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The Chivalric Ideal in the Work of Sir Walter Scott

Margaret E. Remy

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THE CHIVALRIC IDEAL IN THE WORK OF
SIR WALTER SCOTT

A thesis submitted in partial fulfillment of the
requirements for the degree of Master of Arts
English Department

Division of Graduate Instruction
Butler University
Indianapolis
1938
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I wish to acknowledge the helpful suggestions and kindly assistance of Dr. J. S. Harrison, under whose supervision I
have written this thesis. I also wish to thank Miss Sullivan of the Indiana State Library for her patience and perseverance in securing for me Scott's "Essay on Chivalry."

Margaret E. Remy

Indianapolis
May, 1938

Scott's literary treatment of Chivalry

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   b. Forms and laws of Chivalry
   c. Causes of decay and extinction of Chivalry

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   b. Poetry
   c. Expression of chivalric ideals
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      ii. Battle
      iii. Life centering about Court of Arkanzome
      iv. Preparation for combat
      v. Wedding scenes
      vi. Hospitality shown at Norham Castle
         and at home of the Douglases
      vii. The chase
The Chivalric Ideal in the Work of Sir Walter Scott

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III. Scott's literary treatment of Chivalry

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From the beginning of the Crusades in the twelfth century to the battle of Bosworth Field at the end of the fifteenth, there spread throughout Europe, particularly in England and France, the good results of an ideal known as Chivalry. This chivalric ideal, which grew out of some attempt at spiritual elevation, was the very highest spiritual force at work in the days of Feudalism. Both the knight attached to a lord and the knight-errant in search of adventure bent their efforts in all their undertakings to conform to this ideal.

The chivalric ideal may be considered as the ideal of life, of love, and of character.

Romantic literature dealing with Chivalry, whether that literature be poetry or prose, illustrates one or all phases of this chivalric ideal. Let us consider first the elements of the ideal of life: the social, the personal, and the political. In days of Chivalry knights and ladies, always persons of noble and gentle birth, became attached to a court, which was presided over by a king or by some baron or noble of lower rank. A fortified castle furnished the center of
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activities of love, of amusement, and of the more serious business of war. Brave knights and gaily dressed ladies, young squires and little pages moved about the court which presented a truly colorful appearance. Within the shadow of the castle in an open field, sham battles called tournaments, and single combats known as jousts, engaged the knights. Ladies having given their favors to their knights cheered for those who took part. Great feasts were set in the hall of the castle, and sumptuous viands were placed before the knights, each of whom sat according to his own rank. The second element, the personal, concerns the adventures of a knight, who usually rode forth alone—sometimes seeking adventure for the pure love of it; sometimes asking for the opportunity as a boon to be granted by the head of his court; sometimes inviting adventure in defense of his lady. The third element in the ideal of life is the political. According to the feudal custom, the head of a court, usually a political figure, attached to his organization persons of lesser rank. If he were only a baron, he was supreme in his own court and subject only to one of higher rank than himself. The king of a country held the highest rank in his own country, although he might in turn himself become a vassal of the church.

Besides the chivalric ideal of life, we must also consider the ideal of love. Love to the medieval knight was a sacred passion. Early in his life he chose a lady for his inspiration.
The very thought of her beauty or the consciousness of her presence spurred him on to noble deeds. His duty was to protect her whenever necessary, unless such duty conflicted with that toward his lord. In her name he fought in jousts and tournaments, bearing on his helmet or his shield the favor she had given him. For her sake he invited adventures away from the court, and on his return he was rewarded by his lady for his bravery. Ladies in the days of Chivalry inspired the respect, admiration, and gallantry of knighthood.

The third chivalric ideal is that of character. The true knight was loyal, honorable, generous, courteous, courageous, and truthful. He kept his word, he abstained from mean pursuits, he condemned selfishness, treachery, and hypocrisy. His speech was frank, his actions magnanimous, and his nature religious. Chivalry inspired within him the ideals of life, love, and character. Truly Chivalry was a high spiritual force which demanded the knight's very highest type of thoughts, words, and deeds.
CHAPTER II

SCOTT'S INTEREST IN CHIVALRY

No writer since the beginning of the nineteenth century has been more impressed with the ideals of Chivalry than Sir Walter Scott. In his early childhood, his lameness kept him from engaging in all the normal activities of other boys, and as a consequence he learned while yet a small boy to read well. In his autobiography, he told how he spent many hours reading aloud to his mother the epics of Homer and many ballads and songs. "My mother," he said, "used to make me pause upon those passages which expressed generous and worthy sentiments." At his mother's knee, so to speak, he first learned of the chivalric ideal of character. She tried to curb his interest in tumults and battles, emphasizing instead these sentiments which were more worthy and generous. As time went on, he read fairy tales and romances, ten times as many, he said, as most boys read. When Scott was nearly twelve years old, Dr. Blacklock, an elderly neighbor and friend, gave the boy access to his extensive library. Here he read Spenser, whose knights and ladies, dragons and giants greatly delighted him. With great ease the boy committed to memory many of the passages in Spenser. While he was still in his teens, Scott and his intimate friend,
John Irving, composed for each other "romances in which the martial and the miraculous always predominated."¹ This pastime, continued over a period of several years' summer vacations, turned Scott's imagination toward the romantic and the chivalrous in literature. Both boys created knight-errants, embellishing their adventures; these characters grew in the ladies' minds, and neither wanted his favorite killed. They studied Italian tales and the "chivalrous lore of Spain."²

At the age of fifteen, he visited the Highlands for the first time, where he became fascinated by the stories of Alexander Stewart of Invernahyle, an old Jacobite. The chivalrous character of the man impressed the boy.

In Scott's early twenties, he read and made notes on Malory's *Morte d'Arthur*. In letters to his friend, George Ellis, in 1801, Scott referred to their mutual interest in the characters of Arthur, Merlin, Gawain, Tristan, and Lancelot; and on February 14, 1802, he wrote to Ellis of his completion of "the transcript of King Arthur, being of a fragment of about 7,000 lines."³ In the same letter he referred to the mountain called Arthur's Seat, which overhangs Edinburgh. According to tradition, he said, King Arthur at one time sat upon a huge rock upon the summit to look down

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¹. Ibid., vol. I, p. 36.
². Ibid., vol. I, p. 115.
³. Ibid., vol. I, p. 316.
upon "some naval engagement upon the Frith of Forth."\(^1\) In July, 1803, Scott again wrote to Mr. Ellis, attempting to identify the age in which Sir Tristrem first appeared in the legend. He mentioned his reading of the romances of Chrétien de Troyes, which are expressions of the chivalric ideal. In Ellis' answer, he referred to Geoffrey's Historia, to the Lays of Marie de France, and to the romances of Chrétien. He also mentioned Scott's editing of Sir Tristrem, which came out about this time. In their correspondence Scott referred to Ellis' intended editing of the Mabinogion, that collection of "wild and interesting tales." In 1807 Scott wrote to Southey of his plan to publish a small edition of the Morte d' Arthur, "to preserve the ancient record of English Chivalry."\(^2\)

Washington Irving, who visited Scott's home in 1817, spoke of Scott's reading to him in his study several passages from the old Romance of Arthur, in which he was at the time intensely interested. From all of these illustrations we have no doubt of Scott's early interest in the Arthurian legend and the ideals of Chivalry.

Throughout his life Scott was fascinated with the relics of the Age of Chivalry which he saw about him and others which he visited in his travels. A number of feudal castles situated near Edinburgh interested him. He lived under the very shadow

\(^1\) ibid., vol. I, p. 316.
\(^2\) ibid., vol. II, p. 91.
of Melrose Abbey, which he described in his "Lay of the Last Minstrel."

"If thou wouldst view fair Melrose aright,
Go visit it by the pale moonlight;
For the gay beams of the lighsome day,
Gild but to fount the ruins gray.
When the broken arches are black in night,
And each shafted oriel glimmers white;
When the cold light's uncertain shower
Streams on the ruined central tower;
When buttress and buttress, alternately,
Seemed framed of stone and ivory;
When silver edges the imagery,
And the scrolls that teach thee to live and die."

When he met Wordsworth at Melrose in 1803, he pointed out with pride the beauties of the abbey and recounted its history. Later on he took a personal interest in its repair and restoration.

