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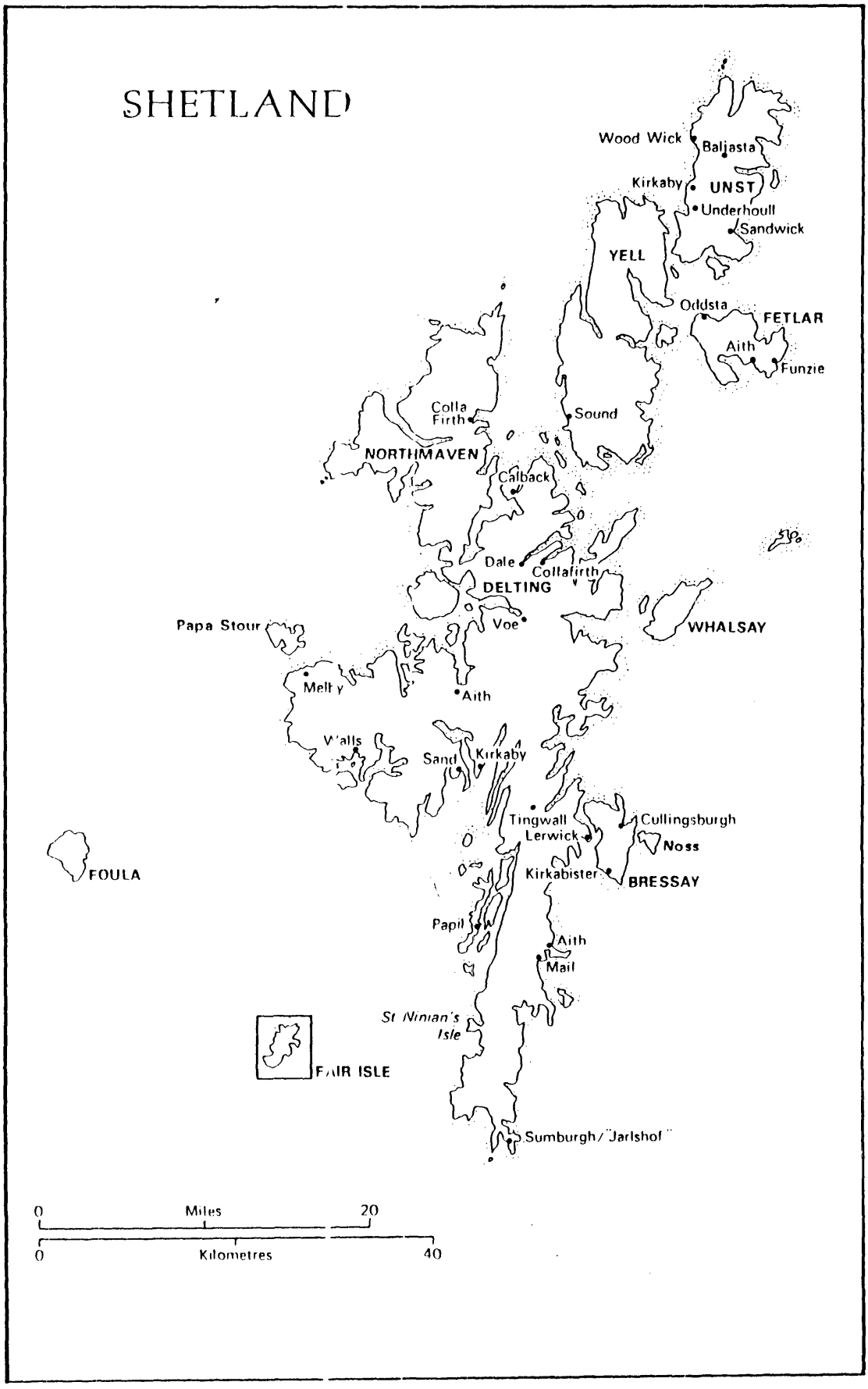
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INTRODUCTION

Part II: Lore.

> Motifs and their individual features (Züge) lend life, vigour and colour to the fairy-tale: the themes which they carry or which shine through them give it meaning and significance.
>
> Max Lüthi 1984.[1]

In identifying motifs not only in The Pirate, but also in Waverley and The Antiquary, Inger M.Boberg's remarkably comprehensive Motif-Index of Early Icelandic Literature proved a most useful tool. Many motifs, of course, are found worldwide; a variety of family motifs, for example, appear in vastly differing cultures. However, the scope of Boberg's Index encompasses the range of motifs used by Scott in all three novels. While the ubiquitous nature of certain motifs is acknowledged, and while it is not suggested that every motif employed by Scott is of northern provenance, where analogous material may be found in Scots, Celtic, Gaelic or Norse folklore, relevance is possible.

Dr Boberg's untimely death in 1957 prevented her from completing her Motif Index, which was subsequently published in 1966 by the Academy-type organization, the Arnamagnaean Commission, with the help of a grant from the Rask-Ørsted Foundation. Stith Thompson, who wrote the introduction, commended the high quality of Dr Boberg's scholarship, and told of her visit to America in 1945 for the first peacetime meeting of folklorists. Jon Helgason, who wrote the postscript, commented,

1. M.Lüthi, The Fairytale as Art Form and Portrait of Man, Jon Erickson (trans.), Bloomington, 1984, p.115.

2. I. M. Boberg, Motif-Index of Early Icelandic Literature, Munksgaard, Hafniae, 1966.

> Inger Boberg did not leave any statement about the character of her work. It will be noted that the term Early Icelandic is used in a very wide sense. The Danish historian Saxo is often quoted, with the justification that he himself claimed to have based much of his work on information received from Icelanders. Occasional reference is also made to old Norwegian works, and foreign works in Norse translation are also included. There are numerous references to young Icelandic sagas, a few of which date from as late as the 18th and 19th centuries. Although these cannot be considered as Early Icelandic, they tend to employ stereotyped motifs that go back to the medieval period.

Other motif-indexes were consulted, notably those of E.W.Baughman[2] and Stith Thompson,[3] but Boberg's, by reason of the northern nature of its contents, proved to hold more relevant motifs which could be readily identified in Scott's writing.Of the motifs that she has categorized, in excess of 300 examples appear in three novels, namely 111 in Waverley, 120 in The Antiquary, and 116 in The Pirate.

In identifying and classifying folktale motifs Boberg has employed a broad concept of the term, her headings ranging from the complex (e.g. 'strong man uproots tree and uses it as weapon'), to the simple (e.g. 'gold hair'). Her method suits the purpose of this study, since it is the use that Scott makes of each motif that is important, but generalizations of this type have been considered inappropriate by the structuralists.

Vladimir Propp (1895-1970), the forerunner of structural folklore scholarship, who confined his research to the Russian wondertale, preferred to use the term 'function' rather than 'motif', rigidly reducing all wondertales to one basic form, and limiting the possible number of functions to thirty-one. This inflexibility earned him the criticism of several structural scholars.

Anatoly Liberman, the editor of Propp's Theory and History of Folklore (in translation), declared 'his subsequent analysis of one type is strained'.[4] The Swiss folklorist, Max Lüthi, who described

2. E.W.Baughman, Type and Motif-Index of the Folktales of England and North America, Indiana University Folklore Series, No 20, The Hague, 1966.

3. S. Thompson, Motif-Index of Folk-Literature, (revised and enlarged ed.), 2nd print, Six vols., Indiana, 1966.

4. V.Propp,Theory and History of Folklore, A.Martin et al., (trans.), Manchester, 1984. Introduction, p.xxxi.

himself as a stylistic analyst, remarked,

> Propp considers the dragon-slayer fairytale to be the general prototype of all fairytales of magic. And all fairytale heroes and heroines are in fact somehow or other dragon-slayers, rescuers, disenchanters, or victims of "dragons", those rescued and freed.' 9

'Formalism destroys its object', wrote Claude Levi-Strauss, going on to explain his argument,

> With Propp, it results in the discovery that there is but one tale. In this way the explanation is shifted elsewhere. We know what THE TALE is, however since we observe not an archetypal tale but so many concrete tales, we are left without any resources for classifying them. Before the epoch of formalism we were indeed unaware of what the tales had in common. Now we are deprived of any means of understanding how they differ. We have passed from the concrete to the abstract but can no longer come down from the abstract to the concrete. 10

In regard to the matter of Propp's 'functions', Lüthi was moved to comment,

> The thirty-one functions are distributed among seven leading dramatic personae: the antagonist (or villain); the donor (who presents the magic gift); the helper; the object of a quest (such as a princess); the dispatcher; the hero and the false hero (or anti-hero or usurper). In reality these are roles rather than characters, as on one hand a single character can assume multiple roles, while on the other hand several characters can share a single role. 11

Although Propp used tale-types Nos.300-749 in the Arne-Thompson Index for his research, he expressed discontent with Arne's system of classification.[12] Stith Thompson's definition of a motif as a 'minimal narrative unit', or a well-known figure from folktale, or a familiar

9. Lüthi, op.cit., p.144.

10. Levi-Strauss quoted by Liberman, op.cit., p.180.

11. M.Lüthi, The European Folktale, John D. Niles (trans.), Bloomington, 1982, pp.132-133.

12. Liberman, op.cit., Introduction, p.xxvii.

folktale unit did not satisfy Propp either. Nor did the definition of his compatriot Alexander Veselovsky (1838-1906), who identified a motif as an 'irreducible element', or the 'simplest' narrative unit, gain Propp's approval. Propp maintained that no motif could be deemed irreducible or indivisible because an example as simple as 'a dragon abducts the king's daughter' may be broken into at least four components.[13] His contention that this results in 'units smaller than motifs, which have no logical existence', was declared by Levi-Strauss to be 'only half-true'.[14]

Lüthi defined a motif in these terms,

> A plot kernel, a concrete pattern of events, in contrast to a THEME, where a conception is believed (an idea, a principle, or belief, a hope, a fear, an illusion etc.). When a monster is so manipulated that it falls victim to its own plot (e.g. the witch in 'Hansel and Gretel'), that is a motif. It can be the carrier of various themes: involuntary self-destruction, self-injury in general (the actor as his own enemy), or manipulability, in the case of 'Hansel and Gretel' and in numerous other instances; it is also the carrier of the theme of defeat of the big/strong by the small/weak (cleverness triumphs over strength, intellect over power). A subordinate motif segment or detail (e.g. pretending not to know how to place one's head on the chopping block) is a feature (Zug). Figures, plants, things and parts of things, animals, persons, etc., are neither motifs nor features, but simply content elements (element taken in the strict sense of simple, elementary building block), but they can function as important carriers of the action. 15

He elaborated on his lengthy definition, criticizing Stith Thompson's method of classification (and by association Boberg's), on these grounds,

> Parts of motifs also have a life of their own, e.g. figures and objects. Where Stith Thompson includes as "motifs" not only INCIDENTS but also witches, fairies, the stepmother, the preferentially treated youngest, magical objects, and unusual beliefs and customs, for us a motif is a plot kernel. In our view, figures -witches, dragons, and princes, just like fishermen or maids - are just content elements, irreducible building blocks similar to atoms, - simple carriers of action. 16

13. Liberman, op.cit., pp.168-169.

14. ibid., p.

