot is neither a gourmand nor a glutton; from early times it has been his experience that food is sustenance, nourishment, -life itself- not something to be re regarded as a source of mere enjoyment. Historically Scots fare has been plain, and its dispensation frugal, but what the Scots household lacked in provisions, it made up for in hospitality. Necessity leads to innovation, and innovation has produced a variety of unique Scots dishes, economical but tasty. Not only did the availability of ingredients dictate the recipe, but sometimes, (as in the case of Miss Baby) the availability and cost of fuel also. Time and again in literature and history, instances are cited of the unassuming good manners, and the welcoming approach to both strangers and friends by Scots folk, and exceptions to the rites of hospitality are few. Scott reflects this attitude in his novels, where [Motif P320. Hospitality] is used five times in Waverley, on four occasions in The Antiquary, and pointedly and to great effect at Burgh-Westra in The Pirate. It is obvious that he enjoyed all levels of the domestic scene, and in his writing, as in his life, he gets close to all kinds of people in all kinds of homes. Interested in people and the way in which they lived, he derives no less pleasure from recounting the domestic affairs of the humble folk than from describing the larger establishments of Knockwinnock Castle and Tully-Veolan.

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First, in Waverley, the reader is pleasantly instructed in the difference between English and Scottish food in the exchange made by the rich houses of Waverley Honour and Tully-Veolan,

the English exports consisting of mighty cheeses and mightier ale, pheasants, and venison, and the Scottish returns being vested in grouse, white hares, pickled salmon, and usquebaugh; (W 49)

Then the hospitality shown to Edward in the form of a banquet is described. It is held in 'the great dining-parlour, wainscoted with black oak'; the table is attended by 'four or five servants in old-fashioned liveries, headed by Alexander Saunderson, the butler'; and 'an old-fashioned beaufet displayed all the ancient and massive plate of the Bradwardine family' (W 80). The dishes, in this instance remain a mystery, but it is the ritual of hospitality that Scott is emphasizing, and 'the entertainment was ample, and handsome according to the Scotch ideas of the period, and the guests did great honour to it' (W 83). The presence of the Baron's other guests show that he is in the habit of entertaining his neighbours in this hospitable manner. Scott goes on to describe the drinking customs of the day. First the Blessed Bear of Bradwardine makes its rounds, and Edward observes, to his horror, that each guest quaffs almost an English pint of claret. After several rounds, he is relieved to hear the 'grace-cup' called for, believing the time for retiring has come. However, as Scott informs the reader, 'He was never more mistaken in his life' (W 87). In the scene which follows in Lucky Macleary's *change-house*, a 'Tappit Hen' containing three English quarts of claret is consumed. This visit, Scott explains, 'was the usual consummation of merry bouts, not only at Tully-Veolan, but at most other gentlemen's houses in Scotland sixty Years since' (W 88). It may not be generally known that the eighteenth century was a period of excessive drinking in Scotland, and it may therefore seem that the amount of liquor mentioned and consumed is inappropriate and disproportionate. Unfortunately this is not so, - Scott presents a true mirror of the times. Dean Ramsay devotes a chapter to the subject of over-indulgence in liquor, in which he comments,

There was a sort of infatuation in the supposed dignity and manliness attached to powers of deep potation. A positive *éclat* was attached to the accomplished and well-trained consumer of claret or of whisky toddy, which gave an importance and even merit to the practice of drinking, which had a most injurious effect. 1

Scott himself, when forced by his doctors to adopt a diet as meagre as that of the tragic Lord Glenallan or the gloomy Basil Mertoun, wrote to his son Charles,

1. Ramsay, *op.cit.*, p.33.

I am sorry and ashamed to say, for your warning, that the habit of drinking wine, so much practised when I was a young man, occasioned, I am convinced, many of my cruel stomach complaints. 2

Scott takes obvious delight in describing the dishes which greet Edward the following morning, on the Baron's breakfast table,

He found Miss Bradwardine presiding over the tea and coffee, the table loaded with warm bread, both of flour, oatmeal, and barley-meal, in the shape of loaves, cakes, biscuits, and other varieties, together with eggs, reindeer ham, mutton and beef ditto, smoked salmon, marmalade, and all the other delicacies which induced even Johnson himself to extol the luxury of a Scottish breakfast above that of all other countries. A mess of oatmeal porridge, flanked by a silver jug, which held an equal mixture of cream and buttermilk, was placed for the Baron's share of this repast. (W 96)

This was the kind of breakfast that could be expected in a well-to-do Scottish house, and led Dr Johnson to declare, 'If an epicure could remove by a wish in quest of sensual gratification, wherever he had supped, he would breakfast in Scotland.' It is quite different from the simple morning meal which Edward is later to enjoy after it has been prepared on the banks of a Highland loch by Alice,

In a sunny recess shaded by a glittering birch-tree, and carpeted with a bank of firm white sand, he found the damsel of the cavern, whose lay had already reached him, busy, to the best of her power, in arranging to advantage a morning repast of milk, eggs, barley-bread, fresh butter, and honeycomb . . . (W 161)

while the meal in which he has shared at the cave of Alice's father, Donald Bean Lean, on the previous night, is of an even more informal nature,

In one large aperture, which the robber facetiously called his "spence" (or pantry), there hung by the heels the carcasses of a sheep or ewe, and two cows lately slaughtered. . . a strapping Highland damsel placed before Waverley, Evan, and Donald Bean Lean three *cogues* or wooden vessels composed of staves and hoops, containing *eanaruich*, a sort of strong soup made out of a particular part of the inside of the beeves. After this refreshment, which, though coarse, fatigue and hunger rendered palatable, steaks, roasted on the coals, were supplied in liberal abundance, and disappeared . . . with a promptitude that seemed like magic, and astonished Waverley, who was much puzzled to reconcile their voracity with what he had heard of the abstemiousness of the Highlanders. (W 154)

As Edward moves northwards, Scott skilfully records the regression in sophistication of the meals he enjoys, ranging from the formal luxury of the Baron's table to the primitive feast at Glennaquoich. Here Edward, half-deafened by the screaming of bag-pipes and the 'clang of the Celtic tongue' (W 185), witnesses the demolition of the central dish, a yearling lamb, roasted whole, called 'a hog in har'st',

The sides of this poor animal were fiercely attacked by the clansmen, some with dirks, others with the knives which were usually in the same sheath with the dagger, so that it soon rendered a mangled and rueful spectacle. (W 185)

He is able to observe the ranking of his friend's clansmen, and the economies in food and drink that the chief is obliged to follow,

Lower down still, the victuals seemed of yet coarser quality, though sufficiently abundant. Broth, onions, cheese, and the fragments of the feast regaled the sons of Ivor who feasted in the open air. (W 185)