While he was yet a young man, he visited ancient Glamis Castle, supposedly the situation of Macbeth's murders. He observed with interest its thick walls and searched for its secret chamber. During his boat trip to the Northern Isles in 1814, he visited and described in his diary a number of ancient castles. One was a typical Pict castle, the circular walls of which were fashioned of three rows of stones. Because of the rocks on the land side it was difficult of access. It was built upon a fresh water lock connected with the land by a causeway. Another Pict castle at Mousa he described as resembling an old pigeon house. A third castle, the property of

the Earl of Orkney, formed three sides of an oblong square. Its enormous hall and its Gothic windows impressed Scott. Within an ancient church at Rowdill he observed "the effigy of a warrior completely armed in plate armor, with his hand on his broadsword." The effigy wore a helmet and an upper corselet of mail. On the same trip he saw Dunvegan Castle, which had been built upon a great rock overhanging a lake. To enter it he had to climb a flight of steps cut into the rock. The lake, the chasm of rock, a brook, and a ditch had protected it in ancient times from invasion. The castle of Dunstaffnage, square with round towers at three of the angles, "was situated on a high precipice carefully scarped on all sides to render it perpendicular. The entrance, which is by staircase, conducts you to a wooden landing-place, which...could be raised in the nature of a drawbridge. When raised, the place is inaccessible." Nearby were the ruins of the old castle of Donnelly, on a bold promontory overhanging the lake. Although the castle was in ruins, Scott distinguished the citadel, the courtyard, the keep, the moat, the outworks, and the drawbridge. Dunluce, another ruined castle, he described as "built on the level top of a high rock advanced into the sea, by which it is surrounded on three sides and divided from the mainland by a deep chasm." A narrow

2. ibid., vol. II, p. 496.
bridge furnished access. He investigated great hall, kitchen, and ovens; he saw the natural cave in the rock on which the castle had been built and listened to a legend which stated that from the castle into the cave was a secret means of descent. The relics of the Age of Chivalry seen and studied by Scott slipped naturally into his romances.

When Scott built Abbotsford, he procured ideas from old baronial edifices. His roofs and windows were blazoned with clan bearings. Besides his own shield of arms and the memorials of the Scott family, he owned the blazoned shields of the warriors and Border chiefs who had defended Scotland. Adjoining his great hall was an armory containing suits of armor, helmets, swords and lances. In his home he emulated the hospitality of ancient castles by giving a "joyous reception to all comers. Ballads and pibrochs enlivened the flowing bowl." Life at Abbotsford was indeed interesting for numerous fortunate guests, for Scott's ideal of life at his castle was "to revive the interior life" of these ancient castles which had been his models.

There are in Scott's romances numerous castles described, in both those romances which deal with Chivalry and those which are set in later times. A typical illustration from The Bride of Lammermoor follows:

1. ibid., vol. V, p. 446.
"On three sides the rock was precipitous; on the fourth, which was that toward the land, it had been fenced by an artificial ditch and drawbridge; the latter was broken down and ruinous, and the former had been in part filled up, so as to allow passage for a horseman into a narrow courtyard encircled on three sides with low offices and stables, partly ruinous, and closed on the landward front by a low embattled wall, while the remaining side of the quadrangle was occupied by the tower itself, which tall and narrow and built of grayish stone, stood glimmering in the moonlight."

Another illustration from The Monastery is added:

"The situation of Avenal Castle was remarkable. It was built on an islet in a mountain lake; a causeway, very narrow, and divided by two cuts, connected the islet with the shore, so that it was almost inaccessible of hostile approach."

The next description is of Torquillstone, in Ivanhoe:

"It was a fortress of no great size, consisting of a donjon, or large and square tower, surrounded by buildings of inferior height, which were encircled by an inner courtyard. Around the exterior wall was a deep moat, supplied with water from a neighboring rivulet.... Towers had been built upon the outward wall. The access, as usual in castles of the period, lay through an arched barbican, or outwork, which was terminated and defended by a small turret at each corner."

From the foregoing examples, one can readily see that Scott used in his romance his knowledge of the castles he had seen and visited.

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1. The Bride of Lammermoor, p. 81.
In 1816 Scott wrote for the supplement to the Encyclopedia Brittanica his "Essay on Chivalry," which has been one of the important sources of books written since that time on the subject of Chivalry. This little essay, reprinted in book form, is about 125 pages in length. Scott discussed Chivalry under three headings: the nature and spirit of Chivalry, the forms and laws of the order, and the causes of its decay and extinction. He emphasized the blending of military valour with love, defense of personal freedom, and the qualities of loyalty, devotion, courtesy, generosity, and gallantry in the ideal knight. His reputation must be unblemished. His oath bound him to respect the ladies and to defend the church. The spirit of Chivalry was reflected in the Crusades, when knights fought to restore Christianity in the Holy Land. Besides being guided by love of God and of his lady, he was guided by love of glory and renown, which sent him on dangerous adventures and urged him to participation in tournaments and single combats. The laws of Chivalry conformed in all respects to the spirit which they were intended to foster. The education of a knight covered many years. As a page, the noble youth was sent to
the house of some baron of good repute, where he learned
modesty, obedience, and the arts of handling a horse and using
the bow, the sword, and the lance. He attended his lord in
the chase, and at court he waited upon the ladies. In time
he became a squire, with the right earned to carry a shield of
his own. He assisted his master as a groom, he trained his
horses, and he kept his arms burnished. He was expected to
perfect himself in the ceremonial of the feast, to understand
social games, and to develop his accomplishments in poetry
and music—that is, if he had any talent in these arts. His
manners were refined and his body exercised to feats of
strength and agility. In battles he accompanied his master
and bore his knight's helmet and shield. He was able to
repair his master's armor. Many men, because they did not
have the fortune to maintain the establishment of a knight,
ever rose higher than the rank of esquire. The independent
squire bore his own shield blazoned with his own design, but
unlike the knight, he was not permitted to wear gilded spurs—
his were only silver. The honour of knighthood was usually con-
ferred with great ceremony upon a young man in a solemn religious
service at a church or chapel, after which the new-made knight
gave alms to the poor, gifts to the heralds and minstrels, and
a contribution to the church. In war he could command a body of
men up to a thousand; in peace he sought adventures to acquire
fame. His natural business, of course, was war when he used
only in his own day, but at the present time.
sharp weapons; but in peace times he attended tourneys proclaimed by other knights or perhaps himself challenged all comers, fighting usually with the arms of courtesy, in which the weapons used were blunted. Scott gave some space to the divisions and ranks of knighthood: the knight-bachelor, whose degree was conferred by another knight, and whose banner was a forked ensign, and the knight-bannerman, whose rank was above the knight-bachelor, and whose banner was a flag squared at the ends. He was expected to bring under his banner at least three hundred horsemen. When the spirit of Chivalry had been practically extinguished, the degree of knight-bannerman was introduced, a title which meant little since a child could inherit from his father the degree of knighthood. This was foreign to the spirit of Chivalry. Scott's last division of the essay discussed the causes of the decline of Chivalry. One was the invention of gunpowder in the fourteenth century; another, the establishment of standing armies; a third, the civil wars in England and in France; a fourth, the awakening of men's minds by the Renaissance and the Reformation. Scott completed his essay by recounting some of the consequences of Chivalry: respect for ladies; rules of decorum in society; speaking truth and observing courtesy; and conviction that no man can infringe upon another's personal honour.

Because of the publication of the "Essay on Chivalry," Scott has been recognized an authority on the subject, not only in his own day, but at the present time.
Most of Scott's work on Chivalry was narrative. His very earliest stories were ballads. From these he turned naturally to the metrical romance as a vehicle for his art of story-telling. The three long narrative poems on Chivalry which he divided into cantos were: "The Lay of the Last Minstrel," "Harman," and "The Lady of the Lake," published in 1805, 1806, and 1810 respectively. The force of "The Lay of the Last Minstrel," Scott said, lay in its style. His purpose was to write "a sort of Romance of Border Chivalry and Enchantment," as he wrote to Miss Seward. He first intended the "Lay" to be an account of an episode—a scene of festivity in the Castle of Branksome, disturbed by the pranks of a little goblin; but it grew to be a panorama of Border life in a setting of war; in other words, a lay of manners. He chose the title, lay, because he put it into the mouth of a minstrel who sang the song-story to the accompaniment of the harp. Like Marie de France, who mingled the real in life with the supernatural, Scott symbolized the supernatural in his use of the goblin page. This little creature he first intended to be his principal character; but because he developed into such a base creature, "he must slink downstairs into the kitchen and

B. IN METRICAL ROMANCE

e'en abide there." The "Lay", Scott said, "is intended to illustrate the customs which anciently prevailed on the Borders of England and Scotland. The inhabitants living in a state partly pastoral and partly warlike and combining habits of constant depredation with the influence of a rude spirit of Chivalry were engaged in scenes highly susceptible to poetic ornament." Here are some illustrations of what Scott meant by "rude Chivalry." The knights at Branksome never laid off their armor, but instead they cared with their steel gloves on and drank their wine while they wore their helmets; their steeds were saddled night and day in readiness to combat any attack on the castle. William of Deboraine was a "stark, moss-trooping Scott," who knew prayer scarcely well enough "to patter an Ave Mary." Even the turrets of Branksome Scott called "rude." "The Lay of the Last Minstrel" is set in a period of Border warfare; therefore the knights are far more interested in fighting than in gay entertainment or in association with lovely ladies. Scott modestly spoke of the "Lay" as a "feeble imitation of an old school of poetry." Its division into cantos is reminiscent of Spenser's "Faerie Queene." real that in the previous romances, for "The Lay of the Lake" is more naturalized. The force of the new, Scott

1. ibid., p. 39.
2. ibid., p. 40.
3. ibid., p. 41.
4. ibid., p. 40.
"Marmion," that patriotic romance which describes with dignity the battle fatal to Scotland, Flodden Field, Scott set on the Border in 1513, while the spirit of Chivalry was still strong on the Border. Scott's design, as set out in his introduction, was to "prepare his readers for the date of the story and for the manners of the age." By his writing of this second metrical romance Scott's critics said he had brought Chivalry into favor. Before writing "Marmion," Scott had become acquainted with Chaucer, whose description of knight and squire in "The Canterbury Tales" influenced his portrayal of the knight, Marmion, and his train. This influence we shall discuss a little later in this paper.

