Abstracts

Alexander, J. H.
The Shirra in the Dock: The Magnum Case
In the Magnum, Scott openly confesses to mistakes, defends himself against actual or potential charges, exhibits discomfort on occasion, and is in various ways economical with the truth. The first part of the paper will look at his evident unease with the Magnum as a bookmaking project containing a fair amount of 'buckram'. It will also consider his responses to charges against his practices as a novelist, concentrating on the extent to which romance licence can justify the modification of historical records for the purposes of fiction, especially where historical characters are concerned.

The second part of the paper will consider textual procedures where Scott may be open to accusations of bad practice. Quotations from sources have many variants from the originals. Sometimes these are clearly egregious errors, whether in the texts or the accompanying references. But often things are more complicated. There is external evidence that Scott expected old spellings to be modernised. Some changes are made to align quotations with the surrounding Magnum text. Others are apparently intended as stylistic enhancements, or to make things easier for Scott's readers, or (occasionally) as bowdlerisations. The paper will outline the editorial policy adopted by the Edinburgh Edition team in response to these complexities.

Anderson, Aantje
Breaking the Boundaries of the German Novel: Walter Scott and his German Fans
The incredible impact of Scott on German readers in the years up to 1850 extends beyond his novels to his ballads and the Minstrelsy anthologies, and is intimately linked to the European phenomenon of Scotophilia, which connected Scott's popularity to the enthusiasm about Macpherson and his “fake” epic Ossian. But beyond this contribution to the expansion of European cultural “frontiers” to include Scotland, it is Scott’s idea of the historical novel that not only attracted German readers, who gobbled them up hungrily, but also challenged and even revolutionized German ideas about the novel and its ‘national’ social purpose.

The German ‘pattern’ for the novel, the Bildungsroman, with Goethe’s Wilhelm Meister as the prime example and overweening model, focused on the development of one individual and made the larger society, in which this development took place, recede into the background. The idea of foregrounding “the big picture” of society at large, with the novel’s hero playing the characteristically passive on-looker role so many readers have thought of as rather unexciting in Scott, was thus radically innovative and exciting in the German context. And the emphasis on narrating segments of the broad historical development of a whole nation—of Scotland, of England—in Scott’s novels and his
prefaces hit a nerve with the German literary critics and novelists of the post-Wilhelm Meister as well. Here was a new frontier that German writers explored in conjunction with their own rather complicated search for a national identity in the nineteenth century. Scott with an active interest in literary and cultural nation-building was thus a model not only aesthetically but also politically to German writers of the revolutionary Young Germany and their politically conservative opponents.

This paper will use as the most prominent and representative example of German Scott-ophilia the writings of the conservative German critic Julian Schmidt and his friend, the novelist Gustav Freytag, to trace the intricate links between the political investment in nationalism and the interest in the form and purpose of the novel that German critics and novelists forged, based on their fascination with Scott. Both drew on Scott prominently to create a prescription for and practice of a new German “national novel” that went beyond the hitherto narrowly defined borders of German fiction.

Aragon, Cecilia
Staging the Impossible: Joanna Baillie, the Gothic, and the Theater of Cruelty

Baker, Sam
Walter Scott: Smuggler and Excise Man

When we think of organized crime in Scott, we usually think of the cattle rustling that features in his border tales from Waverley onward, or more generally, of the thievery and banditry of which Rob Roy is the most famous perpetrator in his fiction, but far from the only one. These are terrestrial crimes. Yet in the wake of the tour of the northern lighthouses Scott took with Robert Louis Stevenson's engineer grandfather in 1814, the Author of Waverley turned away from the land border with England that his first novel had crossed and recrossed, and instead wrote a romance of seaside departures and arrivals: Guy Mannering. And when he brought the sea into view in that novel, Scott brought smuggling into focus as a main criminal occupation of the Scots. By the time of The Heart of Midlothian, Scott was ready to bring out the full metaphysical implications of smuggling as a way of life. In that masterpiece, Scott features the practice of smuggling, using it as a way to hide in plain sight symbolic meditations on absence and presence, legitimacy and secrecy—as a means to smuggle, as it were, a political theology of smuggling into his fiction. The famously problematic final volume of the work reveals its true depths when we realize that Effie Deans is smuggled into the Highland Arcadia where she awaits her husband George Staunton, and that he dies because of the failures of the same corrupt state apparatus that made possible his original dalliance with crime. Moralizing on this irony of his own creation, Scott taxes his readers' pleasures in transgression by monopolizing their attention and directing it to the laws he articulates. From Guy Mannering to The Heart of Midlothian, Scott’s narratives of Scotland, smuggling, and the sea strive to show how Britannia’s power over the waves shaped everyday economic and political life on shore, and make of smuggling a moral leitmotif that suggests how the historical process tracked by the novel might be understood to continue on into the moment of the novel’s reception and beyond.

Baker, Tim
A Scott-Haunted World: ‘Phantasmagoria’ and James Robertson’s The Testament of Gideon Mack
At the close of *A Legend of the Wars of Montrose*, Scott refers to himself as ‘a phantom [and] shadow’. This is arguably a reference to his 1818 *Blackwood’s* story ‘Phantasmagoria’, where authorship is presented as fundamentally phantasmic: Simon Shadow, the narrator, can speak only of his own disappearance. Scott’s role as phantom, in the sense of a destabilizing force posited by Julian Wolfreys, can be seen in light of James Robertson’s *The Testament of Gideon Mack* (2006). Here Scott is presented simultaneously as a figure locked in the past and as the source, in terms of structure and theme, for all that follows. For Robertson, Scott as unknown and unknowable author is the basis of an entire worldview; indeed, the novel can be read as the story of a young man who goes mad from reading too many Waverley novels. By relating the intertextual allusions in Robertson’s novel to Scott’s own work, this paper will highlight the self-haunting elements of Scott’s writing and his disruptive presence in the literature that follows. Scott emerges as a figure not only outside the law, but outside textuality itself.

**Barnaby, Paul**  
*The Young Person’s Sir Walter: Scott and the Child Reader, 1871-1932*  
In his influential *History of English Literature* (1853), William Spalding exempted Scott from ‘the sentence which banishes most works of prose fiction from the libraries of the young’: the Waverley Novels not only provided an efficient introduction to the study of history but expressed ‘broad and manly and practical views’, animated by ‘sentiments which are cheerful and correct if not very elevated or solemn’. This paper will chart Scott’s presence in the ‘libraries of the young’ in the form of adaptations, abridgements, paraphrases, anthologies of suitable extracts, and juvenile biographies. Although Cadell published selections of *Readings for the Young from the Works of Sir Walter Scott* as early as 1848, this paper will concentrate on the period between the centenaries of Scott’s birth (1871) and death (1932), drawing on the wealth of relevant material in Edinburgh University Library’s Corson Collection. It will also touch upon related phenomena such as *Kinderspiels* (cantatas for children) derived from Scott, *tableaux vivants*, and child’s pageants. It will examine the qualities in Scott’s work emphasized by adapters (‘healthiness’, ‘soundness’, ‘cleanness’) and show how Scott himself, in the absence of entirely suitable protagonists, is presented as the hero of his own works.

**Barry, Sean Patrick**  
*Scott’s Hired Guns: Rethinking “Mercenary Feeling” in A Legend of Montrose.*  
Walter Scott famously resented suggestions that he wrote merely for profit. When Byron accused him of writing “for hire” in *English Bards and Scotch Reviewers* (1809), Scott disavowed “mercenary [...] feelings” in a well-known letter to the younger poet. Thereafter, Scott often deprecated mercenary motives when he wrote about professional authorship.

But Scott also attributes the actions of mercenaries in his poetry and fiction to motives that are emotional rather than purely fiscal. Thus, *The Lady of the Lake* (1810) describes James V’s mercenaries as, “Adventurers [...] who roved, / To live by battle which they loved.” Recalling the “Jolly Beggars” (and anticipating “So we’ll go no more a-roving”), Scott’s rhyme connects faithless wandering with the impassioned pursuit of professional satisfaction.

This essay considers the relationship between feeling, profession, and fidelity in
Scott’s writing by turning to *A Legend of the Wars of Montrose* (1819). In the mercenary who dominates that novel, Dugald Dalgetty, Scott unites the forward-looking, peripatetic heroism that characterizes his young protagonists with the verbose, digressive humor he more often allotted to marginal, middle-aged characters and narrative personae. Whereas recent criticism has read Dalgetty primarily as the embodiment of immorality, this paper argues that Scott uses him to juxtapose the myriad partisan attitudes that motivate the novel’s other characters and a soldier’s passionate, pedantic attachment to warfare and to narrating his exploits.

**Berton, Jean**

*The Outlaw and the High Sheriff, in Walter Scott’s Dramatic Piece, Auchindrane.*

In his “Ayrshire tragedy”, Walter Scott stages Scotland’s emblematic outlaw serving his own selfish profits at the expense of Scotland’s benefits. Some fifteen years after *Waverley*, Scott has evolved away from the Jacobite, whose aim was not personal greed but political contest, to the decadent baron, or laird, whose depravity is far more dangerous to the country.

Walter Scott seems to have written this single-plot dramatic piece not so much to epitomize all the tragic narratives he had developed as a novelist, as to present the case of the Scottish tragedy (a notion that remains to be defined) — indeed, this play sounds like a basic study case for students of Scottish drama. For between the remorseless murderous laird and the looming Justiciar representing the law of the King, the kind-hearted young hero, fails to escape from his fate. In this play, Scott has drastically reduced the number of minor characters, turned into types, so that the symbolism attached to them should be clearly and immediately visible — essentially, the hero’s Scottish sweetheart who married his rival while he was away from home, and his English faithful and generous friend.

This presentation is aiming at showing how the exhausted master of historical novels is staging Scottish blindness over her own predicament. *Auchindrane, or an Ayrshire* theatre encapsulates all the many points drawing, when pieced together, the tragic situation of the Scotland of his times. Indeed, in this neatly balanced dramatic play, Walter Scott seems to manage to sum up his pessimistic vision of Scotland’s present and future — passion as embodied by the devious Baron, Auchindrane, unjustly outlawing honest, genial, and clear-sighted Quentin, breaks up before reason personified in the King’s Lieutenant, or High Sheriff, the Earl of Dunbar.

**Buchanan, David**

*Social Artifacts and Transnational Networks: a case study of Walter Scott’s The Heart of Mid-Lothian*

The domestic and international print history of *The Heart of Mid-Lothian* (1818) in the nineteenth century provides an opportunity to investigate the diverse production and experience of Walter Scott’s prose narratives in Britain, Europe, and North America. The downmarket dissemination of the Waverley Novels is an important aspect of the social, political, and economic history of publishing, reading, and popular culture in Britain; early collections and the Magnum Opus, publishers such as Robert Cadell and Adam and Charles Black reduced size and price to expand local markets. At the same time, formal and thematic adaptation for chapbooks, melodrama, sheet music, and opera allowed for a more rhizomatic communication circuit that incorporated readers and viewers from all walks of life. As
communication networks extended across Europe and to America, the story of Jeanie Deans participated in a modern print history that coincided with the exploration of new frontiers throughout the western world.

**Buck, Michael and Peter Garside**

**Securing the Borders of the Picturesque: A Cottage Proposed on Tweedside in 1811 by Walter Scott and William Stark, Architect**

This study seeks to tell the story of Walter Scott’s 1811 plans for a “proposed cottage on Tweedside.” Using, among other sources, five letters between Walter Scott and William Stark, his architect (including one newly-discovered letter, as well as a Morgan-Fales transcript of a Walter Scott “Memoranda About A Proposed Cottage On Tweedside”) this study traces the first plans that Scott had in 1811 for a residence on his new property by the Tweed. With discussions on the “picturesque” from Uvedale Price, Henry Repton, and Richard Payne Knight no doubt echoing in his mind, Scott negotiates with William Stark about various design issues: how close to the river the Cottage should be built; uses for the existing “small farmhouse” versus functions of the proposed “Cottage,” and the possibility of a “crescent design” for conjoining offices to the Cottage. This study, as well, will attempt to contextualize Scott’s values regarding property in 1811, which seem to put him squarely in the middle of debate over the “Picturesque,” prompting strong disagreement over the use of land for “Picturesque landscaped gardens or parks...for aesthetic rather than productive [for food] purposes” (*The Politics of the Picturesque*, 243).

**Burgess, Miranda**

**Arresting Walter Scott: The Antiquary**

This paper reads together three key scenes in Walter Scott’s *The Antiquary*—(1) the interrupted motions of Jonathan Oldbuck and William Lovel by fly, ferry, and post-chaise; (2) Lovel’s rescue of Sir Arthur Wardour and his daughter from tide and cliff-face, and his accompanying experience of “temporary and giddy sickness”; and (3) the desultory motions of Davie Mailssetter through Fairport on the back of an “unwilling pony.” It argues that these scenes function, simultaneously, metaphorically and formally: as enactments, and at the same time as remedial interruptions, of the conditions and exigencies of narrative, reading, and the distribution of print as understood in Romantic-period criticism of the novel and emerging mass readerships. The paper situates the concerns of Romantic-period criticism in the context of what, in the larger project to which the paper belongs, I call “transport”: the increasingly systematic and speedy transnational movement of books and associated fears about the mobility of feelings amongst readers as they are moved by these books.

At least from Wordsworth’s (1800) worries about the “savage torpor” of inert but pliant readers all too easily acted on by “the rapid communication of intelligence,” Romantic-period commentators on reading and print worried equally about the speed of print’s transmission to its readers and the speed with which it hurried its readers along. They concentrated on such issues as readers’ capacity for being “carried captive” (as Jane Austen put it), their minds turned “into one channel. . . by a potent and rapid influence” (as Gilbert Austin had it.) In contrast to these anxieties, I argue that Scott’s novel form arrests its readers precisely as it figurally represents the interruptions and entrapments of its protagonists and the news.