Every one present understood that his taste was to be formed according to the rank which he held at table; and, consequently, the tacksmen and their dependents always professed the wine was too cold for their stomachs, and called, apparently out of choice, for the liquor which was assigned to them from economy. (W 185)

For his description of the feast, Scott uses as his authority, the arrangements which Lord Lovat, Chief of Clan Fraser, instigated at his table (W 660 Note XII). His 'prudent economy' in the eighteenth century was in direct contrast to the open-handedness of his ancestor who lived at the end of the sixteenth century, the Lord Lovat whose hospitality was deemed 'singular',

He used seven bolls³ of malt, seven bolls of meal, one of flour a week, besides seventy cows a year, poultry, mutton, venison and game of all kinds. He imported wine 'in great quantities' from France in exchange for his salmon. 4

Fergus, like the later Lord Lovat, lives in leaner times, and with the clan system gradually disintegrating, there is a lot of truth in his words to Edward,

3. One boll is equal to ten stones, or 140 pounds.

4. I.F.Grant, Highland Folk Ways, London, 1961, p.293.

"These stout idle kinsmen of mine account my estate as held in trust for their support; and I must find them beef and ale, while the rogues will do nothing for themselves but practise the broadsword, or wander about the hills shooting, fishing, hunting, drinking, and making love to the lasses of the strath." (W 186)

Apart from introducing and explaining the two Scots terms *cogues* and *eanaruich* (W 154), up to this point Scott consistently uses precise English (as if looking through Edward's eyes) in his descriptions of meals, supplying the reader not only with descriptions of the main items of food, but also economic and historic reasons for their inclusion. This changes at Edinburgh, where a pre-battle meal is shared by Edward, Fergus, Evan Dhu, the Baron of Bradwardine and Bailie Macwheeble at the table of Mrs. Flockhart, Fergus's landlady. 'Their fare was excellent, time, place, and circumstances considered', declares Scott, but Evan Dhu (now Ensign Maccombich), supplies the only information regarding the dishes, in his rather familiar address in the vernacular to Mrs. Flockhart,

"I am as hungry as a gled, my bonny dow; sae bid Kate set on the broo', and do ye put on your pinners, for ye ken Vich Ian Vohr winna sit down till ye be be at the head o' the table, - and dinna forget the pint bottle o' brandy, my woman."

(W 387)

Although the term is also used to indicate gravy or stock, no doubt on this occasion the *broo'*, with which the meal is to begin, is soup of some kind. The time is about three in the afternoon, and brandy is drunk with the food, but towards the conclusion, Mrs Flockhart remarks, 'But I hope your honours will tak tea before ye gang to the palace, and I maun gang and mask it for you' (W 393). The drinking of tea was not approved for a long time in the Highlands. It was bitterly opposed by the public-spirited Duncan Forbes of Culloden in particular, and he did his best to have it barred from Highland households. Whether the real grounds of objection were effeminacy or extravagance is not now clear, but it was said to have a 'weakening' effect. *Mask*, the verb used for brewing ale, in which sense it has been in use in Scotland since 1263, came naturally into use in tea-making in the early part of the eighteenth century.

The details of this meal are sparse, but in this case it is the ritual that is important, not the ingredients. No longer a mere visitor and spectator in Scotland, Edward has, through adventure and misadventure, arrived at Edinburgh, and been accepted as a soldier in the Prince's army. This, his first meal with friends who are now brother officers, is of enormous significance to him, and as he begins in earnest to view life from the Highland standpoint, it is appropriate that the language of the scene should be predominantly Scots.

The meal which Janet Gellatley prepares for Edward and the Baron in later and wiser times has already been described⁵, but there are a number of peculiarly Scottish terms in her homely, fussy discourse,

"Ou ay, sir; I'll brander the moor-fowl that John Heatherblutter brought in this morning; and ye see puir Davie's roasting the black hen's eggs. I daur say, Mr. Waverley, ye never kend that a' the eggs that were sae weel roasted at supper in the Ha'-house were aye turned by our Davie? There's no the like o' him ony gate for powtering wi' his fingers amang the het peat-ashes, and roasting eggs."
(W 574)

Brander was the term used for a rack which rested on stones either side of the fire, on which bannocks could be toasted, or fish or meat grilled. It also came to be used as a verb for grilling or broiling meat with or without the rack. To roast eggs, as Davie does, required continual *powtering*, or poking, to cook them evenly, and to prevent them burning by constantly turning them.

Bailie Macwheeble's little parlour at Little Veolan is the setting for two happy dinners. At the first, the bailie entertains Edward, and such is his joy at learning that Rose is to be 'Lady Wauverley' at 'ten thousand a year' that he does not economize,

The poultry-yard had been laid under requisition, and cocky-leeky and Scotch collops reeked in the bailie's little parlour. The landlord's corkscrew had just been introduced into the muzzle of a pint-bottle of claret. (W 594-595)

Ideally, *cockie leekie* or *cock-a-leekie* is a soup made from a fresh fowl and leeks cooked in veal or beef stock, with the addition of prunes towards the end of the cooking. However, other vegetables are often added. The first date cited for *collop* in O.Sc. is before 1508, when it referred to a thickish slice of meat. *Collops* have since come to mean a dish consisting of slices of steak fried in a pan with

5. Chapter 4, p.40.

onions, and no doubt it is in this form that the *collops* cause such a savoury reek in the bailie's parlour. The dinner on the following evening is of momentous circumstance, celebrating the freedom of the Baron. On this occasion the bailie extends his hospitality to Janet and Davie (despite his real fear of witches), remarking that 'We'll want Davie to turn the spit, for I'll gar Eppie put down a fat goose to the fire' (W 599), indicating a more sophisticated method of dealing with the bird than *brandering*, as Janet had done to the moor-fowl. The subsequent scene of cosy domesticity, in the home of a humble and somewhat ludicrous figure, with attendant servants and faithful animals catered and cared for, is like one of Sir David Wilkie's household paintings,⁶

The goose was smcking on the table, and the bailie brandished his knife and fork. A joyous greeting took place between him and his patron. The kitchen, too, had its company. Auld Janet was established at the ingle-nook; Davie had turned the spit to his immortal honour; and even Ban and Buscar, in the liberality of Macwheeble's joy, had been stuffed to the throat with food, and now lay snoring on the floor. (W 603)

Edward, secure again in his rightful role as the heir to Waverley Honour, is also the Baron's son-in-law at the time of the final meal in Waverley. The Baron, triumphantly reinstated at Tully-Veolan by his faithful friends and bailie, presides at his board with great dignity, his emotions under control, and his speech at its most formal and correct, - no Scotticisms escape him on this occasion. In Scott's much-loved and much-used phrase, the dinner 'was excellent',

Saunderson attended in full costume . . . The cellars were stocked with wine, which was pronounced to be superb, and it had been contrived that the bear of the fountain, in the courtyard, should (for that night only) play excellent brandy punch for the benefit of the lower orders. (W 644)

And, finally, at the conclusion of the dinner, the miraculous re-appearance of the Blessed Bear of Bradwardine adds the crowning touch to the Baron's rapture.