Because of Chaucer's influence, "Marmion" is a finer piece of metrical romance than the "Lay." Scott felt that the force of this poem lay in its description.

Scott set his third metrical romance, "The Lady of the Lake," not on the Border, but in the Highlands. His purpose was to present many scenes of Chivalry, with emphasis upon the element of adventure--adventure of King James V of Scotland, the current king, and the aspiring knights of the clan, who was traveling in disguise. His characters and incidents observed, was not on style or description, but rather on
In all three of these metrical romances, we find expression of the chivalric ideals of life, of love, and of character. Take, for instance, the social ideal as found in "The Lay of the Last Minstrel." The action is centered in and around the court of Branksome. Scott described it thus:

"The tables were drawn, it was idlesse all; Knigth and page and household squire Lotusred through the lofty hall, Or crowdred round the ample fire: The staghounds, weary with the chase, Lay stretched upon the rushy floor, And urged in dreams the forest race For Teviot, stone to Eskdale-moor."  

To the hall were attached twenty-nine knights and the same number of squires and yeomen. Ten of these knights were always ready for battle.

One evening when Margaret of Branksome was musing in her own tower, she observed the "beacon-blaze" which told her of the approach of the English. She heard the warder blow his blast, the call to arms for defense of the castle, and the assembling of the horsemen. She saw the "sheet of flame from the turret high," and the answering signals of the clan. While this preparation for combat was going on outside, the mistress of the castle

"Cheered the young knights and councll sage Held with the chiefs of riper age."  

1. ibid., p. 47.  
2. ibid., p. 61.  
3. ibid., p. 61.
Later on in the poem we have another expression of the social ideal of life. It is the description of the wedding revelry of Margaret of Branksome and Henry of Cranstoun.

She stood at the altar dressed in black velvet, wearing a crimson hood embroidered with pearls and gold and lined with ermine:

"In that lofty arched hall
Was spread the gorgeous festival.
Steward and squire, with heedful haste,
Marshalled the rank of every guest;
Pages with ready blade were there,
The mighty meal to carve and share;
O'er capon, heron-shew, and crane,
And princely peacock's gilded train,
And o'er the boar-head, garnished brave,
And cygnet from Saint Mary's wave,
O'er ptarmigan and venison,
The priest had bade his benison.
Then rose the riot and the din,
Above, beneath, without, within!
For from the lofty balcony
Rung trumpet, psalm, and psaltery:
Their clanging bowls old warriors quaffed,
Loudly they spoke and loudly laughed;
Whispered young knights, in tone more mild,
To ladies fair, and ladies smiled.
The hooded hawks, high perched on beam,
Their clamor joined with whistling scream,
And flapped their wings and shook their bells,
In concert with the stag-hounds' yells.
Round go the flasks of ruddy wine,
From Bordeaux, Orleans, or the Rhine;
Their tasks the busy sewers ply,
And all is mirth and revelry."

In "Marmion" the social ideal is brought out in the hospitality shown at Norham Castle to Marmion and his train. The description of the cordial reception of Marmion reminds the reader of the hospitality shown at the castle in "Sir Gawain
and the Green Knight." Marmion had just crossed the courtyard; the portcullis was raised, the drawbridge fell, he was hailed with joy by the guard, the minstrels, and the trumpeters. Two pursuivants escorted him to the great hall, where the guests stood aside and listened to a recital of Marmion's brave deeds on the field. During the feast that followed he was given the upper place at the table. He courteously asked for a guide to the Scottish court, where, as messenger for the King of England, he was to inquire the reason for the mustering of Scottish troops. At midnight he was presented with a "draught of sleep" by a page kneeling before him. In the morning before his departure, he was served a rich repast, and he drank the cup of parting with his host. Courteously exchanging words, the master of the castle and the guest separated.

The social ideal is illustrated in "The Lady of the Lake" by the hospitality shown at the castle of the Douglas where the king was a guest. The mistress of the mansion had been trained to court courtesy, and her bearing and hospitality were gracious, though her dress was not fine. Ellen, too, though more simple of speech and less regal in appearance, showed her gentle birth and her training in her courtesy toward their guest.

The chase was one of the social activities of knights when they were not engaged in war. Such a chase is described
at length by Scott in "The Lady of the Lake." It reminds the reader of the description of the hunt in "Gawain and the Green Knight." Very vividly Scott described the noble stag, the deep-mouthed hounds, and the progress of the chase through the Highlands, until only one lone huntsman was left—the king in disguise. With regret he saw his "gallant gray" breathe his last, and he turned to view his lovely surroundings. Winding his bugle, he expected to be answered by some other huntsman, but instead it was Ellen who heard his call.

From these illustrations one can readily observe that Scott was acquainted with the social ideal of life in Chivalry. In these metrical romances the reader can also find examples of the political ideal of life. One is found in the life centered about the figure of James IV and a second in life centered about the figure of James V.

Accompanied by a train, the chief herald of James IV of Scotland had been sent from the court to meet Marmion. This herald was Sir David Lindsay of the Mount, who had been honored by James. Marmion recognized his position and gave him due honor:

"Down from his horse did Marmion spring,  
Soon as he saw the Lion-King;  
For well the stately baron knew  
To him such courtesy was due  
Whom royal James himself had crowned,  
And on his temples placed the round  
Of Scotland's ancient diadem,"  
Ibid., p. 119.
And wet his brow with hallowed wine,
And on his finger glisten to shine
The emblematic gem.1

Sir David stated that James was not on good terms with England's king, but that because of Lord Marmion's name and honor, the king had commanded that the messenger be courteously treated:

"And by his order, I, your guide,
Just lodging fit and fair provide,
Till finds King James meet time to see
The flower of England's chivalry."

Passing through the Scottish camp, they arrived at Holyrood, where Marmion and his train feasted on fine food and costly wines. That night he was received by the king, whose court is described as follows:

"Old Holyrood rung merrily
That night with wassail, mirth, and glee;
.............................................................. ....
Well loved that splendid monarch aye
The banquet and the song;
By day the tourney, and by night
The merry dance, traced fast and light,
The maskers quaint, the pageant bright,
The revel loud and long.
The feast outshone his banquets past;
It was his blithest--and his last.
The dazzling lamps from gallery gay
Cast on the harp a dancing ray;
Here to the harp did minstrel sing,
There ladies touched a softer string.2

Scott continued his description by telling of the fool, the juggler, the games of dice and draughts played by the knights, and the courting of the ladies. Moving graciously among his

1. ibid., p. 119.
2. ibid., p. 128.
guests was the gorgeously arrayed king, apparently mirthful, but now and then looking sad and sorrowful, as if he had just recollected some great misfortune.

In "The Lady of the Lake" the political element centers about Stirling Castle, to which King James V returned after traveling out among his people in disguise. Scott gives us a number of very realistic scenes in this romance. The burghers were holding their sports, and the Douglas easily won all the contests and received the prize. A little picture of life within the castle is given as follows:

"Ill with King James's mood that day
Suited gay feast and minstrel lay;
Soon were dismissed the courtly throng,
And soon cut short the festal song."

The next morning, "the oak-table's massive board" showed that wine had been drunk during the night by the watchers. They had thrown their cups on the floor, and now some were wearily sleeping, some warming themselves at a huge fireplace, and others still drinking. These were not "tenants of a feudal lord," but adventurers from various parts of Europe. Ellen, in another part of the castle, was served by wenials to rich food which she had not the heart to taste. She was waiting to make her request for her father and for Roderick. Accompanied by James Fitz-James, she entered the splendid court.

ibid., p. 199.
"Within 'twas brilliant all and light
A thronging scene of figures bright;
It glowed on Ellen's dazzled sight,
As when the setting sun had given
Ten thousand hues to summer even.
And from their tissue fancy frames,
Aerial knights and fairy damsels.

