

# Introduction

SUSAN OLIVER  
*University of Essex*

Just over half a century ago, Marxist critic Georg Lukács proposed that Walter Scott — writing more than a century earlier — was responsible for a new kind of historical narrative: readers, by identifying with everyday kinds of fictional characters, ‘could re-experience the social and human motives which led men [and women] to think, feel and act just as they did in historical reality’.<sup>1</sup> That argument, according to which fiction does much more than remember cultural history through telling tales, because in addition it conveys a sense of thought and feeling, should at least have ensured Scott a renewed place in Romantic studies. If Wordsworth and Coleridge’s *Lyrical Ballads* synthesized older (even ancient) poetry of feeling with narrative storytelling to make something bold and experimental, Scott did something similar with historical fiction in the form of the long narrative poem and in prose. All three of these first-generation Romantics believed in the power of remembering, during which the imagination could re-create feelings from the past, to improve their own and a future world.<sup>2</sup> Wordsworth added that such recreated feeling, based in intense personal experience, ‘does itself actually exist in the mind’. Scott’s achievement, according to Lukács, was to recover socially embedded feeling from beyond the boundaries of personal experience because located in the deeper past, but still in such a way that individuals could experience it in their minds. Through a figurative form of time travel, then, people could relate more sympathetically to one another and establish a better society, responding to understanding produced by feelings as well as by thought. Whether or not Scott is accepted as a mainstream Romantic, it would be difficult to imagine a writer more concerned about community. Furthermore, literature for him is the medium through which this process of remembering can go on in ways that look forward as well as to the past.

Scott’s formal education included classics and law along with Scottish Enlightenment epistemologies of organization, systematic enquiry and empirical deduction. That combination of knowledge evidently fits the model of an ordered imagination that Michel Foucault has defined as dominant in the late eighteenth and early nineteenth centuries.<sup>3</sup> A more personal world of reading in the allegories of medieval romance, interest in conjectural as well as stadial history (both developments of the Enlightenment), and a willingness to explore the vicissitudes of Romantic sensibility mark Scott out as someone who, more than is often acknowledged, preferred to live his imaginative life near to the edge of what he saw to be possible.<sup>4</sup> Almost everything he wrote confronts anxiety about worlds that are about to be lost or rendered obscure. His poems, novels, verse dramas, and collected ballads are in part an attempt to ward off cultural annihilation. At another level, sometimes crossing the threshold into mawkishness, they strive through nostalgia to compensate for guilt and grief over what has been lost. But at his best, while his political allegiances could not have been more different, Scott’s authorial ambitions across several genres can be compared with Percy Shelley’s argument that poetry ‘arrests the vanishing apparitions that haunt the interlunations of life’.<sup>5</sup> Scott was a lawyer by profession, serving as Sheriff-Deputy of Selkirk and Clerk to the Court of Session in Edinburgh; arrest and case studies were part of his day’s work.<sup>6</sup> As a writer he was drawn to what remains mysterious and unsettling.

Yet despite a steady stream of attention from committed scholars, it was not until the late twentieth century that Scott returned to prominence in studies outside Scottish literature. In the 1980s, interest in his writing began to grow. An increase in criticism was accompanied by new approaches to editions of the original works. The Edinburgh Edition of the *Waverley Novels*, published between 1993 and 2009, made available for the first time since Scott’s lifetime early versions of the prose fiction. I will say more in due course about that edition and about the major new edition of the poetry that is only now being produced. What is clear is that interpretation and attention to texts, along with scholarship extending beyond the

page into architecture and land, to cultural influence globally and to conceptual issues such as homeliness and homecoming, have been moving with increasing momentum to push the boundaries of what we know about Scott. It is fair to say that not all of this criticism has been positive towards Scott, for a variety of reasons.<sup>7</sup> The purpose of the present volume is to represent some of the best examples of where Scott studies are positioned at the moment, and to account for some of the breadth as well as depth of that position. Caroline McCracken-Flesher has shown how Scott continues to make thinkable a future of multiple possibilities, in which his 'texts and his nation are alive in their constant retelling' and where meaning is emphasized by a wider 'differential play across place, plot, time, teller, and reluctant reader'.<sup>8</sup> The vital plurality of the texts and compulsion to keep retelling the stories — which, after all, is the original mode of the Scottish Border ballad that inspired Scott — is all-important here. That his writing has 'gusto', a favourite word of the younger Romantics, meaning art that has life, energy, spirit, and passion, would hardly now be denied.<sup>9</sup> For the reasons so far given, the essays that follow aim to identify and address reasons why Scott is relevant to the twenty-first-century world in which we live, as well as to the literary and cultural legacy of Scotland.