6. Sir David Wilkie (1785-1841), eminent Scottish artist who excelled in painting domestic scenes.

This meal is clearly no place for introducing local Scots dishes or vocabulary, - it is the crowning point of the denouement of the novel, and possesses qualities of the epic hall-feast. Despite having been 'out' twice⁷ the Lowland baron has survived, and is reinstated; the young English gentleman has emerged from his nightmare experiences⁸ a wiser and happier man, and memories of the Rebellion are centred on a portrait on the wall. Using appropriately dignified English Scott depicts English order and Lowland sanity prevailing over Celtic romanticism and impulse.

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The Antiquary is packed full of good cheer, and Scott loses no time in introducing his readers to Scottish food and drink. On being asked what is for dinner when Oldbuck and Lovel alight from the diligence at Mackitchinson's inn, mine host replies,

"Ou, there's fish, nae doubt, - that's sea-trout and caller haddocks, and ye'll be for a mutton chop, and there's cranberry tarts, very weel preserved, and - and there's just ony thing else ye like." (A 13)

The meal is enjoyed comfortably in the 'sanded parlour, hung with the prints of the Four Seasons' (A 13), and Oldbuck thinks to accompany it with punch, as being more preferable, and of better value than the port wine which Lovel suggests,

But Mackitchinson had, in his own mind, settled their beverage otherwise, and appeared bearing in his hand an immense double quart bottle, or magnum, as it is called in Scotland, covered with sawdust and cobwebs, the warrants of antiquity. (A 20)

Mackitchinson in this case prevails, remarking with easy authority, 'ye maun leave port and punch to the like o' us, it's claret that's fit for you lairds' (A 20).

While Scott is wooing his readers with his seemingly effortless, but nonetheless cunningly orchestrated maundering, daundering style, the casually introduced items of food and drink in the interchange between

7. Leading Mrs. Flockhart to comment, 'There's nae fule like an auld fule.' (W 563)

8. Edward continually experiences the feeling that he is living in a dream, e.g. (W 326), (W 424).

Oldbuck and Mackitchinson are being used as indicators of rank, habits, and character. Mackitchinson's determination that his guest deserves, can afford, and therefore will drink claret, sets Oldbuck firmly in the class of a comfortable and respectable *laird*, a 'ready-money' man, held in high esteem in the market place. Oldbuck's own choice of 'the fish and the chop and the tarts' (A 13), and his acceptance and enjoyment of the landlord's claret in place of punch bolster the author's view of him as 'by no means an enemy to good cheer' (A 19), while his alacrity in settling the bill himself attests to his character as being 'in no respects mean' (A 21).

On their next meeting, when Lovel walks to Monkbarns to call upon his elderly acquaintance, Oldbuck 'produced two long-stalked wine-glasses with bell mouths ... and a small bottle of what he called rich racy canary, with a little bit of diet cake' (A 36). O.Sc. has *dyet* or *diet* for food (ordinary or special), from 1456.⁹ The Scots *diet-cake* which Lovel is offered by Oldbuck is a light sponge-cake made without any butter or milk, according to the recipe of 'Meg Dods'.¹⁰

On the occasion of the dinner at Monkbarns on the night of the storm, it is clear that Scott derives pleasure from regaling his readers with an evocative selection of Scots viands. He describes the fare in detail in a long passage, disclosing a good understanding of culinary matters,

The dinner was such as suited a professed antiquary, comprehending many savoury specimens of Scottish viands, now disused at tables of those who effect elegance. There was the relishing Solan goose, whose smell is so powerful that he is never cooked within doors. Blood-raw he proved to be on this occasion, so that Oldbuck half-threatened to throw the greasy sea-fowl at the head of the negligent housekeeper, who acted as priestess in presenting this odoriferous offering. But, by good hap, she had been most fortunate in the hotch-potch, which was unanimously pronounced to be inimitable. "I knew we should succeed here," said Oldbuck, exultingly, "for Davie Dibble, the gardener (an old bachelor like myself), takes care the rascally women do not dishonour our vegetables. And here is fish and sauce, and crappit-heads, - I acknowledge our womankind excel in that dish; it procures them the pleasure of scolding, for half an hour at least, twice a week, with auld Maggie Mucklebackit, our fishwife. The chicken-pie, Mr. Lovel, is made after a recipe bequeathed to me by my departed grandmother of happy memory. And if you will venture on a glass of wine, you will find it worthy of one who professes the maxim of King Alphonso of Castile, - Old wood to burn, old books to read, old wine to drink, and old friends, Sir Arthur, - ay, Mr. Lovel, and young friends too, - to converse with." (A 68)

9. SND, DIET.

10. F. Marian McNeill, The Scots Kitchen, Glasgow, second edition, 1963, p.199.

Upon investigation Scott proves to be most accurate in his accounts of the various uniquely Scottish dishes. The Solan goose was usually served as a relish, and is evidently intended as an entree to the meal at Monkbarms. Since it proves to be 'blood-raw', it has apparently not been smoked, which was the usual treatment. Its popularity is clear from an advertisement in the *Edinburgh Evening Post*, 4-7 August 1711, 'There is to be sold in the Poultry Mercat of Edinburgh by William Mitchel, Good and Fresh Solen Guiss three times every week.'¹¹ The *soland* (1450) or *solane guse* (1582) derives from O.N. *sula* meaning gannet, 'the last syllable possibly representing O.N. *ond* and-, duck'.¹² These geese, or gannets bred chiefly on the Bass Rock in the Forth, and on Ailsa Craig, an island on the west coast of Scotland. The *hotch-potch*, which meets with such unanimous approval, is a thick savoury stew of vegetables and mutton, and a favourite with most Scots. There is even a well-known verse in its praise,

Then here s to ilka kindly Scot:
Wi' mony gude broths he boils his pot,
But rare hotch-potch beats a' the lot,
It smells and smacks sae brawly.

The name of the dish, *crappit hoids* or *heads*, which Oldbuck offers to his guests, derives from O.Sc. *crap* which in turn is probably a derivative of O.E. *cropp*. The heads of haddocks were stuffed with roe, oatmeal, onion, butter, pepper and salt, and stewed in fish stock. The ewe-milk cheese, with which the meal concludes, is given its correct Scots name of *kebbock* in Old Mortality,¹³ but perhaps Scott feels that he has already used a sufficiency of vernacular terms for his English readers in The Antiquary.