It requires the reader’s labor to move forward, to follow the plotline of *The*...
Antiquary. Reading *The Antiquary* recapitulates the efforts of Lovel to discern “human voices” from “noise” on the cliff-face, and of Lovel and Wardour to complete their hampered journey. As a result, I suggest, the experience of reading this novel produces boredom to the same extent that, and at the same time as, it produces readerly engagement. The self-consciousness inherent in boredom emerges against the backdrop of metaphoric hurry—hurry that, had it been recapitulated on the level of narrative form, would have resulted in a temporary loss of self that parallels Lovel’s “half swoon” as he is “tossed in empty space” on the cliff-face, “like an idle and unsubstantial feather, with a motion that agitated the brain.” I argue that the relationship between self-conscious selves and “transport” is the content or substance of Romantic narrative form, and the scene of its competition with a poetics centered on figuration.

**Cabajsky, Andrea**  
**The Afterlife of Kenilworth in Victorian Quebec: Plagiarism, Sir Walter Scott, and the French-Canadian Historical Novel**  
In this paper, I locate *Le Manoir mystérieux* (1880), Frédéric Houde’s French-language plagiarism of Sir Walter Scott’s *Kenilworth* (1821), in the context of larger debates about Scott’s place in the development of literary culture and criticism in Canada.  
This paper responds to the conference theme of “outlaw” acts and “broken boundaries” in relation to Scott in the following two ways: first, it proposes that Houde’s plagiarisms of Scott is the product of interconnected material and sociopolitical factors, that include poorly defined international copyright laws, and which allowed plagiarisms and piracies of Scott and other writers to flourish in Canada in the nineteenth century; second, it argues that the scholarly reaction to Houde’s plagiarisms, in the twentieth century and the turn of the twenty-first, bears witness to changing critical responses to Scott’s place in the early development of the Canadian novel.  
My argument derives from a larger essay I have submitted to the literary journal, *Novel: A Forum on Fiction*, which connects Scott’s changing reception in Quebec to the increasing disciplinarization of Canadian and Quebec Studies, and to the commercialization of Canadian literature. My conference paper will focus on the connections between institutional definitions of authorship and literary value, and the critical reception of Scott, as they converge in debates about the literary historical repercussions of Houde’s plagiarism.

**Cardew, Alan**  
**‘He bears the wolf’s head’: The Legend of Montrose and the Sacred Outlaw**  
The paper will consider Scott’s *The Legend of Montrose*, in particular the ambiguous existence of the outlawed Children of the Mist, the highland tribe who are at once noble and savage. Their status reflects the idea of the outlaw in ancient law; the *homo sacer*, one who is both sacred and contagious, one who may be justly killed by anyone as a dangerous wild beast.  
Stirred by revenge and in a state of perpetual war, the Children of the Mist have many similarities with the klephtic culture of the highlands of the Balkans and the Marni, such as the taking of heads as trophies. Without shelter, institutions and law they contrast strongly in Scott’s tale with the mercenary Dugald Dalgetty, who can happily fight ‘knee deep in blood’ for any cause as long as he is under contract. The soldier of fortune too
belongs to no particular social group, but he may wage war on one side of a conflict after another with impunity: now a covenanter and now a royalist, Lutheran and Jesuit, he may slaughter and lay waste to cities, and yet not forfeit his legal status, or in any way be seen as one who transgressed social norms.

In *The Legend of Montrose* Scott explores this contrast, and the operation of a whole range of agreements; matters of honour, the rules of war, covenants and promises, and writes eloquently about those who are outside any such social contract. All issues pertinent to Scott as a lawyer and a judge. The paper will draw on Hobbes, Montesquieu, Rousseau, Freud and Agamben in examining the problematic existence of outlaw and mercenary, and it will examine the legal basis for the harsh judgment meted out to the outlaw, from Judge Braxfield to the ‘old poster way out West that says Wanted: Dead or Alive’.

**Carman, Colin**

**“Davie’s Deficiencies”: Infantilizing Disability in Scott’s *Waverley***

“Davie’s no just like other folk, puir fallow; but he’s no sae silly as folk tak him for.”

- Janet Gellatley, *Waverley*

The idiot figure is best known to readers of British Romanticism as the titular wild-child in Wordsworth’s “The Idiot Boy” (1798). Few readers of Wordsworth or his *Lyrical Ballads* are familiar with the “roguish loon” Davie Gellatley, a minor yet meaningful character in Sir Walter Scott’s historical novel, *Waverley, or ’Tis Sixty years Since* (1814). When Gellatley first appears before the eponymous hero inside the Scottish manor-house of Tully-Veolan, he embodies neither idiocy nor insanity, but, writes Scott, a “compound of both, where the simplicity of the fool was mixed with the extravagance of a crazed imagination” (82). Davie, the novel’s “poor simpleton,” is such a capable balladeer, in fact, that Edward comes to question whether Davie is truly challenged (as a “naturaliter idiota,” as Baron Bradwardine classifies him) or merely trying to avoid labor. Able, like Wordsworth’s “half-wise” Johnny, to produce, as Andrew Elfenbein (2009) observes, “perfectly good English,” Davie is no fool when it comes to hiding behind the mystery of lyrical language. The virile and warlike highlander, Fergus Mac-Ivor, is later introduced as the “great man of his neighborhood” who helps to effectively reign in Waverley’s pensive, pacifistic nature. Suspended between Mac-Ivor and Waverley’s contrasting masculinities lay the alterity of Davie Gellatley’s submental condition, a psychical infantilism that enables other men’s minds. His association with racial difference and supernaturalism make his complicated character an especially rich site for reflections on the role of disability in relation to gender in Romantic literary discourse.

The figure dismissed by John Lauber (1989) as merely a “Shakespearean fool” who “communicates more by music than by words,” plays an important role in how gender roles, particularly masculinity, are constituted by Scott (24). As a *bildungsroman*, Scott’s novel traces the development of its hero from his early reading habits within Waverley-Honour to his later alliance with Scottish Highlanders seeking to restore the house of Stuart. In a novel of education, Davie (nicknamed “Davie Do-little” and “Davie Do-naething”) is evidence of the in-educable, the neuro-no-man’s-land between the masterminds of Edward and Fergus MacIvor. Alan Bewell (1989) has shown how the notion of idiocy as resistant to both education and manners found frequent expression in Enlightenment-era philosophy, and that Wordsworth, “in opposition to predominant representations of idiocy,” made his
idiot a “figure of mystery, and thus of our own limits of understanding” (55). Though Scott deepens this mystery, he links mental illness to cultural marginality in at least two respects. First, in a shocking analogy, the “common people” liken Davie’s indolent avoidance of “hard work” to “that of the Negroses,” and later, during Janet Gellatley’s witch trial, the devil appears in the form of a “handsome black man” (possibly Davie’s father). Second, Davie’s closeness with nature, especially animals (the deer greyhounds, black hens, and curs at Tully-Veolan), strongly aligns him with the “animal nature” surpassed by other men.

An additional claim of this paper is that the language of Davie Gellatley is best explicated and evaluated in terms of the interconnections between mother and son. It’s useful to consider Scott’s idiot boy in the context of Wordsworth’s poem (alluded to explicitly in Waverley) because it allowed Scott to further explore the workings of the idiotic imagination, a site of “spontaneous” and unmediated feeling at once valuable and subordinated to Edward’s “romantic imagination.” Unlike Scott, however, Wordsworth relies on the logic of sympathy to serve subordinate parties by emphasizing how mothers of the lower classes nurtured and protected their mentally-challenged sons. Whereas Betty Foy is a sympathetic, albeit superstitious, character, “old Janet” is the occult other whose involvement with the “sin of witchcraft” is believed to be the cause of her son’s “vacant and careless air.” Though Scott’s view of disability has deeply conservative consequences, it does recognize Davie Gellatley’s agency, even his heroism as Rose Bradwardine’s wartime messenger. A thorough analysis of Davie’s function in Waverley would go a long way toward understanding mental disability in relation to both British nationalism and masculinity.

Carson, James P.
“Too Great a Resemblance with the Pictures of His Imagination”: Scott and the Byronic Outlaw

In 1816, when Byron’s separation from his wife created the scandal of the season, Walter Scott wrote this epistolary assessment of his friend and fellow poet:

Lord Byron wt. high genius and many points of a noble and generous feeling has Child Harolded himself and Outlawd himself into too great a resemblance with the pictures of his imagination. . . . I have been reckond to make a good hit enough at a pirate or an outlaw or a smuggling bandit. But I cannot say I was ever so much enchanted with my work as to think of carrying off a drift of my neighbours sheep or half a dozen of his milk cows. (Letters 4: 234)

When, more than a generation ago, John Clubbe considered the relationship between the two best-selling authors of the Romantic period, he remarked that few “literary historians . . . since Hazlitt’s day have written of [Byron and Scott’s] association together.” More recent critics have offered reassessments of Scott and Byron’s literary connections, but the figure of the author as outlaw provides a trope that promises to illuminate the relationship between these authors in a new way. While Scott and Byron largely agreed on the low status of the mere professional author, Scott’s ironic criticism of the “Outlawd” poet points to a profound difference between the two on the role of autobiography and self-presentation in verse, as well as in letters and journals. In the 1816 letter, Scott presents himself as working in the same literary territory as Byron. However, by this point, Scott had already used Byron’s remarkable popular success in poetic romance to justify the reshaping of his own literary career, even as Byron himself was turning to closet dramas and
eventually to the comic epics and satirical verse that embodied increasingly radical politics.

From *English Bards and Scotch Reviewers* to *Don Juan*, Byron attacks and then increasingly praises Scott in his own person. I would suggest that Scott creates a displaced portrait of Byron in the figure of George Staunton in *The Heart of Midlothian*, since Staunton is a cross-dressing aristocrat from the north of England, who betrays his social class by playing at rebellion, and ends up as an exile and then a Roman Catholic, attracted to “a religion, which pretends, by the maceration of the body, to expiate the crimes of the soul.” In the notes on his 1815 meetings with Byron that he contributed to Thomas Moore’s biography, Scott reflects similarly on Byron’s “outrider” politics and religion:

Our sentiments agreed a good deal, except upon the subjects of religion and politics, upon neither of which I was inclined to believe that Lord Byron entertained very fixed opinions. I remember saying to him, that I really thought, that if he lived a few years he would alter his sentiments. He answered, rather sharply, ‘I suppose you are one of those who prophesy I will turn Methodist.’ I replied, ‘No—I don’t expect your conversion to be of such an ordinary kind. I would rather look to see you retreat upon the Catholic faith, and distinguish yourself by the austerity of your penances.’

In this paper, I shall examine what it means for Scott to regard Byron as having “Outlawd himself” in life, politics, and poetry.

**Chiu, Kang-yen**

**Reading the Subaltern in the Waverley Novels**

This paper attempts to demonstrate Scott’s pioneering and skillful use of the ‘subaltern’, as a genre, to give voice to those who fall outwith the dominant discourses in society. By analyzing the troubled relationships between numerous pairs of host and guest, this paper seeks to look into the often uneasy and asymmetrical relations of the dominant and the subordinate classes. Moreover, through applying Fanon’s postcolonial criticism, theories formulated by the Subaltern Studies Group and the moral theories of the Scottish Enlightenment to the reading of various manifestations of in/hospitality in *Guy Mannering* (1815) and *The Antiquary* (1816), this paper aims at confirming the significance of the marginalized people’s ability to initiate action in engaging in or resisting colonizing power and the pressures of historical change. In addition, I will argue that the subaltern characters identified in the above two works exhibit the value of hospitality in a much more unconditional way than the hospitality that was offered to Scotland by the new British state after the Union of Parliaments in 1707. By using this unconditionality of hospitality among his subaltern characters to challenge the very conditional welcome extended by the British state to its earlier component histories, Scott’s novels not only recuperate various subaltern voices but also interrogate the teleology of civility, one of the central intellectual incentives of the Scottish Enlightenment and commercial society in eighteenth-century Britain.

**Christian, George**

**Scotland, the Specular Border Intellectual, and Guy Mannering**

Sir Walter Scott’s second Waverley novel, *Guy Mannering; or, The Astrologer* (1815), has recently attracted scholarly attention for its complex engagement with issues of Scottish national identity, British imperialism, and Orientalism. The novel’s patchwork representations of Anglo-Indians, gypsies, lowland Scottish lairds, yeoman farmers, Dutch smugglers, and Scottish Enlightenment *literati* and professionals question the very concept
of “Scotland” and “Britain,” even while the novel ostensibly endorses the unified political and economic entity created by the Union of 1707. Scott’s position on the border between disparate national and imperial images can be fruitfully linked with Abdul JanMohamed’s characterization of figures such as Edward Said, W. E. B. DuBois, Richard Wright, and Zora Neale Hurston as “specular border intellectuals.” In Guy Mannering Scott assumes the position of the specular intellectual, who constitutes not only the border between Scotland and England, but that situated between the multiplicity of cultures subjected by and to the British Empire. The Scotland of Guy Mannering is an interstitial world of permanent exile and displacement, an imagined “home” that dissolves national and imperial boundaries from within. In this reading, the Scott, the sheriff of empire, may be glimpsed in the guise of a true outlaw—a menacing presence in the heart of the imperial project itself.

Clarke, Kimberley

Sir Walter Scott’s Waverley and a Nation Forgetful of History

In my conference paper, I investigate how Sir Walter Scott’s Waverley presents national history as a combination of remembering the past and forgetting the pain that comes with commemorating a traumatic national history. In Waverley, Scottishness is an historical identity rooted in reliving the past and remembering Scottish history, and in contrast, nineteenth-century English, pro-Union identity is unhistorical and shapes a future that forgets and is unburdened by the past. I argue that Edward Waverley represents the two diverging Scottish and English, pro-Union histories. Scott constructs Edward Waverley as a symbol of a cosmopolitan Britishness for English and anglicized readers, who see the Union as emblematic of future progress, and simultaneously, Scott narrates a more subversive Scottish history that looks back at a Scotland that mourns the loss of an autonomous, defiant nationalism. Moreover, I question how crucial these acts of remembering and forgetting are in narrating and constructing Britishness in the nineteenth century.