15. M.Lüthi, The Fairytale as Art Form and Portrait of Man, Bloomington, 1984, Glossary, p.169.

16. loc.cit.

To the literary scholar these distinctions may well seem petty and tedious, but the analytical work of the structuralists is very useful because it encourages a closer observation, not only of the principal features of the folktale, but also of the function and the characteristics of the components within it. An awareness of Propp's 'iron laws' of construction, and of Lüthi's precise designation of terms (rather than a compulsive adherence to them), leads to a fuller appreciation of the interaction of themes in Scott's writing. Derek Brewer presented a most intelligent perspective of these discriminations in his Presidential address to the English Association in 1983, when he said,

> As they are re-told in different versions we recognize traditional stories by some inner kernel which folklorists sometimes call the nucleus and which for purposes of classification, analysis and understanding we can represent at various levels of generalisation. All summarising is generalisation, and we can generalise still further until we come to some abstract structure, shape or pattern. To perceive such inherent abstractions is not reductive. It does not say that the story is *only* or *really* that inner pattern. The inner pattern is just one part or abstract of the total entity which is the story.....The abstract inner pattern of the story may indicate how a traditional storyteller holds it in mind, but it is still only one aspect of the story. Recognition of the inner structure, always provided that the inner structure is not given greater value than other aspects of the story is an enrichment. It adds to our enjoyment of the story, recognition of repetition with variety is the essence of traditional literature. 17

Brewer's words are of particular relevance to a study of Scott's novels, for in his writing the 'inner pattern' is often subordinated by other aspects, chosen to give depth and interest to his tale. It was his custom to select a central theme from the long-established cultural repertoire and to use related strands and appropriate motifs to embellish and give depth and interest to it, making a rich and entertaining narrative.

* * * *

17. D.Brewer, 'Traditional Stories and Their Meanings', Pamphlet of The English Association, Surrey, June 1983, p.5.

While it is customary to regard the motif (be it event, person, or object), as a familiar landmark in a narrative, it is necessary to remember that it can also be used as a warning signal, or as a signpost indicating which turn the tale is about to take, or, as a remembrance of things past. The last is of vital importance in understanding Scott's writing; steeped in the history, beliefs and legends of his native land, with his mind full of ancient events and customs, he made the most of every opportunity to reflect in the folk-motifs that he incorporated into his novels, the ideas and manners of the men and women of a bygone Scotland. Through lore, no less than language, he sought to remind his readers of the past, to reconcile them to the present, and to prepare them for the future,

> ...venerating at once the gallantry of our forefathers, who, with unequal means, but with unsubdued courage, maintained the liberties and independence of Scotland through ten centuries of almost ceaseless war; and blessing the wise decrees of Providence, which, after a thousand years of bloodshed, have at length indissolubly united two nations, who, speaking the same language, professing the same religion, and united by the same interests, seem formed by God and nature to compose one people. 18

* * * *

18. Sir Walter Scott, Bart. Description of the Regalia of Scotland, printed for The Warden of The Regalia, Edinburgh, 1880, p.34.

Distribution of Motifs.

Motif	Waverley	The Antiquary	The Pirate
B. Mythical Animals			4
D. Magic	5	10	37
E. The Dead	2	1	1
F. Marvels	25	35	39
G. Ogres	2	4	7
H. Tests	14	10	3
J. The Wise & the Foolish	5	15	4
K. Deceptions	10	8	13
L. Reversal of Fortune	4	3	2
M. Ordaining the Future	7	2	8
N. Chance & Fate	17	13	16
Q. Rewards & Punishments	7	6	14
R. Captives & Fugitives	3	8	8
S. Unnatural Cruelty	2	2	3
T. Sex	22	13	14
V. Religion	15	15	20
W. Traits of Character	10	13	10
X. Humour	1		1
Z. Symbolism		1	

CHAPTER 1

Scott and Folklore.

When Scott was twenty years old, riding up the Border hills and down into Liddesdale, listening to old ballads and legends, and jotting down songs and stories, he was blissfully unaware that he was collecting 'folklore'. In fact, his guide and companion, Mr Shortreed, Sheriff-substitute for Roxburghshire, indicated that it was the 'queerness and the fun' of penetrating into this remote region that appealed to Scott as much as anything else. 'He was *makin' himsell* a' the time, but he didna maybe ken what he was about till the years had passed'.[1] Scott would have regarded these oral finds in the same light as the 'large old border war horn', he was given from Hermitage Castle, or the 'ancient bridle bit' which they picked up.[2] They were, as Edie Ochiltree called his old snuff-box or *sneeshing-mull* (A313), all 'antics', - that is, antiques or antiquities, romantic relics of his beloved Scotland.

The term 'folklore', encompassing human ideas and their expression in story, song and rite, was first used in 1846 by the English antiquarian, William John Thoms, to take the place of the rather cumbersome 'popular antiquities', and 1876 saw the founding of the Folklore Society. In 1885, the President, Edwin Sidney Hartland (1848-1927), a Gloucester solicitor whose lifelong interest was the promotion of a union between social anthropology and folklore studies, wrote,

> The time may come when the conquests of folk-lore shall be reckoned among the most remarkable and in their results the most important achievements of inductive reasoning. 3

Alexander Krappe, in 1930, wrote of folklore limiting itself 'to a study of the unrecorded traditions of the people as they appear in popular fiction, custom and belief, magic and ritual'[4],and he defined

1. Lockhart, op.cit., p.53. 2. ibid., pp.54-55.
3. E.S.Hartland quoted by Richard M.Dorson, The British Folklorists - A History, London, 1968, p.239.
4. A.H.Krappe, The Science of Folklore, London,1930,Reprinted 1962, Introduction, p.xv.

the scope of folklore thus,

> It is to reconstruct a spiritual history of man, not as exemplified by the outstanding works of poets and thinkers, but as represented by the more or less inarticulate voices of the 'folk'. 5

First in the field of collecting Scottish folklore was Rev. Martin Martin, Protestant minister from the Isle of Skye, who, in 1695, preserved accounts of folklife in A Description of the Western Islands of Scotland. John Campbell of Islay (1822-1885) published Popular Tales of the West Highlands in 1860, a collection of mostly Highland tales, which he classified into types. In 1900, Andrew Carmichael (1832 - 1912), completed his Carmina Gadelica, which consists of a collection of spells, incantations, hymns and prayers. There is no dearth of Scots folklorists in modern times, no doubt because the oral tradition of Scotland, particularly in the Highlands and Islands, has always been extremely rich. Dr Anne Ross's scholarly works, Everyday Life of the Pagan Celts, and The Folklore of the Scottish Highlands are of great importance, and so is The Silver Bough by F.Marian McNeill, a four volume study of the national and local festivals of Scotland, and Highland Folk Ways by I.F. Grant. Tocher, a current publication of the School of Scottish Studies at Edinburgh University, records the oral tradition of rural Scotland.

All of these authors have made a positive contribution to folklore studies, and their works are repositories of a wealth of valuable material for the folklore student. There are, in addition, numerous collections of an amazing variety of myths, legends and folktales that have been transmitted orally over the ages before being committed to print. For the Celt, oral transmission has always been of vital importance. The Druids, who committed none of their knowledge to writing, spent long periods lying in darkened rooms memorizing their laws. Poets composed and bards rehearsed lying on their beds with plaids wrapped around their heads. The bardic school of Tipperary continued late,[6] and the bardic school of

5. Krappe, op.it., Introduction, p.xv.

6. Robin Flower, The Irish Tradition, Oxford, 1947, Reprint 1966, p.96.

MacDonald of ClanRanald on South Uist was still functioning around 1820, its influence lingering yet. In 1953, Duncan MacDonald of South Uist, then seventy, was invited to attend the International Conference on Celtic Folklore at Stornaway and Oban, and to tell one of his heroic tales. He chose for the occasion the long tale, *Fear na h'-Eabaid* - The Man with the Habit, which took about fifty minutes, and told it in the traditional manner without hesitation or error.[7]

It would, of course, be wrong to assume that Scotland had no written literature. Sorche Nic Leodhas sets this matter right in her introduction to Thistle and Thyme, a collection of Scottish tales and legends,

> The first seanachies were the monks. As they were the only ones who knew how to write, they kept the records, and wrote down the ancient history of Scotland. They were not storytellers, but story collectors. There was as much fiction as fact in what they wrote, so the old manuscripts were mostly collections of stories.
>
> The harpers learned some of the stories. They went about from one castle or manor to another with the old stories and with new ones that they made up themselves about stirring events which they heard about as they travelled. They did not tell their stories, but sang them to the music of the Gaelic harp which could be carried on the arm. They were called bards sometimes, but they were seanachies of a sort.[8]

There were other stories, some of which had their origins in ballads and in ancient legends, and others, which were invented to entertain the members of the household as they worked or sat about the fireside on the long, dark evenings of winter. These household tales were usually droll and homely, often containing touches of local gossip or colour. Sometimes elements of the supernatural were included to add an air of wonderment and mystery; at other times it is clear that the supernatural aspect is included as an accepted part of everyday life,- hence the proliferation of stories about the household brownie, or the visits of the Good Neighbours, as the fairies were called.