When the gentlemen rejoin the ladies, both tea and coffee are offered, but Sir Arthur, being 'in a pet', refuses both and marches off, while Lovel also takes his departure. This elicits from Oldbuck, (as he retires to an armchair with tea and a book), the not unfamiliar reaction of a host,

'The devil's in the people. This is all one gets by fussing and bustling and putting one's self out of one's way in order to give dinners, besides all the charges they are put to.' (A 79)

Oldbuck's antiquarian interests make it quite natural for him to give an old-fashioned dinner, and this affords Scott the opportunity of introducing a number of 'savoury specimens of Scottish viands, now disused

11. SND, SOLAN.

12. loc. cit.

13. Old Mortality, p.97.

at the tables of those who effect elegance'. It is possible that, had he not contrived to familiarize his readers with these items, many English readers would never have heard of them, and some Scots may have forgotten them. At Monkbarns Scott conjures up an inviting picture of the fairly informal, old-fashioned domestic arrangements of a secure middle-class household, where the presence of *diet-cake*, *crappit-heads*, *hotch-potch* and their accompaniments reinforce the picture of Oldbuck as a man who has the character and the means to do and eat as he chooses, regardless of trends.

The supper-time scene in the Mucklebackits' cottage transports the reader to the opposite end of the social spectrum. In exposing their household disorder as he does, Scott is in no way being unkind or condescending, but simply giving a truthful picture of the way these fisher-folk live. Genial soul that he was, he wished they lived better, but he always upheld the right of people to manage their own affairs. 'Let people go on in their own way, in God's name', he is reported by Captain Basil Hall as having said, and then having gone on to demand,

'How would you like to have a nobleman coming to you to teach you how to dish up your beefsteak into a French kickshaw? And who is there so miserably put to his ways that will endure to have another coming to teach him how to economize and keep his accounts? Let the poor alone in their domestic habits, I pray you: protect them and treat them kindly, of course, and trust them; but let them enjoy in quiet their dish of porridge, and their potatoes and herrings, or whatever it may be ...' 14

Scott has already, by an account of his resourceful behaviour on the night of the storm, established the worth of Saunders Mucklebackit in the Fairport community, and in the *flyting* between Oldbuck and Maggie he evidences a clear understanding of the hard life of the fisher-folk (A 141-143); now there is kindness and perceptiveness in his description of their disordered household,

I wish I could say that its inside was well arranged, decently furnished, or tolerably clean. On the contrary, I am compelled to admit there was confusion, there was dilapidation, there was dirt good store. Yet, with all this, there was about the inmates, Luckie Mucklebackit and her family, an appearance of ease, plenty, and comfort that seemed to warrant their old sluttish proverb, "The clartier the cosier." (A 348)

14. Lockhart, op.cit., p.537.

Nor is there the intent of criticism in the following passage, in which Scott illustrates the fact that their environment dictates, to a great extent, the chaotic and improvident manner in which the Mucklebackits live,

A huge fire, though the season was summer, occupied the hearth, and served at once for affording light, heat, and the means of preparing food. The fishing had been successful, and the family, with customary improvidence, had, since unloading the cargo, continued an unremitting operation of broiling and frying that part of the produce reserved for home consumption, and the bones and fragments lay on the wooden trenchers, mingled with morsels of broken bannocks and shattered mugs of half-drunk beer Late as the hour was (and it was long past midnight), the whole family was still on foot, and far from proposing to go to bed; the dame was still busy broiling car-cakes on the girdle, and the elder girl, the half-naked mermaid elsewhere commemorated, was preparing a pile of Findhorn haddocks (that is, haddocks smoked with green wood), to be eaten along with these relishing provisions (A 349-350)

In contrast to the carefully assembled antique delicacies gracing the table at Monkbarns, the food here is basic, and almost primitive in its preparation. There is no combining of carefully chosen ingredients in the Mucklebackit kitchen, - no mincing, stuffing, or long-simmering stewing. Here there is simple frying of fish, baking of *bannocks*, and griddling of *car-cakes*. Although there are many varieties of *bannocks*, it is probable Maggie is making hers very simply from oatmeal, or barley-meal mixed with a little fat, salt, and water. Traditionally, *bannocks* were first kneaded, (preferably sunwise), rolled, and cut out in large rounds before being baked on the *brander*, or on the girdle. Sometimes each *bannock* was divided into four sections before baking, each section being known as a *farl*. The *bannock* (thought to derive from Lat. *panis*¹⁵, bread) is one of the oldest items in the Scots kitchen, and possesses its own corpus of folklore which varies from region to region.

With the *carcakes* and *Findhorn haddocks*, Scott is judiciously inserting items of traditional and regional interest. Originally eaten on Fastern's E'en, *carcakes*, or *carecakes*, were the forerunners of Shrove Day pancakes. They were first known as *carcakes* from O.Sc. *care*, *cair*, *car*, *kair*, which means care, or trouble or pain, and which is found as early as 1375. The cakes themselves seem to be linked with O.E. *caru* + *cake*, a cake eaten during Passion Week, which commemorates pain and suffering. They are easily

15. SND, BANNOCK.

16. SND, CARCAKES.

and quickly made on a girdle or frying pan, but require turning at the right moment as Maggie is occupied in doing. In the matter of *Findhorn haddies* Scott is not being precisely correct, but it is a common mistake. They are properly called *Findon*, or, as it is pronounced *Finnan haddies*, from the name of the little village where they originated, but confusion with Findhorn in Morayshire has led to them being known variously as not only *Findhorn*, but as *Findran*, *Findrum*, and *Fintrum haddies*.¹⁷ As Scott explains, they are smoked fish, and simply require splitting, buttering and roasting.

In his entertaining account of the bustling preparations for a post-midnight meal in the Mucklebackits' *clarty*, cosy kitchen Scott accomplishes a great deal. While preserving for posterity a facet of life in the unique matriarchal society of the fisher-folk, he not only introduces and explains several distinctive items of Scots fare, he also reveals, through the powerful archaic idiomatic vernacular of old Elspeth, a glimpse of the past pomp and ritual of the pinnacle of Fairport's upper classes, - the house of Glenallan. (A 354-357), and in the spirited encounter between Maggie and young Jenny Rintherout he provides a fine example of a Scots *flyting*. Above all, he takes care to ensure that the reader understands that, although a hard and haphazard life dictates that the Mucklebackits' food will be basic and simply prepared and their liquor will be cheap, their rough meals are enjoyed in a companionable atmosphere, and their untidy household is an hospitable one.