The five sections of this number of the *Yearbook* are designed to highlight areas in which studies of Walter Scott and his works are developing in new directions. While not everything can be included, the aim has been to represent as wide a range of approaches as is practical. In some cases, the essays build on previous areas of research. Others introduce new angles generated by contemporary world concerns, such as environmental studies. Scott has always been recognized for his interest in place and early nineteenth-century landscape aesthetics, but it is only with the development of ecocriticism as a critical and theoretical field that attention has been paid to evidence for the agency of the land in his work, or to his concern with ecology.<sup>10</sup> Anyone working on Scott will know, as Caroline McCracken-Flesher reminds us in her essay for this volume, that the twenty-first century has seen a surge of interest in Scott's onward literary and cultural influence. McCracken-Flesher's own *Possible Scotlands: Walter Scott and the Story of Tomorrow* (Oxford, 2005), Ian Duncan's *Scott's Shadow: The Novel in Romantic Edinburgh* (Princeton, 2007) and Ann Rigney's *The Afterlives of Walter Scott: Memory on the Move* (Oxford, 2012) are among several monographs that have contributed to that area of scholarship, while *The Reception of Sir Walter Scott in Europe* (2006), edited by Murray Pittock, gives a much-needed and wide-ranging account of Scott's place in European literature. Meanwhile, Alison Lumsden's *Walter Scott and the Limits of Language* (Edinburgh University Press, 2010) has shown how Scott's incorporation of multiple languages and dialects, in his poetry and prose fiction, responded to theories of the Scottish Enlightenment by emphasizing the significance of Scotland's contemporary cultural diversity.

The archive as both material and conceptual record continues to be central to Scott studies, with what constitutes any such archive being taken into new areas. Caroline McCracken-Flesher develops her previous work on the author's home itself as an archive by investigating what can be learned from signatures in the visitor books that record tourism to Abbotsford during the years 1833 to 1935. Bringing Ann Rigney's and Ian Duncan's work into dialogue with Iain Gordon Brown's edited collection of essays on Abbotsford and Alastair Durie's socio-historical analysis of visitor numbers and trends, her opening essay for this volume uses theories of authorship and inscription along with archival scholarship to assess what tourism to Scott's home reveals, or fails to disclose, about the development of onward literary networks.<sup>11</sup> McCracken-Flesher points out that Thomas Carlyle likened visitors to Abbotsford to vermin feeding off the remains of the author's reputation, and regarded excessive tourism as no more than cultural vandalism. She goes on to explore what it means to sign — and thereby to leave a name — in a book that is designed to record the presence of people in a space associated with a writer.

McCracken-Flesher's essay brings a virtual as well as material 'house' of Scott to the foreground of critical enquiry. The intentionality behind maintaining visitor books raises further considerations. She looks beyond the inscription of signatures by major literary figures to consider also the many more obscure visitors. One problem here is the difficulty of reconciling names with numbers. In an age when big data and a bewildering amount of available information threaten to make meaning obscure or at least difficult to retrieve, McCracken-Flesher looks deeply into the actual and symbolic 'wedge of paper' that comprises the many volumes of the visitor books. The manner in which tourism informed Scott studies in the early years of the twenty-first century, for example in books by Nicola Watson and Susan Oliver, feeds into this new study of an indoor archive that contributes to the cult of the author and literary travel.<sup>12</sup> Beyond problems of palaeography, there are questions to be asked about why literary tourists, some of whom were authors in their own right, signed or assigned themselves into a place associated with Walter Scott as man and writer? Another question concerns considerations given to gender. McCracken-Flesher explores Susan Ferrier's desire, through visiting Abbotsford, to avoid becoming ensnared as a writer in Scott's historical storytelling. Ferrier provides a case study of visiting that itself begins in a historical context of Scott's time. Other authors whose presence is inscribed into the visitor books include Mark Twain, signing as Samuel L. Clemens, and Harriet Beecher Stowe. The part played by John Gibson Lockhart as journalist, man of letters and Scott's biographer, as well as his son-in-law, has always been contentious, and issues of memorialization — not least in the persona he constructed for his father-in-law in *Memoirs of the Life of Sir Walter Scott*, published across the nineteenth century in a variety of multivolume forms — gain a new resonance from this opening essay.

Annika Bautz continues the volume's enquiry into Scott's legacy by exploring the context, production and reception of Daniel Terry's dramatic interpretation of *Guy Mannering* (1815), titled *Guy Mannering; or, The Gipsy's Prophecy: a Musical Play in three acts*. Her essay looks at how Terry's popular play, premiered at Covent Garden Theatre in 1819, brought the storytelling of the 'Author of Waverley' to a wider audience than would have read the novel. Critical attention has been paid over the years to theatrical adaptations of Scott's poems and other novels, and to the many operatic versions of his works, but Bautz gives us a much-needed study of the staging and reception of the first adaptation of Scott's prose fiction. Scott collaborated with Terry, advising him on his characterization — which is where there are some major differences from the novel. Bautz argues that each man gained, as the combined commercial success of the novel and play led to a continuing upward spiral in the popularity of both. Terry's adaptation also drew new attention to issues of social class, gender, and the political implications of relationships between the characters, which Bautz argues are emphasized in his departures from Scott's original story. Different relationships between individuals in the novel and its staged version are shown to function as markers in the onward life of a story. Bautz assesses those markers and the formal tensions they generate between author, playwright and reviewers, and between readers of the novel and playgoers. Finally, the essay compares reviews in a range of periodicals to assess the role that journalism took in mediating Scott's journey from page to stage.