She gazed on many a princely port
Might well have ruled a royal court;
On many a splendid gatt she gazed;
Then stood bewildered and amazed,
For all stood bare; and in the room
Fitz-James alone wore cap and plume,
On him each courtier's eye was bent;
To him each lady's look was lent;
Midst furs and silk and jewels sheen,
He stood, in simple Lincoln green,
The center of the glittering ring,
And Snowdoun's knight is Scotland's king!"  

The third element of the chivalric ideal of life is expressed in the adventures of William of Deloraine, chosen by the Lady of Branksome to secure the book of magic which had been hidden at Melrose in the tomb of the wizard, Michael Scott. At the end of his night ride, he entered the Abbey, and in the moonlight he was guided by a monk to the tomb. He viewed the dead wizard; the brave knight, who had often ridden in bloody battles and without even "remorse nor awe" trampled down slain warriors, felt his breath come thick and his head swim—he was bewildered and unnerved. In terror he took the book from the hand of the dead wizard and hastily withdrew from the gloomy tomb. By this time the dawn had broken, and he signified with relief to be out in the morning air. On his

1. ibid., p. 200.
way back to the castle, he had another adventure. He met Lord Cranstoun, whom he was in honor bound to fight because Cranstoun was at feud with the clan of Scott, to which castle William of Doleraine was attached. Because of his weariness, he lost the fight and was returned to the castle by Lord Cranstoun's goblin page. He was charged by the English with treason; a combat was set for the following day. Although a champion appeared for him and won the combat, William himself rose from his couch and before the crowd expressed his regret at the death of his enemy, Richard Musgrave.

The personal element is also illustrated in the adventures of James V in disguise. He begged to protect Ellen either by taking her away from the scene of the battle or remaining with her. Her refusal prompted him to give her a ring to insure her the protection of the king. He was warned by insane Blanche of Devon that his guide, Murdoch, was false, and he killed Murdoch. Taking a knightly vow to avenge Blanche's wrong, he spent the night in Roderick Dhu's territory, and was guided in safe-conduct to the domain of the king. Here he fought a hand-to-hand combat with Roderick, and won. Back at Stirling Castle, he granted Ellen's request for her father's freedom and united Ellen and Malcolm Graeme at court. The entire romance of "The Lady of the Lake" is bound up with a connected series of adventures of James V.
The ideal of love is expressed in the "Lay of the Last Minstrel" in the relations between Margaret of Branksome and Henry of Cranstown. The lady awakened early, rose to dress, and trembled so that she could hardly tie the knots of her kirtle; she slipped out quietly and glided through the wood at dawn "to meet Baron Henry, her own true knight,"¹ Scott described the happy pair thus:

"A fairer pair were never seen,
To meet beneath the hawthorne green.
He was stately and young and tall,
Dreaded in battle and loved in hall;
And she, when love, scarce told, scarce bid,
Lent to her cheek a livelier red,
When the half sigh her swelling breast
Against her silken ribbon pressed.

When her blue eyes their secret told,
Though shaded by her locks of gold.
Where would you find the peerless fair
With Margaret of Branksome might compare!"²

Scott expressed the ideal of love thus in the "Lay of the Last Minstrel":

"True love is the gift which God hath given
To man alone beneath the heaven;
It is not fantasy's hot fire
Whose wishes soon as granted fly;
It liveth not in fierce desire,
With dead desire it doth not die;
It is the secret sympathy,
The silver link, the silken tie,
Which heart to heart, and mind to mind
In body and in soul can bind.

In "Harmion" the ideal of love is only a minor element.

It is expressed in the undying love of Clara and De Wilton, a love that had begun in childhood. When Harmion won the combat from De Wilton, Clara's intention was to enter a nunnery because

1. ibid., p. 55.
2. ibid., p. 55.
3. ibid., p. 71.
of her faithfulness to her lover. Circumstances placed her in
the care of Lord Marmion for safe conduct into England. She
saw De Wilton's rank of knighthood honorably restored and his
name cleared. The only thing she could think of during the
battle of Flodden was "Is Wilton there?" He survived and was
honored for his bravery on the field by his blazoned shield.
Their marriage was an ideal one, for Scott said:

"And afterwards, for many a day,
That it was held enough to say,
In blessing to a wedded pair,
'Love they like Wilton and like Clare!' "1

In "The Lady of the Lake" the love element is found in
the relations of Ellen Douglas and Malcolm Graeme. Ellen
had been rather enamoured of their stranger guest and rebuked
herself for thinking of Fitz-James. Rousing the minstrel, she
bade him sing "the glory of the Graeme." As for Malcolm,
"His form according with a mind
Lively and ardent, frank and kind;
A blither heart, till Ellen came,
Did never love or sorrow tame."2

At the close of the poem,

"His chain of gold the King unstrung,
The links o'er Malcolm's neck he clung,
Then gently drew the glittering band
And laid the clasp in Ellen's hand."3

The third chivalric ideal, that of character, is expressed
in the "Lay" in the person and actions of Margaret of Branksome,

1. ibid., p. 151.
2. ibid., p. 170.
3. ibid., p. 208.
who was Scott's ideal of womanhood. She was fair and
courageous enough to meet him in spite of the feud that existed
between their clans. Scott described her thus:

"Fair Margaret on her palfrey came,
Whose footcloth swept the ground;
White was her simple and her veil,
And her loose locks a chaplet pale
Of whitest roses bound."

In William of Deloraine we read of a knight so devoted to
his duty that he went without question to carry out the command
of the Mistress of Branksome, even though it took him into an
erie tomb in Melrose Abbey. In securing the book he kept his
promise. In fighting a lord at feud with the house of Scott
he showed his loyalty. After he awoke from unconsciousness
after being wounded, he rushed out to take his place in a
combat which was being fought for him. Magnanimously he
mourned the death of his foe, and generously he recited the
superior qualities of Richard of Musgrave:

"For well I know,
I never shall find a nobler foe.
In all the northern counties here
Whose word is snaffle, spur, and spear,
Thou wert the best to follow near.
Twas pleasure, as we looked behind,
To see how thou the chase couldst wind,
Cheer the dark bloodhound on his way,
And with the bugle rouse the fray!
I'd give the lands of Deloraine,
Dark Musgrave were alive again."

1. ibid., p. 54.
2. ibid., p. 74.
Henry of Cranstoun, too, was the embodiment of the ideal of character. He was generous and courteous toward the knight he had overthrown; he bade his page stanch the wound, stay beside the warrior, and later lead him back to Branksome. His magnanimity was shown when he rose up as champion for William of Deloraine, who because of his wound could not defend himself. This action won for him the favor of the Mistress of Branksome, and he was rewarded by receiving in marriage the hand of her lovely daughter.

Marmion's character was sometimes in accord with the chivalric ideal and at other times it was diametrically opposed to such an ideal. However, in the beginning of the story he seemed the perfect knight both in appearance and demeanor, just as was the knight described in Chaucer's "Prologue:"

Well by his visage you might know
He was a stalworth knight and keen,
And had in many a battle been;
The scar on his brown cheek revealed
A token true of Bosworth Field;
His eyebrow dark and eye of fire
Showed spirit proud and prompt to ire;

His square turned joints and strength of limb
Showed him no carpet-knight so trim;
But in close fight a champion grim,
In camps a leader sage."

1. ibid., p. 92.
Following him were two squires, four men-at-arms, and twenty yeomen, each knowing his duty well. The squires could tame horses, fight with bow and sword, frame love ditties to sing to their ladies, and carve well at the table. The men-at-arms bore Lord Marmion's weapons, led his mules, and one bore his forked pennon. The yeomen were excellent archers and hunters, ready to attend courteously to their master's requests. To show the influence upon Scott of the "Prologue" to the Canterbury Tales the following lines are quoted:

"A knight there was, and that a worthy man,
That fro the tyme that he first began
To ryden out, he loved chivalrye,
Trouthe and honour, fredom and courteisye." 1

A list of the mortal battles in which he had proven his worth follows—fifteen of them, Chaucer said; and tournaments besides:

"And though that he was worthy, he was wys,
And of his port as meke as is a mayde.
He never yet no vilenye ne sayde
In all his lyf, unto no maner wight.
He was a verray parfit gentil knight." 2

Scott gives Marmion two squires, but Chaucer's knight had only one; this was his son, a strong, handsome young man about twenty years of age. Already he had born himself well in several battles, "in hope to stonden in his lady grace."

1. The Works of Chaucer, p. 419.
2. Ibid., p. 420.
"Singing he was, or floytinge, al the day;
He was as fresh as is the month of May.