In disarmingly casual fashion throughout the novel Scott makes incidental references to various remedies and delicacies, often accompanied by a self-explanatory remark from a kindly character. In this way the reader becomes acquainted with the Scottish use of *water-gruel* as a sure restorative. When Miss Griselda announces that her niece was 'sair droukit ... sae I e'en put a glass o' sherry in her water-gruel' (A 107), this is no feeble mixture. When Jenny Rintherout presents old Caxon with his breakfast of 'a soup parritch with lapper-milk', the 'sup' consists of 'a Scotch pint of substantial oatmeal porridge' (A 129). *Lapper-milk*, which Scott does not explain, is thick, sour milk. *Lapper*, to curdle is found in O.Sc. from 1595, and may derive from M.E. *lopper*, to curdle, and from O.N. *hlauper*, to run.¹⁸ Mrs. Shortcake makes 'cookies' for afternoon tea at the Post Office (A 185). These are not biscuits, but small, sweet buns. Mrs. Hadoway, Lovel's landlady, makes *Friar's chicken*, an incomparable Scottish preparation, in an attempt to revive his appetite with this tasty broth of

17. McNeill, op.cit., p.118.

18. SND, LAPPER.

chicken, veal, and beaten eggs; (A 193). Scott does not omit to mention the Scots custom of offering refreshments before a funeral, describing the scene in the fishers' cottage after Steenie is drowned,

The sorrow of the children was mingled with wonder at the preparations they beheld around them, and at the unusual display of wheaten bread and wine, which the poorest peasant, or fisher, offers to the guests on these mournful occasions. (A 410)

Although not explaining all points of food preparation, (for he is not writing a cook book), Scott does contrive to alert the reader to certain complex procedures. For instance, in her distressed state after Steenie's death, Jenny Rintherout has difficulty in making 'jocolate' for breakfast, as Caxon reports to Oldbuck,

"She's been in a swither about the jocolate this morning, and was like to hae toomed it a' out into the slap-bason, and drank it it hersell in her ecstasies; but she won ower wi't, wi' the help o' Miss M'Intyre." (A 474)

It may not be generally known that chocolate was first mixed, and then whisked, with the aid of a *froath-stick* or *frostick*, a long, thin stick, like the plunger of a milk churn, with a cross on the end of it. This was rotated quickly between the palms of the hands, so that the whirling cross dissolved the chocolate in the hot milk, or hot milk and water, and produced a froth, - not an easy task for one who has 'ta'en the exies'.

From the Wardours at Knockwinnock down to the Mucklebackits on the sea-shore, the characters in The Antiquary regard food with keen enjoyment. Nowhere is this more consistently illustrated than in the house of Monkbarns, where its preparation is the particular domain of Miss Griselda, and its consumption the particular interest of Oldbuck and Mr. Blattergowl. In spite of Oldbuck's disparaging remarks to Lord Glenallan about the 'elaborate entertainments' placed on the table 'for the display rather of their own housewifery than the accommodation of our wants' by his 'womankind' (A 469), it is patently obvious that no man could be better fed, and as Mr Blattergowl asserts, the earl 'could not have come on a sudden to ony house in this parish where he could have been better served with *vivers*' (A 458). Oldbuck's own appreciation of his food confirms the truth of this statement, - there is his gloating anticipation of 'that glorious chicken-pie better cold than hot' (A 105), the

enjoyment of which he is deprived of by Mr. Blattergowl; there is his delight in his suppers of 'a broiled bone, or a smoked haddock, or an oyster, or a slice of bacon of our own curing, with a toast and a tankard (A 469); and there is his out-spoken censure of Lord Glenallan's meagre fare, 'a few half-cold greens and potatoes; a glass of ice-cold water to wash them down' (A 460). Although the Mucklebackits subsist on humbler food than that consumed by the family at Monkbarns, their meals are hearty, and kindly dispensed. After his adventure on the night of the storm, old Edie is heard to remark, 'I'll gae down wi' Saunders Mucklebackit, - he has aye a soup o' something comfortable about his bigging' (A 103). In stark contrast to the good cheer enjoyed by the Fairport community stands the frugal diet of Lord Glenallan, which is dubbed as *pousowdie*, or a miscellaneous mess by Miss Griselda (A 457), and severely criticized by her brother. Scott is using the earl's lack of appetite and his abstemious eating habits as an indication of his deep emotional distress and mental anguish. It is as he tells Oldbuck, 'My food has not nourished me, ... all that is cheering and necessary to man has been to me converted into poison' (A 451).

At his dinner table, Oldbuck expresses enjoyment of 'old wood to burn, old books to read, and old friends, ... and young friends to converse with' (A 68), and by this, Scott foreshadows the tone of The Antiquary as satisfaction with the simple pleasures of life. The profusion of domestic details recorded in the various households enhances this effect, affording opportunities for the incorporation of a proliferation of Scots vocabulary and spontaneous passages of vernacular conversation, and produces in the novel what Lockhart was pleased to call 'a kind of simple unsought charm'¹⁹.

* * * * *

In The Pirate, Scott is on unfamiliar ground when describing domestic arrangements. The detailed notes which he made on his northern visit certainly stood him in good stead, but his personal experience of life in the islands was limited. The few homes at which he was entertained belonged to decent, well-to-do people with Scottish connections - Parson Turnbull of Tingwall, who was a Jedburgh man, Mr. Scott of Scalloway, Mr. Strong, the tacksman of the Fair Isle, and Mr. Rae, Lord Armadale's factor near Stromness on Orkney. He was surprised at the quantity of foreign

19. Lockhart, op.cit., p.332.

commodities that found their way into Shetland,

Mr. Collector Ross tells me, that from the king's books it appears that the quantity of spirits, tea, coffee, tobacco, snuff, and sugar, imported annually into Lerwick for the consumption of Zetland, averages at sale price, £20,000 yearly, at least. Now the inhabitants of Zetland, men, women, and children, do not exceed 22,000 in all, and the proportion of foreign luxuries seems monstrous.... 20

Scott reflected this kind of comfort and plenty in the scene of unbounded feasting and hospitality at Burgh-Westra.

Scott also visited a poor dwelling on the Fair Isle, but he chooses not to reproduce it in the novel. The hut was far inferior to either old Janet's hovel in Waverley, or to the Mucklebackits' untidy 'bigging' in The Antiquary, and Scott was appalled by and contemptuous of its filth and slovenliness, and shocked by the behaviour of its inhabitants,

Visit the capital town, a wretched assemblage of the basest huts, dirty without, and still dirtier within; pigs, fowls, cows, men, women and children, all living promiscuously under the same roof, and in the same room- the brood sow making (among the more opulent) a distinguished inhabitant of the mansion. The compost, a liquid mass of utter abomination, is kept in a square pond of seven feet deep; when I censured it, they allowed it might be dangerous to the *bairns*; but appeared unconscious of any other objection. 21

He goes on to describe their wasteful, filthy habits with the meal from which they make their porridge, summing up their existence as 'utter and inconceivable dirt and sluttery'.

Scott's opinions were shared by Captain Robert Craigie, Resident Inspector at Lerwick in 1847, who stated bluntly of the Hillwick area, 'It is scarcely possible to conceive human beings in a more wretched state'²², and by Sarah Smiley, a Quaker woman preacher, who wrote in 1869, 'Filth is the crying sin of Fouler'²³. Captain Craigie rightly attributed the sorry state of affairs to the poor system of agriculture, and the greed of unscrupulous landlords, but the correction of it was no easy task.²⁴ Scott partly perceived the problem as poor land and household management, but

20. Lockhart, op.cit., p.261.

21. *ibid.*, pp. 268-269.