Davis, Leith

Finding ‘A Canadian Virgil’: Burns, Scott and Transatlantic ‘Transport’ in Nineteenth-Century Canada

de Groot, Hans B.

Galt’s The Provost: The Importance of Being Pawky

In his classic study The Rise of the Novel, Ian Watt suggested that one of the major developments in the eighteenth-century novel is the greater individuality of its characters. Hence, Watt argues, we have no more type names as in Bunyan’s Pliable or Mr. Facing-both-ways. Essentially that is right: it is one of the reasons why Richardson’s Pamela is a novel and Bunyan’s Pilgrim’s Progress is not. Yet (and Watt recognized that) in some ways Fielding’s novels present us with a return to an earlier method as with Mr. Allworthy in Tom Jones. This is not as crude as it might seem, for the use of the type-name provides an opportunity for irony as Mr. Allworthy is a good man, whose judgment is not always as good as his good nature. We can say the same thing of Scott. In Rob Roy, for instance, the services of Andrew Fairservice are questionable both in their intentions and in their effect.

In Fielding and in Scott such type-names generally belong to minor characters but their use becomes more central in the fiction of Galt. In The Provost the central character is called Pawkie. That word is defined in the Concise Scots Dictionary as shrewd and astute.
but also as wily and crafty. That double signification is relevant to the novel. Pawkie claims and half-believes that he is acting for the benefit of the community but he is also feathering his own nest. It is that ambiguity that my paper will explore.

Dennis, Ian
Milesians, Mohicans, Highlanders: Three Romantic Versions of Historical Victimhood

This talk will explore three different representations of victims of historical processes in Romantic-era fiction, from a theoretical perspective informed by theories of mimetic desire and the “Generative Anthropology” of Eric Gans. This approach asks about the changing stakes involved in the dramatization, to one group of people, of the sufferings of another, and tries to detail the widening range of rhetorical strategies available for such a purpose, during a period when the generic term “tragedy” could only be loosely applied to works which as much demonstrated the desirable difference of victims of “progress” as they did their unenviable situation and deplorable wrongs. The fate of the doomed Irish rebels in Charles Robert Maturin’s remarkable if little-known 1812 novel The Milesian Chief will be compared with the calamities suffered by historical losers in two more familiar works, Scott’s Waverley (1814) and James Fenimore Cooper’s The Last of the Mohicans (1826). The talk will try to focus less on the immediate political implications of such representations and more on their aesthetic innovations, the bending of desires (and resentments) towards new objects.

Duncan, Ian
Dead Man Writing

Scott understood the crash as a symbolic death: the death of the Author of Waverley, who stood exposed as Sir Walter Scott, private person and secret partner in Ballantyne & Co. Critics have tended to divide Scott’s late career between the journal, a work of private writing in which the author refashions himself as a moral character; and the novels he continued to produce to pay off his debt, a work of public writing dismissed as increasingly lifeless and mechanical. I shall look at Scott’s return to a twice-told tale and the matter of his early career (the minstrelsy and chivalry of the Scottish Border) in the most problematic of all the late novels, Castle Dangerous, in the light of Adorno’s meditation on the critical concept of ‘late style’. The eponymous castle is at least three things: convention itself (the besieged castle as topos of the ‘debatable land’ and historical romance); an archive (haunt of a sublime figure of the author as minstrel, the origins of art); and a midden or dump (the dissolution of art – and the physical death of the author – in waste matter).

Fancett, Anna
Walter Scott and the Outlawing of Parenthood

It has long been accepted that the Waverley novels present a pantheon of inefficient or immoral parents, either bound in their blind loyalty to the past, or self-interested and unable to function in the present. However, as the majority of Scott’s novels focus on the physical and emotional journeys of their young protagonists, who consequently are left to flounder without benevolent or useful parental guidance, we must ask ourselves what is the significance of this lack of good parental input. Moreover, by choosing a Bildungsroman structure Scott seemingly both advocates and condemns breaking away from family and genealogical authority and forming a new social unit. The role of parental-surrogates in the
formation of a young protagonist’s identity, providing or attempting to provide the emotional, social and financial support that is unavailable from the biological parent, is also a significant feature of Scott’s work. This paper will investigate these fraught family circumstances in order to examine the extent to which the Waverley novels support or destabilise filial loyalty, and to explore why Scott frequently focuses on the redemption of patrilineal inheritance (estate and name), while placing a lesser emphasis on the person of the father. It will also consider the social, historical and critical implications that result from this complex family dynamic at work in Scott’s fiction.

Ferris, Ina
The Fame Game: Scott in the Caucasus

This paper takes its cue from the fact that the first full-length fictional prose work in Russian, Mikhail Lermontov’s A Hero of Our Time (1841) pays tribute to British Romanticism’s most famous literary duo: Walter Scott and Lord Byron. What are their names doing in this strange tale of the Russian hinterland? And what might their appearance tell us about forms of literary fame in the period? I want to approach these questions by thinking about the very different role of the authorial person in the kind of literary fame embodied by each writer. Byron’s fame answers to the classic definition of celebrity (the point at which a public figure engages interest at the level of private life) as that of Scott does not. This difference in turn, I want to suggest, reflects a different understanding and exploitation of the conditions of expanded literacy and popular authorship in relation to their time.

Byron is Lermontov’s primary intertext, as his enigmatic protagonist, Pechorin, ruthlessly lives out the negativity at the heart of the Byronic hero, manipulating the mimetic desire engendered in others by sentimental Byronic reading. Functioning much as a Girardian model, Byronic fame is crucially personal, both in implicating his own person and in triggering imitation on the reader’s part. In an important sense such fame lives in and through bodies. The fame of Scott, on the other hand, is precisely impersonal. Although Scott’s name appears only once in the text, it surfaces at a highly suggestive moment. Unable to sleep the night before what he knows will be a deadly duel, Pechorin picks up a Scott novel lying on the table. It turns out to be Old Mortality, and (after a slow start) he finds himself carried away by the “magical flight of imagination.” Generating mental motions away from the body, Waverley reading produces a form of literary fame that absents both authorial and readerly bodies, a carrying away from rather than incorporation into the self. The diverging tracks of reception figured by Lermontov underline the way that Scott (unlike Byron) dissolved the author into his medium, locating his authorship within a peculiar temporality that characterizes the form of his historical fiction itself.

Both Byron and Scott immersed themselves within a fluid culture of print, circulation and popularity; both refused the compensatory rhetoric of what Andrew Bennett calls the culture of posterity, breaking with the tradition of literary fame going back at least to Horace. Both wrote themselves under the sign of ongoingness, but Scott’s historical sensibility allowed for an impersonal inflection as Byron’s did not, generating a temporality of authorship governed at once by inexhaustibility and by impermanence. Out of the conjunction of the two he crafted a flexible notion of circulation, paradoxically grounded yet open, which underwrote a new and massive (but not mass) readership formation taking shape in the “middling” reaches of the early 19th-century literary field where Scott located his historical romances.
Fischer, Norman
Sheriff and Outlaw in *The Tale of Old Mortality*

A paper on *The Tale of Old Mortality*, concentrating on the relation between Henry Morton, James Grahame, and John Burley. All three are in different ways outlaws, but Grahame, at least through most of the novel is certainly a sheriff as well. All three characters must be understood against the background of the ten years 1679 -1689 - leading up to the Glorious revolution in Britain, and Scotland in particular. The indomitable Henry Morton, as Hazlitt called him, represents the liberal Presbyterian cause but rides with the outlaw assassin, Burley, who represents a much more extreme opposition to Restoration Scotland. Grahame is a sheriff at the beginning, as he pursues both Morton and Burley, but becomes a rebel and outlaw at the end, when he revolts against the Glorious revolution.

My emphasis will be on the political ethics of the novel and the aesthetic structure. Politically I will argue that Henry Morton in his search for tolerance and also in his actual exile in Holland in the years before the Glorious revolution, closely resembles John Locke. From the standpoint of aesthetics I will argue that the real meaning of each character only emerges in their interaction with the others. Thus the respectable Morton is not only an outlaw in Grahame’s eyes, but also becomes an outlaw because he rides with Burley. And the sheriff, Graham, also becomes an outlaw because of whom he rides with.

Frye, Susan
“Characterizing the Past: Scott’s Mary Queen of Scots in *The Abbott*”

Walter Scott and English historians characterize Mary Queen of Scots in radically different ways. English biographers have insisted on framing the controversies surrounding Mary as questions of virtue and political perspicacity, which they tend to see as interrelated. At the same time, they tend to ignore Mary's existence as a producer and consumer of texts in several media. In *The Abbott*, Scott characterizes Mary as a queen who, even imprisoned at Loch Leven, exercises agency through a variety of discourses. Scott's familiarity with the rich historical record Mary helped produce opens the possibilities of her character as textual agent.

Gilbert, Suzanne
*Scott’s Border Reivers and the Outlaw-Hero Ballad Tradition*

Implicit in the term ‘outlaw-hero’ is a contradiction, and the function of the outlaw-hero narrative is to negotiate the paradox, however unstable and dependent it may be on a specific audience. Scottish ballads are themselves distinctive within British folklore for their shared motifs of ‘alliance’ and ‘defiance’, enacted within contested spaces, or ‘debatable lands’. The reiver ballads that Walter Scott collected and, to varying degrees, ‘improved’ for *Minstrelsy of the Scottish Border* (1802-1803) may be situated within a broader outlaw-hero tradition in which the ballad played a major role in transmission of cultural narratives. Scott was famously ambivalent about his ‘unfortunate propensity for the dubious character of borderers, buccaneers, Highland robber, and all others of a Robin Hood description’. This paper will consider the range of Scott’s outlaw-hero ballads and his paratextual commentary in relation to this wider generic field. The ballads that Scott privileged hover, often very uneasily, between alliance and defiance. Ultimately for Scott, kinship (reinforced by pedigree) trumps his outlaw-heroes’ celebrated flouting of authority, though both are
complicated by a preoccupation with chivalric ideals.

Goslee, Nancy Moore  
**History as Revenant in Scott’s *Rokeby***  
Announcing in the headnote for his 1813 poem *Rokeby* that “The date of the supposed events is immediately subsequent to the great Battle of Marston Moor, July 3, 1644,” Scott continues, “That period of public confusion, has been chosen without any purpose of combining the Fable with the Military and Political Events of the Civil War.” Yet he subverts this bland disavowal of political purpose by folding into the center of his “fable” a significance concealed, like his romantic lead’s true identity, in plain sight. Making this figure the long-lost heir both to a local landowner and to the Irish O’Neills, he alludes obliquely to the religious and political struggles that made England’s “civil” war a conflict involving Ireland’s Catholics as well as Scotland’s covenanting Presbyterians. Further, the poem’s publication in early 1813 underscores the relevance of that seventeenth-century conflict to the crisis over Catholic emancipation that haunted the early Regency. Although Scott vehemently opposed such an extension of voting rights during the war with France, his treatment of this historical analogy through the indirection of romance calls for what we might term a suspension of [religious] belief through the suspension of disbelief within his fiction. I addressed this problem in *Scott the Rhymers*; yet it merits further consideration in the context of recent “archipelagic” or “three-kingdom” studies as well as further critical discussion of the relationship of romance to ideology.

Gottlieb, Evan  
**Scott contra Žizek; or, Why Some Causes should Stay Lost***  
Over the past decade, the politico-philosophical theories of Alain Badiou have gained increasing stature in the Anglo-American academy. Thanks in part to the popularizations of his work by Slavoj Žižek and others, Badiou’s theory of the Act – in which the Subject of history can only emerge via his/ her absolute fidelity to an Event in one of four truth domains (politics, science, love, art) – has won particular recognition for its nimble synthesis of Hegelian, Marxist, and deconstructive imperatives. In this paper, however, I want to investigate what happens when Badiou’s theories are brought into contact with Scott’s fictional treatments of world-historical events in his Waverley Novels. My working hypothesis is that in many of Scott’s most influential novels – *Waverley*, *Rob Roy*, and *Redgauntlet*, but also less well-known novels like *The Fortunes of Nigel* – the protagonist’s ultimate success depends, not on his fidelity to a given Event, but rather to his ability to change alliances, adapt to new conditions, and generally practice what we may call a “strategic infidelity.” Even a Waverley Novel with a seemingly committed protagonist like *The Heart of Mid-Lothian*, I think, ultimately demonstrates the practical advantages of giving up on lost causes. And can it be just a coincidence that Scott’s most tragic novel, *The Bride of Lammermoor*, also features his most Badiouvian hero – that is, one committed to an irretrievably lost cause? Finally, I will reflect on the larger issues at stake in this conflict of worldviews by considering how Scott’s liberal vision of historical change presents a time-tested challenge to Badiou’s revolutionary hypotheses.

Grimaldi, Florence  
**Scott’s Groundbreaking Biography of Napoleon: *The Life of Napoleon Buonaparte***
In 1825, when Walter Scott officially announced to his readers that he had decided to write Napoleon’s biography, he broke with a tradition he had himself created. He was universally known as the author of historical novels who was leading the way to numerous writers deeply fascinated by his subtle intertwining of history and fiction. He was now deliberately involved in a task which only included historical facts.

When taking into account the bibliography based on Napoleon at that time, we also realize how innovative Scott’s work was in manner and matter. With *The Life of Napoleon Buonaparte* (1827), he stood apart from a literary trend which promoted the glorious Napoleonic legend and left the darkest episodes of his life and reign misinterpreted, unexplained or untold.

Scott struggled hard to write a biography from an objective point of view and it is very interesting to study the distance between his primary intention and his final achievement. Ultimately we can try to determine Scott’s vision of Napoleon as an outlaw and an impostor whose actions were morally unacceptable and whose actual motives were questionable.

**Hanlon, Lindsey M.**

**Blaming the Mirror: Outward Projections of Inner Passions in *De Monfort***

Long before psychoanalysts fixated on the idea of the double, Joanna Baillie expounded upon the ways that an eerie doppelganger could excite the worst of human passions in her work *De Monfort*. The title character’s hatred for his rival Rezenvelt exemplifies the way that an uncanny double acts as a mirror, becoming a vehicle for the revelation of intense emotions when the reflection comes too close to home. De Monfort's destruction of Rezenvelt is in essence a self-destruction, an attempt by De Monfort to outwardly eradicate that which he finds most hateful within himself.