7. Maartje Draak, 'Duncan MacDonald of South Uist', in Fabula, Band I, 1958, pp.47-58.

8. Sorche Nic Leodhas, Thistle and Thyme, Great Britain, 1965, pp.5-6.

Intended to be told, not read, these stories lose their enchantment if merely stored. Mrs Margaret Hogg, mother of the Ettrick Shepherd, would have been in complete agreement with this statement; all those years ago, when Scott was collecting old ballads from her, she was very much against having them put into print, as her son recounted,

> My mother chaunted the ballad of Old Maitlan' to him, with which he was highly delighted, and asked her if she thought it ever had been in print? And her answer was, "O, na, na, sir, it never was printed i' the world, for my brothers an' me learned it frae auld Baubie Mettlin, wha was housekeeper to the first laird of Tushielaw. She was said to hae been another nor a gude ane, and there are many queer stories about her sel', but O, she had been a grand singer o' auld songs and ballads."
>
> "The first laird of Tushielaw, Margaret?" said he, "then that must be a very old story indeed?"
>
> "Ay, it is that, sir! It is an auld story! But mair nor that, exceptin' George Warton an' James Stewart, there war never ane o' my sangs prentit till ye prentit them yoursel', an' ye hae spoilt them awthegither. They were made for singin' an' no for readin'; but ye hae broken the charm noo, an they'll never sung mair. An' the worst thing of a', they're nouther richt spell'd nor richt setten down." 9

Since then, times have changed, as they always do, and books, audio-cassettes, and videograms have taken the place of the storyteller for many expatriate Scots and students of folklore. Not only has a vast amount of material been made available to those who seek it, but much that might have been lost forever, has been preserved.

Scott was assiduous in his accumulation of folk material. His initial collection was supplemented by ballads from Dr Elliot, and traditions, anecdotes and curiosities from the indefatigable Joseph Train, Supervisor of Excise in Galloway. Following the Liddesdale forays, which yielded him such a wealth of material for Minstrelsy of the Scottish Border and subsequent poems, he made an excursion to the Highlands, visiting Stirlingshire and Perthshire, gathering examples of traditional lore and customs, later to be

9. James Hogg, Domestic Manners of Sir Walter Scott, Stirling,1909, pp.52-53.

incorporated into Waverley and his other Scottish novels. At Tullibody he met a laird who had paid *blackmail* to none other than Rob Roy MacGregor, and who had been forced to eat *collops* cut from his own cattle in a cavern like that of Donald Bean Lean in Waverley. He visited Loch Katrine, later immortalized in The Lady of the Lake, and Craigmall in Perthshire, which became part inspiration for Tully-Veolan. At Glamis Castle he encountered the prototype of the Blessed Bear of Bradwardine in the form of the Earl of Strathmore's silver lion, which held about an English pint of wine, which Scott quaffed.

From these sources, Scott built up his data-bank of Scottish lore, ballads and customs for his antiquarian publications. First came his Minstrelsy of the Scottish Border, Consisting of Historical and Romantic Ballads, Collected in the Southern Counties of Scotland; with a Few of Modern Date, Founded upon Local Tradition, a work of three volumes. This was followed by The Border Antiquities of England and Scotland; Comprising Specimens of Architecture and Sculpture, and Other Vestiges of Former Ages, Accompanied by Descriptions. Together with Illustrations of Remarkable Incidents in Border History and Tradition, and Original Poetry, and Manners, Customs and History of the Highlanders of Scotland and Historical Account of the Clan MacGregor.

In 1796, somewhat under the spell of German folklore, Scott had been enthusiastic in the preparation of 'Lenore' and 'The Wild Huntsman', and in 1799,a translation of Goethe's 'Goetz von Berlichingen of the Iror Hand', for what he called the 'goblin repast' of his friend 'Monk'Lewis, who was assembling his Tales of Wonder for publication. But, by 1827, he intimated that the enthusiasm for the marvellous wanes with maturity. When writing 'On the Supernatural in Fictitious Composition;and particularly in the Works of Ernst Theodor William* Hoffmann'[10] Scott was moved to comment that Hoffmann's imagination was 'ill-regulated and had an undue tendency to the horrible and the distressing.' He expressed his belief that the age of reason was eliminating credulity,

10. Williams, op.cit., p.35.

* Hoffmann changed his third name from Wilhelm to Amadeus, ie: Ernst Theodor Amadeus Hoffmann.

> Yet this inclination to believe in the marvellous gradually becomes weaker. Men cannot but remark that (since the scriptural miracles have ceased), the belief in prodigies and supernatural events has gradually declined in proportion to the advancement of human knowledge; and that since the age has become enlightened, the occurrence of tolerably well attested anecdotes of the supernatural are so few, as to render it more probable that the witnesses have laboured under some strange temporary delusion, rather than that the laws of nature have been temporarily suspended. At this point of human knowledge, the marvellous is so much identified with fabulous, as to be considered generally as belonging to the same class.
> 11

In this spirit of rationalism Scott finally completed his slim volume entitled Letters on Demonology and Witchcraft in December 1830. It covered ten topics - Imaginary Apparitions; Scripture and the Question of Witches and Demons; Heathen Sources of Demonology; Fairy Mythology; Fairy and Witch Beliefs; Christianity and Demonology in the Sixteenth and Seventeenth Centuries; Witchcraft in Europe; Witchcraft in England; Witchcraft in Scotland; and Ghost Stories. Included in its contents were a description of Glamis Castle; the legend of Thomas of Ercildowne; a description of Scott's night in the haunted apartment at Dunvegan Castle on the Isle of Skye; and an account of his fancied apparition of Lord Byron, complete with his 'peculiarities of dress and habit'. Scott was ill and tired while working on this publication, confessing in his Journal on 26 May: 'wrought with proofs etc. on the Demonology, which is a cursed business to do neatly - I must finish it though',[12] and on 27 June, 'Yesterday morning I worked as usual at proofs and copy of my infernal Demonology, a task to which my poverty and not my will consents'.[13] He concluded the Demonology wearily with these words,

> I am tempted to think, that if I were to write on the subject at all, it should have been during a period of life when I could have treated it with a more interesting vivacity, and might have been at least amusing, if I could not be instructive.

11. Williams, op.cit., pp.313-314.

12. The Journal of Sir Walter Scott 1825-1832, (pub.), David Douglas, Edinburgh, 189., pp.740-741.

13. op.cit., p.710.

It is evident from the responses to this publication that a great many of his readers had not been invaded with any desire to rationalize, and that the acceptance of - indeed, the desire for- the supernatural was as strong as ever, even if it manifested itself in less traditional forms. Scott's reply to this may be found in his letter of 31 October to Lady Louisa Stuart,

> The sailors have an uncouth proverb that every man must eat a peck of dirt in the course of his life, and thereby reconcile themselves to swallow unpalatable messes. Even so say I:- every age must swallow a certain deal of superstitious nonsense; only, observing the variety which nature seems to study through all her works, each generation takes its nonsense, as heralds say, *with a difference*. ... the same reasons which explode the machinery of witches and ghosts proper to our ancestors, must be destructive of the supernatural nonsense of our own days. 14

A year after Scott s death a final publication of his contribution to folklore appeared in 1833. It was entitled Introductions and Notes and Illustrations to the Novels, Tales and Romances, of the Author of Waverley, and consisted of three volumes of his own comments on the legendary and folk material in his tales. His earlier article on Hoffmann is an invaluable aid in examining his attitude to the supernatural and methods of incorporating it into narrative. He voices such opinions as,

(1) The marvellous, more than any other attribute of fictitious narrative, loses its effect by being brought much into view. The imagination of the reader is to be excited if possible, without being gratified. 15

(2) It usually happens, that the first touch of the supernatural is always the most effective, and is rather weakened and defaced, than strengthened by the subsequent recurrence of similar incidents. 16

(3) The legend of the common people, by assigning peculiar features, localities, and specialities to the incidents which it holds in its memory, gives life and spirit to the

14. Lockhart, op.cit., p.710. 15. Williams, op.cit., p.314.
16. ibid., p.316.

> frigid and dry narrative which tells the fact alone, without the particulars which render it more interesting. 17

He applauds the field-work and the recording techniques of Jakob and Wilhelm Grimm,

> The *Deutsche Sagen* of the brothers Grimm is an admirable work ... assembling without any affectation either of ornamental diction or improved incident, the various traditions existing in different parts of Germany respecting popular superstitions and the events ascribed to supernatural agency. 18

Of the German 'Fantastic' style embraced by Hoffmann, he has this to say,

> Our English severity of taste will not easily adopt this wild and fantastic tone into our own literature; nay, perhaps will scarce tolerate it in translations. 19

He agrees with Burke that Milton's description of Death in Paradise Lost (ii, 666-73) is a masterpiece of 'judicious obscurity', and cites the following passage from Job, as the 'only quotation worthy to be mentioned' along with it, [20]

> Now a thing was brought secretly to me, and mine ears received a little thereof. In thoughts from the visions of the night, when deep sleep falleth on men, fear came upon me, and trembling which made all my bones to shake. Then a spirit passed before my face; the hair of my flesh stood up. It stood still, but I could not discern the form thereof: an image was before mine eyes, there was silence, and I heard a voice.