22. Derek Flinn, Travellers in a Bygone Shetland, Edinburgh, 1989, p.225.

23. *ibid.*, p.161.

24. See J.Wills, 'The Zetland Method', in Barbara Crawford, (ed.), Essays in Shetland History, Lerwick. 1984, pp.161-178 for what is probably the best account of the emancipation of the tenants from 'debt bondage'.

was not long enough in Shetland to realize fully the endemic nature of these ill^s. In the light of this knowledge of the filth and sloth of the islands it is possible to view the industrious Miss Barbara Yellowley and her scrupulous housewifery, not just as an amusing caricature of Scots thrift, but as a commendable contrast to the 'dirt and sluttery' of Shetland.

It soon becomes obvious to a reader of both The Pirate and The Antiquary that great similarities exist in the persons and character of Miss Baby Yellowley and Miss Griselda Oldbuck. Miss Griselda, however, although certainly no spendthrift, and no stranger to the art of haggling over the price of fish, has not experienced the financial hardships that have reduced Baby to a life of rigorous and unremitting parsimony, and consequently her speech never attains the harshness which Baby's displays. The attention of the reader is focussed on the severity of her tone (and her economies) in a heavily vernacular discourse as to how Triptolemus should take his porridge,

" If ye be thinking of the wreck-wood that the callants brought in yesterday, there was six ounces of it gaed to boil your parritch this morning; though, I trow, a careful man wad have ta'en drammock, if breakfast he behoved to have, rather than waste baith meltith and fuel in the same morning." (P 63)

To which attack Triptolemus replies that he could 'never away with raw oatmeal, slockened with water in all my life. Call it drammock, or crowdie, or just what ye list.' (P 63)

"The mair gowk you," said Baby; "can ye not make your brose on the Sunday, and sup them cauld on the Monday, since ye're sae dainty? Mony is the fairer face than yours that has licked the lip after such a cogfu'." (P 63)

Although the terms which Scott has used are quite correct, and although he has partly explained them, it must be admitted that the non-Scot could well be confused by Triptolemus's breakfast options. *Parritch* is oatmeal cooked in water with added salt; *drammock* is a mixture of oatmeal and cold water; *brose* is made by mixing oatmeal with boiling water and adding salt and butter; and *crowdie*, as Triptolemus intimates, is just another term for *drammock*. The 'warm parritch' for which he yearns, was traditionally

25. 'I cannot get a distinct account of the land rights', he reported. Lockhart, op.cit., p.260.

eaten from a birch bowl with a horn spoon.²⁶ It was served with individual bowls of cream, or milk, or buttermilk. Each spoonful of porridge - which should be very hot - was dipped in the cream or milk - which should be very cold - before being eaten.

Thrift and frugality have cast their chill over the storm-bound kitchen at Harfra, and the pickering over the porridge signals the inner disquiet of brother and sister. Triptolemus, hungry as usual, is worrying about the fate of his newly-sown grain, while Baby, as is her wont, is worrying about waste. Scott so designs events that her present worries are soon to pale into insignificance when it appears that the entire contents of her larder will have to be made available to a succession of storm-drenched Shetlanders. But, for the moment, with the violent entry of Mordaunt Mertoun, young, handsome, impulsive, cold, wet, and hungry, the domestic chill is dispelled. Where Baby has 'served forth the wood by ounces' (P 66), in the reckless Shetland manner, Mordaunt heaps logs on the hearth, moving Triptolemus to declare it 'a pleasure to see siccan a bonny bleeze' (P 68). Even Baby is softened as Mordaunt's charm, the warmth of the fire, and the prospect of eating the long-contemplated smoked goose produce an unaccustomed air of cosiness, plenty, and hospitality.

At the meal at Harfra, Scott introduces and compares some items of Scots and Shetland food, including *barley-bread*, also referred to as *barley-cake* (P 89), and *barley-scone* (P 166). If there appears to be a dichotomy here, it is caused by technicalities. Triptolemus, the authority on such matters, asserts that there is no barley in the Northern Isles (P 228), 'bear is all they have', and he wonders how they manage to grow that. He is quite correct in this, - *bere*, the inferior grade of barley with four rows of grain was what was grown, and most of it in Orkney.²⁷ In 1655, Edward Montagu (1625-1672), commander of an English fleet sent north to intercept Dutch Indiamen, visited Shetland and furnished a report which corroborates this.²⁸ Nevertheless, the Shetlanders often called their *bere* barley, while referring to the meal ground from it as *bere-meal* or *burstin*. The loose application of the terms bread or *bannock*, scone, and cake, add further confusion. Generally speaking the last two are of a lighter, softer composition. Mordaunt is invited to drink *bland*, universally popular in the far north, and no doubt popular with Baby, too, since it is fairly inexpensive. *Bland*, or *blaand*, derives from O.N. *blanda*, which means a mixture of two liquids, and also from the verb, *blanda*, meaning to mix.

26. A metal spoon became too hot, it was said, and burnt the mouth.

27. Alexander Fenton, The Northern Isles, Orkney and Shetland, Edinburgh, 1978, pp.24-25.

28. Flinn, op.cit., p.25.

Fenton describes the drink,

It was a universal drink, a substitute for ale or beer, for which grain could not always be spared. When it reached a fermenting, sparkling stage it was fit to drink, but beyond that it became flat and vinegary, though its quality could be maintained by regularly adding fresh serum. Poorer people drank it warm from the churn, whilst the better off matured it in casks in skeos. 29

The treasured goose which finally featured in the meal would have been a domestic bird, as Scott intimates, and not a *solan*, the custom in Shetland in early times being to smoke geese and boil them. This was not so in Scotland, leading Baby to declare, that 'it would be an unco thing to bid any gudewife in Angus or the Mearns boil a goose, while there was sic things as spits in the world' (P 74).