While Annika Bautz explores one form of handing the onward tradition of Scott and his novels, Céline Sabiron looks at another. Motifs of labouring hands in nineteenth-century fiction have received plenty of critical attention, not least where the Victorian condition-of-England novel is concerned. Charles Dickens's *Hard Times*, *David Copperfield* and *Great Expectations* and Elizabeth Gaskell's *Mary Barton* are perhaps obvious examples. In each of those novels, the use and misuse of 'hands' is a theme as well as a motif. Ian Duncan took modern British literature's fascination with hands back to the beginning of the gothic tradition in the late eighteenth century, interpreting Horace Walpole's vivid dream of 'a titanic mailed hand on a banister' in *The Castle of Otranto* (1764) as a symbol of anxiety about authority and authorship.<sup>13</sup> Céline Sabiron's contribution to the present volume begins with an account of the real bodily discomfort that Scott suffered with his own hands, and to that extent she

takes Scott criticism into the new area of disability studies. Her essay moves on to an analysis of specific instances of hand imagery in Scott's fiction. Sabiron makes connections between the lived experience of the writer and the product of his authorship, before addressing the processes of transmission or 'handing over' of his writing to publishers in Scotland and in France. She uses the term 'multi-handedness' to describe processes of making connections between the various people involved in preparing and transmitting early manuscript versions as well as finished works into press. Ina Ferris, Jane Millgate and Fiona Roberston have all written about the relationship between Scott's dictation of his novels and the inevitable issue of multiple authorship that emerges in the production of published books.<sup>14</sup> Sabiron takes forward some of the issues that their work raises. One of the most exciting features of this essay is the way in which practical issues involving pain and the body of the author are brought into relation with the fetishized imagery of hands in several of Scott's works. Why was Scott so interested in hand imagery in storylines of deception and the macabre, we might ask? Whether in the form of a mutilated pocket curiosity in *The Fair Maid of Perth* (1828) or as the agent of 'palmistry and jugglery' in *Quentin Durward* (1823), Sabiron shows how hands in Scott's fiction are gothic presences that haunt the text. It is perhaps salient to remember here that one of Scott's earliest works, published in 1799, was a translation into English of Goethe's play *Götz von Berlichingen mit der eisernen Hand*, under the title *Goetz of Berlichingen with the Iron Hand*.<sup>15</sup> In the second half of the essay Sabiron explores the way Scott hands his own novels across language thresholds to French translators, including Auguste-Jean-Baptiste Defauconpret, and the onward influence of his work on French late Romanticism in the works of Balzac, Dumas, Vigny and Hugo. Theories of authorship and editing along with critical studies in book history infuse this essay in striking and instructive ways.

Section II of the volume is concerned with new theoretical approaches and genre studies. Evan Gottlieb is already known for his groundbreaking work taking Scott studies into new areas of theoretical enquiry, while he never loses sight of the importance of the novels themselves.<sup>16</sup> If a commonplace criticism of theory is that it displaces textual studies into a location where the original works of literature risk becoming inaccessible to readers who are not theory-oriented, that is not the case in Gottlieb's work. In his essay for the *Yearbook* he continues his attention to some of Scott's less commented-upon fiction, in a reading that casts a fresh illumination on Scott's interest in supernaturalism. Focusing on *The Monastery*, he investigates Scott's use of the 'vanishing mediator', a term taken from the work of Slavoj Žižek.<sup>17</sup> The spectral character of the White Lady in *The Monastery*, a gothic novel set in the middle of the sixteenth century, is shown to be a figure essential to the mechanism by which Scott treats one of the hottest periods of change in history for which his fiction is known. Gottlieb argues that while the White Lady is insubstantial in a conventional way, because a spirit, she is very substantial in a more complex sense by virtue of her contribution to the 'modes of existence' (from Bruno Latour) that mediate one of Scotland's most problematic social and cultural transformations: that is, the transition from an older culture based in Roman Catholicism to a modern civil society based on Presbyterianism. A study of these historical issues could easily make its argument in the form of a sophisticated gothic reading, but that is not where Gottlieb's enquiry goes. Bringing theories by Žižek and Bruno Latour into dialogue, firstly with one another and then with recent work in environmental justice by eco-cultural critics including Rob Nixon, the essay investigates the structural properties of modes of existence that are sometimes best understood, as Latour would argue, from a non-anthropocentric angle.