**Hartwick, Andromeda**

**The Construction of “The Author”: Walter Scott and Collaborative Identity***

Despite its focus on authorship, this paper is not about the anonymity of the *Waverley* author, nor about finding the real Sir Walter Scott. Rather, in a reading of the paratextual materials of the *Waverley* novels written by both Scott and others, I examine how these documents might demonstrate that “the author” of the novels is actually a communal construction that offers an example of how identity can be made collaboratively between author and reader. Prefatory material generally both shapes and addresses reader response, enabling interaction between readership and author that allows both parties to identify themselves in relation to each other and the text. Scott’s prefaces offer a special case study in this relationship, because his ability to weave together the impersonal and the personal in his prefaces (“the author” and “I”) challenges notions of both individual identity and anonymous authorship, collapsing the distance between author and reader and creating a space where identities emerge within the tension and cooperation in the act of exchange around the text. Placed in the context of complex eighteenth-century textual identity formation, Scott’s prefaces to his historical novels set in that period are both a continuation of and a comment on the collaborative nature of textual practices.

**Harvie, Christopher**

**Magic Lantern Show: ‘Robber Baronial’**
Illustrates (with buildings and stories a stone’s throw from Abbotsford) Osbert Lancaster’s thesis that ‘the Victorians could not safely be left in charge of a pile of bricks …’

Hewitt, Regina

**Outlawing Charisma: John Galt and the Challenge of Social Organization**

John Galt’s drama *The Apostate; Or, Atlantis Destroyed* (1815) has been recognized as a comment on Rousseau’s *Discourse on the Sciences and Arts* and interpreted as an endorsement of colonial aggression. While acknowledging these readings, I consider the play as an exploration of utopianism that ushers in the analysis of social organization typical of Galt’s later works.

*The Apostate* raises questions about how society can meet the challenge of maintaining order yet being open to new ideas. The play sets up a case study of one possible way—reorganization around the ideals of a charismatic leader, represented here by the Atlantans’ conversion to the ideals of a shipwrecked explorer. Galt’s depiction of the effects of charisma is presciently Weberian, showing it to be necessarily unstable and literally self-destructive as the city burns down in the final scene.

In the absence of a represented alternative, the play need not be taken to reject all change or to accept the loss of an earlier system as its price. Rather, it works through and sets aside one utopian conceptualization of social order. In subsequent works, Galt turned, also with acumen approaching Weber’s, to bureaucratic forms of organization, considering how collective structures might “routinize” charisma and contain individual innovators within the whole.

Hill, Richard J.

**Riding Shotgun with Sir Walter Scott: James Skene’s Sketches for the Waverley Novels**

My paper will examine the creative relationship between Walter Scott and his friend, the amateur artist James Skene, who claims in his *Memories of Sir Walter Scott* that “many of the real localities of the Waverley Novels were connected with my collection of drawings,” which were taken around Scotland and the rest of Europe. The first recorded occasion of this appears to be a riding trip Skene took with Scott to Langholm in 1806, on a visit to Lord and Lady Dalkeith. This trip is memorialized in the introduction to the fourth canto of *Marmion* that Scott dedicates to his friend. Towards the end of his life, Scott utilizes sketches that Skene took in Switzerland to realize architecture and topography in *Anne of Geierstein*.

This relationship reveals much about the apparent accuracy and topographical detail that Scott seems to achieve through descriptive passages regarding landscape and architecture. Skene’s claim that Scott used his sketches in writing the Waverley novels was made posthumously, and seems far-fetched; however, close analysis of the evidence confirms that Skene often did act as a personal field researcher for Scott, recording aspects of landscape and historical architecture to which Scott would subsequently refer in the writing process. Visual stimuli, therefore, come to form an important aspect of influence on Scott’s creative imagination, and can be added to the wealth of printed historical and antiquarian material to which he referred in writing the Waverley novels.
Jacks, Bo

Some Pasts Wilder than Others: The Covenanters or the “Terrorist Remnant” in Scott, Hogg, and Galt

In the space of eight years, Scotland’s historiography underwent a dramatic upheaval in the hands of its three most notable novelists—Walter Scott, James Hogg, and John Galt. Their respective novels address the uneven treatment given to the Northern Kingdom’s insurgency during the Glorious Revolution, as well as the form in which historical fiction should take to adjudicate between the fanatics, revolutionaries, and moderates of Scotland’s past. Ian Duncan’s exhaustive coverage of the literary field left in the wake of Scott’s fiction has stressed how crucial this “Covenanter controversy” was to the development of the “Scotch novel” after *Old Mortality* (1816). Indeed, Hogg’s response in *The Brownie of Bodsbeck* (1817) and Galt’s in *Ringan Gilhaize* (1823) initiated what would become the heyday of Scotch novels in the 1820s and arguably the beginnings of the anti-novel tradition.

This essay explores how each novel relays this transition via their return to older forms of narrative—for Scott and Hogg, the “tale” captures a sense of Scotland’s “fanaticism of former days”—for Galt, only the first-person captive account can revive the threat of a “terrorist remnant” (Duncan’s characterization of *Ringan Gilhaize*). The typically diachronic movement of historical fiction after Scott is employed in the new terminology of the French Revolution, remaking (to a greater or lesser degree) the internal threat of religious fanaticism in Scotland into a threat of terrorist insurgency. In the process, the latent energies of terror present after Napoleon’s defeat are redirected, I argue, towards the novelistic mutation of the “anti-novel,” or what might be termed the insurgent novel.

Jackson, Jeffrey

Goodbye to All That: The Journey Away from Edinburgh as Enlightenment Metropolis in *Guy Mannering* (1815) and *The Antiquary* (1816)

In this paper, I argue that taken together Sir Walter Scott’s *Guy Mannering* and *The Antiquary* depict the coming of a culture of private life and privatized reading, a movement accompanying the decline of Edinburgh as cultural center of the Scottish Enlightenment. My discussion begins with *Guy Mannering*, in which Scott depicts a desiccated, oppressively foreign Edinburgh as the antithesis to the novel’s vision of domestic retirement figured in the private library and the modular book. From there, I turn to *The Antiquary*, with its considerably more anxious depiction of post-Enlightenment reading culture as at once excessively material and dangerously ungrounded, a condition troped as a journey outside of and away from eighteenth-century Edinburgh. Taken from a larger study of changes in poetics and literature during the long process of British assimilation, this essay brings these two novels into a much-needed dialectical reading to provide a fresh perspective on how Scott’s fiction presided over a cultural and literary turn away from the Scottish Enlightenment’s influence and material cultures.

Jackson-Houlston, Caroline

Mountain Maids and Cowgirls: Exercise, Athleticism and its Ideological Constraints for Several Scott Heroines

According to David Whitson, ‘boys are encouraged to experience their bodies, and, therefore, themselves, in forceful, space-occupying, even dominating ways.’ This paper
explores Scott’s focus on competence in space-conquering activities in various heroines including Anne of Geierstein, Ellen, the Lady of the Lake, and Jeannie Deans. Their mountaineering skills, rowing, and pedestrianism construct the woman as spectacle with a focus on the body which pushes at the boundaries of the feminine in an age that had little to say about the values of exercise in female education. Arthur Philipson, rescued by Anne of Geierstein three times, is the foundation for Alexander Welsh’s discussion of the feminisation of the Scott hero.

The paper outlines the variety of hedging manoeuvres by which Scott both allows and disavows some of the implications of physical competence in his heroines. Athletic feats expose both women and men to a literary gaze in Scott. The implications of this use of spectacle are also controlled, through Scott’s choice of focaliser.

Brief comparison with works such as Thomas Campbell’s Gertrude of Wyoming demonstrates that, however manifest Scott’s caution in challenging the bounds of gender ideology may be, he does begin to offer a more rounded approach to female physicality than have some other historical romancers.

Jarrells, Tony
The Outlaw of Genre

In 1816, Scott experimented with his publisher, his authorial persona, and the kind of history his fiction engaged in the first series of Tales of my Landlord. In its wake the genre of the tale underwent a tremendous rise in popularity and expanded the range of experimentation in the prose fiction of the period. Scott’s reviewers and Scott himself regarded Tales of my Landlord as a set of novels, even as Blackwood’s Edinburgh Magazine and the associations that began to accrue around the word “tale” contributed to the genre’s spectacular rise. Scott’s use (or misuse) of the term, in other words, helped establish the tale as a Romantic genre, so much so that in 1827, when for financial reasons Scott needed to write in a fictional form that was not the novel, he returned to the tale in earnest. The result was the Chronicles of the Canongate, yet another experiment with authorial persona and with the kind of history engaged by fiction. This paper looks at how the newly rich form of the tale helped shape Scott’s later fiction. An interesting late experiment in his career, Chronicles shows Scott’s remarkable adaptability as a writer, his engagement with (and the influence of) the field of short fiction that flourished in the 1820s, and his willingness to challenge and undermine the kinds of closure his readers had come to expect from his novels.

Joyal, Amanda
Colonization and Nostalgia in Diana Gabaldon’s Outlander

In Diana Gabaldon’s Outlander, post-colonial binaries set up problems of “Otherness” and issues that arise between colonizer and colonized. In this paper, I argue that that various characters are colonized when they find themselves on the “other” side of the self/other binary. Additionally, I argue that Gabaldon is both colonized and colonizer and consequently uses Outlander as a lens to examine how Sir Walter Scott’s novels established ideas about Scottish culture that exist even today. By perpetuating a stereotypical idea of Scottishness, she never moves beyond the nostalgic ideas presented in the novels of Scott. Scott’s novels encouraged a Scottish identity that prevails even today; however, this Scottish identity is not necessarily accurate and has more meaning for
foreigners than actual Scots. Consequently, Gabaldon’s novel should have more significance for foreigners than Scots making *Outlander* a tool of colonization. Conversely, because the novel is rooted in Scottish nostalgia, Gabaldon forces an identity on Scots that ignores differences between Highlanders and Lowlanders and allows dominant ideas about Highland culture to take over. In this way, Gabaldon colonizes the Scots.

**Kerr, Kristian**  
**The Smuggler’s Sallust: Scott and the Classical Example**

This paper reads the “Sortes Sallustianae” episode from *Redgauntlet* (1824) to make an argument for the Waverley Novels’ engagement with the classical tradition. Scott’s frequent disavowals of his own classical credentials and infamous satire of classical pedantry are elements of what I show to be a sustained and multifarious negotiation of the eighteenth- and nineteenth-century classical heritage across the novels, encompassing quotation, allusion, and the application of classical paradigms to the events and personages of national history. The classical is not merely satirically dispatched in the Waverley Novels; their very historicism, nationalism, and Romanticism is saturated with what this paper terms a “novel classicism” that shapes their form and content.

The bibliomancy practiced by Nanty Ewart on Alan Fairford’s pocket *Sallust* tests the applicability of the classical example to British modernity in terms of both individual moral behaviour and national events. The transhistorical portability of the classical example or textual excerpt is challenged by Scott’s historicist scheme, which draws an (ultimately abortive) parallel between the contexts of the Catilinarian conspiracy (Rome, 63BC) and a fictional third Jacobite rising (Scotland, 1765). The complex dynamics of this episode, I argue, show the interaction between classical moral precept and Scott’s historicism in a bid to produce a new form of novelistic exemplarity. Ewart’s autobiographical narrative, which follows immediately, models this in miniature, as another inserted text. The practices of excerption, recontextualization, and quotation exhibited here are also evident in the subsequent anthologization and excerpting of Scott’s novels themselves, which the paper also examines, arguing that through this hybrid exemplarity, the Waverley novels come to function as the vernacular classics of their age.

**Lamont, Claire**

**Story-telling in the Introductions to the Magnum Edition of the Waverley Novels**

In the ‘Advertisement’ to the Magnum edition of Scott’s novels (1829-33), he says that in the new material he is adding he ‘proposes to publish […] the various legends, family traditions, or obscure historical facts, which have formed the ground-work of these Novels’. The place for such information is usually the Introductions which he provided for each of the novels. This paper aims to look at these Introductions considering the ways in which they express the ‘ground-work’ of the different novels. After a brief overview of his procedure, the focus will be on those Introductions which clearly supply a source-story for the fiction that follows. The paper will concentrate on *Waverley, The Heart of Mid-Lothian, The Bride of Lammermoor*, and ‘The Highland Widow’, all texts where Scott in the Magnum gives the story on which the work is to a greater or lesser extent based. The argument will examine the nature of Scott’s own sources, and his success in deploying them. Throughout the focus will be on story-telling, and how that survives in works which contain also other authorial intentions.
Langan, Celeste
Afterlives of Napoleon

In the ‘Introduction’ to Tales of the Crusaders (1825), published six months before the financial crash, the ‘Author of Waverley’ unveils a proposal to turn the production of his novels into a joint-stock company and steam-powered machinery. When his characters and avatars mutiny against the proposal, he threatens them with dissolution: “I will lay my foundations better than on quicksands—I will rear my structure of better materials than painted cards; in a word, I will write HISTORY!” To the sarcastic retort, “The old gentleman forgets that he is the greatest liar since Sir John Mandeville,” Jonathan Oldbuck (the Antiquary himself) comments: “Not the worse historian for that … since history, you know, is half fiction.” Scott’s advertisement for “the LIFE OF NAPOLEON BUONAPARTE, by the AUTHOR OF WAVERLEY!” thus undermines in advance the claim upon a “real history” untainted by the devices of fiction. This paper will explore Scott’s reconstitution of history through romance in the Life of Napoleon, as distinct from the reconstitution of romance through history in the Waverley Novels.