He coude songes make and wel endyte;
Juste and ock daunces, and wel purtreys and wryte.
Curteys he was, lowly, and servisable,
And carf biform his fader at the table."

Chaucer's knight had but one yeoman, but Scott furnished Marmion with twenty. Chaucer's yeoman was clothed in green and carried peacock arrows and a "mighty bowe." He carried sword and buckler, dagger, and horn. In fact "a forster he was, soothly, as I gesse," Chaucer said of him. There can be no doubt that Scott used very literally Chaucer's description of the knight and his attendants in his treatment of Marmion and his imposing retinue.

When Marmion reached the Castle of Norham, he showed his generosity by scattering gold pieces to the guards. But as we read of his perfidy and treachery in the past, he seems the opposite of the ideal knight. His exposing of Constance de Beverley, whom he had kept for years as his page, to the Abbey from which she had fled, was atrocious. This act was due to his love for Clara de Clare. His willingness to do away with Clara's former lover, De Wilton, was anything but admirable. He caused forged letters showing that De Wilton was disloyal to the king, to be found upon the knight's person—a low, mean trick on Marmion's part. We rather enjoyed the

l. Scott, Complete Poetical Works, p. 387.

l. ibid., p. 420.
Douglas' refusal to take Marmion's courteously offered hand in friendship. At least here was one man who had the courage to defy Marmion.

But at the close of the story, Marmion in a manner redeemed himself. Leaving Clara protected with guards and archers, he presented himself to Lord Surrey for participation in the battle. So courageously did he fight, that he was fatally wounded. His dying thought was to "redress the woes" of Constance— woes for which he had been responsible. Before death came, he thought not of himself, but of his cause, and at the last he seized the fragment of his sword and shouted:

"Victory! Charge, Chester, charge! On, Stanley, on!"

Marmion's relations with women, then were anything but chivalrous, but otherwise he lived up to the ideal of character, a truly "parfit gentil knight."

In "The Lady of the Lake," the chivalric ideal of character is found in the actions of several persons. Malcolm, besides being strong, handsome, and well-trained in knightly pursuits, was a young man keen, kind, frank, and ardent in all that he undertook. He scorned wrong and was zealous for the truth, truly a knight who was the embodiment of the chivalric ideal of character. James V in disguise was vehement, with the

1. Scott, Complete Poetical Works, p. 149.
ability to do and to dare. His athletic figure and stately appearance implied "his highborn heart and martial pride."

His speech was fluent and courteous. As we noted elsewhere, his bravery in combat and his kindness toward Ellen indicated that he, too, was of knightly character. The king's magnanimity toward his fallen foe was shown in his command to two of his squires to bind Roderick's wounds, to place him on a palfrey, and bring him to Stirling Castle. Ellen, like Margaret of Branksome, was evidently Scott's ideal of womanhood. Her features and bearing were those of nobility. She was neat, good and kind, had nothing to be ashamed of, and was devoted to her father and to her lover. Her loyalty to Malcolm was expressed in her unwillingness to dwell upon the thought of Fitz-James, and her courage was shown in her going to Stirling Castle to make her plea for her father. Douglas' chivalry was brought out in his speech to Roderick, in which he expressed his respect for his daughter's feelings and his loyalty for the King:

"My daughter cannot be thy bride;
Nor the blush to wooer dear,
Nor paleness that of maiden fear.
It may not be—forget her, Chief,
Nor hazard aught for our relief.
Against his sovereign, Douglas ne'er
Will level a rebellious spear.
'Twas I that taught his youthful hand
To rein a steed and wield a brand;
I see him yet, the princely boy!

The message and Highland heroes had proved more interesting to
his readers than Cavaliers and Roundheads. Scott felt, too, he had used the style once too often. The greatest reason for its lack of success, however, was that the reading public was then interested in Byron, "a rival," Scott said, "in that art of attracting popularity" in which Scott had preceded him. Scott recognized Byron's depth of thought, his fine vocabulary, and his ability to set his romances in "shriners of ancient poetry." Scott had no intention of quitting the literary field, so he turned from metrical to prose romance and published Waverley in 1814. From that time until his death in 1832, he published nearly thirty of the series called the Waverley Novels, besides some shorter tales and essays.

One can scarcely read any of the Waverley Novels without finding references to the chivalric ideal. But of course in his romances, which he set in the Age of Chivalry, such as Ivanhoe, The Talisman, Quentin Durward, and The Betrothed, we discover numerous illustrations of the chivalric ideal of life, of love, and of character. These are, for the most part, long romances in which Scott made the most of an opportunity for richer and more detailed account of manners, customs, and ideals. This opportunity was made possible by the very form of prose romance, which permits far more expansion in narrative and

"The sloping galleries were crowded with all that was noble, great, wealthy, and beautiful...the contrast of the 1. 1840, p. 230. of these dignified spectators rendered the
description than is possible in a long poem. Scott's great prose romance, *Ivanhoe*, contains fine illustrations of the social ideal of life. Three great spectacular scenes are the tournament at Ashby, the attack on Torquilstone, and the trial by combat at Templestowe.

The description of the tournament is one of the most vivid in all modern literature. It was held at Ashby in the presence of Prince John, who was ruling England in the stead of the Crusader king, his brother, Richard. A meadow of green turf was enclosed by palisades. At the northern and southern gates were stationed heralds, trumpeters, pursuivants, and men-at-arms. Beyond the southern entrance were the gaily decorated pavilions of five challengers. At the northern entrance were accommodations for knights who were to enter the lists with the challengers. Around the lists galleries had been built and luxuriously equipped for ladies and nobles. In front of the galleries was space for the better class of commoners, and beyond the galleries were large banks of turf thrown up on the natural slope for the accommodation of the multitude. On the eastern side of the lists in the most favorable position was the gorgeous gallery of the Prince, and directly opposite, the gallery of the Queen of Love and Beauty. What a picture of life this scene presented! To quote from Scott:

1. "The sloping galleries were crowded with all that was noble, great, wealthy, and beautiful;...the contrast of the various dresses of these dignified spectators rendered the
view as gay as it was rich, while the interior and lower space, filled with substantial burgesses and yeomen...formed in their more plain attire, a dark fringe around this circle of brilliant embroidery, relieving, and, at the same time, setting off its splendor."

The laws of the tournament were read, the heralds performed and were rewarded by gold and silver thrown from the galleries, the trumpeters added their flourish, and five knights chosen by lot to meet the challengers rode into the lists. Wild Oriental music was heard as each knight touched his opponent's shield with the reverse of his lance, indicating that "arms of courtesy" were to be used. After four of the five had been overthrown, the Disinherited Knight and de Bois Guilbert fought with sharp lances. "They closed in from the center of the lists with the shock of a thunderbolt." One can imagine the excitement of the spectators, especially when this unknown knight won from all five challengers. Prince John placed upon his lance as a prize for the champion a "coronet of green satin with a circlet of gold around its upper edge." This the champion placed at the feet of her whom he chose as the Queen of Love and Beauty. The Prince's great feast followed; the lists were abandoned for the night, servants put away the cushions and tapestry, and armorers began repairing suits of armor. According to the law of arms, the champion received the Black Knight as victor, but as he had slain seven

1. Ivanhoe, p. 105.
2. Ibid., p. 111.
3. Ibid., p. 118.
at his tent the squires of the five knights he had overthrown. These squires presented the horses and armor of the losers, which the challengers were all willing to ransom. The victor accepted half the sum offered for the horses and armor of the four (not those of the fifth because of personal antagonism.) One quarter of the sum offered he gave to the squires, the other quarter to the heralds, pursuivants, minstrels, and attendants.

The second day of a tournament was general, led by the victor on one side, and the knight who had done second-best on the other. The Prince escorted the Queen of Love and Beauty to her place, the law of tourney was proclaimed, the knights arranged in double file prepared to fight with sharp swords and pointed lances. The reserve files rushed in after the first rush—clangs, groans, and shouts were heard. In time the lines thinned out and only the victor and three challengers remained. At this particular tournament a spectacular incident occurred in the Black Knight's assistance to the victor. The fight ended when the Prince cast down his warder. Because four knights had died upon the field, thirty were wounded, and many disabled for life, the tournament at Ashby was remembered as a "great" tournament. Prince John named the Black Knight as victor; but as he had slipped away, the Prince was forced to recognize the popular hero, the Dis-inherited Knight, who "had overcome six champions with his own
hand and had finally unhorsed and struck down the leader of the opposite party. 1 On this day the champion received the chaplet of honor from the hand of the Queen of Love and Beauty.