Scott's contribution to the field of folklore is not often given the recognition it deserves. Coleman O.Parsons is one of the few writers to address the subject purposefully, and he acknowledges and carefully analyses Scott's use of the supernatural in his fine book, Witchcraft and Demonology in Scott's Fiction. On Scott's shifting attitude towards the supernatural, culminating in his rational approach to it in the

17. Williams, op.cit., p.314.
18. ibid., p.319.
19. ibid., p.326.
20. ibid., pp.315-316.

Demonology, Parsons arrives at this conclusion,

> Scott's cautious and compromising treatment of the uncanny in 1830, his Addisonian mixture of practical scepticism and theoretical belief, and his lawyerlike fondness for investigation are a culminating phase of a complex growth. ... In his youth, Scott was highly susceptible to the marvellous; in his middle age, imaginatively so; and in his last years, logically critical of given instances. The first period ended about 1801, and the second was in full vigour until about 1814 and in diminishing force until 1826, when loss of friends through death, financial catastrophe, strain, and waning health took away life's glamour. 21

With some perception Parsons divides Scott's application of the extraordinary to the Waverley Novels into 'extrinsic' and 'intrinsic', although his definition of 'extrinsic' seems limited,

> When the supernatural appears in the Waverley Novels, it is either extrinsic or intrinsic. If extrinsic, it is superfluous, distracting or merely decorative. If intrinsic, it helps to define the setting of "localized Romance", advances the plot by precipitating, complicating, or resolving action, interprets character, exists - though infrequently - for its own sake, provides the local colour of beliefs, or stresses the forces of history.22

* * * *

Most of Parsons's study is devoted to an examination of the numerous aspects of the supernatural that are to be found in Scott's works. He deals with such topics as, The Warning Spirit; The Sibyl; Astrology; German *Diablerie*; Local Legends; Witchcraft; Haunted Places; Second Sight; Elemental Spirits; Fairies; Demonology, and other related spirits and superstitions. Since Parsons covers all Scott's fiction, this is an enormous undertaking. This present study does not attempt to duplicate work so admirably and comprehensively treated, but seeks to focus on the folk-motifs employed in Waverley, The Antiquary, and The Pirate, and on their functions in the novels.

21. Coleman O.Parsons, Witchcraft and Demonology in Scott's Fiction, Glasgow, 1964, p.13.

22. ibid., p.285.

Richard M.Dorson, author of The British Folklorists, pays tribute to Scott, opening his chapter on 'The First Scottish Folklorists' with these words,

> On both sides of the Border, Sir Walter Scott (1771-1832) was the first major figure to cultivate the literary uses of folklore with sympathy and comprehension. Himself an adopted son of the Border, his genius extended north and south and helped link the activities of English and Scottish folklorists. He cherished equally his loves for antiquities, oral lore, and romantic fiction, and if his greatest energies and former fame were attached to the historical romance, he served well the cause of antiquarian folklore. His towering influence sparked interest in Scottish traditions in the opening decades of the nineteenth century. 23

It comes as no surprise therefore, to find such a wealth of folklore elements embedded in Scott's fiction, some 'extrinsic', but a great many more 'intrinsic', to use the terms initiated by Parsons. Many of the motifs, such as the appearance to Fergus of the *Bodach Glas* in Waverley, the return of Rab Tull's 'ghaist' in Griselda's story in The Antiquary, and Norna's account of the manifestation of the dwarf Trolld in The Pirate, are of an obviously supernatural character. Then there are some events, places, and people - like old Janet in Waverley, Elspeth Mucklebackit and Ailison Breck in The Antiquary, and Norna of the Fitful-head in The Pirate - whose reputations hold nuances of the uncanny.

There are as well, as in the average European folktale, many other motifs with no supernatural connotations. These fall into such categories as family relationships, wise and foolish behaviour, deceptions, reversals of fortune, rewards and punishments, captives, fugitives, vows and oaths. Yet some of these ordinary-looking elements can be traced back to ballad, or to legend, or through ballad to legend, the characters in them often undergoing softening or debasement of their original features.

23. Richard M. Dorson, The British Folklorists, London, 1968, p.107.

In discussing the manner in which mythic motifs have been weakened, Max Lüthi makes this very pertinent comment,

> What was once a mythical experience has become a mere element of form that is used to show the extreme precision of events. In myths the hero is helped by a goddess who is devoted to him. In the folktales of antiquity she has already become a kindly little old woman. In modern European folktales the grandmothers, wives, housekeepers, or even grandfathers who are found in the company of otherworld monsters (or robbers) no longer show any trace of the mythical helpers' strong ties of sentiment to the hero. 24

Of particular relevance is the demonstration by the Celtic folklorist, Alfred Nutt (1856-1912), of the manner in which the mythic strife between the Fenians and Lochlanners gave way to accounts of historical wars between Gaels and Norsemen, which in turn were replaced by tales of battles between clan chiefs and stories of clan raids. 25

In many of the events which occur quite naturally in the three novels it is possible to discern a mythic or legendary archetype. Although it would be unwise to be dogmatic about sources, Scott's knowledge of Scottish, Celtic and Scandinavian legend and lore must not be underestimated. While freely admitting that he knew little Gaelic, he was an avid researcher of Highland life and legend from childhood upwards, recording his findings in Manners and Customs of the Highlanders, and Historical Account of the Clan MacGregor.[26] No doubt Scott acquired some knowledge of Gaelic traditions, poetry, toasts and sayings from his association with the Celtic Society which aimed to preserve Highland manners and customs, dress and speech, and to aid education in remote areas, to which he belonged from 1820. The Ossian excerpt in The Antiquary (A 401-407), alerts the reader to Scott's interest in the controversy surrounding that subject, but his letter to Miss Seward in 1805[27] reveals a much deeper understanding of

24. M.Lüthi, The European Folktale, 1982, p.68.
25. Dorson, op.cit., p.411.
26. Originally published in the Quarterly Review. Republished in 1893 by Thomas D. Morison, Glasgow.
27. Lockhart, op.cit., p.128.

Celtic literature. In it he writes of 'devouring ' Ossian in his youth; of 'having beside me translations of some twenty or thirty of the unquestioned originals of Ossian's poems'; of his careful study leading him to the decision that the 'greater part of the English Ossian must be ascribed to MacPherson himself'. In further comments to Anna Seward he indicates a good understanding of the Irish origins of 'Fin and Ossin', and includes a criticism of Gaelic poems, in which he describes them as being not much better 'than those of the Scandinavian Scalds', 'very unequal,often very vigorous and pointed, often drivelling and crawling in the very extremity of tenuity', and expresses the opinion that 'MacPherson's version is far superior to any I ever saw of the fragments which he seems to have used'.It seems evident from this letter that Scott could at least *read* Gaelic. After referring to Darlutha as 'a beautiful specimen of Celtic poetry', he pays tribute to the skill of the hereditary Highland bards.

With regard to his Scandinavian interests, it appears that they too began early. His address to the Speculative Society in 1792 was entitled 'The Origin of Scandinavian Mythology', and in the same year he recorded Vegtamskviða, or The Descent of Odin, from the Poetic Edda in his notebook. As well as the original Norse version, he copied Bartholine's Latin, and Gray's English translations.[28] In fact Lockhart suggests that by 790 he was entertaining his friends at the Literary Society with material from the Norse sagas. Certainly part of the Death Song Of Ragnar Loðbrók, the passage describing the welcome prepared for him in Odin's hall, is documented in one of his notebooks. Summarizing Eyrbyggja Saga in 1813, he wrote, 'of all the various records of Icelandic history and literature, there is none more interesting than Eyrbyggja Saga,'[29] a statement which seems to indicate his conversancy with more than a few other sagas.

In the light of his knowledge and interest in this field, it is probable that Scott may have perceived the intermingling and cross-fertilization of motif in Celtic and Scandinavian myth that arrested the attention of later folklorists. In the Sir John Rhŷs Lecture in 1945, J.H.Delargy[30] spoke of the need for a comparative study of Norse/Icelandic - Celtic tradition, mentioning various examples of

28. Lockhart, op.cit., p.55.
29. H.Palsson and P.Edwards, Eyrbyggja Saga, Harmondsworth,1989,p.1.
30. J.H.Delargy,'The Gaelic Story-Teller.With Some Notes on Gaelic Folk-Tales',in Proceedings of the British Academy, Vol.31, London, 1945, pp.177-221.

Icelandic influence in Celtic tales, and others where Celtic motifs are present in Norwegian tales, and citing the following studies in this area:-

(1) Margaret Schlauch, in Romance in Iceland, has isolated motifs of evident Gaelic origin in Icelandic folktales.

(2) The Swedish folklorist, Professor Carl Wilhelm von Sydow, is of the opinion that Irish/Celtic influence is present in Beowulf, Volsunga Saga, the Rígsthula in the Edda, and in Voluspá. In 1934 von Sydow published the results of his investigation of the theme of the treasure in the Niebelungen and the Gaelic story, *An Bheoir Lochlannach*, in which he concluded it was most probable that an originally Celtic tale had been borrowed into the German legend.

(3) Dr Boberg, in 1938, concluded from her study of the idea of fairies rewarding a mortal who helps them, that, outside Scandinavia, the motif was known only in the British Isles, having been brought there by the Vikings in the ninth and tenth centuries.

In addition to these investigations, in 1946 Professor T.F.O'Rahilly of the School of Celtic Studies in the Dublin Institute drew attention to the close similarities in the oral accounts of the way in which wisdom was acquired by Finn in the Leinster Cycle, and Sigurd in the Volsunga.[31]

With his love of juxtaposing and counterpointing past and present, it is easy to believe (although impossible to prove) that Scott deliberately chose to use certain innocuous-looking, 'weakened' motifs because he knew the true nature and age of their origins. There may, in fact, be purpose, rather than coincidence, behind his choice of such motifs as the following examples,

[F1401. Extraordinary Physical Reaction.] The enraged and distorted countenance of Fergus Mac-Ivor (W 476), has an analogue in the distorted visage, in battle-rage, of Cúchulainn, the mythical hero of Ulster, whose very glare could kill.

31. T.F.O'Rahilly, Early Irish History and Mythology, Dublin,1946, Reprint 1957, pp.326-340.

[R315. Cave as Refuge.] The underground cave beneath Saint Ruth's in which Edie hides Lovel after the duel (A 270), has an analogue in the *jarðhus* of Scandinavian legend, the most notable being the underground hiding-place of Sigmund in Völsunga Saga.