Larsen, Kevin S.
Ivanhoe and the Jewess of Toledo

From start to finish, Ivanhoe is almost brimming with themes, types, and motifs derived or otherwise drawn from the Hispanic tradition. Nonetheless, it is difficult to say—at least definitively—if Sir Walter has reference in his novel to one of the more widely-told stories of Spanish canon, that of Raquel, the beautiful Jewess of Toledo. This series of legends, which narrates the love affair of this young woman and Alfonso VIII of Castile has given rise to numerous popular and belles-lettres versions. For seven years, the love-smitten King effectively abandons his throne, not to mention, Leonor, his wife. Finally, Alfonso’s counselors and other nobles murder Raquel, and the King returns to his monarchical and marital duties, if not to his senses. There are various parallels, in general outlines, as well as in specific details, between the story, as told and retold in Spanish letters, and the plot of Ivanhoe. Both knight and King are torn between two women, one “dark” and in some respects very “other” and the other fairer-haired and ethnically more akin and therefore “appropriate.” Rebecca and Raquel are both Jewish, working as healers, a profession which for the male clerical establishment, marks them as witches. The almost preternatural attraction they exert, respectively on Sir Wilfred and on King Alfonso, is dismissed as unhallowed, given their religious persuasion, not to mention how they “persuade,” albeit indirectly or even unconsciously, the Christian men away from their “duty” to God and country. This theme of abandonment of duty is further amplified in Ivanhoe, as King Richard, first a crusader and then a captive, has seemingly abandoned his nation and its people. There are various characters and events along the way in the various retellings of the Raquel story that Sir Walter may incorporate into his novel. So doing, he comments on ethnic divisions, whether in his own time and place, or in medieval Britain, via the story of Raquel and Alfonso, which itself harbingers the violent end of the convivencia, the culture of relative tolerance and cooperation that (sometimes, at least) characterized Iberia in the Middle Ages.

Leach, Nathaniel
Policing the Gaze in *Witchcraft*

Joanna Baillie’s *Witchcraft* ends with a retraction of the prospect of spectacle; not only is Violet Murrey’s execution averted, but Dungarren forbids any “pageantry” surrounding Annabella’s funeral. Like many of Baillie’s plays, *Witchcraft* is obsessed with the act of looking, but by the end of the play, the gaze of the public seems to have become just as dangerous and just as much in need of regulation as the supernatural fantasies of Grizeld Bane, the would-be witch who seeks to consort with the devil. Baillie’s earlier “Introductory Discourse” had theorized the gaze as a means of gaining useful knowledge about human nature, a theory which functioned to justify Baillie’s use of Gothic subject matter in the form of extreme human passions. This theory seems to be implicitly endorsed by Scott in *The Bride of Lammermoor* (an incident from which inspired Baillie’s play) which begins with a dialogue in which the painter, Dick Tinto, argues successfully that visual representation is superior to dialogue in its ability to reveal character. But where Scott’s narrator resolves to avoid presenting a tale designed “upon the plan of a drama,” and valorizes sight above language, Baillie uses the (only) implicitly visual medium of a published play to dramatize the limitations of the visual. In particular, *Witchcraft* stages the dangers inherent in what Baillie earlier called the “sympathetic curiosity” that motivates spectatorship; the sense of sight is shown to be both unreliable (Murrey is mistakenly believed to be dead based on the discovery of his servant’s corpse, dressed in his clothes) and to lead to harmful conclusions (the visual evidence of Violet Murrey talking to her supposedly dead father is used to condemn her as a witch). The sense of sight, which was supposed to provide rational knowledge is in this play shown to underwrite a superstitious belief in the supernatural. Thus, where Baillie’s theory initially seeks to use the gaze to rationalize Gothic subject matter based on the fact that spectators are naturally interested in human passion, *Witchcraft* works to uncover the Gothic dimensions of the gaze, and suggests that the problem of human passion needs to be addressed on the level of the observing subject rather than the observed object of the gaze. As a result, Baillie’s project in *Witchcraft* is involved in regulating and defining the limits of the gaze in order to curb the excessive passions and errors in judgment that are shown to distort the vision of spectators.

Levy, Lindsay

*Scott’s Americana, and his Frequent Flyers*

Scott’s library at Abbotsford contains over two hundred books related to the American continent. Many were sent or presented by the steady stream of American visitors that came to Scotland to whom a visit to the Wizard of the North was obligatory, and in some cases regarded as a right. Some were sent from admirers who never reached Abbotsford or Scotland, but none the less believed, as so many of his Scottish and English donors did, that a place for their opus on his library shelves was somehow talismanic, or at the very least would function like an Academy award. Some books came from the friends and acquaintances who sent him their poetry, or accounts of their travels; and eleven volumes came from the Massachusetts Historical Society, which made him an honorary member. Some are books that he collected purposely for obvious reasons, such as those relating to the Salem witch trials or to the covenanting ministers who emigrated to establish American churches, and some are works with American connections that were never recognized as such when they were added to the shelves, including a manuscript by one of America’s most famous seventeenth century poets, which was only identified in 2009.
And then there are Scott’s frequent flyers, two books which have crossed the ocean at least three times, each of which tells a story of an extraordinary event in American history...

Logan, Barbara Ellen

Masculinity, Madness, and the Monstrous Other: Baillie’s Postcolonial Passions

Baillie’s *De Monfort* alludes to a peculiarly Scottish set of postcolonial anxieties in its representation of the *unheimlich* existence of the titular character. In *De Monfort*’s maddening hatred of Rezenfelt we see the fear and revulsion for a *doppelganger* who could stand in for Scottish identity in regards to “Great Britain” and Scotland’s absorption into its colonial and imperial projects in the Americas, Africa, and India.

If the early and middle 18th century was a time for Scots’ coming to terms with the loss of their own national claims, then the late 18th century is when the Scots are fully “incorporated” into the colonization of yet another set of “others” for the English. In short, the Scots cannot be fully “British” until they encounter “others” who are even more “othered” than themselves, but their new identity as British must still be alien and alienating—as to claim the power and identity of the Colonizer (Great Britain) entails a definitive abandonment and loss of Scottish identity, but to refuse to be “British” is to identify with conquered, and therefore emasculated, peoples. The play is set in medieval Germany, and Baillie’s Great Britain is ruled by the Hanoverian, German, dynasty. *De Monfort* goes mad over the course of the play: George III had periodic bouts of insanity, which Baillie would have known of through her uncles and brother—Royal physicians. The original *De Montfort* was a Norman lord who became the 6th Earl of Leicester under Henry III. As Earl of Leicester, Simon De Montfort led the Second Baron’s War (1264-1267), which led to a treaty and the “Provisions of Oxford”—commonly referred to as England’s “first written constitution.” Succinctly, Simon De Montfort was a Frenchman who became completely “English” in his wars against brother-in-law, Henry III, king of England. All of the play speaks to a confused history of identity, identification, and alienation that may be singular in characterization but is characteristic of Enlightenment anxieties about globalization in the age of colonization.

Mason, Nicholas

Puffing Sir Walter: Scott and Outlaw Reviewing in the Early Nineteenth Century

While the early nineteenth century is rightfully remembered as a highpoint in the history of literary periodicals, it also witnessed the rise of enormous levels of puffery in book reviewing. Seemingly everyone, from the Grub Street hack to the revered man of letters, was arranging for friends or relatives to review their books. Scott was no exception, orchestrating it so his close friend George Ellis reviewed his poems in the *Quarterly* and, most notoriously, penning his own review of *Tales of My Landlord* in 1817. My essay will read Scott’s career against the backdrop of Romantic-era puffery, examining both his actual participation in the puffing system and the rumors that linked him to some of more dubious critical practices of the day.

Matsui, Yuko

Scott’s *The Heart of Mid-Lothian* as a Story of an ‘Outlaw’ Missing Child

The fourth volume of Walter Scott’s *The Heart of Mid-Lothian* (1818) used to be attacked severely as mere padding or a kind of anticlimax after Jeanie Deans’ success in
London. However, recent criticism has shown various fresh insights into the volume in terms of national regeneration or the emigration policy of the period. Partly following their lead, this paper will reconsider the novel as both crime fiction and fiction of colony / empire with a story of a missing child in its centre, and try to appreciate the volume in question as essential concluding part of this hidden main plot.

The paper mainly examines the role and career of the Whistler, the ‘outlaw’ of the novel and the missing child of Effie Deans and ‘Creole’ George Staunton, to explore the theme of (colonial) revenge and rebellion in the novel, with special attention to the role of Duke of Argyll as an active agricultural improver and colonist of the period. The significance of Jeanie’s act of liberating the captive Whistler toward the end of the novel will be considered in detail as an act to open up a national space to an imperial one, thus both revealing and complicating the Scottish involvement in the colonial enterprise. The paper also refers to nineteenth-century chapbook and illustrated editions or recent dramatized versions along with the Whistler’s literary descendants to demonstrate how the novel’s overt and hidden plots have been received.

McAdams, Ruth

Tell ing The Highland Widow

This paper examines the way Scott situates fiction in contrast to history-writing in the Chronicles of the Canongate, focusing especially on The Highland Widow. Reading both this tale’s often-dismissed self-commentary in its lengthy introductory material and the depictions of history-writing and fiction that appear in the tale itself, I demonstrate that Scott is contrasting the source-boundedness of history with the communal, shared authorship of fiction. Taking the seemingly fanciful claims that Scott makes about his writing process seriously, I see these claims theorizing the cultural implications of his work. Turning to the text, I discuss how the unexpected contrast he makes between history and fiction reveals that Scott’s fictional project in the Chronicles of the Canongate is a social and interpersonal one. The sense of generational identity and generational difference that permeates both the Crystal Croftangry narrative and The Highland Widow itself reveals the text to be part of a social project to make the views and opinions of one generation intelligible to another. I end the paper by urging a reconsideration of Scott’s engagement with historical materials.

McConnell, Karen

“I live to avenge him”: Making a Man Out of a Monster

Walter Scott’s Old Mortality (first published in 1816) marks a significant departure from the generally accepted (and—in Scotland, at least—acceptable) version of events surrounding the suppression of the Scottish Covenanters during the “Killing Time” of the 1670s. Clearly unacceptable to many of his northern readers was the figure of John Graham of Claverhouse, whose sympathetic depiction sharply differentiates the tone of this novel from those of John Galt and James Hogg. And while the novel’s moderation and the rejection of fanaticism are ideologically aligned with Scott’s historical perspective and views on contemporary Britain, it is striking to what degree Claverhouse escapes the more scathing illustration applied to the extreme Protestants of the novel. This paper examines how Scott breaks with tradition in his attempt to recuperate one of the most hated men in Scottish history, and considers the conflict and tension this unconventional decision reveals about
Scott’s own ideological commitments. Moreover, this characterization raises pressing questions about the role of the historical novel in shaping historical knowledge, and how the stakes are raised when that potentially revised history (exemplified by an admirable Claverhouse) is anathema to so many of the author’s readers.

**McCracken-Flesher, Caroline**  
*Prediction of Things Past: Walter Scott and the Triumph of the Author’s Antiquity*

At the beginning of the twenty-first century, it may seem odd to invoke a “Prediction of Things Past,” especially for Walter Scott. Scott has long been considered the author of nostalgia—he writes, we are told, of a romanticized past, and pushes Scotland “Out of History” (in Cairns Craig’s compelling twentieth-century terms). However this chapter argues that Scott meets twenty-first-century concerns through his prescient interest in old age—in his characters, in the “Author of Waverley,” and in himself. Foregrounding such aged and antiquarian “characters,” viewing them through the lens of youth, and aligning them with the texts and life of Cervantes, Scott accomplishes a meditation on old age and antiquity not so much as lack and loss, but as duration, persistence, excess, mystery, and power.

This chapter will read Scott’s characters and his consideration of his own life according to Kathleen Woodward’s critique of Freud in *Aging and Its Discontents*, and Bill Jones’s considerations of “Thing Theory.” It will argue that Scott ultimately embraces the translation of self into thing through the aging body in a way that anticipates our current critique of lack and its challenging opposite: excess. In his aging and problematic characters, from Jonathan Oldbuck (*The Antiquary*) to the “Eidolon” or “Author of Waverley” and the aging author himself, Scott locates the unknowable and thus excessive life of his text. For a twenty-first-century compelled to embrace an aging population Scott offers a strategic reconsideration of old age, at the furthest edge of life and even as a “thing past,” as the site of unpredictable power.

**McIlvanney, Liam**  
*Internal Borders in Scott’s Scottish Fiction*

In his *Atlas of the European Novel, 1800-1900* (1998), Franco Moretti describes the ‘internal border’ as ‘the on/off switch of the historical novel’, the demarcation point between different stages of development, the frontier which moves the action from a zone of civilized modernity into a zone of primitive lawlessness and banditry. In the fiction of Walter Scott, this internal border is the Highland Line (though other ‘outlaw’ zones abound in the Scottish fiction, from the debtors’ sanctuary at Holyrood in *Chronicles of the Canongate* to the gypsy encampment at Derncleugh in *Guy Mannering*). But an internal border between ‘rudeness’ and ‘refinement’ applies to many of the characters in Scott’s Scottish novels, as well as to their nation. This paper will approach the ‘sheriff/outlaw’ dichotomy through the concept of the internal border. It will address Scott’s calculus of ‘rudeness’ and ‘refinement’ on both sides of the Highland line, exploring key crossings of that line in *Waverley* and *Rob Roy*. It will also use the concept of the ‘internal border’ to illuminate the characterisation of Scott’s key Highland outlaws, including Fergus Mac-Ivor, Rob Roy, Robin Oig McCombich and Hamish Bean MacTavish.

**McIntosh, Ainsley**
Scott, the Supernatural, and Historical Space

Scott’s poetry frequently engages with metaphysical events and supernatural occurrences, which may appear un-noteworthy given that he was writing in a period that gave rise to the Gothic genre. However, this paper will suggest that Scott’s engagement with the supernatural is resistant to the conventions of such a genre and marks a radical departure from the ways in which supernatural motifs are utilized by the majority of his contemporaries. It will do this by examining the use of supernatural and magical imagery, fairy tale elements, and allusions to myths and legends in Scott's long narrative poem *Marmion*, as well as drawing upon the ways in which these features are presented in *The Lay of the Last Minstrel*, *The Lady of the Lake* and *The Bridal of Triermain*. It will suggest that Scott uses the supernatural in part as a spatial variant of his engagement with historical process, allowing him to explore matters of political authority, social ordering and law, and situating his creative output at the liminal border between the law and outlawry.