Matthew Wickman also brings under new scrutiny Scott's treatment of borderlines between the material and spiritual, the historic and the present. The comparison he makes here of Scott's third novel *The Antiquary* with Virginia Woolf's *To the Lighthouse* revisits a relationship between Romantic historicism and modernism that has remained tense for the best part of a century. Ever since Woolf published her essay 'Modern Fiction' (1925), which dismissed the legacy of Scott's historical mode, the historical novel has been under scrutiny

for reasons that Wickman identifies in order to challenge. Woolf notably wanted to draw a line between the spirituality she saw to be at the forefront of modernism, with its attention to felt experience, and the constraining mode of past-ism she believed to be inherent in the historical novel. She strove in her own fiction, as Wickman shows, to break free from the kind of historical narratives she understood to be derived from Scott. Yet we could argue that novels such as *To the Lighthouse*, *The Waves* and *Orlando* are haunted by historical narratives that continue to produce powerful feeling (and new forms of feeling, furthermore). Wickman deconstructs and examines Woolf's main argument that fiction deriving from Scott's historical model lacks 'life', because it is preoccupied with what is already dead. In doing so he draws attention to the difference between late Victorian imitations of Scott and the original novels. Woolf's ambition for modernism was that it should privilege its responsibility to attend to life as it happens. Wickman scrutinizes the prominence with which *The Antiquary* re-emerges after 'Modern Fiction' through that novel's importance to Mr Ramsay in *To the Lighthouse*. Mr Ramsay's interest in nineteenth-century literature is notoriously never far from his mind, and Woolf makes much of his fascination with Scott's description of the episode in which antiquary Jonathan Oldbuck visits the Mucklebackit family of fisherfolk after the death by drowning of their young son and grandson, Steenie. Oldbuck's careful recording of Elspeth Mucklebackit's chanting of the Ballad of Hadyknute (a favourite ballad of Scott's) is one of the most commented-upon passages in *The Antiquary*. Wickman looks closely at Woolf's argument about that passage, at her notion of 'spirit', and at what Scott actually achieves in *The Antiquary*. His essay argues that far from lacking in life, *The Antiquary* continues to exert a vital agency in the liminal literary space that Woolf identifies between Scott's mode of historical fiction and the modernist text. The result, he argues, is that Scott's attention to feeling operates vitally as 'a kind of dialectic of enchantment and demystification'.

Fiona Price explores how Scott used metafictional techniques to participate in debates about literary genre and the representation of history. Her essay positions Scott in a long-running Romantic-period argument about the political uses of gothic and historical fiction. Price shows through her focus on the late novel *Woodstock; or, The Cavalier. A Tale of the Year Sixteen Hundred and Fifty-one* (1826) how Scott responded to earlier and continuing disputes about historical representation made by Edmund Burke, Mary Wollstonecraft, William Godwin, William Hazlitt, Cassandra Cooke and Jane West. The fusion in *Woodstock* of strategies of storytelling with a continuous, intertextual reflection on the uses of sentiment and terror in other works draws attention to the ways in which rhetoric and political self-awareness function in gothic fiction. The dualism of 'spirit' and 'the spiritual' again comes under scrutiny, with Scott using spectral imagery to explore real-world concerns about the spirit of liberty and of enthusiasm, and indeed, of the age.

Continuing with the theme of enchantment, Alison Lumsden's essay at the beginning of Section III reminds us that Scott's poetry was such a 'dazzling success' that he could barely keep pace with demand. The main focus of her essay is editing; more specifically, the problems that surround the production of a new edition of the poetry for the twenty-first century. Editing Scott's works is an area of scholarship that has received much attention recently, not least because the last twenty-four years have seen new editions of all of his novels. The Edinburgh Edition of the Waverley Novels under the series editorship of David Hewitt, while not alone in producing editions of the novels, took a new approach by turning for its base texts to the first and early editions rather than to the magnum opus that had supplied almost every base text since Scott's death.<sup>18</sup> Each volume includes information relating to the editorial process, lists of emendations, notes on procedure, historical notes, and a detailed glossary. Lumsden was editor or co-editor of four of the EEWV volumes. She is now series editor for Edinburgh University Press's scholarly edition of the poetry. As she points out, despite its initial popularity, Scott's poetry now receives far less attention than his prose fiction, which is disappointing since his narrative poems were experiments in literary historicism that not only built his reputation as an author but also contributed to the diverse

form and subject matter that shaped Romantic poetry.<sup>19</sup> Lumsden brings into focus 'the generic innovation' of Scott's poems, arguing that they were in their time understood by reviewers to be 'new and radical'. She acknowledges the indebtedness of the novels to the plots, characters, modes of storytelling, and sources in the accumulating bank of notes of the poems. But she is more interested here in processes of production of the poetry itself. Again, processes of multiple authorship along with responses in subsequent editions to criticism show Scott to be an author who developed a highly social process of composition. Choosing base texts for the poetry edition has for these and other reasons been complicated, as case studies here of *Marmion* and *The Lady of the Lake* show. Theories of poetry have always been at the centre of Romantic studies, but Scott is almost never read in that context. Lumsden asks us to think again, making the case for the essays on poetry published in the *Poetical Works* of 1830 and in the subsequent (posthumous) edition of 1833 as participants in that dialogue. Arguably, Scott's essays on chivalry and romance for the *Encyclopaedia Britannica* could be included as well, for their exploration of the history of medieval and renaissance romance forms, to which he and his contemporaries responded.