Another picture of the social ideal found in Ivanhoe is the attack on Torquilstone. It was customary for those who were intending to attack a castle to send to those within its walls a letter of defiance. In this case the letter demanded the safe return of Cedric and his party, who had been seized and imprisoned within the castle. If the demand was refused, the castle would be attacked. Front-de-Boeuf's answer was that they should send a priest to save the souls of the prisoners who were to be executed before noon. The besiegers made use of trees and bushes for protection from arrows sent down by the defenders from the battlements, and at last they made a breach in the barriers and pressed upon the outer walls; they battered down the postern gate and hurled the defenders from the outworks. Some of the defenders destroyed the bridge, but the besiegers constructed a floating bridge across the moat. A discharge of arrows on the opposite side, intended to deceive the defenders, brought most of the forces of the defense to that side and left the moat accessible to the rest of the besiegers. The plan was successful, for the Black Knight, who was leading the assault, gained entrance in spite of the defenders.

1. Ibid., p. 152.
of the attempt of the defenders to dislodge great stones from the battlement to hurl upon them. By this time Torquilstone was in flames, the fire having been kindled by the old hag, Ulrica, to avenge herself against Front-de-Bœuf. Page upon page of vivid description of the siege of Torquilstone fascinates the reader, who sees much of the action through the eyes of Rebecca as she described it to the wounded Ivanhoe. Scott's story of this spectacular attack upon a castle makes a vivid impression of life in the days of Chivalry.

In *The Betrothed*, which is a briefer romance, Scott spoke of the castle of Sir Raymond Berenger as flanked with numerous towers, occupied by vassals who could give alarm in case of attack. On the castle itself was a great watch-tower which Berenger himself ascended. It was a strong castle well located on an eminence, washed on three sides of its base by a broad river. On the fourth side was an easy hill which descended from the castle to the plain below. "Sir Raymond, with his little body of infantry and cavalry, were drawn up on this easy hill,"1 with the intention, (so it seemed to his companions), of attacking the enemy when a few had crossed the river; others were effecting their passage, and still others were on the farther side. However, he allowed the way as many of the defenders as could be spared from

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them to land before giving the signal for attack upon the Welsh. The archers discharged their arrows, and the man-at-arms advanced "under a hailstorm of shafts, javelins, and stones shot, darted, and slung by the Welsh." The Norman cavalry then charged upon them. In the meantime the archers on both sides were busy, neither side seeming to give the advantage. In a general combat Raymond Berenger was slain, and his archers retreated to the castle. Arrows and engines hurling stones stopped the enemy from pursuit. A messenger from the Welsh leader proposed that the defenders surrender the castle without further fighting; but the offer was rejected, in spite of the small number of defenders. Encouraged by the Lady Eveline, they resolved to fight to the last man. Three columns of besiegers approached the castle on the hill; first came the archers, using for shelter every bush and bit of rising ground and at the same time showering their arrows on the battlements. Of course, the defending archers had the advantage of more secure aim. The other columns attempted to storm the barriers; they carried fagots, torches, and ladders; from the battlements missiles were hurled in stubborn defense. Many of the besiegers retreated, but those who were left first assaulted one exposed portion of the castle and then another to draw away as many of the defenders as could be spared from other posts. The assault continued until after sunset. There

1. Ibid., p. 50.
was no further attack upon the castle because of the arrival of Hugo de Lacy, an ally of Raymond Berenger. So ended Scott's story of the attack by the Welsh upon Garde Belecreuse.

Another picture of life is found in *Ivanhoe* in the trial of Rebecca, a trial by combat. She was unjustly accused as a sorceress but maintained her innocence and demanded a trial by combat. To take her part a champion had to appear. Casting to the earth her embroidered glove, she asserted her challenge before the Grand Master. The glove was taken up by De Bois Guilbert, whom the unknown champion would have to fight.

On the gently sloping tiltyard of Templestowe opposite the main gallery stood the stake, a grim reminder of Rebecca's probable fate. Great ceremony attended the entrance of the spectators as they assumed their places according to rank.

Bois Guilbert waited--two tense hours passed. In a whirlwind of dust the champion appeared. "Laissez aller!" was the cry as the glove was thrown down. The knights clashed—the champion fell; but Bois Guilbert, to the surprise of everyone, suffered an apoplectic stroke and died instantly. It was a judgment of God—Rebecca was innocent!

Another trial by combat is described in *The Talisman*, the romance in which Scott used the Holy Land as a setting.

Conrade of Montserrat was the guilty man who had taken King Richard's banner from Saint George's Mount. Sir Kenneth was
chosen by Richard as champion for England. The combat took place an hour after sunrise in the presence of such persons as Saladin, whose royal seat was erected at the very best point to view the fight, and before the ladies and Richard and his train. Of course, there were many Saracens and Crusaders in the crowd. The trumpets sounded and the two knights rode in. Each paused before a temporary altar, "avouching the justice of his cause by a solemn oath and praying that his success might be according to the truth or falsehood that he swore." There was no doubt that Conrade's oath was hollow as his lips uttered the mockery. A flourish of trumpets, a proclamation by the heralds, and the fight was on. Never a moment was there a doubt that Kenneth would win. He commanded the knight to avow his guilt. Conrade confessed: "God has decided justly; I am guilty!" It was a moral victory.

Banquets were a part of the life of the days of Chivalry.

1. The Talisman, p. 396.
2. Ibid., p. 400.
(in this case, the Scottish Guard), were sung, and tales of their forefathers' achievements told. The guests drank to the health of the gallant Quentin and to that of their good friend, Lord Crawford. It was a time of good cheer from the beginning of the banquet to the parting cup and the dismissal of the guests. Another example, more splendid and magnificent than Lesly's, is that of Charles of Burgundy for King Louis:

"At the head of the long board, which groaned under plate of gold and silver, filled to profusion with exquisite dainties, sat the Duke, and upon his right hand, upon a seat more elevated than his own, was placed his royal guest."1

Still another example is found in Ivanhoe, the banquet given by Prince John after the tournament at Ashby. This also was a table which "groaned under the quantity of good cheer."

Domestic dishes and foreign delicacies, rich pastries, and fine wines filled the table. The feats of the tournament furnished discussion, and the cup went around toasting now one hero and now another. Indeed, the banquet was another expression of the social side of Chivalry.

One of the amusements of these times was the chase. Although the description of the boar-hunt in Quentin Durward serves as a comic interlude, it gives the reader a good idea of that chivalric pastime. We chuckle as the Cardinal's horse, taking matters into his own hand, gallops up a long avenue,

overtakes the pack of hounds in pursuit of the boar, and springs to one side of the boar, throwing to the ground the discomfited C1lardinal. The rest of the party continued in the chase, but most of them followed a second boar which "had crossed the track of the object of the chase." At the close of the hunt, only the king remained to spear the boar, which was furiously defending itself against the dogs. Because his horse shied, he was unable to kill or disable the animal; so he attempted to finish the fight on foot, grasping a short sword with which he expected to cut the boar's throat. The king, however, slipped on the wet ground, and was saved from the boar's attack by the quick action of Quentin, who transfixed the boar with his spear. Then Louis, who had recovered his feet, cut the animal's throat. A signal blast from the king's horn brought his companions in, and he ordered the carcass sent to a nearby monastery. So ended the dramatic story of the boar-hunt.

The political element in Ivanhoe centers about the court of Prince John, who was ruling in England in place of his brother, Richard, supposedly absent upon a Crusade. Prince John was decidedly unpopular with Saxons and Normans alike; but it was he who proclaimed the tournament and who had the

1. ibid., p. 189.
place of honor as a spectator; it was John also who cast down his warden as a signal for the fighting to cease; and it was John who held the great feast. In The Talisman the political element centers about King Richard, who held court in his Syrian tent. Though he was not in a sense a feudal lord as he would have been back in England, nevertheless his followers in the Holy Land were his vassals, and his word was law. In Quentin Durward the political element centers about the rival courts of Louis XI and Charles of Burgundy. Charles’ domain was so rich and powerful that he dared to lift his voice at any time against his sovereign. Louis knew that Charles wanted nothing so much as to convert his ducal coronet into a royal crown. Scott declared at the outset that Charles was one who "wore his feudal bonds lightly." When France was at peace, all the princes ruled without supervision in their own provinces—usually with oppression and cruelty. But this story is set in the days when Chivalry was declining. Hired soldiers took the place of loyal vassals, seizing castles and taking men prisoners when they (the soldiers) were not needed in war. But in spite of the rather pitiful condition of the country, jousts and tournaments were held as in former days at each of the small courts.