The *sillocks*, which disappeared so speedily, are the young of the coalfish, *Gadus virens*, in the first year of their life. This is evidently a Scots diminutive form in -ock, from *sile*, meaning newly-hatched, or very young fish, perhaps deriving from O.N. *sild*.³⁰ There are Shetland terms for the coal-fish, *saithe*, and its young, *krampies* or *piltaks*,³¹ but either Scott did not know, or chose not to use them. These small fish are delicious when freshly caught and fried, but are also tasty if smoked or dried. They are a different matter to the *sour sillocks* of which it is said by Triptolemus that 'Satan might choke upon' (P 463). *Sour* or *soukit* fish means fish in a semi-putrescent state, and in March 1824, Rev. John Raby, an itinerant Methodist minister in Shetland made a similar comment about them,

...at dinner some meat was set before me which had been so long without salt as almost to turn my stomach, but in this state all the Shetlanders give to it a decided preference, and their FISH they love to eat in the same state, to it, in the different stages of what we should perhaps call putrefaction they give the following names in proportion to the length of time it has been kept hung - sauked clown sour ... 32

Should it be felt that Scott's treatment of Shetland food is laboured, and sparse in content, it must be remembered that the scope of natural basic food in that region was not great. There is an old rhyme to that

29. Fenton, op.cit., p.44.

30. SND, SILLOCK.

31. Jessie M.E.Saxby, Shetland Traditional Lore, Edinburgh, 1932, pp. 170-171.

32. Flinn, op.cit., p.140.

effect, which limits the range to four items, - meal, milk, beef and fish,

The puckle, and the coo, and the stablin white fish,
What better could wir Mate-Midder find for her dish. 33

Scott deals intensively with the meal, and represents the milk and the fish by the *bland* and the *sillocks*. On four occasions he refers to the beef, - Magnus speaks proudly of 'our Zetland beef' (P 9); 'cured' beef makes up part of Mordaunt's *nacket*; 'rounds of hung beef, made after the fashion of Zetland' grace the board at Burgh-Westra (P 225); and *viŕda*, or dried beef is amongst the provisions packed by Brenda for the visit to Norna (P 450). By allowing Mordaunt to describe the exhilaration of fowling to Triptolemus, Scott includes mention of the Shetlanders' habit of supplementing their diet with the eggs and flesh of *scowries*, and other sea-birds.³⁴

The bounty of Magnus Troil's feast provides a striking contrast to the bareness of the board at Harfra, as well as to the frugal meals of Basil Mertoun at Jarlshof. The extravagance of the scene has a profound effect on both Triptolemus and Baby,

The hospitable profusion of Magnus Troil's board, the number of guests who feasted in the hall, the much greater number of retainers, attendants, humble friends, and domestics of every possible description, who revelled without, with the multitude of the still poorer, and less honoured assistants, who came from every hamlet or township within twenty miles round, to share the bounty of the munificent Udaller, were such as altogether astonished Triptolemus Yellowley, and made him internally doubt whether it would be prudent in him at this time, and amid the full glow of his hospitality, to propose to the host who presided over this splendid banquet, a radical change in the whole customs and usages of his country. (P 199)

Baby, in the meantime, is 'busily engaged in noting and registering the waste incurred in such an entertainment as she had probably never before looked upon' (P 200). When the ladies retire at the conclusion of the feast, Magnus calls for the 'Jolly Mariner of Canton', a bowl of enormous proportions, announced by Eric Scambester to be,

"Chokeful loaded with good Nantz, Jamaica sugar, Portugal lemons, not to mention nutmeg and toast, and water taken in from the Shellicoat spring". (P 209)

33. Saxby, op.cit., p.166.

34. Fenton, op.cit., pp.510-523.

Scott portrays the Shetlanders as seasoned drinkers, with a decided preference for foreign liquor, such as 'the potent Irish Usquebaugh - right Nanz - genuine Schiedam - Aquavitae from Caithness - and Golden Wasser from Hamburg', as well as 'rum of formidable antiquity, and cordials from the Leeward Islands' (P 256). He paints a jolly picture of the huge table, presided over by Magnus, who is busily dispensing the contents of 'The Mariner of Canton', so called because it was a present from the master of an East Indiaman homeward bound from China. As Scott indicates, this sort of contact with foreigners invested the Shetlanders, despite their insularity, with a degree of sophistication in the matter of food and drink.

So, the next morning at breakfast, Shetland food and imported delicacies grace the table together. There are the 'rounds of hung beef, made after the fashion of Zetland', - that is, cured in the open air without salt - (the item which caused such a revulsion in the breast of Rev. Raby); there is, naturally, fish 'dressed and cured in every possible manner'³⁵; and there are all the milk preparations so characteristic of the region. Scott refers to them as 'flummery', but there are numerous precise Shetland terms that he could have used, such as *strubba*, *kirn-milk*, *giola*, *bleddick*, *hung-milk*, *klabba*, *eusteen*, and *pramm*.³⁶ Ranged alongside are the 'foreign delicacies of tea, coffee and chocolate' (P 256). Scott does not hesitate to inform the reader that the Shetlanders are well ahead of the Scots in the use of these commodities,

As we have already had occasion to remark, the situation of these islands made them early acquainted with various articles of foreign luxury, which were, as yet, but little known in Scotland, where, at a much later period than that we write of, one pound of green tea was dressed like cabbage, and another converted into a vegetable sauce for salt beef, by the ignorance of the good housewives to whom they had been sent as presents. (P 256)

There are, in addition, various other highly interesting incidental references to food, including the 'cake of coarse unleavened bread, three parts oatmeal and one the sawdust of fir, which is used by the poor peasants of Norway' (P 432). This, washed down with cold water is evidently relished by the high-minded Norna, while Triptolemus truthfully declares, (when forced by hunger to sample one) that it 'tastes liker turpentine than any thing else' (P 469). Into the chapters on Burgh-Westra Scott manages to fit a description of Haaf fishing and the way of

35. Saxby speaks of 'fish disguised beyond recognition'. p.166.

36. Saxby, op.cit., pp. 166-168.

drying the catch, as well as Magnus's custom of supplying improvident fishers with 'a gallon of gann, a lispund of meal' (P 342). At Norna's grim abode the reader learns that, in contrast to the lavish provisions prepared by Brenda - 'viifda hams, and pickled pork ... smoked geese ...cured fish ...large leathern flask of brandy' (P 450) - it is possible to exist on *dulse*, an edible seaweed (P 451), or on 'salted seal's flesh' like the people of Burraforth, or on shellfish such as 'wilks, buckies, and lampits' as the 'poor sneaks of Stroma' are said to do (P 451). With her continual stratagems for economy, Baby provides constant entertainment, but nowhere more than when, at the whale-hunt at Burgh-Westra, she urges Triptolemus to participate, declaring that 'the creature's ulzie', when fresh, 'may eat weel eneugh, and save butter' (P 258).

Considering the complexity of the tale, Scott contrives to incorporate a good variety of culinary details into The Pirate, and in doing so, he draws attention to differences in the Scots and Shetland kitchen. Many of these are seen through the eyes of Mistress Baby, and so Scott is able to express them in the Scots vernacular; at the same time he introduces enough Norn terms to convey a flavour of the far north. This plan affords an accurate reflection of the state of language in Shetland during the period in which the novel is set. Although Norn lingered longer in Shetland than in Orkney, Scots (and to a lesser degree, English) had been infiltrating since the thirteenth century, and it had become dominant by the eighteenth century.³⁷

* * * * *

No epicure himself, (Lockhart claimed that he drank poor wine and ate bad meat with total indifference, and Boswell implied that he was no judge of a haddock), Scott rarely described the contents of his own meals, but he frequently referred to the good fellowship. He measured the success of a dinner-party by the company and conversation, - the ritual aspect of the meal - and this is reflected in his novels, where good cheer is as much dependent on good nature as on good food. He confessed to preferring a quiet home life and plain food, but he was a passionate adherent to the rites of hospitality. In documenting the past, Scott saw the value of recording many aspects of the rituals of food preparation, covering

37. Fenton, *op.cit.*, pp.616-622.

gatherers (*craigmens*, fishermen), hunters (and *caterans*), growers, (*cottars*, *factors*, *tacksmen*), as well as those occupied in the various methods of its presentation. Although it could appear that he has devoted a disproportionate amount of his fiction to kitchen customs and household lore, it is obvious that Scott regarded a familiarity in this area of fundamental importance to the proper understanding of the people of Scotland by his readers.