Ainsley McIntosh continues the volume's attention to Scott's narrative poetry by exploring how gothic supernatural imagery extends beyond content and the conventions of genre to practical processes of creativity and publication. Scott famously used a metaphor of demonic agency, describing 'a dæmon who seats himself on the feather of my pen when I begin to write'.<sup>20</sup> The idea of the author in action being driven by a demon not only connects the supernatural with processes of communication, but also says something about forces that operate inside the text. For example, the agency of the book of spells in *The Lay of the Last Minstrel* has often been interpreted as a warning about the need for morally responsible reading. The role of the occult book in the story says more about the power of language and of interpretation than about the nature of authorship, although Scott does imply that an author's control over what she or he has written is precarious at best. Michael Scott has the daunting task — from the other side of the grave — of recovering his book and limiting the damage it can cause. Celeste Langan has argued that the *Lay's* book motif contributes to a multimedial poem in which reading, song, and instrumental music come together as art forms to assert the magical (transformative) properties of language.<sup>21</sup> McIntosh takes Scott's three most influential poems, *The Lay* (1805), *Marmion* (1807), and *The Lady of the Lake* (1810) as case studies through which to investigate how supernatural imagery inside the text transcends the boundaries of the tale. The questions asked reassess the nature of the magic, enchantment and charm with which Scott's writing is associated.

*The Lay of the Last Minstrel* is given another new reading by Daniel Cook, who explores the text's evidence of literary sociability. It is commonplace almost to the point of cliché that the *Lay* attracted charges of negative sociability almost as soon as it was published, with Samuel Taylor Coleridge accusing Scott of plagiarizing a short passage from his own *Christabel*. The grounds for that complaint and the rancour of Coleridge's accusation have received almost as much attention as the *Lay* itself. Cook revisits the plagiarism argument, but for new reasons, and drawing other conclusions about intertextuality in Scott's first long poem. Through a close reading, along with attention to the growing paratext of Scott's explanatory notes and introductory essays, he shows how the *Lay* was a hybrid composition always aware of its own conversational interaction with other poets and their works. Cook develops his position out of Maureen McLane's argument that the *Lay* asserts its place in poetry and poetics through what might be called a 'minstrelsy complex'.<sup>22</sup> The final canto, which Scott himself curiously said was 'altogether redundant', is shown by Cook to make a case for the poem as a manifesto for a minstrelsy in touch with the past but also, through its rejection of closure, looking forward to the future. That prophecy underpins Scott's own entire project as an author.

Nigel Leask opens Section IV on new approaches to Scott and history with an essay looking at the relationship between *The Antiquary* (1816) and James Macpherson's *Ossian*

fragments. Even before he became well known as an author, Scott's education in historical theories of the Scottish Enlightenment and his growing reputation as an antiquarian led to his being involved in the debate over authenticity and the treatment of history in *Ossian*. The public face of that involvement included an essay published in the *Edinburgh Review* in 1805, in which Scott reviewed both the Highland Society of Edinburgh's commissioned report on *Ossian* and a new two-volume edition by Malcolm Laing. Scott was at that time still keen to write for the *Edinburgh*, and editor Francis Jeffrey was more than pleased to secure his expertise on a matter that continued to attract attention. Parts of Scott's review are notorious for their apparent attempt to put to rest Macpherson and his poems, but Leask's essay insists on a reappraisal. The need to look further into Scott's writing career to understand the extent to which *Ossian* haunted Scott's imagination, and (more specifically) the ways in which Macpherson may have continued to exert influence on his approach to fiction as social historiography, is based on evidence found in his third novel. In his literary-historical investigation, Leask considers versions of *Ossian* by other authors and Ossianic imitations within the storyline of the *Antiquary*. He also explores wit and issues of taste surrounding Scott's use of humour in weighing debates about ethnic prejudice towards Highlanders, and the more sinister concern of Jonathan Oldbuck to show that the Picts were of Gothic rather than Celtic ancestry, and therefore of Germanic rather than Irish origin. Questions to be asked include whether Oldbuck represents Scott's own position on Scottish identity politics, and whether he is an object of satire and/or self-parody. These matters resonate beyond Scott studies, because they draw attention to a history of class, religious and racial prejudice that continued to affect Scotland's cultural development and political economy.