[F1041.9.1.1. Man Keeps to Bed, Mourning Over Drowned Son.]
[F1041.21.3. Refusal to Eat from Excessive Grief.]
Saunders Mucklebackit displays a 'weakened' form of both these motifs after the drowning of Steenie (A 410-420). His grief and physical reactions are like the rejection of food and keeping to his bed of the famous Icelandic *skald*, Egil Skallagrímsson when his two sons drown in Snorri's Egils Saga Skallagrímssonar.[32]

Of course, anger shows in most faces, an underground cave is usually a good hiding-place, and fathers do keep to their beds and refuse food when bereaved. But Scott is such a *canny* writer, with so much Celtic and Scandinavian material at his command that it is not likely that he would miss any opportunity of using it appropriately. The reader who is aware of this enjoys the challenge of probing his motifs to find what lies behind them.[33] A recognition of the motifs embedded in Saunders Mucklebackit's grief may be what led Buchan to comment, 'Saunders Mucklebackit is the east-coast fisherman with Norse blood in him, and he has something of the austere dignity of the Sagas.'[34] Scott often identifies his sources in his notes, but it obviously became impossible for him to do this in every instance. His use of folklore material in a fictional context was a new approach for the readers of his day, and Scott takes care to explain his method as a preservation of 'ancient manners' in his Postscript to Waverley. Not only did his means of preservation succeed, his innovative style delighted his readers, and for future writers, including Yeats, his combination of folklore and fiction provided an inspiration.

32. The clenched hands and convulsive movements of Saunders are a softened form of the reaction of Egil, who swelled with grief. This, in turn, is a borrowing from Sigurðarkviða Meiri, in which Sigurd's mailshirt bursts with grief at leaving Brynhild. This is a good example of Lüthi's 'weakening' of a motif.

33. As the reader of Tolkien sifts his writing.

34. Buchan, op.cit., p.152.

CHAPTER 2

Scott and Plot.

Scott's aims as an author are nowhere better expressed than in his answer to Captain Clutterbuck in the Introduction to The Fortunes of Nigel. When the Captain asked, 'In short, sir, you are of the opinion with Bayes - "What the devil does the plot signify, except to bring in fine things?"' the Author replied,

> "Grant that I were so, and that I should write with sense and spirit a few scenes unlaboured and loosely put together, but which had sufficient interest in them to amuse in one corner the pain of the body; in another to relieve anxiety of mind; in a third place, to unwrinkle a brow bent with furrows of daily toil; in another to fill the place of bad thoughts, or to suggest better; in yet another, to induce an idler to study the history of his country; in all, save where the perusal interrupted the discharge of serious duties, to furnish harmless amusement ..." 1

In these words lies the fact, lightly veiled, that in his desire to entertain, Scott did not lose sight of the wish to instruct and encourage. Possessed of high moral principles and great personal fortitude, the spirit of his writing is one of Christian optimism. Accidents happen, miseries are suffered, but good triumphs over evil in some way; rewards are sometimes material, sometimes spiritual, virtue is often its own reward. His tales are designed to uplift and hearten the reader through the examples and experiences of ordinary men and women of Scotland.

Untrammelled by a knowledge of Propp's 'iron rules', or by any notion of Lüthi's 'plot kernels' or 'irreducible units', or, as he himself was wont to claim, by any slavish method of composition, Scott's writing was far from haphazard. He did adhere to an overall plan, and he had a sensitive understanding of an author's responsibility to his readers. This made him very conscious of the need for cohesion and for completion of ideas, as his kindly remarks

1. The Fortunes of Nigel, Introductory Epistle, pp.xxxix-xl.

to Mrs Radcliffe show.[2] She had neglected in The Italian to follow up an 'imperfect tale of horror hinted at by a peasant', and Scott intimated in his review that the reader's imagination would have been baulked, because he had been induced 'to expect a train of important consequences'. It must be conceded that, however complex and involved Scott's narrative becomes, he succeeds in following his various threads through to satisfactory conclusions. Motifs introduced and apparently forgotten inevitably reappear at the right time. Mr Pembroke's writings, 'the labour of the worthy man's whole life' (W 50), introduced in Chapter VI, bump about in Edward's travelling-trunk until Chapter XXXII, when they bring him almost 'within the compass of a halter' (W 309). The packet of letters which Alice concealed in his portmanteau (W 347) in Chapter XXXVII, comes to light with its explanations (W 459) in Chapter LI. More subtly, a purse of money offered to Mrs Flockhart by Fergus on eve of battle (W 390) in Chapter XLII, is remembered with disfavour by Bailie Macwheeble (W 594) in Chapter LXVI. 'Skill wins favour', the words which encourage Lovel to visit Isabella (A 139) in Chapter XI, resurface as a motto on her wedding ring (A 596) in Chapter XLV. A silver snuff-box offered for sale by Bryce Snailsfoot (P 282) in Chapter XVIII, becomes an identifying token (P 634) twenty-three chapters later.

Some of these examples are more complicated than others, but it it is not the complexity of the situations so much as the manner in which Scott weaves the motifs into them and resolves them that is remarkable. He expressed the perceived need for these conclusions when he wrote,

> A plan of narrative, happily complicated and ingeniously resolved, continues to please after many readings; for although the interest of eager curiosity is no more, it is supplied by the rational pleasure, which admires the author's art, and traces a thousand minute passages, which render the catastrophe probable, yet escape notice in the eagerness of a first perusal. 3

2. Williams, op.cit., p.109.

3. ibid., p.117.

See also M. Lüthi, The European Folktale, 1982, p.31, on folktale style, 'In the folktale everything "clicks"'.

Although Scott usually begins with a simple folktale motif for a plot - unpromising hero or lost heir, for example - he inevitably draws in so many extra story lines that it requires some skill to tie them all off neatly. In a period when he was too ill to write for himself, one of his secretaries remarked upon his facility for unerringly dictating long sentences containing a great number of sequential clauses. It seems that this ability to hold multi-faceted themes in his mind, combined with an unusually sure memory, stood him in good stead when his narrative became 'happily complicated'.

Waverley, his first novel, begins very simply. Initially it appears to be a straightforward adventure tale of the type described by Paul Zweig,

> The oldest, most widespread stories in the world are adventure stories, about human heroes who venture into the myth-countries at the risk of their lives, and bring back tales of the world beyond men. 4

However, by the time that Edward Waverley is ready to leave home and go into the world, the tale has already become interlaced with a great many additional motifs. Scott uses lore as well as language to speak for the people of the past, embellishing his narrative with a proliferation of motifs, some taken directly from the folktale, others in which old rites customs and practices can be traced.

Although only a very conservative estimate can be suggested in this manner, it is possible, by following the main strand of Edward's adventures, to gain some idea of the richness and nature of the traditional motifs embedded in Waverley. For ease of identification they are indicated by using Boberg's numbering system enclosed in square brackets.

To begin with, Edward is a deserted child [P233]. Richard Waverley, his father, 'an avowed Whig' in contrast to his Tory brother [P251.5.4.], relinquishes him in infancy to his kind and loving uncle, Sir Everard [P293]. Disappointed in love [T75], Sir Everard, a bachelor, lives at Waverley Honour with his spinster

4. Paul Zweig, The Adventurer, London, 1974, Preface, p.vii.

sister, Miss Rachel Waverley [T300]. Growing up, Percival-like, in elderly company, regaled on family legends, Edward is ill at ease in society [L114], and, knowing 'little of what adds dignity to man', by the age of sixteen his character has assumed the vulnerability of the unpromising hero [L100 .

The tale has now reached the point, where, as Lüthi puts it,'Any motive is suitable that will isolate the hero and turn him into a wanderer'.[5] The motive in this case is found in the possibility of an unsuitable liaison [T121] with Miss Cecilia Stubbs, so a place in the army of George I is found for Edward, and he leaves Waverley Honour to join his regiment in Scotland [L113].

In the second part of the novel, Edward, like the hero of myth, legend, and folktale, goes into the unknown. In his case, he goes across the border between England and Scotland, and in travelling north he is mirroring the action of many of the heroes of northern legend and saga. In European culture the far north was long seen as a place of mystery, enchartment and danger. But, more importantly, Edward is about to experience an adventure on a psychological level; he is about to cross frontiers in his mind and find new thoughts and beliefs, and this, as much as the physical exertions required on his journey, will make a man of him.

As Edward proceeds northwards, his life begins to assume a dream-like quality that he previously has only experienced in his romantic imagination. Scott stresses this so frequently, as almost to suggest that the magic anciently attributed to those regions has him enspelled. Lost in the newness of his situation, he is as one who is in a Celtic 'mist of delusion', or one who has, as the Scots say, 'gone into faery'.

At the bear-bedecked household of Tully-Veolan [F771.5.1] on the edge of the Highlands, the firm friendship between the Baron and Sir Everard [P310] ensures unbounded hospitality for Edward [P320]. Greeted first by Davie Gellatley in attire 'antiqued and extravagant'[F821], he is soon established as an honoured guest. He observes the bear-fountain [F716], and quaffs the contents of the Blessed Bear of Bradwardine [F866], and despite the great difference

5. M.Lüthi, The European Folktale, 1982, p.16.

in their ages, he becomes good friends with the Baron [J440]. Rose becomes very fond of him as they read poetry together [T34.2], and he learns from her of such Highland customs as *blackmail* and *crying the coronach* [P600]. He is much struck by the appearance of Evan Dhu Maccombich at Tully-Veolan in his Highland garb [F281], and by his formal speech as an ambassador of Fergus Mac-Ivor [P600]. Evan provides the means by which Edward is removed to the Highlands, and to physical and psychological limits.

Unwisely ignoring advice from his Commanding Officer, Colonel Gardiner, that he return to his regiment [J652], Edward accepts Evan Dhu's invitation to accompany him to the Highland fastness of his chief and foster-brother [P273], Fergus Mac-Ivor. On the way, the robber, Donald Bean Lean receives Edward in the refuge of his cave [R315], greeting him with a significant nod [H595], and inviting him to partake of a *caterans'* feast of stolen steak [P634]. Breakfast next day is provided by the robber's daughter, Alice [N831], early establishing her subsequent role as a helper of great importance.

Received with disarming friendliness at Glennaquoich by Fergus [P320], Edward attends a Highland feast [P634], and listens to the outpourings of the family bard, who is suitably rewarded by his chief [P427.7.8]. Then he is introduced to Flora Mac-Ivor, and is surprised at the resemblance of brother and sister [P250]. Overcome by Flora's beauty, displayed to full effect in a romantic glen, and by her skill with the harp [P428.1], Edward falls in love with her at first sight [T15], and that night he dreams of Flora Mac-Ivor [T24]. Fergus approves and encourages Edward's address to his sister [T131.1.1], but Flora herself, like the Celtic Maeve, is averse to marriage [T311].