McLean, Thomas

Joanna Baillie and the Range of Scottish Poetry

In her earliest surviving letter Joanna Baillie tells Scottish poet Anne Bannerman, “To be thought well of by my country women, and remember’d in the land which I love, will always be to me the most gratifying reward of my labours.” That Baillie was thought well of by Walter Scott is well known, but her relations with other Scottish writers are less familiar. Baillie’s London and Hampstead addresses and her infrequent visits north might suggest an author out of touch with her homeland. But her letters refer to a significant range of Scottish writers, including Scott, Burns, Campbell, Elizabeth Hamilton, Anne Grant, and Hector Macneill. Since the publication of *Further Letters of Joanna Baillie*, another two dozen letters have come to light. A number of these new letters clarify or extend our knowledge of Baillie’s Scottish associations. A new letter to John Galt concerns Baillie’s “Sailor’s Song,” written for an 1817 publication to raise funds for the Caledonian Asylum. A letter to Anne Grant includes praise for Scottish sculptor Angus Fletcher.

The most interesting new letter concerns a request from the French author Charles Coquerel, a nephew of Helen Maria Williams. Coquerel was evidently preparing a work on the lives of Scottish poets. Apparently encouraged by Coquerel to write to him about Burns and Scott, Baillie instead takes the opportunity to praise James Graham and Allan Ramsay. Graham (1765-181), author of The Sabbath (1804), was an acquaintance of Baillie, and this perhaps explains his inclusion. Her reference to Ramsay is more interesting, as she identifies him as a poet whose “pieces possess original, characteristic humour which were for many years the delight of the country people of Scotland and to which the poets Fergus[son] & Burns &c who succeeded him, have been greatly endebted.” Baillie praises Ramsay’s ability to delineate “real country or rustic characters & manners”—a quality also seen in many of Baillie’s best poems. Before Burns or Baillie, Ramsay had championed the use of vernacular language in poetry. Baillie’s comments, along with other references to Ramsay in letters to Scott, suggest another genealogy for her poetic style, one that bypasses Burns in favor of Ramsay but remains thoroughly Scottish.

McNeil, Kenneth

Scott, Aubert de Gaspé, and the Scottish Construction of (French) Canada

Though the profound influence of Scott and Scottish literature on the formation of
national culture in British Canada is a critical commonplace, my paper examines the relatively unexamined relation between Scott’s method of historical romance and Phillipe-Joseph Aubert de Gaspé’s 1863 novel Les Anciens Canadiens, cited as a key work in the literary history of French-speaking Canada. In Les Anciens Canadiens, Aubert de Gaspé pays homage to his literary progenitor while offering a kind of French-Canadian national tale, which reveals its deep Scottish influence—not only in its blending of history and romance, but in the creation of its central character and its recounting of the violent displacement of one culture by a more powerful one. Archibald Cameron of Lochiel is a young Highlander of a Jacobite family army residing in Lower Canada, first as student and then as an officer in the British army, who finds himself on the wrong side of his adopted French family during the eighteenth-century struggle between France and Britain for control of colonial North America. The tragedy of Culloden plays out all over again on the Plains of Abraham, but this time with the Scottish Highlander incorporated into the state-sanctioned violence of an imperial British army. Aubert de Gaspé’s novel reveals both the profound influences of Scottish literary examples in the making of French Canada and the strange persistence and transmutation of historical memory as it travels around the transatlantic world.

Nesling, Marguerite  
**Impeaching Mr Pawkie: Justice in John Galt’s The Provost**

The proposed paper reassesses the idea of justice underlying John Galt’s *The Provost* (1822) and, through this lens, reconsiders the relationship between Enlightenment philosophy and work by Galt and Romantic writers generally. In the view of Enlightenment philosophers, the nature of justice and morality was a pressing issue: history revealed that economic and social improvement engendered moral deterioration, thereby threatening Scotland’s moral fibre. Defusing the threat required showing that moral judgement is essentially compatible with improvement. Debate centred on the role of utility in moral judgement, i.e. on whether unintended consequences of an action have any bearing on its justice. For Hume, the merit and justice of an act inheres in the benefits of its consequences, while Smith argued that justice presupposes a concept of morality, and considerations of utility are not the first determinants of moral judgement, but the last.

Galt described *The Provost* as showing the effects of improvement on a small Ayrshire town. This paper argues that, contrary to recent commentary, the text concerns not social and economic improvement, but self-advancement; that the focus is Pawkie’s Humean post-hoc justification for his morally dubious, self-seeking activities; and that this reading of Galt’s ironic study of political expediency coheres with his classification of the text as theoretical history and, as such, suggests a reassessment of Galt’s position in the Scottish canon.

Nestor, Mary  
**The Talisman: Resistance Through Revision**

As a Scotsman writing Scottish historical novels and adventure tales, Sir Walter Scott walked a fine line between exploring the mythos of Scotland’s past and recognizing the reality of its present and future as part of the British Empire. Although much of Scott criticism has supported the notion that he ultimately reaffirmed Hanoverian rule through his writings, in recent years scholars such as Julian Meldon D’Arcy and Caroline McCracken-
Flesher have recognized the subversive and recuperative nature of Scott’s writing for the people of Scotland. This paper will analyze the resistant nature of Scott’s novel The Talisman by incorporating Postcolonial theories of resistance and Orientalism with current adaptation studies theories, ultimately showing how The Talisman is able to revise the role of the Scotsman in British history through the illusion of an originary text.

Ocheltree, Matthew
Romancing the Imperial Self: Genre, Identity and Late Style in Walter Scott’s Crusader Fiction

This paper reexamines the familiar distinction between romance and history in Scott’s late orientalist novels, The Talisman and Count Robert of Paris, crusader fictions that resituate romance in the unfamiliar territory of its own generic origins under distinctly modern conditions of cultural crisis and imperial decay. These novels trace the generic genealogy of romance backwards to its source in the Occidental/Oriental contact zone. Within this literary-historical pilgrimage across time and space, romance increasingly becomes the privileged genre for enacting a return to cultural origins, while also revealing the origins of historical and national identities to be as heterogeneous and discontinuous as their modern equivalents: romance emerges as a principle of rupture as much as resolution, reconciling us to the otherness within the self. Chivalric romance crystallizes a set of tensions between barbarism and civilization, nationalism and cosmopolitanism, ethics and politics that constitute the cultural predicament of late or post-modernity. Understanding Scott’s strategic deployment of orientalist romance reinforces his enduring relevance to contemporary thinking about cultural mobility and trans-national identity, the continuing purchase of genre-based approaches to the Waverley Novels, and the radical originality of his later fiction. Furthermore, an analysis of such romance elements as the quest, the ordeal, and uncanny restoration clarifies the role of extravagant formalism in Scott’s late style and late historicism.

Oliver, Susan
Keeping the Reviews in Order: Walter Scott’s Letters and the Founding of the Quarterly Review.

The events concerning the founding of the Quarterly Review have been surrounded by colorful anecdotes and speculation about politically motivated tactics on the part of the people involved. Stories of copies of the Edinburgh Review being kicked into the streets or publicly burned in gestures of outrage captured the public imagination throughout the fall of 1808. The entry “stopp’t” against Scott’s subscription to the Edinburgh in Constable’s ledger makes an unequivocal statement. Over the years the struggle between the Edinburgh and the Quarterly became an ideological confrontation sharing common features with the tales of outlaws and heroes told in the ballads, folkloric history, and narrative poetry for which Walter Scott was well known. My paper will look behind the public debate, at the many letters that circulated privately amongst the group that founded and wrote for the Quarterly. Walter Scott and John Murray emerge as the co-ordinators of that process, with correspondence from Robert Southey, George Ellis, Grosvenor Bedford, William Gifford and George Canning creating a forum of discussion aimed at keeping the reviews and their contributors ‘in order.’

I will show how reviewers and the editors for both periodicals - the Quarterly and
the Edinburgh - were identified as subjects needing to be regulated. Scott instigates a form of dialogue that frequently draws on the languages of blood sports and military confrontation. The exchanges between friends, rivals and associates are at times soberly business-minded, and at other moments develop an excited – even exuberant – tone of pursuit. Southey confided to Bedford that if a threat to “unmuzzle” Gifford were implemented, he would have to withdraw from the project, because he would not be party to “setting up the old cry of Anti-Jacobinism.” Metaphors used in that letter had already been employed by Ellis and Scott, so were part of a circulating currency of ideas. Scott, who was determined to secure Southey as the main literary reviewer, wrote to moderate the situation.

My paper will show how Scott and Murray took the initiative in trying to regulate the reviewers and their editors. The John Murray Archive and other correspondence held in the National Library of Scotland will provide the documentary evidence in support of my argument.

Perry, Lauren
Sir Kenneth and the Defiant Rhythm of Scotland in The Talisman

In Scott’s The Talisman, Sir Kenneth serves as the bodily signifier of Scotland in a Crusader camp which has been imperialized by King Richard and his English knights. It is through Sir Kenneth that Scott displays the inability and unwillingness of Scottish rhythm to conform to the expectations and demands of King Richard’s rhythm and of his English subjects. This paper will draw on McDougall’s theory of cultural rhythm, the impossibility to follow more than one, and the body as a verbal signifier of such rhythm.

By way of example, Sir Kenneth fits in well with the other English knights and appears to have similar rhythm until he decides to abandon the English banner. Kenneth considers himself a Crusader, not a subject of King Richard. This misstep in the rhythm of the Crusader camp nearly costs him his life, but conveys Kenneth’s separate rhythm as a noble of Scotland.

I hope to stimulate a discussion of other characters in Scott’s novels who convey their Scottish identity through rhythm and the intentional refusal of rhythm imposed on them, by the English or anyone else. Kenneth displays a rival rhythm and power to King Richard’s, and its result confirms Kenneth as a ‘hero’ for Scott.

Phillips, Moira
The Good, the Bad and the Ugly: Sir Walter Scott and the Frontiers of Justice in Heart of Midlothian and Ivanhoe

Sir Walter Scott, a clerk of sessions and Deputy Sheriff of Selkirk as well as a trained barrister, knew perhaps better than any other writer of his day what Scottish feudal-style frontier justice meant. In mutating and straightened historical circumstances a gap yawned between the proclamation of a law and the interpretation and application of that law. This gap blurred the lines of the law and due process and merged them on occasion into justice, which was something quite different—especially because Scottish and French laws shared many similarities in the prosecution and administration of criminal law. Many surprising acts were characterized as criminal. As in the American frontier, it was up to the arresting (and/or executing officer—such as he was) how to handle an accused on apprehension, Hence, the concept of justice comprehended individual judgment rather than being based on common law or legislated pure due process. (There was little statutory law
of any sort--criminal included--when Scott wrote. Statutes were promulgated later in the century.)

Add to the specificity (or not) of the criminal law, and the intricate protocols and the subjective elements procedures of trying a case, or lack of them--custom and tradition were all-important. Often decisions were made pertaining to crime and punishment in a single moment where one of two possible outcomes would result, outside the city streets and courts. Scott’s representation of the law demonstrates vividly situations where an individual on the spot made legal choices possibly outside the law yet acted justly.

Moreover the complex Scottish judicial system strongly influenced by decade after decade of collaboration with the French, combined with the rigors of Scottish geography and lingering feudal and clan-oriented loyalties and legal custom demonstrates that in many situations due process was more of an ideal than an actual fact. This too was the case in the American Wild West. I intend to show how the division of justice and law led to a frontier-type hybrid with a chasm between the law and its interpretation and application. I shall be using two of Sir Walter’s novels The Heart of Midlothian and Ivanhoe to illustrate my argument.

**Powell, Diana**

**Guard and Guide: Sir Walter Scott’s Role in the Victorian Counter-Reformation**

In John Keble’s generous review of Lockhart’s *Memoirs of the Life of Sir Walter Scott* (1837), the Tractarian leader praised Scott for protecting ‘ancient institutions’ by stemming the tide of Utilitarian thought: ‘His rod, like that of a beneficent enchanter, has touched and guarded hundreds, both men and women, who would else have been reforming enthusiasts.’ Keble and the Conservative Tractarians were dismayed by a series of parliamentary reforms carried out between 1829 and 1832 (the year of Scott’s death), which diminished the spiritual and practical authority of the Church. What is more, according to J.A. Froude, the ‘reformed state needed a reformed church [and] Protestantism [was regarded] as the chrysalis of Liberalism.’ The Tractarians felt this dual attack had its roots in the Enlightenment thinking that would abolish and rebuild rather than develop. Although the Tractarians wanted to maintain ancient institutions, they were not antiquarians, and their leader John Henry Newman believed ‘It is a great characteristic in fact of the true system, that it can afford to be thus free and accommodate itself to times and places without loss of principle’. This paper will argue that Scott was foundational to the Victorian Counter-Reformation, itself a conservative movement that was paradoxically viewed by many as radical and destructive, because Scott created a world in which the past could not simply be forgotten, nor could things continue unchanged.

**Preston, Michael**

**The Sword-Dance in Sir Walter Scott's The Pirate: On-Going Revisions of the History of the Sword-Dance in Shetland**

This paper contains an account of not-yet-published research concerning the sword-dance from Papa Stour in the Shetland Islands.

Sir Walter Scott learned about the sword-dance during a dinner-conversation when he visited the islands. He recorded it in his diary and based a part of The Pirate (1822) upon it. Later, James Scott sent him a copy of the sword-dance text, which Sir Walter included in the notes to his "magnum opus" edition (1831). In 1822 Samuel Hibbert published a
competing version. Other visitors also published versions.