Law and its interpretation, historically and in his own time, is understandably a prominent feature in Scott's writing, given his training as an advocate and service as Sheriff-Deputy of Selkirk. Likewise, his support for monarchy as the head of a constitutional Union that recognizes Scotland's legal autonomy informs almost everything he published. A question arises, then, as to whether his poetry and prose fiction might be read as the voice of a constitutional lawyer as well as a commentary on jurisprudence by one of the leading public intellectuals of his time. Tara Ghoshal Wallace addresses these questions, putting Scott's interest in the biopolitics of sovereign power in post-Union Scotland under fresh scrutiny in an exploration of the often-derided fourth volume of *The Heart of Midlothian*. As Wallace notes, criticism of Scott's seventh novel has been animated and diverse: James Kerr and Ian Duncan, among others, have described *The Heart of Midlothian* as a 'romance' or 'fable' of 'national regeneration', while biographer John Sutherland conversely dismissed it as a propagandist apology for the Hanoverian dynasty.<sup>23</sup> Theories of the body by Michel Foucault, Giorgio Agamben, and Roberto Esposito underpin this much-needed reassessment of Scott's treatment of Royal Prerogative and its effects on male and female subjects of the sovereign state. The relevance of social class is also taken into consideration. Wallace maintains a strong dialogue with a wide range of critical positions, taking forward her own study of statutory law relating to the concealment of pregnancy and infanticide dating from the late seventeenth century, as applied over one hundred and thirty years to the Regency period in which Scott was writing.

Carla Sassi takes this number of the *Yearbook* into the field of postcolonial studies and the history of slavery. Her essay investigates silences that attend Scott's mediation of Scotland's history in the colonization of the Caribbean and its part in the transatlantic slave trade. Sassi bases her analysis on a condition of 'conspicuous silence', which she also terms 'willed' or 'unwilled amnesia'. More widely, she argues, such silence constitutes a lapse of memory that can only be explained as 'a form of [cultural] forgetfulness that appears more radical in Scotland than in other European countries, also involved in the exploitation of slavery in the Caribbean'. A question asked from the outset in this essay is whether Scott's or his nation's willed or unwilled amnesia specifically emerges in connection with slavery, in which case it could be motivated by a particular instance of guilt; or whether, by contrast, it grows from

more universal roots in 'the teleological philosophy of history conceived and diffused by the Scottish Enlightenment', which Murray Pittock has shown involves 'the analysis of the past [...] not on its own terms, but in the light of what it could contribute to an account of progress towards the present'.<sup>24</sup> Sassi evaluates Scott's reticence over slavery in a range of examples, some of which contain other references to cultures of the Caribbean and the Americas. Her case studies are the long poem *Rokeby*, novels including *The Antiquary*, *Rob Roy* and *The Heart of Midlothian*, the historiographical *Tales of a Grandfather*, and Scott's correspondence. Narratological theory informs her argument and she furthermore asks why Robert Burns's silence over slavery has received so much more critical attention than Scott's reserve. Sassi proposes that such an uneven comparative treatment of two of Scotland's most influential writers emphasizes the need for further enquiry into Scott's position, because of his role 'as historiographer and myth-maker in nineteenth-century Scotland'.

The final section of the volume assesses where Scott studies stand at their intersection with some key twenty-first-century concerns: namely, literary geographies, the environment, and ecology.

Penny Fielding looks at Scott's writing about the sea and the northern islands of Orkney and Shetland, first in a travel journal and then in his novel *The Pirate* (1821). Her essay explores how time, space, and place tend to converge at imagined borders (which may be internal, cultural, between land and sea, and/or textual). Fielding's main argument concerns the anxieties that emerge when 'the formation of a national geography around a political centre [...] or by a dominant cultural figure [Scott] leaves fluid and unresolved spaces' that do not easily fit within 'the taxonomic geographic decisions that borders require'. As a historian educated in Scottish Enlightenment theories of social progression, and as an antiquarian with conservative political convictions, Scott looked for continuities and trajectories that would enable him to understand the past's relationship with the present in a teleological framework. Fielding asks what happens when extreme peripheral geographies intervene in that process. The result is that we see Scott reaching after disappearing rituals and stories in an attempt to retrieve and record them before they are gone. Among the examples that Fielding discusses is a sword-dance that Scott witnessed in Shetland, an experience recorded in the unpublished diary of his 1814 journey accompanying the Commissioners of the Northern Lights on their annual inspection of the lighthouses around the coast of Scotland. She also comments on the eagerness with which Scott yearned, like so many other antiquarians, to 'discover traces of the Picts, the supposed aboriginal people of Scotland and the subject of a continuing debate over their language and ethnicity'. Her essay asks questions about the term 'vacation', which Scott uses in the title he gave his diary. Most of all, Fielding confronts here a number of previously unasked questions about how Scott responded to the archipelago of the northern isles as places where 'fractal geometries' and an 'uncertain temporality' arise out of evidence of international migration and transcultural connections. What Scott experienced could not but destabilize his received ideas about history as a coherent national project. His novel *The Pirate* is proposed here as a response that first revisits, then reimagines, Orkney and Shetland as global rather than particularly Scottish locations.