From hereon, Edward's dreamlike existence begins to take on nightmare overtones. An extraordinary letter from Rose [P883], intimating that 'calumny was busy with his fame', sets him off to the Lowlands to clear his name. Fergus presses him to do no such thing, but to revert to the allegiance of his uncle and his ancestors and join the Stewart cause [P10]. Edward declines to make this commitment and starts on his journey. An unfortunate confrontation with the blacksmith at Cairvreckan in the Lowlands [N380], led to his arrest on a charge of treason by the magistrate,

Major Melville [K2126.2] As prisoner under escort on the way to Stirling Castle, Edward is rescued by an unknown person disguised as a pedlar [K649.7]. Injured under his horse in the disturbance, he is nursed in a Highland hut by an old woman [N285.3], subsequently being delivered to Edinburgh Castle, to Fergus Mac-Ivor, and to the prince, Charles Stewart. The dignity and charm of the prince [P30] so impress Edward that he offers his allegiance to him [M110], and is rewarded by the gift of Charles's sword [Q114.3]. Fate thwarted Edward's attempts to clear his name, which was innocent of betrayal, and drove him into the realm of no return, into the service of the enemy. However, heartened by the presence of Fergus and the Baron of Bradwardine, and seduced by the spell of the tartan, Edward does not know that he is in the grip of a nightmare, whose horrors have not yet reached their climax.

Edward's moment of reckoning arrives at Carberry Hill. Firstly he discovers one of his English troopers dying after a skirmish with the Scots. Recognizing Edward's voice [H79.3], the dying Houghton gasps, 'Ah, squire, why did you leave us?', and Edward knows that he has failed his men [M205] Next he finds himself drawn up with the Scots against the lines of the English army, and the worst aspect of his nightmare becomes apparent. He recognizes himself for what he is - a traitor - and wishes only to awake from 'a dream, strange, horrible and unnatural'. He has acquired wisdom and resolution, however, and there is no question of him deserting the Prince, the Baron and Fergus.

Forced to witness the death of brave Colonel Gardiner [W32], as predicted by a Highlander with the second-sight [M341.1], Edward succeeds in capturing [R5], and thus saving another fine English officer, Colonel Talbot [P461], who becomes a true friend [P310.5]. Later, through the generosity of Charles Edward [W11.5], Edward obtains a pardon for him.

Realizing that Flora will never love him, Edward relinquishes his suit, causing Callum Beg to shoot at him [K2250], and Fergus to accuse him of infidelity [K2114], and, in the violence of his temper [W185], to challenge him to a duel [H1561]. An uneasy peace is restored by the diplomacy of the prince [P30]. By this time Edward has had the opportunity to meet both Rose and Flora at many

social gatherings at Edinburgh, and to realize that he loves Rose [T34].

Defeat by the English at Clifton soon follows, as the appearance of the Bodach Glas to Fergus has presaged [M341.1]. Fate or circumstance now separates Edward from the Scottish army and sets him adrift again. Just as he was led step by step into treason, he is now led out of it. Rescued by an English farmer [N854], he finally clears his name, rebuilds Tully-Veolan, rejoins Rose [T96] and marries her [T135] to the everlasting joy of the Baron, and Sir Everard and Miss Rachel Waverley. Edward has probed the folly of war, and appreciated the friendship of noble men on both sides. He has probed his own heart and mind, and knows that for him, satisfaction and contentment lie not in the role of the hero, but in walking the middle path of the ordinary man.

Waverley concludes with the traditional folktale ending described by Lüthi,

> With the hero's marriage the folktale comes to an end, unless a second separation occasions new tasks, dangers and adventures. His union with the bride is postponed as long as possible, not only by the multiplication, tiering, and variation of obstacles, but often by the hero simply deciding that he will look at the world for a year. In effect, marriage is not the long awaited goal but rather just the endpoint of the series of adventures that constitute the plot. 6

* * * *

In a brief summary such as this it is only possible to provide a sampling of the folklore elements which are welded into Waverley. A similar concentrated embedding of motifs is found in the other two novels, and folktale influence on form is easily observable in a short synopsis of each.

One strand of The Antiquary revolves around the well-known motif of of 'the unknown heir' or 'the lost son', but as A.N.Wilson has so happily perceived, the pervading theme of the novel is friendship, - 'As soon as Lovel and Oldbuck find themselves waiting

6. M.Lüthi, The European Folktale,1982, p.17.

7. A.N. Wilson, The Laird of Abbotsford, Oxford, 1989, p.72.

for the diligence at the beginning of the book, the Antiquary knows that he has found a friend.' Elements of the commonplace, - the ordinariness and respectability of a comfortable old home by the sea, with 'old wood to burn, old books to read, old wine to drink', (A 68), and friends to converse with, offset and overthrow the invasive thread of Gothic horror that dies with the witch-figure, Elspeth. Like a keen, fresh breeze from the sea, truth drives away Lord Glenallan's guilt and sets him free. This brings about, in this order, - reunion of father and son, restoration of heir, elimination of illegitimacy, removal of marriage barrier, and happy union with Isabella - ensuring the familiar and well-loved folktale ending.

The Pirate has the most complex plot of the three novels. Lines of theme twist and intertwine in the manner of a saga, particularly appropriate in this part of the literary world. At the centre of the tale is the well-attested folk-belief of the north - the danger of rescuing a drowning man - but so many other motifs are rapidly drawn in that any attempt to make a simple analysis is frustrated. It seems convenient and plausible to invest the motif of the two contrasting brothers, - the open, friendly Mordaunt, and the moody Cleveland - with pivotal significance, although their relationship is not disclosed until the end of the novel. It is Mordaunt who becomes the rescuer, saving Cleveland from drowning. He then becomes the one in danger, and Cleveland nearly kills him, partly (but only partly) justifying the belief.

Abnormal parental motifs and dislocated family units abound; Minna and Brenda have no mother; Mordaunt has a father who neglects him; Cleveland has become separated from both parents, who, in fact, are present but fail to recognize him, his mother mistakenly fixing her maternal instincts on Mordaunt.

The romantic theme is similarly disturbed. Initially Mordaunt admires both girls, then fixes on Minna, who becomes obsessed with Cleveland. Mordaunt then directs his affections to Brenda.

In the end Scott resolves it all. Minna rejoices in Cleveland's honourable death; Norna renounces witchcraft and turns to her Bible; Mertoun retires to a monastery; and the even-tempered Mordaunt and the happy, sensible Brenda bring the fairy-tale (for it is close to that) to a joyful conclusion by their marriage.

* * * *

To appreciate the number and nature of the folk-motifs in the novels, it is helpful to look at their spread in tabulated form. Reference to Appendix II yields the following distribution in the major areas:-

Motif	Waverley	The Antiquary	The Pirate
D.Magic	5	10	37
F.Marvels Remarkable persons, strange life-styles, unusual reactions, strange occurrences, extraordinary documents.	25	35	39
H.Tests Recognition, identification, riddles, enigmas, tests of valour.	14	10	3
J.Wise and Foolish	5	15	4
K.Deceptions Deceptive bargains, disguises, false accusations, treachery, trouble-makers.	10	8	13
N.Chance and Fate Lucky and unlucky accidents, accidental encounters, helpers.	17	13	16
P.Society Royalty, family relationships, friendship, hospitality, trades, professions, customs.	43	23	15
Q.Rewards and Punishments	7	6	14
T.Sex Love, courtship, marriage, celibacy, childbirth.	22	13	14
V.Religion Religious services, beliefs, funeral services, religious conflicts, orders.	15	15	20
W.Traits of Character	10	13	10

Several conclusions are immediately obvious:-

(1) Consistent with the trying of the young hero, most Tests occur in Waverley, and, as this novel covers the greatest number of people, and the widest spectrum of society, from Prince Charles Edward to Davie Gellatley, it is not surprising to find so many motifs of Society and Sex in it.

(2) The continual wise advice offered by Oldbuck and Edie Ochiltree, allied to the foolish behaviour of Sir Arthur, is responsible for the high count under Wise and Foolish in The Antiquary. This novel has the least number of deceptions, those present being concentrated in Lady Glenallan, Dousterswivel, and the unpleasant ladies at the Post Office.

(3) The Pirate, covering the least number of people, has the least number of motifs of Society. Since Shetland was late in being Christianized, and the northern region was traditionally the home of magicians and sorcerers, it is consistent that this novel holds four times as many motifs of Magic as either of the others.

(4) Even distribution of Marvels and Chance and Fate illustrate the precarious nature of existence common to all mankind.

Despite his use of folktale motif and form, Scott's style is not that of the folktale. In the folktale, buildings and natural features are reduced to 'atoms' or 'units', and people are flat and faceless. With Scott, characters, although seldom introspective, become very familiar individuals through their language, while castles, forts, palaces, bridges and cottages, like mountains, rivers, lakes and bays, are enlivened by lore and description. The dimension of time, moreover, dispensed with in the folktale, is of

the utmost importance to Scott. In short, the folktale lacks depth to the point of abstraction, but Scott's writing has the depth of the orally elaborated legend or the historical novel.

The aspect of truth is rightly emphasised by Nicolaisen, who points out that the truth contained in Scott's narrative sets it apart from the folktale and brings it closer to the legend,

> Although Scott often used the form of the complex fairytale (*märchen*), he was essentially engaged in the narrating of history, an undertaking much more akin to the telling of legends; for while the *märchen* in its atemporal fictionality makes no claim to truth or to represent actuality, the *legend*, as a folk-cultural expression of historical narrative, claims to be true. 8

Equally as strong as Scott's desire to narrate history is his desire to have that historical narrative remembered and recounted; to this end the clearly recognizable and easily remembered folklore elements in it are of unique assistance.

* * * *

8. W.F.H.Nicolaisen, 'The Folklorist as Novelist', in Alexander and Hewitt, op.cit., pp.175-176.

CHAPTER 3

Scott and Family Relationships.