Preston has demonstrated that James Scott's text is closer to the lost "prompt-book" used by the dancers in the early nineteenth century than any other texts. Paul Smith has located James Scott's commonplace book which contains the copy of that prompt-book from which he made Sir Walter's copy. And when Smith and Preston visited the Shetland Islands, Smith discovered another text, one clearly elicited from a performer. Smith has also discovered references to performances of the sword-dance on the main island in the eighteenth century. At present, Preston and Smith are attempting to obtain copies of early nineteenth-century correspondence about the sword-dance.

Price, Fiona
The “healthiest” of Authors? Scott, the “kingdom of fiction” and the Post-1760 British Historical Novel

It is a critical commonplace that there is no British historical novel before Sir Walter Scott’s Waverley (1814). There is, critics admit, historical fiction but this wider category is often associated with a lack of sophistication: measured against Scott, these fictions are deemed relative failures or, when more successful, re-categorised (as gothic novels or as national tales). Such a narrative is, I contend, inaccurate but understandably so. It is because Scott’s novels seem to provide an alleviation of the burden of history that Scott has been identified with the historical novel, while the historical novelists of the eighteenth and early nineteenth century have remained relatively neglected. Challenging Lukács’s definition of the historical novel in relation to ‘transformation’ (it is, I would argue, historiographic awareness more generally that defines the form), it becomes possible to position Scott at the end of half a century of British experimentation with the historical novel. Registering history as a troubled discourse, at once powerful and contested, historical novelists before Scott struggled to imagine British political change, frequently resisting the rise of capital that seemed to drive such threatened alterations. Scott’s rhetoric of historical fiction as health can be understood as an attempt to overwrite the political and economic traumas encoded by this earlier British historical novel.

Ramert, Lynn
The Performance of Scottish Identity: Walter Scott’s Legacy

This paper addresses Walter Scott’s instrumental role in creating a sense of Scottish national identity through his novels—specifically stage adaptations of his work—and his contributions to the performance of Scottish identity in real life—specifically his role in planning the royal visit of George IV to Edinburgh in 1822. I argue that the martial and “Celtified” version of Scotland that emerged from Scott’s strong influence in the nineteenth century is one with which many Scots grapple today. Often dubbed “the tartan monster,” I question whether Scott’s invented version of Scottishness is really an affront to cultural identity or whether people place too much importance on authenticity when dealing with culture and identity.

This paper, which utilizes a performance studies approach, also aims to locate Scott’s legacy in the performance of Scottish identity today. While performances such as the Royal Edinburgh Military Tattoo reify the romanticized and martial image of Scotland, others, such as Gregory Burke’s play Black Watch, first performed for the inaugural season of the National Theatre of Scotland in 2006, work to deconstruct the role that the military—
and the largely battle-based history of Scotland, from Wallace and Bruce to Culloden and beyond—plays in Scottish identity.

Rangarajan, Padma

Colonial Interdependence: Soldering Scott’s *Chronicles of the Canongate*

The peculiar, fragmented style of Walter Scott’s *Chronicles of the Canongate* (1828) has often been assumed to be the author’s concession to his pressing financial woes following the crash of 1825-26. Scott supposedly wrote the first series of the *Chronicles* as two short stories and a novella in order to allow him to concentrate on other, more lucrative pieces of writing. Although the stories are connected by a frame narrative, it has not proven a very convincing one; the critical tendency has been to consider each story separately, and to altogether ignore the *Chronicles* as a cohesive fictional narrative. Although there is a considerable body of criticism on the two short stories—*The Two Drovers* and *The Highland Widow*—and a growing interest in the oriental novella, *The Surgeon’s Daughter*, almost no criticism exists on the *Chronicles* as a single entity.

This paper experiments with reading the *Chronicles* as a single, if singular, narrative unit. Countering the tendency to separate the stories into individual units, I argue that the seeming independence of these stories from each other (and the frame narrative) belies an underlying interdependence that is reflective of Scott’s understanding of the nature of British imperialism in the late Romantic era. In particular, I consider the ways in which Scott uses forms of narration to explore questions of historicity, authenticity, and the relationship between print and oral culture. One of Scott’s last pieces of fiction, the *Chronicles*’ historical retrospection and nostalgia actually foreshadows the development of the imperial novel in the Victorian era.

Rigney, Ann

Modern Memory, Accelerated Amnesia

One of the paradoxes that critics have long struggled with is the fact Scott’s popular success was so enormous, but also so apparently short-lived; that Scott was once so important as to have had a 200-ft monument erected to him in the centre of Edinburgh and another one in Central Park, New York, but he has since become for many people an icon of obsolescence. In this paper, I shall relate the apparent rapidity of Scott’s rise and fall to recent discussions within cultural memory studies about modernization and memory and to what Andreas Huyssen has in that context called ‘marking time in a culture of amnesia’ (1995).

Taking on board Scott’s present ‘out-of-datedness’ as an intriguing fact in its own right, this paper portrays Scott as a figure par excellence of modernity who showcased the past in order to embrace the future. His works provided a blueprint for imagining a relation to the past that was compatible with widespread mobility, mediated social relations, and economic expansion; for this reason he succeeded in forging a potent alliance between fiction, memory and identity that was well-adapted to the conditions of the nineteenth century and to the celebratory paradigm that informed memory politics in the pre-First World War era. Scott worked within a consumerist mode of cultural production, however, which meant that he occupied an intriguing place between the selectivity of high culture and the proliferation of the popular. It also meant that, while he became an object of commemoration and veneration in his own right, his genius helped produce his own
obsolescence: a short-term monumentality, an ephemeral hyper-canonicity. In my paper, I will support this argument by comparing the commemorations of Scott in 1832, 1871 and 1932.

Robertson, Fiona
Scott and the Fractured Atlantic: A Revolutionary Historiography

To say that Scott learned as a child that the outlaws had already become sheriffs does not do justice to the importance of the American War of Independence in his structuring of the narrative of modern history. This paper will begin with Scott’s recollections of the War in the Ashiestiel Memoirs, noting that events which would come to seem ‘secondary’ in his construction of the past – such as the Saratoga campaign – were in his own lived time far from secondary, though also not admissible, at least to his remembering self, as primary and formative. Curiously, however, it was precisely the Saratoga campaign, as imagined in the third volume of Charlotte Smith’s novel The Old Manor House, which prefigured his construction of Scottish history in Waverley. The persistence of this motif in his writing carries forward into such later fictions as ‘The Tapestried Chamber’ of 1828.

Something far more fundamental is involved, however, in the idea of fracture itself as a precondition of thinking historically. This paper will discuss British Romantic historiography in the light of the fracture of the American War, considering Scott’s work alongside that of William Robertson, William Blake, Robert Southey, and others, and arguing that Scott’s innovative historical practice was also a revolutionary practice, historiographically.

Sabiron, Céline

“[I]f the world is turned upside down, […] honest men will have the better chance to cut bread out of it” (RR III, 9: 305). The outlawed robber calls for a counter-revolution and the return of his rightful sovereign, now an exiled outcast after his deposition by William of Orange during the Glorious Revolution. The king, who embodies the law, is seen as an illegitimate usurper by the Jacobites, so that “turn[ing] the world upside down” equates to putting it right side up again through an illegal uprising.

Walter Scott seems to enact this proposed reversal of order, since his marginal outlaws are displaced from the periphery to the centre of the novels. And yet, he complicates the pattern — quite common in the Romantic period — by turning the world not only “upside down” but “rather inside out” (RR I, 10: 83), thereby inversing and also upsetting the order through a playful use of the Bakhtinian carnivalesque.

To study this destabilization of authority I will focus on the novel The Fair Maid of Perth and the short story “The Highland Widow”, both taken from the Chronicles of the Canongate, which provide a portrait of Scotland from the XIVth to the XVIIIth century. Whereas the statute law is endangered by other contesting laws and weakened by its corrupted representatives, it gradually gains ground, the language of the law prevailing over the outlaw’s language of nature (HW I, 11: 103). And yet, this apparent triumph of the law is counteracted by Walter Scott’s transgressive writing which violates narrative norms and codes, thus leaving the text abiding by no law but its own.
Scalia, Christopher

Walter Scott, the Historical Novel, and Theories of Painting

My paper considers how Walter Scott explored the boundaries separating painting and poetry in his attempt to establish the jurisdiction of the historical novel. I argue that the introductory materials to both The Bride of Lammermoor and Ivanhoe use painting to vindicate the legitimacy of the historical novel—and Scott’s style of dialogue in particular—but they do so by making apparently contradictory claims. On the one hand, in The Bride of Lammermoor Scott clears a space for the historical novel as a unique craft by distinguishing its aesthetic traditions from those of its more established visual counterpart, historical painting. Conversely, in Ivanhoe he uses the vocabulary of landscape painting as a metaphor for his technique, thereby transferring the authority of a well-grounded artistic tradition onto his inchoate form. The prefaces thus make opposite claims about the so-called sister arts, but they have the same purpose: to establish the aesthetic legitimacy of the historical novel. The prefaces also indicate that Scott was more informed about painting than scholars have previously recognized, as they both echo the competing theories of Joshua Reynolds and Benjamin Robert Haydon regarding the appropriate subject matter of, and the role of detail in, historical painting.

Scott, Jennifer

Reading across the Atlantic: Sir Walter Scott and John Galt’s ‘Canadian’ Novels

In a January 1821 letter to William Blackwood, John Galt claims that “cursed fellow Walter Scott” has stolen his idea for a series of novels, and thus begins a lengthy and at times conflicted relationship between these two writers. Earlier scholarship claims that Scott was deeply influential in early Canadian writing, and I will turn to Galt’s “Canadian” novels, Lawrie Tod (1830) and Bogle Corbet (1831) to suggest that Scott’s influence goes beyond the more obvious parallels found between the Waverley novels and The Ayrshire Legatees and instead is found in the larger political undertones of his Canadian novels. After his demise as a colonial agent in Canada, Galt was writing himself out of debt and was therefore relying on a readership eager for tales from the colony that were at once recognizable in their style and yet offered alternative representations of the individual colonial experience. Scott’s influence in Canada brings the transatlantic nature of readerships and texts to the fore, and in my presentation, I will argue that by exploiting Scott’s widespread popularity in both Canada and Britain, Galt found a readership for his Canadian novels, and then used these novels to criticise the colonial system that both funded his initial Canadian experience and that later contributed to the end of his transatlantic political career.

Scraba, Jeffrey

Outlaw Authorship: Debt and Persona in The Chronicles of the Canongate

Building on J. G. A. Pocock’s insights about the “dangerous and unstable” types of personality emerging from the expansion of credit in the 18th century, my paper discusses the physical and imaginative space of debt as the ground of authorial consciousness in The Chronicles of the Canongate. Attempting both literally and metaphorically to work himself out of debt in the Chronicles, Scott divides the narrating consciousness into two debtor-authors: Chrystal Croftangry, who has returned to the debtor’s asylum in the Canongate in
order to market his antiquarian literary wares; and “Walter Scott,” who has just been unmasked as the “Author of Waverley” in order to acknowledge his debts to his informants and his source material (and who is of course literally bankrupt at this point). Through engagement with various forms of indebtedness—actual bankruptcy, being reduced to selling one’s intimate knowledge of the manners of a passing generation, acquiring one’s literary source materials from acquaintances, and the burden’s of Scott’s own literary legacy—the Chronicles develop what might be called a post-colonial debtor consciousness. Through this composite figure, and in spite of the worry that “modern romancers and novelists” (following in Scott’s footsteps) have “worn out” the Highlands as a literary topic, Scott is able to create short tales which depict, without the romance elements of most of his novels, the degradation of the Highland people and culture since the 1745 Jacobite rebellion.

Slagle, Judith
Problematic Heroes: Baillie’s Metrical Legend of Christopher Columbus

This paper examines the complex treatment of heroism, exploration, and colonization in Joanna Baillie’s “Legend of Christopher Columbus”, the second in her 1821 Metrical Legends of Exalted Characters. It identifies Baillie’s sources, along with other historical accounts available to her, and considers her correspondence with Walter Scott, who commented on her drafts.

Compared with other contemporary representations, which portray the “good Spaniards” as bringing Christianity and other “needs” to the “noble savages” in order to justify colonization, Baillie’s recognition of Columbus as a problematic hero is notably insightful. Her Legend sometimes seems to celebrate colonization and at other times ridicule its effects on subordinate cultures. Though Baillie clearly admires Columbus as an adventurer and as a Christian, she does not omit criticism of the exploitation of the natives; she does, however, try to shift the blame from Columbus to the “cupidity” of the Spanish government. Her presentation of Christianity is also qualified by her indications of its failure to have positive ethical effects on either the natives or the colonial administration.

Though Baillie does not go as far as Stephen Greenblatt in analyzing how Columbus reacted to the “anxiety-inducing wonder” of his encounters with the Indians, her ambivalent depiction of the colonial encounter sets a significant precedent for later views.

Sloane, Sara Jane
Sir Walter Scott and the Problem of Attribution and Anonymity among the Edinburgh Literati, 1782-1798

In the early eighteenth century, Edinburgh was nothing if not a place where there was little fixity in conventions of attribution and customs of acknowledging authorship in literary compositions. The close knit community of the Edinburgh literati disguised, imitated, poached, and lifted texts without attribution, and many published reviews, essays, and books were authored anonymously. At the same time, professors, scholars, and literary critics and reviewers in Edinburgh were writing about “genius” and valorizing “originality” in terms anticipating Romantic ideas of authorship. In 1814, Sir Walter Scott published what arguably could be called the first historical novel; he published Waverly anonymously, however, and did not admit authorship until 1827. The reasons for his anonymity were almost certainly in sync with a majority of other authors anonymously publishing works in contemporaneous journals: the protections afforded by disguise in the face of criticism, censure, and creditors; a
Snodgrass, Charles
“Scottish novels would not do”: Scott Stole Galt's Thunder?