While Scott's role in the literary culture and social history of his own nation continues to attract critical enquiry, almost no attention has been given to his engagement with Australia. Partly, that is because Scott did not write much about what was then regarded largely as a penal colony with only a recent history. Graham Tulloch confronts the omission, bringing to the foreground Scott's correspondence with several colonial representatives, free settlers, and transported convicts. The context for his enquiry is imperial and colonial patronage, with the prolific level of attention to India in the letters providing a means of assessing a relatively scant Australian presence. The importance of a comparison with India, together with a quantitative critical approach, cannot be overstated here, because what can be learned about Scott and Australia casts new light on the role of folklore and mythology in the building



of a Scottish cultural identity at home and in diaspora. Letters exchanged with governors Lachlan Macquarie and Sir Thomas Brisbane, a chain of correspondence with free settler George Harper, flippant asides to Adam Ferguson about convicted Borderers sent to 'botanize' for a while, and a letter from a convicted forger provide a framework for Tulloch's enquiry. Of particular interest is Harper who, being neither a colonial office holder nor a prisoner, was the kind of everyday observer and messenger that Scott needed in a distant land where he could not conduct his own research. Harper not only returned the favour of a letter of introduction from Scott with gifts of seeds and wildlife (some of which were at best dubiously welcome) but, as Tulloch shows, acted as go-between with Macquarie in acquiring for Scott published stories about bushrangers that could be seen as counterparts to the Scots Border reivers of ballad tradition.

Susan Oliver concludes the volume with an investigation of Walter Scott's writing across several genres — anthologized ballads, original poetry, fiction, and a range of non-fiction documents that include letters, statements to parliament, and minute books — assessing his contribution to an environmental historiography of Scotland. Her approach is material and literary, being informed by period responses to the land and by ecocritical theories of agency in the nonhuman world. One of the questions she asks is whether Scott's writing provides any evidence for an early land ethic that might anticipate Aldo Leopold's first use of that term in *A Sand County Almanac and Sketches Here and There*, published in 1949. Scott's approach to the land may in many ways be considered ethical, but do those ethics extend beyond a human interest in conservation and land use to include the interests of the wider biotic community? Oliver explores Scott's involvement in an early debate about pollution and fossil fuels, when as Chairman of the Edinburgh Oil Gas Light Company he presented a statement to Parliament arguing that oil gas was a cleaner fuel than coal gas.<sup>25</sup> She explores his concern about the depletion of salmon and trout stocks, firstly with reference to the formation of the River Tweed Commissioners and then in his storytelling in *The Tale of Old Mortality*, *Redgauntlet* and *The Antiquary*. Scott's entire *oeuvre* is traced through its evolution from the *Minstrelsy* ballads back to the soil of Scotland itself, both materially and symbolically, through analysis that draws on Heather Sullivan's 'dirt theory' and Jane Bennett's *The Vitality of Things*. Oliver's essay provides a fitting end to this year's *Yearbook*, by positioning Scott studies in areas where they have not previously featured to any considerable extent; that is, in environmental humanities, ecological historiography, and ecocriticism.<sup>26</sup>

1. Georg Lukács, *The Historical Novel*, trans. by Hannah and Stanley Mitchell (Harmondsworth: Penguin, 1962), p. 42. The use of the masculine pronoun in the quoted passage from the Mitchells' translation will be objectionable to some readers, so the feminine is included.
2. Wordsworth, 'Preface', in *Lyrical Ballads, With Other Poems* (London: Longman and Rees, 1800), pp. xxxiii–xxxiv. See also Samuel Taylor Coleridge, *Biographia Literaria*, ch. 13.
3. Michel Foucault, *The Order of Things: An Archaeology of the Human Sciences*, trans. by Alan Sheridan (London: Routledge, 2002).
4. Compare Scott's account of his own education in his autobiographical fragment, in J. G. Lockhart, *Memoirs of the Life of Sir Walter Scott, Bart.*, 2nd edn, 10 vols (Edinburgh: R. Cadell; London: J. Murray and Whittaker & Sons, 1839), i, 56–62 with Marilyn Orr's account of his fictional treatment of education in 'Real and Narrative Time: Waverley and the Education of Memory', *Studies in English Literature*, 31.4 (Autumn 1991), 715–34.
5. Percy Bysshe Shelley, 'A Defence of Poetry', in *The Major Works*, ed. by Zachary Leader and Michael O'Neill (Oxford: Oxford University Press, 2009), pp. 674–701 (p. 698).
6. He was appointed Sheriff-Deputy of Selkirk in 1799 and served as Clerk to the Court of Session in Edinburgh from 1806 to 1811.