The personal ideal in these novels is illustrated best in the adventures of King Richard, Ivanhoe, Sir Kenneth, and Quentin Durward. King Richard, as portrayed in Ivanhoe, was
a knight-errant who reminds us somewhat of Spenser's allegorical Prince Arthur, in *The Faerie Queene*, who, having seen Gloriana in a vision, determined to seek for her. He symbolized perfection; and in his quest, he assisted various knights sent out from the court of the Faerie Queene. He released the Red Cross Knight from prison and helped him so that he could marry Una; he rescued Sir Guyon and went with him to the House of Almace; and he assisted in the subjection of the Blaunt Beast. Like Prince Arthur, Richard, fresh from conquests in the Holy Land, was wandering over England. It was through his intervention that Ivanhoe won the tournament. He was a moving force in the siege and capture of Torquillstone; he made merry with the jolly friar, and he caused Malvoliento to be arrested for treason—in fact, he was always appearing on the scene of action to hear something that he should hear, or to rescue someone in distress. He was not the perfect knight, like Spenser's King Arthur, but he did good deeds in his own way. Richard, as portrayed in *The Talisman*, was a chivalric king rather than a knight-errant. As has been previously stated, he was in *The Talisman* the center of a little court, temporarily established in the Holy Land, where his knights the case to do him homage and to carry out his commands. He fought in battles for the sake of a great cause—the restoration of Jerusalem to the Christians. His adventures in *Ivanhoe* are far more spectacular, for in this romance he was always turning
up at the right time, as has been mentioned previously. The fact that he was disguised and did not show the lions on his shield until he chose to reveal himself adds to the reader's interest in his adventures.

Ivanhoe, too, was an adventurous knight. Like Richard, he had been in the Holy Land, and was returning in disguise to his homeland. He sat at his own father's fireside, not as Cedric's son, but as a poor pilgrim, listening to the conversation at the table. To Ivanhoe, Isaac of York owed his escape from those who would have taken away his treasure: De Bois Guilbert, Malvoisin, and Front-de-Boeuf. Ivanhoe won the tournament, was severely wounded, and was nursed back to health by Rebecca, the Jewess. Confin ed in Front-de-Boeuf's castle, he was released by Richard. Later he appeared as Rebecca's champion and saved her life. He was restored to his father's favor and married Rowena, the ward of Cedric. The fact that he was first disguised as a pilgrim and that he fought in the tournament as the Disinherited Knight keeps the reader interested in Ivanhoe's unusual adventures.

Sir Kenneth, Knight of the Couchant Leopard, was in the Holy Land fighting for the restoration of the Holy City to the Christians. His fight and subsequent truce with the Saracen and their travelling along together is, in the nature of adventure. While keeping watch over the banner of England on St. George's Mount, a sacred duty to his king and country,
he was given a ruby ring belonging to the lady for whom he had a chivalric love, and was told that she bade him come to her at once. Torn between two duties, one to his country and one to his lady, he left his faithful dog on guard, only to find that when he arrived, the message was false. In his absence the banner had vanished and his dog had been wounded. Leaving his dog in the care of the Arabian physician, he continued his adventure by reporting his negligence to the king, who in hot wrath condemned him to death. His life was spared, however, through the intervention of the queen, Edith Plantagenet, the hermit, and the physician; but the king gave him to Saladin as a slave. Eventually he returned to Richard as a Nubian slave; and more watchful than the king's archers, Kenneth saved Richard from the dagger of a Turkish fanatic. The king finally discovered who the slave really was and appointed him champion for England to combat with Conrade of Montserrat, who had stolen the banner. In the trial by combat he mortally wounded his antagonist. At the close of the story he wedded Edith, and they received the Talisman for a nuptial gift, and the life of Ivanhoe through her leeshaerst; and the personal element of adventure is brought out in Quentin Durward. Quentin, a young impoverished nobleman of Scotland, had left Scotland to seek his fortune in France. He met King Louis XI while the king was in disguise and proved his exceptional strength by swimming a stream in which a man
of ordinary strength would have drowned. Later on, having boldly cut down the body of a man who had been hanged in a tree, he found himself in difficulty with the hangmen and was forced to join the service of the king. In the bear-hunt he assisted the king in a critical moment and probably saved his life. Later on he became the guardian of Isabelle and Lady Hameline on a long and difficult journey, in which he was forced to fight, to resort to his wits, and to use his judgment and discretion. He fell in love with the younger woman and disappointed the older one by not returning the love she offered him. The travellers were assailed by treachery and danger, and after a series of adventures, Isabelle was placed in a convent for safety. At the trial of Louis, Quentin served the king well, and at the close of the story, he won Isabelle as his bride.

The ideal of love is treated rather lightly in these romances. Ivanhoe, it is true, had a lovely and gentle lady in the person of Rowena, whom he honored as Queen of Love and Beauty and married at the close of the story. Rebecca, the Jewess, saved the life of Ivanhoe through her leechcraft; and he in turn saved her life in the trial by combat, but Rebecca being a Jewess, knew that she could never mean anything to the knight. None of these characters seem motivated by the ideal of love, unless perhaps Rebecca. In The Talisman, Sir Kenneth's chivalric love for Edith Plantagenet was strong.
enough to tear him away from his duty to his country. When he discovered that she was the novice who had dropped the rosebud, "his heart throbbed like a bird that would burst from its cage." It was therefore with a glow of expectation that had something of a religious character that Sir Kenneth, his sensations thrilling from his heart to the end of his fingers, expected some second sign. He was moved by extravagant notions to kiss the stones where she had stepped. To him she was a deity and a superior being. "His sole object in life was to fulfill her commands and by his achievements to exalt her fame." His love for Edith motivated his actions and caused him to put duty to his lady above duty to his country. In the end they celebrated their nuptials, and the Soldan presented the Talisman to them. Quentin Durward's love for Isabelle played a fairly important part in the story, although it is not to be compared with Sir Kenneth's for Edith. When Quentin first set eyes upon Isabelle, she was greatly affected by her beauty and her manner; but when he saw her in her true state as an heiress, she was, as Scott said, ten times more impressed. She was dignified and noble, modest and courteous. In spite of the danger involved, Quentin was delighted to be the guide of Isabelle and the Lady Hazeline on loyalty to himself that he insisted upon their marriages. This

1. The Talisman, p. 64.
2. Ibid., p. 47.
4. Ibid., p. 347.
their long journey. Miss necessary separation from Isabella; "whose looks had been for so many days his loadstar" 1 affected him by a strange vacancy and chilliness of heart. But if Isabella could only be safe, Quentin’s own concerns, and he said, were little worth minding. When they met again, "they spoke not of love; but the thoughts were unavoidable; and thus they were placed in that relation to each other, in which sentiments of mutual regard are neither understood than announced." 2 When they met again, resolving not to endanger the King by their testimonies, Quentin pressed her lips and she did not chide him. Scott ended his tale, with an announcement of the marriage of the happy pair. The love of Eveline Berenger and Damian de Lacy in The Betrothed was felt rather than expressed in words. Because of their love, the loyalty of both Eveline and Damian for Hugo de Lacy, who had come to Eveline’s rescue and saved her from the Welsh invaders after her father’s death, they did not speak of their love. In fact, they took extraordinary cautions to be only courteous. But while Hugo was away on a crusade and Eveline under the protection of Damian, young Damian was severely wounded and was carried to Eveline’s castle for care. On Hugo’s return, it was due to his understanding of their age of loyalty to himself that he insisted upon their marriage. This also distressed, loyal to his lady and to his king, and at all

1. Quentin Durward, p. 278.
2. Ibid., p. 347.
3. Ivanhoe, p. 454.
took place with splendid ceremonies, even the king, Henry II, honoring the young people with his presence. The love element does not materially affect the plot in Ivanhoe or Quentin Durward, but it is bound up with the plot of The Talisman and The Betrothed. Advantage of those in power. The reader feels the chivalric ideal of character affected many persons in these prose romances. This was shown in Ivanhoe in the characters of King Richard and of Ivanhoe. Richard showed himself a generous knight in remaining at the rear of the tournament and then coming to the front at the last to materially assist Ivanhoe when he was at such a disadvantage. He proved his bravery and his leadership in assuming the direction of the siege of Torquilstone; and his gayety and ability to mingle with people in his associations with Friar Tuck and Robin Hood and his archers. He cherished a love of personal danger and adventure. What a pity it was, Scott pointed out, that "his feats of chivalry afforded none of those solid benefits to his country on which history loves to pause and hold up as an example to posterity!" Wilfred of Ivanhoe was an ideal knight of the Age of Chivalry. First of all he was a dauntless and fearless warrior, but always generous to a foe; he never sought to take unfair advantage of his opponent. He was a champion of the aged, the wronged, and the distressed, loyal to his lady and to his king; and at all times acting out justice to the knight, and tempering his actions.

1. Ivanhoe, p. 454.
times he lived up to his ideals. On the other hand, the ideals of Chivalry had no good effect upon the character of Sir Reginald Front-de-Boeuf, who hesitated at no brutality if it would further his own ends. He was fierce and vengeful and ready to take advantage of those in his power. The reader feels no sorrow when he perishes in the flames of Torquaylson.