Scott explores and develops family relationships, presenting a number of variations on the themes of father and son; uncles who are father-substitutes; matriarchs; brothers, foster-brothers, and brother and sister relationships. Of primary interest is his treatment of the son - be he neglected, lost, or unrecognized - who fulfils the role of hero. 'Society', Carlyle would say, 'is founded on hero-worship'.[1] Scott's heroes have declined from the stature of the demigods of myth and legend, and lack the illustrious qualities of Carlyle's 'Great Men', but they retain praiseworthy attributes, and vestiges of tenuous trappings of the ancients still cling to Edward Waverley, Lovel, and Mordaunt Mertoun.

In Waverley, the love shown to Edward by his uncle, kindly Sir Everard, is reminiscent of the care bestowed upon the infant Cúchulainn by his uncle, King Conchobar, in the Irish epic, *Táin Bó Cúailgne*. Like Scyld Scefing, the mythical progenitor of the kings of Denmark, who appeared helpless on its shores, as recorded in the Old English epic, Beowulf, Lovel, in The Antiquary, arrives unheralded and unknown in Fairport, unaware of his own identity. The 'outlander', Mordaunt Mertoun, in The Pirate, motherless and neglected by his father, has a similarly inauspicious beginning, his ignorance of the fact that Cleveland is his brother providing a latter-day coda of a very familiar ancient story.

It is not only in the 'extrinsic' motif (accounts of the supernatural, details of long-established customs, or interpolated legend) that Scott mirrors the past, but in dozens of incidental flickers of folk memories such as these. Some, no doubt, must have been used intuitively, but others are so syntagmatically correct that they must have required careful planning. These 'intrinsic' motifs serve his purposes well, for he found occasions when the larger themes were refractory. In his Introduction to Guy Mannering he confessed that the 'simple narrative' [a tale of evil prediction]

1. Thomas Carlyle, On Heroes, Hero-Worship and the Heroic in Society, London, 1940, pp.20-21. Reprint of Lectures of 1840.

around which he proposed to build the novel, was too distinctive to serve his needs. The less flamboyant motifs, being both functional and nostalgic, artistic and reassuring, have been built purposefully and smoothly into his narrative without any incongruity.

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Tabulation of Scott's use of a familiar motif gives an indication of the range of variations that he could execute on a theme:

Motif P.233 - Relationship between Father and Son.

(1) Poor Relationship between Edward Waverley and his Father :

> Richard Waverley ... was too much interested in his own plans of wealth and ambition to notice more respecting Edward than that he was of a very bookish turn, and probably destined to be a bishop. (W 24)

(2) Lovel is Ignorant of his True Father:

> 'I resolved to apply once more to Mr Neville for an explanation of the mystery of my birth'. (A 594)

(3) Close Relationship of Saunders Mucklebackit and Steenie:

> 'Ye'll never - never can be - what he was to me! He has sailed the coble wi' me since he was ten years auld, and there wasna the like o' him drew net betwixt this and Buchan-ness'. (A 410)

(4) Resentful Attitude of Basil Mertoun to his Son, Mordaunt:

> He knew his father's peculiarity of disposition; he was aware from many slight circumstances, that he loved him not. (P 102)

(5) Mertoun Preferred Natural Son to Legitimate: **Motif P.233.4**

> 'I became a corsair, and involved Clement in the same trade. His skill and bravery, though then a mere boy, gained him a separate command'.
>
> 'I determined to bring with me the unhappy boy Mordaunt, and to keep him always before me - the living memorial of my misery and guilt.' (P 642)

As is his wont, Scott upholds the worth of the poor man, and it will be noted that it is in the humblest home, that of the fisherman, where the lad grows up in close companionship with his father, sharing the toil and hardship of his working life, that the best relationship exists.

There are three other good fathers, all widowers and fathers of daughters. In mythic times they would have set tests for their daughters' suitors, and this memory remains in the stipulations they make. In Waverley, the Baron of Bradwardine has lived and fought with Edward, and he is satisfied that he is the right husband for Rose. In The Antiquary, once the cloud of illegitimacy is removed from Lovel, Sir Arthur Wardour is happy to accept him as a husband for Isabella. But Lovel has passed a test in another way, by providing the means to rescue Sir Arthur from ruin. In The Pirate, Magnus Troil, bluff and hearty father of Minna and Brenda (fairytale sisters like Snow White and Rose Red), 'the joy of their father's heart, and the light of his old eyes', is reconciled to Mordaunt, 'outlander' though he be, because of his bravery.

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In his use of **Motif P.234 -- Father and Daughter**, Scott reflects the tradition of a good relationship, exceptions to which have been few in myth, legend and folktale. In Waverley, the baron says of Rose, 'She never had a will but her old father's' (W 633); in The Antiquary, Isabella is ready to accompany her father to prison, 'I will go with my father, Mr. Oldbuck,' said Miss Wardour, firmly;'I have prepared his clothes and my own' (A 558); and in The Pirate, Minna and Brenda repaid Magnus's affection 'with a love, into which even blind indulgence had not introduced slight regard or feminine caprice' (P 27). These girls, without exception, fulfil the traditional expectations of filial duty, models for which are widespread in both oral and written Northern narrative[2]. A notable example is the behaviour of Ogn in Hrolfs Saga Kraka, who married the slayer of her husband to save her elderly father, King Northri, from going to war against him.

2. Cf. The Barnes girls in Boldrewood's Robbery Under Arms.

It is in the choice of suitors that fathers are traditionally most dominant. Usually this matter is happily resolved in the manner of these three novels, the exception being Minna in The Pirate, who has the misfortune, through her romantic nature, to fix her affections on Cleveland, - eminently unsuitable. In the capture of Magnus by the pirates, and the ultimate overthrow of them by Mordaunt, linger memories of the epic chase to retrieve a maiden from an unsatisfactory suitor by her father and brothers. On occasions, as in the Ballad of Earl Brand, the father was killed, and his daughter suffered the terrible remorse of Lady Mary Douglas,

> 'Hold thy hand, sweet William,' she says,
> 'Thy blows are wondrous sore;
> Sweethearts I may have many a one,
> But a father I'll never have more.' 3

Minna, however, mindful of her duty to her father, and aware at last that Cleveland is unsuitable, relinquishes her lover, even before circumstances force her to do so, and her good relationship with Magnus is maintained.

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In Waverley as well as in The Antiquary Scott incorporates some variations on the theme of the uncle, - **Motif P 293.** In the case of Edward and his uncle, Sir Everard Waverley, an elderly bachelor, the happy relationship is initiated by an accidental encounter. The infant Edward is attracted to the spectacle of his uncle's splendid coach and six, refusing to leave it, and his uncle, returning to it , sees,

> In the round-faced rosy cherub before him, bearing his eye and his name, and vindicating a hereditary title to his family, affection, and patronage, ... Providence seemed to have granted to him the very object best calculated to fill up the void in his hopes and affections. (W 16)

3. Willa Muir, Living With Ballads, London, 1965, pp.161-162.

The motif of accidental encounter between uncle and nephew, **N 738**, is found in Celtic legend, and developed in like fashion in Bósa Saga. Sir Everard acts as a replacement for Edward's father, long before his real father, Richard Waverley, dies, but usually this role is filled by a 'mother's brother'- **Motif P 293.1.** Cúchulainn, it may be recalled, actually addresses his mother's brother from time to time as 'Father Conchobar' while he acts as foster-father to him, as Oldbuck in The Antiquary acts as a foster-father for Hector and Mary M'Intyre. The Picts had supported a matriarchal society in which a man's heir was his sister's son, and Muir suggests that memories of this have lingered in the epic and ballad of Scotland. Despite the incidental impasse with the volatile Hector, whom he affectionately dubs 'the Hotspur of the North', Oldbuck is genuinely fond of his wards. 'Miss M'Intyre, gratefully attached to her uncle, and passionately fond of her brother, was, on such occasions, the usual envoy of reconciliation', Hector readily admitting, 'My uncle is the best man in the world, and in his way, the kindest' (A 509).

The relationship between Lovel and his uncle is quite different. In the first place Mr Geraldin Neville assumed the role of father, which Lovel subsequently found to be false. He appears in a bad light for refusing him information just because it would displease Lady Glenallan. However, he makes the young man his heir, and leaves the true explanation when he dies. There is insufficient evidence to warrant labelling him with the motif of 'wicked uncle', a familiar fairytale figure, although Oldbuck confesses to doubts about his character and intentions,

> "I have no doubt," he said, "that your uncle wished the report to be believed that the child of this unhappy marriage was no more, - perhaps he might himself have an eye to the inheritance of his brother; he was then a gay, wild young man. But of all intentions against your person ... Teresa's story and your own fully acquit him." (A 596)

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Great use is made in each of the three novels of the **Motif of Two Brothers as Contrasts P 251.5.4.** - a motif as old as time itself. In Waverley, Sir Edward and Richard Waverley are separated by age and political differences, and at the other end of the social spectrum the reader learns of the gifted brother of the poor 'innocent', Davie Gellatley. In The Antiquary, Oldbuck's late brother , 'an arrant fisher and fowler' and (if Mrs Heukbane is to be believed) something of a lady's man, provides, in memory, a contrast to the 'douce, honest' Oldbuck himself, faithful to the end to his lost Eveline. Lord Glenallan and his brother, Mr Geraldin Neville (who adopted the Protestant religion and its political viewpoint), had neither corresponded nor communicated for twenty years. In The Pirate, Mordaunt is kind, open, innocent and trusting in contrast to Cleveland who is brave, charming, moody and worldly. The relationship between them rapidly changes to one of hostility, another well-known motif **P 251.5.3.**, the subject of many a tale and ballad.