When John Galt wrote in his 1833 Autobiography that because "Scottish novels would not do [Constable] said, for at that time Waverly [sic] was not published," Galt declares that of his eventual 1821 The Annals of the Parish "the unfinished manuscript was thrown into a drawer and forgotten." Galt's claim here that his novel ought to be rightly considered as the first "Scottish novel" is typically not given much weight by Scott scholars. In some sense, Lukacs' pronouncement of Scott as the father of the historical novel helped to inscribe further Scott's looming literary presence, the shadow out of which Galt attempted throughout his life to write himself. Focusing chiefly on Waverley and The Annals of the Parish, this paper will examine the ways in which the literary print culture emanating from (and outwith) the House of Blackwood both helped and hindered Galt's novelistic struggle in relation to Scott's. While both of these Scottish novelists wound up writing many of their novels to extricate themselves from various incurred debts - Scott from the market crash in '26 and Galt from the Canada Company's crash in '29 - Galt's publication identity bound up largely with the House of Blackwood allowed for a different kind of "Scottish" novelist to emerge, one whose works might compete for a different kind of Scottish audience for differing ideological ends.

Terrill, Anne
“Fight Dog, Fight Bear”: Jurisprudence and the State of Exception in Waverley

The state of exception has been recovered as a central topic of legal theory by scholars following the work of Nazi jurist Carl Schmitt and Walter Benjamin, and yet its importance in British history has only recently been reevaluated. This paper will address Walter Scott’s novel, Waverley, through the lens of current scholarship on states of exception. Scott’s Scotland, as a colonial entity and as a nexus of political-philosophical conversation, is one site in which one may explore these historical jurisprudential questions. Scott’s Waverley is deeply entangled in issues of legal indeterminacy and states of exceptions, which are especially nuanced given Scotland’s peripheral relationship to England. This paper will explore Scott’s role as an authorial, Sheriff-figure, wrangling multiple legal systems into a political unity upon the failure of the Jacobite rebellion. Because of Scotland’s unique history, Scotland resonates with differing philosophies and ideologies. Some, like Scottish Enlightenment thought, emerge in mainstream English philosophy, while others, like clan culture, continue to represent an alien otherness that may be dangerous until domesticated. Scott confronts and even plays with the ideological heteroglossia, showing the confusing possible errors that problematize communication between different groups. Scott plays a role in “veiling” (to use a Burkean term) and laying bare the jurisprudential strains that make the unification of men, geography, and laws a violent one.
Tessone, Natasha
According to Whose Rules of Engagement?: Scott, Wordsworth, and the Question of Literary Canon

At the time when Scott was celebrated in Britain as “The Great Minstrel of the Border,” Wordsworth chose not to be impressed: Scott, according to Wordsworth, broke (at least) two most basic rules of poetry, faults that, in his mind, made Scott unworthy of being called a “great poet.” First, Scott’s verse failed to address “the immortal part of man,” that philosophical question that will become the staple of Wordsworth’s own poetry; and second, marred by “the neglect of syntax and grammar,” Scott’s poetry was written, Wordsworth lamented, in “a language which ha[d] no pretension to be called English.” This essay addresses Scott and Wordsworth’s rivalry, which, I argue, had significant implications for the shaping of the British literary canon. Looking at Scott’s Old Mortality and Wordsworth’s “Michael,” I focus on Scott’s Scottish—and novelistic—answer to Wordsworth’s attempt to unenglish Scott as a representative British poet. Through the figure of Old Mortality as the novel’s quaint storyteller, Scott offers an indictment of a Wordsworthian tradition of storytelling promoted by “Michael,” an answer that simultaneously saw Scott’s rebranding of himself as yet another unenglished phenomenon: as a most popular novelist of his time—a “Scotch Fielding” as Byron famously dubbed him.

Toda, Fernando
Immigrants and Outlaws: Linguistic Attitudes and Disguises in Scott’s Multilingual U.K.

Scott’s innovative use of dialogue in his Scottish novels includes the linguistic characterization of speakers from different parts of England and Scotland, both Highland and Lowland. Some of these characters are in fact immigrants —Scots living in England, Highlanders living in the Lowlands or vice-versa— and their linguistic behavior normally reveals their origins and allegiances. Others —notably Rob Roy, an outlaw— use language as a disguise, in order to be able to operate in hostile or dangerous settings. Scott’s masterly use of linguistic variety and his manipulation of his characters’ speech are closely linked to his political vision of the United Kingdom. By making his readers aware of national differences through language, he seems to question the results and effects of the Union, possibly to a greater extent than has been traditionally accepted in what has been termed the Daichean vision of his work. In some cases, through the words of his characters, Scott might be said to be on the verge of becoming an outlaw himself, when he comes close to justifying criminal deeds on the grounds of the extremes to which a part of the population of the United Kingdom has been pushed.

Toussaint, Benjamine
‘a nameless life I lead, A nameless death I’ll die’: Outlaws and Rebel Knights in Castle Dangerous

As Walter Scott underlined in his Essay on Border Antiquities, the Norman families who had settled in Scotland in the Middle Ages had managed to impose law and order in most Border areas yet, at the time of the War of Independence, 'The patriotic Scotch ... had no escape from usurped power but by sacrificing the benefits of civilisation, and leading the lives of armed outlaws.' We shall therefore study the opposition in the novel Castle
Dangerous between the world of the forest – which is the kingdom of the outlaws and symbolizes freedom and wilderness – and civilisation which is associated with the Law - though not necessarily with justice. And we shall also focus on the parallels made between the outlaws and the Scottish knights who rebelled against English authority, following Robert the Bruce, who, as the narrator reminds us was 'held a rebel and a bandit.' So were the Jacobites, a few centuries later, so it might also be interesting to see whether Walter Scott's vision of outlawed knights or clansmen was the same in Waverley and Castle Dangerous since the latter was published seventeen years later and since history has passed a different judgement on the Scottish rebels depending on the success or failure of their enterprise; this will enable us to study Scott's own ambiguous attitude towards law and rebellion in his novels.

Tulloch, Graham
Scott and the Ends of Chivalry
Scott had already established himself as the poet of chivalry before he produced Ivanhoe, an extended critique of this noble but fantastic ideal in its heyday. Next followed a series of English novels, Kenilworth, The Fortunes of Nigel, Woodstock, and Peveril of the Peak, in which he charted a series of endpoints for chivalry. Then, at the end of his life, he resumed his discussion of chivalry with Count Robert of Paris and Castle Dangerous before ending with the bloodbath of The Siege of Malta, presented as a last glorious, but also horrific, moment of chivalry. Chivalry, as a self-governing institution which imposes its own order on the world through the figure of the wandering knight who is nevertheless a member of the ruling elite, might seem to fall somewhere between the imposed law of the sheriff and the freely adopted law of the outlaw—it is no accident that de Bracy appears first to Rowena in the guise of an outlaw before revealing himself as an agent of the Norman ruling class committed, nominally at least, to chivalric ideals. This paper will examine the varying meanings chivalry had for Scott and particularly what he was trying to suggest by again and again dealing with its end.

Vander Wall, Erin
“The Presences of Diverse Absences”: Ruins, Trauma, and Legend in Bride of Lammermoor
In The Practice of Everyday Life, Michel deCerteau describes places as palimpsests of experience, “fragmentary and inward-turning histories, . . . accumulated times that can be unfolded.” I consider this conception of place in relation to sites of ruin in Sir Walter Scott’s Bride of Lammermoor. The ruins in their varying stages of decline inevitably recycle the trauma and violence of former times. The ruin is a physical reminder of a past that must remain incomplete and yet, through the continual renegotiation of presence and absence, invites reconstruction. In its fragmented state, the Mermaiden’s fountain recalls its former self, and the legend of the Naiad, recounting acts of violence, forms the reader’s conceptualization of the former structure. Scott’s legends of vengeance and usurpation preserve traumatic experiences which are then reproduced through the act of storytelling. Bride is a narrative built though a succession of violent acts linked to physical sites that resurface repeatedly through the transmission of communal consciousness, a transmission reiterated by Scott himself in the concluding lines of his novel. In this paper I argue that Sir Walter Scott employs ruins as palimpsests of trauma, with particular attention to the way
places are constructed through stories and legends.

Wallace, Tara Goshal
Shadows in the Sun: Performance and Power in Kenilworth
   Echoing Richard III’s opening soliloquy on the glorious effect of Edward IV’s reign, Giles Gosling in Kenilworth contrasts the bad old days to ‘the blithe sunshiny weather which God has sent us in the rarest looks of our sovereign mistress, Queen Elizabeth, whom Heaven long bless and preserve.’ Giles, of course, never articulates the dark and menacing turn in Richard’s speech, but the novel, even as it stages England’s shift from ‘stern alarums’ and ‘dreadful measures’ to ‘merry meetings’ and ‘delightful measures’, represents a world full of ‘plots…inductions dangerous’ and a villain as ‘subtle, false, and treacherous’ as Richard himself. In Kenilworth, Elizabeth’s power contributes to internecine plots and conflicts as much as it quells unrest. In this paper, I want to look at the intersection of Elizabeth’s performance of power and the murderous violence it unleashes. In part, I will argue that in Kenilworth, the almost cartoonish representation of the Queen’s two bodies construes her presence as a danger to her court and subjects. The dichotomy creates an instability of purpose and policy that ultimately kills both Amy Robson and her murderers.

White, Jonathan
Manzoni’s Handlings of Nefarious Injustice, Fictional and Non-fictional
   I offer this paper in the hope that by speaking of ways in which Manzoni dealt with injustice, both in The Betrothed and in its companion piece of non-fiction, The Column of Infamy, comparative light may be shed on Scott’s and other writers’ treatment of similar themes. Mine is not an explicit attempt to go over old ground of tracing Scott’s influence upon Manzoni, so much as to see if the latter achieved his own high ambitions of historical thinking, as laid out with clarity in The Column of Infamy, as well as in his essay on the historical novel. What Manzoni was asking in The Column of Infamy was, in large measure, whether we should look at injustice with different eyes when it is firmly in and of the past; in his case a specific cultural moment in the seventeenth-century region of Milan. His answer was broadly that we should not, because the perpetrators of injustice in that earlier time (even up to levels of advocates and judges) perfectly well understood that their uses of torture were wrong, however long and deep the precedents for them in Roman and later constitutional law. In The Betrothed, Manzoni treats outlaws (bravi) and prepotent figures of oppression (official or otherwise) in very interesting ways, as instances of enduring injustice in Italian culture. My paper will attempt to answer how Manzoni’s solutions for the overthrow of such oppressors, and his advocacy of a life free from oppression for the poor and humbler classes, relate to wider European representations of injustice within the historical novel.

Woertendyke, Gretchen J.
‘Pleasing, Popular, and Profitable’: Scott’s The Pirate and U.S. Romance
   The epigraph to the final chapter of Roderick the Rover: Or, the Spirit of the Wave (1847) commands us to “Sit still, and hear the last of our sea-sorrow” (97). Shakespeare’s Prospero frames the popular pirate romance and Ballou’s somewhat apologetic preface justifying his choice of romance—it’s pleasing, popular, and profitable. Published on the heels of the absurdly popular, Fanny Campbell: The Female Pirate Captain. A Tale of
Revolution (1844), Ballou continues to advance and improve upon the formulaic cross-dressing, piracy, sea-tale in and around Cuba or Spain in Roderick, and in his many other publications throughout the nineteenth century. But Roderick the Rover also self-consciously borrows from Exquemelin’s foundational Buccaneers of America (1678), Walter Scott’s The Pirate (1822), James Fenimore Cooper’s The Pilot (1824) and The Red Rover (1828), and J.H. Ingraham’s popular two-volume, Lafitte, the Pirate of the Gulf (1834), a gesture which constellates genres like travel narrative, historical romance, and popular romance as well as geographies like Cuba, Spain, Scotland, the southern U.S. Such constellations are obscured in literary histories but were recognizable features of the literary and geographic landscape for readers in the nineteenth century and are particularly visible in tales of piracy. This paper explores Scott’s historical romance as an especially central source text for two forms of romance in nineteenth century U.S. culture: the historical and the popular.

Worley, Alyssa
Scott, Austen, and the Maturity of Passivity

In the paper I will explore the heroes of Walter Scott and heroines of Jane Austen. I will argue that Austen creates a Waverley Hero through the characters of Fanny Price and Elizabeth Bennet. These two will be compared with Scott’s Waverley and Nigel Olifant. The similarity in the characters rests in their passivity, maturation, and the ability to learn how not to choose. The 19th century will be examined as a transitional and unstable period characterized by political unrest, poverty, parliamentary changes, and extreme social change within English society. Because of such change and turmoil choice and action can seem dangerous, reckless, and even impossible which can offer an explanation for the choices of the Waverley Hero. While exploring the nature and action of Scott’s and Austen’s characters these obstacles will play an important and eye-opening role. Through heroes such as the Waverley Hero we can see complex motivation, inner struggles, and glimpses of the authors who created them.

Wright, Paula
Greening Nationalist Identity: Wind Farms, Scott, and Scotland

The Highlands have become a nationalist symbol for many Scots, and the conservation and preservation of the Highlands is a point of pride. And yet, with the increasing awareness of human impact on the environment, issues of preservation and conservation are becoming increasingly complex. Nowhere is this complexity better revealed than in the conflict between the push for green energy, such as wind farms, and the desire to preserve the natural areas in which these wind farms are constructed. While wind farms harvest a renewable resource and lessen the cumulative impacts that our need for energy has on the environment, wind farms are also a perceived threat to particular ecosystems and the aesthetic enjoyment of the landscape. The issue of wind farms in the Scottish Highlands in particular brings to light the nationalism of some environmental movements. On the one hand, wind farms represent progress and a push towards greener, environmentally friendly energy; on the other hand, wind farms also represent an invasive other that is destroying another symbol of Scottish pride—the Highland landscape. In this paper, I suggest that reading Scottish literature, from Waverley to Robert Crawford, from both a post-colonial and ecocritical perspective will reveal the binaries written into Scottish
people and the Scottish landscape that construct nature, the Highlands, and Highlanders, as both self and other. The persistence of a Scottish national identity that roots itself in the Highland landscape contains contradictions and inconsistencies that effect environmental policy decisions and advocacy today.