In *Waverley*, his first Scottish novel, the reader comes to know Scotland and to appreciate its culture through its larder, no less than through its landscape and its history. In *The Antiquary*, cups of tea, pleasant meals and good fellowship combine to set the 'maundering, daundering' pace that makes such a contrasting backdrop to the dying vein of feudal Gothicism in the Glenallan story. The few domestic scenes which occur in *The Pirate* are learning situations for the reader, as well as for Triptolemus and Baby, and provide scenes of relief and security in a harsh region. At all times Scott is sensitive to his belief that environment shapes man's way of doing things (be it drying his fish, eating his porridge or growing his grain), and that this is the source of lore and custom.

But Scott moves beyond this. Clearly believing, like the English novelist Theodore Hook (1788-1841),³⁸ that it is possible to learn more about people from their kitchens and dining-rooms than from their drawing rooms, Scott uses meals as a register of social rank, and a measure of character. He uses grand meals in great halls to demonstrate the ritual aspect of feasting, and humbler meals where folk break bread in simple, comfortable domesticity. His normal, natural people enjoy their food, but disturbed, distressed figures, like Lord Glenallan, Basil Mertoun, and Norna do not. By their responses to food he develops and establishes the characters of individuals, -- Bryce Snailsfoot, the personification of greed, grabs as much as he can from Baby's scanty table; haughty Norna ceremoniously takes a crumb and a sip; warm-hearted Mordaunt spreads out his *nacket* for the Yellowleys to share; faithful old Janet struggles to prepare a decent meal for the Baron and Edward; Miss Griselda moans that she cannot get 'a fin o' fish' for the earl; the humble, hospitable Mucklebackits welcome allcomers to their board, and up in the Highlands, Fergus stretches his means 'to the uttermost to maintain the rude and plentiful hospitality' (W 176) that is expected of him.

38. Unlike Scott, Hook's style was to make fun of his characters and their meals.

In presenting food and meals as a series of genre pieces, vernacular settings, and customary patterns of behaviour, Scott's representation is simplistic, but it is not just a catalogue of the quaint. It is creatively used and socio-descriptive, facilitating the characterization of people, illustrating generosity, individual personality, and a sense of honour and tradition which obligates a person to show hospitality. The emphasis on food indulgence (at the feasts at Burgh-Westra and Glenaquoich), though it be a culturally valid way of interpreting the folk-life that is inextricably bound up with Scott's characterization of people of an earlier day, is also an ethnographic factor which reinforces the inner sensibility and mental climate of the characters, both those who expect to receive, and those like Magnus and Fergus, who are expected to supply. Pieces here and there seem overwritten descriptions where the writer is carried away by his own enthusiasm, but the actuality is, that he is using food and the serving of food in these banqueting scenes as indicators of a propensity towards an excessive life-style that has much to do with honour and ostentatious show.

Thus it is that all these culinary passages become peculiarly significant indices of the feelings and motives of the participants.

* * * *

GENERAL CONCLUSION

As was noted at the outset of this study, a determination was made, in the interests of convenience, to divide the investigations in lexis and lore into two distinct compartments so that each area might receive the attention it warranted. It was emphasized that this division was an artificial one - it is quite obvious, for example, that in the language section, Chapter 7, which deals with proverbs (a particular speech form employing vernacular vocabulary) could have been just as comfortably placed in the section on lore, since proverbs are part of the corpus of folklore. But the two-pronged form of attack has been most successful in eliminating unwieldiness from a methodical attempt to appreciate and evaluate Scott's use of lexis and lore in the three novels, which has led to a number of conclusions.

Looking first to lexis, although the aim was not simply to find a high count, the sheer volume of the Scots words (1,204), phrases (84), and proverbs (79) exceeded all expectations.

Testing and probing of this vocabulary with reference to dictionaries and history and cultural texts reveals it to be most correct, and providing an accurate picture of country life in the three different periods in which the novels are set. The invigorating effect upon the languishing Scots language of this copious flow of vernacular into his fiction should be emphasized.

It is evident that Scott worked hard at presenting the correct dialectal variations of his mother-tongue for particular persons, and at fashioning special speech patterns to individualize characters, thus creating memorable passages of dialogue.

Scott's artistry with his native language enables him to weave fact into his fiction in a thousand different ways, and this is a wonderfully effective strategy for preserving manners and customs. He has a gift for romancing the mundane, for, as Liestøl says,¹ in his hands 'the commonplace became a diamond'.

1. For Liestøl's complete comment, see General Introduction, p.x.

In the area of folk-motifs, in excess of 500 examples were isolated. Once again this was a very high count, but the real purpose of the study was to investigate the nature of some of these motifs and to look at the manner in which Scott employs them.

Only an in-depth study of this nature can reveal the many diverse parts played by oral, literary and cultural folk-motifs in Scott's writing. He uses motifs as the basis of a plot, or a pivot in the story; he uses motifs as embellishments, as indicators of character and as enhancers of atmosphere. Motifs form strands of complex plots which twist and twine throughout the narrative, disappear, resurface, and are always followed up and conclusively tied off.

Scott's motifs may appear in the shape of easily recognizable figures from oral tradition, as songs, as spells, as situations, as relationships, -even as recipes; identifying them is one of the pleasures of reading his fiction. He seems to intuitively use the most evocative elements of folklore to recreate the cultural atmosphere of the period and the scene that he is depicting, and these depictions linger long in the memory of the reader, fulfilling Scott's hopes of preserving the past.

This has proved to be an enjoyable, if exhausting study, and no claim is made that all of Scott's secrets have been revealed in the two fields that have been examined. His title of 'The Wizard of the North' is a well-earned one, and there is no doubt that much more of this kind of lexical and folkloric magic may be discovered in his fiction.

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Abbreviations:

<u>EDD</u>	<u>English Dialect Dictionary</u>
<u>NED</u>	<u>New English Dictionary</u>
<u>SND</u>	<u>Scottish National Dictionary</u>
A	<u>The Antiquary</u>
P	<u>The Pirate</u>
W	<u>Waverley</u>

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