7. For example, John Sutherland's controversial *The Life of Walter Scott: A Critical Biography* (Oxford: Blackwell, 1995) was described by Marilyn Scott as 'pithy, cynical [and] irreverent' in her review 'Burying Scott', in the *London Review of Books*, 17.7 (7 September 1995), 10–11 (p. 10).
8. *Possible Scotlands: Walter Scott and the Story of Tomorrow* (Oxford: Oxford University Press, 2005), p. 9 and Oxford University Press <<https://global.oup.com/academic/product/possiblescotlands-9780195169676?cc=US&lang=en8#>>.
9. See William Hazlitt, 'On Gusto', first published in *The Examiner*, 26 May 1816, and included in *The Round Table* (1817). John Keats argued that poetry which could 'enjoy light and shade' lived 'in gusto'. See his letter to Richard Woodhouse, dd. 27 October 1818, in *The Letters of John Keats*, ed. by H. E. Rollins, 2 vols (Cambridge: Cambridge University Press, 1958), i, 193–94.
10. For Scott, place and landscape, see James Reed, *Sir Walter Scott: Landscape and Locality* (London: Athlone, 1980).
11. *Abbotsford and Sir Walter Scott: The Image and the Influence*, ed. by Iain Gordon Brown (Edinburgh: Society of Antiquaries of Scotland, 2000); Alastair Durie, 'Tourism in Victorian Scotland: The Case of Abbotsford', *Scottish Economic & Social History*, 12.1 (2010), 42–54 (p. 43) <<http://www.eupublishing.com/doi/abs/10.3366/SESH.1992.12.12.42>> [accessed 21 Nov. 2016]. Cited by McCracken-Flesher in her essay in this volume.
12. Oliver, *Scott, Byron and the Poetics of Cultural Encounter* (Basingstoke: Palgrave Macmillan, 2005) and Watson, *The Literary Tourist: Readers and Places in Romantic and Victorian Britain* (Basingstoke: Palgrave Macmillan, 2006).
13. Ian Duncan, *Modern Romance and Transformations of the Novel: The Gothic, Scott, Dickens* (Cambridge: Cambridge University Press, 1992), p. 28. Walpole's exact words were that 'on the uppermost bannister of the great stair-case I saw a gigantic hand in armour'.
14. Ferris, 'Scott's Authorship and Book Culture', in *The Edinburgh Companion to Sir Walter Scott*, ed. by Fiona Robertson (Edinburgh: Edinburgh University Press, 2012), pp. 9–21; Millgate, *Walter Scott: The Making of the Novelist* (Edinburgh: Edinburgh University Press, 1984); Robertson, *Legitimate Histories: Scott, Gothic and the Authorities of Fiction* (Oxford: Clarendon Press, 1994). All are cited by Sabiron in her essay in this volume.
15. Scott published *Goetz of Berlichingen with the Iron Hand: A Tragedy Translated from the German of Goethe in 1799*.
16. See Gottlieb, *Walter Scott and Contemporary Theory* (London: Bloomsbury Academic, 2013).
17. Žižek, 'Eastern European Liberalism and its Discontents', in *The Universal Exception: Selected Writings, Volume Two*, ed. by Rex Butler and Scott Stephens (London: Continuum, 2006), pp. 15–36 (p. 29). Cited by Gottlieb in this volume.
18. The series is published by Edinburgh University Press and will be referred to hereafter as EEWN.
19. For book-length critical studies see Nancy Moore Goslee, *Scott the Rhymer* (Lexington: University Press of Kentucky, 1988), Susan Oliver, *Scott, Byron and the Poetics of Cultural Encounter* (Basingstoke: Palgrave Macmillan, 2005) and Maureen McLane, *Balladeering, Minstrelsy, and the Making of British Romantic Poetry* (Cambridge: Cambridge University Press, 2008).
20. For 'printer's devils' see *Oxford English Dictionary, Online* <<http://www.oed.com>> [accessed 14 December 2016]. For Scott's words, see *The Fortunes of Nigel* (1822), ed. by Frank

Jordan, *EEWN* (Edinburgh: Edinburgh University Press, 2004), p. 10. Both cited by McIntosh in this volume.

21. Celeste Langan, 'Understanding Media in 1805: Audiovisual Hallucination in Lay of the Last Minstrel', *Studies in Romanticism*, 40.1 (2001), 49–70.
22. McLane, *Balladeering, Minstrelsy, and the Making of British Romantic Poetry*, pp. 144, 151–52.
23. James Kerr, *Fiction against History: Scott as Storyteller* (Cambridge: Cambridge University Press, 1989), p. 64; Duncan, *Modern Romance*, p. 154; Sutherland, *The Life of Walter Scott*, p. 209. All are cited by Wallace in this volume.
24. Murray G. H. Pittock, 'Historiography', in *The Cambridge Companion to the Scottish Enlightenment*, ed. by Alexander Broadie (Cambridge: Cambridge University Press, 2003), pp. 258–79 (p. 258). Also cited in Sassi's essay for this volume.
25. *Edinburgh New Gas-Light Bill*. Statement for Sir Walter Scott, Bart. Chairman, the other Directors, and the Proprietors of the Edinburgh Oil Gas Company, applying for a repeal of a Prohibition in their Act of Parliament to make Gas from Coal. Sess. 1827. National Library of Scotland.
26. 'Dirt Theory and Material Ecocriticism', *Interdisciplinary Studies in Literature and Environment (ISLE)*, 19.3 (Summer 2012), 515–31 (p. 515); Jane Bennett, *Vibrant Matter: A Political Ecology of Things* (Durham, NC: Duke University Press, 2010).