In The Talisman the actions of Kenneth, King Richard, and Saladin show the effect of the chivalric ideal of character. Kenneth was a brave and valiant follower of Richard on the Crusades; he showed courtesy toward his antagonist in the personal combat at the beginning of the story; he was loyal to Richard and to his lady; when faced with a choice between two duties, he did the very best he could in the difficult situation; and when condemned because of neglect of duty to his country, he faced his condemnation without a single murmur; he was quick to act, as shown in his intercepting the dagger hurled at Richard by the Turkish fanatic; he was a fearless knight and was therefore chosen as England's champion against Curnede of Montaerwat.

The ideal of character in King Richard is brought out in many of his actions; for in spite of his numerous faults, he was generous at heart. This generosity was shown in his treatment of Kenneth after the young knight had failed to keep his tryst at St. George's Mount. He was torn between meting out justice to the knight, and tempering his actions
with mercy. In giving the knight to Saladin, Richard at least gave Kenneth his life. When the king met his comrades in council, he was so frank and open in his statements that he won spontaneous applause from the jealous King of France, Duke of Austria, Conrad, and the others. Richard was ready to apologize for any previous hasty act or speech of his, and he pledged himself to make compensation to any or all of them.

When he was accused of monopolizing the glory of success in the Crusades, he showed great magnanimity by offering to yield his command to anyone whom they would nominate. "When Zion is won," he said, "we will write upon her gates not the name of Richard Plantagenet, but of those generous princes who entrusted him with the means of conquest." Another example of his magnanimity is shown when he begged the Talisman of Saladin to restore Conrad to consciousness after he had been struck down by Kenneth in the trial by combat. He desired that Conrad at least have time to make confession for the repose of his soul.

The actions of Saladin are consistent with the chivalric ideal of character. In the first place his word could be depended upon. When Sir Kenneth asked him what security he could offer for observation of the truce, Saladin said he had never failed when he thought them necessary. He had been known to give

1. The Talisman, p. 248.
2. Ibid., p. 21.
broken his word. Always the Moslem was courteous; his courtesy seemed to come, "from a high feeling of what was to be expected from himself." This courtesy of Saladin was consistent, from the beginning of the romance when he fought with Sir Kenneth until the very end when he promised to yield to any demands of Richard except to give him the Holy City—holy to the Moslem as well as to the Christian. Saladin's courage could never be doubted; one of the finest examples of his courage was his agreement to cure King Richard in spite of personal danger to himself if Richard should die under his charge. His humanity and kindness to animals are shown in his attempt to cure Kenneth's dog which had been seriously injured by Conrad when Kenneth had left him on St. George's Mount. At the end of the story he showed his respect and appreciation of the fineness of Kenneth by giving to him the treasured Talisman as a wedding present.

The chivalric ideal of character seemed to have no effect at all upon the actions of Louis XI, who was the embodiment of all that was ambitious, covetous, and crafty. Outwardly he was courteous to his guests and gallant toward ladies; but in reality he was cold-hearted, sarcastic, and cruel. His word could not be depended upon; he took religious vows only when he thought them necessary. He had been known to give

1. Ibid., p. 31.
bribes; in fact, his actions were so inconsistent with the ideals of chivalry that the reader is not surprised to learn that he openly ridiculed these ideals. On the other hand, his rival, Charles of Burgundy, like a chivalric knight, loved to rush in on danger, despised caution, enjoyed handling difficulties, was faithful and generous, and never underhanded. As his marshal said of him, "whatever he does will be done in the face of day." 1 The chapel of the convent and of Charles of Burgundy was a chivalric knight.

By fifteen generations he was a Scottish gentleman, and he refused to submit to any service that would be a blot on his family name. This fact is known to the reader when Quentin refused to enter the service of William de La Marche, that debauched old baron. He was pledged to protect women, the aged, and the unfortunate. He was faithful to duty and fearless—even if it meant crossing swords with the best champion of all France. "I am discharging the duty imposed upon me by my present sovereign," 2 he observed when Dunois and the Duke of Orleans demanded that he turn the ladies of Croyes over to their protection. Quentin's love of fair play is shown in his never taking unfair advantage of a foe. Toward his enemy, Ayricus, he acted magnanimously when that African Moor before his death begged Quentin to be kind to his horse,

2. Ibid., p. 226.
3. Ibid., p. 86.
Klapper. He showed good sense many times, once in particular when he learned that the king was leading the ladies and himself into danger; then and only then did he renounce his duty. His actions were consistent with his honor and his oath of chivalry; he had tact and delicacy for the feelings of others; he never failed to express gratitude where it was due. His devout and earnest religious nature is brought out strikingly in this expression: "He went into the chapel of the convent and on his knees with sincere devotion he ratified the vow which he had made internally."

In The Betrothed, the actions of Eveline, Hugo, and Damian de Lacy are all in accord with the chivalric ideal of character. Eveline had been trained to the principles of chivalry, which taught her never to indulge any sorrow. "The spirit of chivalry exalted from the female sex a tone of Nelson character and a line of conduct, superior and contradictory to that of natural and human feeling."

For that reason she did not mourn the death of her sire "with the tears of a village maiden." She was proud that her father had died "in the blaze of his fame and amid slaughtered enemies." She was very religious and put herself "at the disposal of the blessed patroness in whose aid she confided." She was wise and yet tactful; when she was encouraging the soldiers, she appealed to

1. Ibid., p. 264.
2. The Betrothed, p. 65.
3. Ibid., p. 66.
each group in a different way: to the English she spoke of faith and honesty; to the Flemish she talked of the destruction of their property, and to the Normans she used the language of Chivalry. She was loyal to her king and faithful to the knight to whom she was betrothed, although she loved another. She nursed Damian de Lacy back to health, even though it meant being the victim of ugly rumors as to their relations. She was rewarded for her fealty and valor by marrying Damian at the end of the story.

Hugo de Lacy, the brave and renowned knight to whom Eveline was betrothed, showed his courage and leadership by delivering Eveline from the Welsh besiegers after her father's death. Although Sir Hugo lacked grace of manner, he made up for it by doing the right and the noble act at all times. He was faithful to his vow to defend the Holy City against Moslem invaders, even though it meant leaving Eveline for three years. Because of a vow not to come beneath a roof until he left for Palestine, he was forced to seeming discourtesy toward Eveline by asking her to come to his pavilion instead. When she came, he bent his knee in pardon to her. At the close, he showed his "generous self-denial" in commanding the marriage of his nephew, Damian, to the lovely Eveline Berenger, in broad daylight.

It was to Damian de Lacy's protection that Sir Hugo entrusted Eveline while he was away in Palestine. Of Damian Sir Hugo said: "Damian is young, but he is true and honorable, nor
does the Chivalry of England afford me a better choice."\(^1\) He was gallant and honorable, a brave knight with no thought of personal danger. In spite of his love for Eveline, his loyalty both to her and to his uncle forbade his expressing his love for her. His actions were consistent at all times with the ideals of Chivalry, and the reader is not surprised to learn that "his name is found among the highest in the roll of chivalrous Normans who first united Ireland to the English crown."\(^2\) In making a study of the work of Sir Walter Scott, one is impressed with his knowledge of the ideal of Chivalry and the customs of the age, which constitutes its setting. His childish and youthful interest in Chivalry, his use of it in original imaginary tales, and his observation of relics of the Age of Chivalry gave him a background for his finer and more mature writing. Throughout his life he increased his knowledge and thereby enriched his romances. The growth of his feeling for the chivalric ideal is perceptible in the romances: in the "rude Chivalry" of the "Lay;" in the enrichment of description in "Marmion," due largely to the influence of Chaucer; in the humanizing of the characters in "The Lady of the Lake." But in his longer prose romances Scott had opportunity to broaden

\(^1\) Ibid., p. 214.
\(^2\) Ibid., p. 316.
the scope of his subject. In these romances he had opportunity to give his readers a detailed account of life in the days of Chivalry. The social and the political elements of the ideal of life are more fully explained than in the metrical romance; and the element of adventure is given far more space than in the "Lay," "Harmon," or "The Lady of the Lake." Scott's characters in his prose romances seem to live; they are more real to us than those of the first two metrical romances.

In "The Lady of the Lake," to be sure, he humanized his characters; but in the novels he created Ivanhoe, Quentin Durward, Rebecca, Saladin, Eveline Berenger, and others even more real than Ellen and Fitz-James. The reader lives and loves with these men and women; and if he has read thoughtfully, he understands clearly what is meant by the chivalric ideal which Scott so beautifully illustrated in these romances.


Harrison, John S. Vital Interpretation of English Literature. Indianapolis, 1926.


II. ARTICLES