Set against the separation of natural brothers, is the closeness, in Waverley, of Fergus Mac-Ivor, and his foster-brother, Evan Dhu Maccombich. Scott wisely[4] decided to make a feature of fosterage, an ancient Celtic custom as well as a literary topos. The relationship of foster-father to foster-son, and of foster-brothers to each other in the Highlands is sacred. *Comhdhaltas gu ciad is cairdeas gu fichead* is a proverb expressing its closeness, 'Fostership to a hundred, blood-relationship to twenty degrees'. The *Tain* tells how, when Medb manipulated Cúchulainn's foster-brother, Ferdia, into fighting him, Cúchulainn begged,

> Don't break our friendship and our bond,
> don't break the oath we made once,
> don't break our promise and our pledge.
> Noble warrior, do not come. [5]

Fergus quoted as a 'wise saying', 'A kinsman is part of a man's body, but a foster-brother is a piece of his heart' (W 215), - but

4. J.L.Campbell, (ed.) A Collection of Highland Rites and Customs, Great Britain, 1975, no.57, pp.82-83.

5. Thomas Kinsella, (trans.) The Tain, London, 1979, p.185.

Fergus was not always as unfeeling as he pretended to be. At the end,'the tears which his own fate could not draw forth, fell fast for that of his foster-brother' (W 620). Scott understood the depth of feeling behind the bond, or he could not have written with such mastery the speech which Evan made at Carlisle, a speech which captures the spirit of the relationship between foster-brothers and preserves it forever. [**P 273.**]

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It is a little surprising that none of the major characters in the three tales has a complete family unit. However, there are a number of examples of brother and sister living happily together in an atmosphere of mutual support.[**P 253.**] In Waverley, Sir Everard, after being rejected by Lady Emily,

> continued to live at Waverley Honour in the style of an old English gentleman of an ancient descent and opulent fortune. His sister, Miss Rachel Waverley, presided at his table; and they became by degrees, an old bachelor and an ancient maiden lady, the gentlest and kindest of the votaries of celibacy. (W 15)

An 'early disappointment in love' has had a similar effect on Jonathan Oldbuck, who lives contentedly at Monkbarns in the company of 'his maiden sister and his orphan niece, whom he had trained to consider him the greatest man on earth' (A 18). The quiet dignity of both establishments is enlivened by the young Edward at Waverley Honour, and Hector and Mary M'Intyre at Monkbarns. At Harfra, in The Pirate, Triptolemus and Baby Yellowley live in rather less comfort, and with no young folk to cheer their existence. Still, Triptolemus has his farming improvements, and Baby has her housekeeping, and despite moments of some acidity between them, there is no doubt that they are sincerely attached. In depicting the three households, Scott has captured the traditional view of a man's responsibility towards his unmarried sister.

At Glennaquoich, a similar relationship exists between the young Mac-Ivors, with Flora exhibiting the womanly attributes expected of the lady of the house, and supplying where possible the 'absolute necessities' of the lower members of the clan 'when in sickness or extreme old age' (W 194). She maintains a calming influence in the household, using diplomacy to restrain her impulsive brother from entering into a duel with the Baron,

> She took her brother on the assailable side, by dwelling first upon the Baron's age, and then representing the injury which the cause might sustain, and the damage which must arise to his own character in point of prudence, so necessary to a political agent, if he persisted in carrying it to extremity. (W 195)

Mary M'Intyre, living in the much more sheltered environment of Monkbarns, seeks to exercise a restraining influence on the hot-blooded Hector,

(1) "For God's sake, Hector," replied his anxious sister, "take care of yourself; a single expression of that kind, repeated to my uncle by an indiscreet or interested eavesdropper, would lose you his favour for ever, and destroy all chance of your succeeding to his estate." (A 246)

(2) " Who, she said," injures or seeks to injure you but your own hasty temper" What dangers are you defying, but those you have yourself conjured up?" (A 246)

(3) "Into how many risks, and - forgive me for saying - some of them little creditable, has this absolute and violent temper led you!" (A 247)

However, in spite of the fact that 'Miss M'Intyre had detained her brother, upon the same principle that the owner of a quarrelsome dog keeps him by his side to prevent his fastening upon another', she is unable to prevent his duel with Lovel.

Both of these young women are clearly later versions of the 'peace-weavers' of ancient song and epic, the women who monitored the social behaviour of the court, and set the tone of the hall.

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In contrasting the two sisters, Minna and Brenda Troil, Scott is repeating the familiar motif [**P 252.1.**] of fairytale and ballad. The girls represent two different Scottish types; Minna personifies the darkness of the Pict, and Brenda the fairness of the Celt and Scandinavian. Golden hair was admired by the Celts, whose own naturally fair hair was lightened even more by applications of lime-wash. Cúchulainn, who possessed Pictish attributes, had to dye his hair to achieve the effect of 'brooches of pale gold shining in the sun'. The prophetess Fedelm had 'long yellow hair, brushing her calves'. Fair hair is a common motif in Celtic oral narrative.

Scott explains that Minna's dark beauty, her 'stately form, dark eyes, raven locks, and finely pencilled brows', showing that she was 'on one side at least, a stranger to the blood of Thule', were inherited from her Highland mother. Brenda, on the other hand, possesses 'profuse locks of that paly brown which receive from the passing sunbeam a tinge of gold', 'skin like the drifted snow', and beautiful features which 'spoke her genuine Scandinavian descent' (P 28-29).

They differ in character as they do in appearance, Minna being serious and romantic, Brenda cheerful and practical. It is obvious to the reader that Minna has a prototype in Flora MacIvor, while Brenda is a re-incarnation of Rose Bradwardine.

Traditionally this motif is given varying treatment,- often in fairytales both girls 'live happily ever after',sometimes in ballad both perish and are united in death by entwining plants. Scott has designed a compromise in The Pirate, in which Brenda, the 'shining one', not only achieves her own happiness, but contrives to rescue her 'dark' sister as well.

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The abnormal sexual relationship of incest [**T 410**] is featured in The Antiquary in the Glenallan story. Many a reader has pondered over Scott's introduction of this unsavoury theme into the Gothic strand of an otherwise comfortable and pleasant novel. Many another reader has wondered why he saw fit to use it at all.

An obvious answer may be found in the significance of the motif to the structure of the narrative. Although Lady Glenallan does not achieve her aim,it provides an excuse for her to destroy her

grandson, it causes Lord Glenallan to withdraw from the world, and is responsible for Lovel adopting different names,thus triggering suspicion, a duel, and his removal from Fairport.

This, however, is not the whole answer. In Scott's preservation of the past, he had to reflect the bad as well as the good. While he came short of using the theme of actual incest, he was acknowledging the presence of the motif in the ancient oral narrative of the North. Muir speaks with truth of 'a brooding cloud of incest themes that stretched from Iceland to Finland, containing various elements which get broken up into separate Ballads in Scotland'. [6] Examples of these themes can be classified as follows:

(1) **Brother - Sister Incest T 415.**
The planned incest in the Völsunga when Signy changes her shape to lie with her brother, Sigmund, in order to conceive Sinfjotli.

(2) **Father - Daughter Incest T 411.**
Olof in Hrólfs Saga Kraka tricks King Helgi into committing incest with his daughter, Yrsa.

(3) **Father - Daughter Incest T 411.**
In the Celtic myth The Destruction of Da Derga's Hostel, Cormac, King of Uliad,weds his daughter.

(4) **Brother - Sister Incest T 415.**
In some versions of the birth of Cúchulainn it is hinted that he was the son of Conchobar and his sister Deichtine.

(5) **Brother - Sister Incest T 415.**
The presence of the motif in Scottish ballads such as - The Sheath and Knife.

It is talked the world all over
The brume blooms bonnie and says it is fair
That the King's dochter gaes wi child to her brither,
And we'll never gang down to the brume onie mair.[7]

6. Muir, op.cit., p. 164. 7. loc.cit.

The Leesome Brand which contains nearly all the Scandinavian elements of the motif, and is interspersed, as Muir points out, with muted, poignant refrains,

> Ther was a sister and a brother
> *the sun gois to under the wood*
> who most intirelie loved othir
> *god give we had neveir beine sib.* 8

(6) **Brother - Sister Incest T 415.**

The suspicion of incest clings to the singular and haunting Scots folk tale of later times, 'Elphin Irving'. [9]

From the ballads down, an atmosphere of doom surrounds these relationships. They all end in death, be it in childbirth, in murder, or by suicide. Scott has chosen a combination for Eveline Neville. While it was natural for a young woman in her situation to attempt suicide when she was aware of the circumstances of her marriage, her baby had to survive for the sake of the story. While Scott faithfully preserved the memory of the motif, he personally loathed all such irregularities, and made sure that it was resolved in an acceptable way in The Antiquary.

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It is evident that Scott regarded the field of family relationships as a quarry from which to select themes for his novels. Sometimes these motifs appear as structural elements within his narrative, as has been demonstrated, but at other times they may occur as anecdotes within it.

In Waverley, it will be recollected, Evan Dhu entertains Edward on the walk from the cave of Donald Bean Lean to Glennaquoich with tales of the robber's exploits. One of these concerned the abduction for ransom of a spendthrift bridegroom on the eve of an unequal marriage [**T 121.**] to an elderly lady. He was whisked away, as Evan

8. Muir, op.cit., p.165

9. Scottish Fairy Tales Folklore and Legends, Collected & Published by Gibbings and Company, Ltd. London, 1902. pp.9-31.

relates, just before,

> "the blithe bridal [between] the Lady Cramfreezer in the howe o' the Mearns (she was the auld laird's widow, and no sae young as she had been hersell) and young Gilliewhackit, who had spent his heirship and movables, like a gentleman, at cock-matches, bull-baitings, horse-races and the like."
> (W 167)

In The Antiquary, too, it pleases Edie Ochiltree to relate the ancient scandal of the Wardour family to Dousterswivel. It concerns Sybil Knockwinnock, who, as Edie put it, 'had fa'en a wee over thick wi' a cousin o' her ain'. There is nothing untoward in that, - marriages between cousins were encouraged and arranged - but this young lady was promised to another, 'and marry him she maun', following which, 'a bonny knave bairn' was born within four months. This was Sir Arthur's illegitimate ancestor, Malcolm Misbegot, and it provides a reason for Sir Arthur's aversion to illegitimacy. The story is relegated to the past; Scott does not use it as part of his main structure, but it fits in neatly and has relevance.

Both these anecdotes are good examples of the way in which Scott unites his dual interests of language and lore. Told in the racy vernacular of Evan Dhu and Edie, motifs of local lore are enlivened by the humorous dialogue of common, but colourful,characters.

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