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The “Neutral Ground” of History? Tully-Veolan in *Waverley* as a Zone of Contact

Martin Procházka

Charles University, Prague

The paper analyzes the representation of Tully-Veolan in *Waverley*, which has a key function in the novel as a zone of contact between different cultures (Scottish Lowland, Highland and English). In Tully-Veolan, history is figured as a “neutral ground”, seemingly allowing both the accumulation of facts and their imaginative transformation. However, as a degraded picturesque space, in which the aesthetic of the picturesque is inverted and contested, Tully-Veolan problematizes the position of an *impartial observer* required by many theoreticians of the picturesque and by most historians. The place is important in aesthetic as well as in historic terms, since it accentuates the meaning of the heterogeneous nature of the picturesque for the formation of historical awareness.

In *The Implied Reader* Wolfgang Iser uses Scott’s phrase “neutral ground” to point out that Scott’s historical fiction poses an alternative to conventional fiction and historiography, since it presupposes the sharing of linguistic practices and everyday manners between the past and the present. He also contends that history “can be best captured by aesthetic means”, that is, by imagination, which allows the reader to grasp the reality beyond mere historical facts.¹ These assumptions do not take us far beyond Aristotle’s concepts of mimesis and metaphor, humanist notions of history as the *theatrum mundi* and Lukács’ view that in Scott’s novels the representation of social conflict is the source of aesthetic value and the main criterion of aesthetic judgement. Instead of continuing in the exploration of “the problem of history” traced to the complex relationship between epistemology and hermeneutics or between facts and romance,² I will re-read the “neutral ground” in *Waverley* in a different context: that of the contemporary theories of the picturesque and the poststructuralist notion of other spaces, or “heterotopias”.³

Scott did not use the term “picturesque” consistently, which nonetheless seems a general feature of its usage, marked by a great degree of “mobility and slipperiness”.

According to Gavin Budge, the word may indicate “a vicious habit, a principle of stylistic variety, piquancy in female beauty”, or “a quality of discourse itself”. It has often been connected with the authority and taste of a painter, that is, with “specialized experience” or educated mode of perception, but also linked with the *intuition* common to professional artists as well as to amateurs, and contrasted with the generalized perspective of a philosophical observer.⁴ Moreover, the term was politically ambiguous: on the one hand it was used to defend the authority of landed gentry against the subversive influence of the French Revolution,⁵ on the other hand it was believed to represent individual freedom connected both with Epicurean hedonism and a high degree of professionalism, characterized by “the mind’s active engagement with particular objects”.⁶ As a result, the word “picturesque” could be used to refer both to radical and conservative political stances, to discourses as well as discursive objects, to oddities of appearance and behaviour as well as to the professional refinement of taste. It may be said to have functioned as a “neutral ground”, which, nonetheless, was a zone of contact and a battlefield.

Furthermore, the use of the term implies, as Andrew Ballantyne has shown in his analysis of Hogarth’s influence on Uvedale Price’s conception of the picturesque, the avoidance of naming any *general, abstract essence* of picturesque effects.⁷ Ballantyne has pointed out the affinity of Price’s approach to the picturesque with the treatment of Plato’s concept of essence in Nietzsche’s and Deleuze’s philosophy: “Essence, being a perspectival reality, presupposes a plurality. Fundamentally, it is always the question of ‘What is it *for me?*’ (for us, for everyone that sees etc.).”⁸

Though Scott was apparently interested in both theoretical and practical aspects of the picturesque, from the time he was writing *Waverley* there is hardly any evidence proving his familiarity with recent debates about the meaning of the term between Price, Richard Payne Knight, William Marshall, Humphry Repton and others.⁹ Only later did Scott refer to Price’s *Essays on the Picturesque*¹⁰ in the 1823 preface to *Quentin Durward*.¹¹ Afterwards he wrote a review-essay “On Landscape Gardening”¹² and practised this art at Abbotsford.¹³ These activities, however, did not have much influence on the use of the term in his later novels. For instance, in *The Fair Maid of Perth* (1828), “picturesque” is used as a synonym of “romantic”.¹⁴ This does not differ from the well-known passage in the conclusion of the fifth chapter of *Waverley*, which documents one of the first uses of the word “picturesque” in Scott’s fiction.

Having apologized to the readers of romances for inviting them to a ride by “a humble English post-chaise” instead of a flight in (Ariosto’s) magic chariot “drawn by hyppogriffs [sic!]”, the narrator promises to the readers to arrive “into a more picturesque and romantic country” after a few regular stops on “his majesty’s highway” (24). Here, the term is used along with the word “romantic” to designate not only the tourist scenery of Scottish Highlands, but also the romance of which the Highlands, and, in more general terms, Scotland of the last Jacobite rebellion, were a privileged territory. This is confirmed in Chapter III, where “picturesque” refers to “many interesting passages from our old historical chronicles” (14) and in Chapter XV where the hero calls Scotland “the land of military and romantic adventures” (72). Though the first chapter of *Waverley* refuses to identify the work with any contemporary varieties of romance as a literary genre,¹⁵ romance and its picturesque qualities remain the key items on the agenda until the very end of the book, where the reader learns that “the most romantic parts of this narrative are precisely those which have a foundation in fact” (340).

Though *Waverley*’s preoccupation with romance has led him to very dangerous situations, the narrator insists that it was not madness, but fantasies and subjectivism: not a “total perversion of intellect as misconstrues objects actually presented to the senses, but that more common aberration from common judgement, which apprehends occurrences indeed in

their reality, but communicates to them a tincture of its own romantic tone and colouring" (18). It is, however, important that this subjectivism is not typical of Edward only, being shared by other heroes, as an exception confirming the commonly accepted, consensual truth, or, in Scott's words, "a more common aberration from common judgement". This pun (called *antanaclasis*) is not only an ironical figure (indicating that common judgement and sense are less common than the aberrations from them). It can also be interpreted as introducing the 'essence' of romance (indistinguishable from that of history) in a similar way as the 'essence' of the picturesque, "a perspectival reality," which "presupposes a plurality."

Scott's crucial remark may also lead to reconsidering the narrator's role in the novel. What if he is not primarily a historian but a *historical ironist*? *Waverley* can be read as an attempt showing both the positive and the negative roles of misunderstandings not only in the hero's imaginative, "romantic" responses to historical events, but also in the reactions of other characters, be their initial motifs sincere love (as in the case of Rose Bradwardine) or political intrigue (as in the case of Fergus Mac-Ivor). The importance of historical irony and its closeness to the romance and the picturesque is confirmed by the narrator's comment made when Edward, eagerly listening to Rose Bradwardine's tale about the impending danger of the raid of the Highlanders, realizes that the tale bears "so much resemblance to one of his own day-dreams" and that Rose "had witnessed with her own eyes such a scene as he had used to conjure up in his imagination, as only occurring in ancient times" (72).

Here, the narrator compares the hero to Malvolio, who mistakes bizarre phrases in a forged letter for reality and thus becomes a victim of a practical joke. Dramatic irony in *Twelfth Night* serves in *Waverley* as a metaphor for something that cannot be so easily pinned down as the fooling of Malvolio: the irony of history. When Waverley quotes Malvolio's words "I do not now fool myself, to let imagination jade me",¹⁶ readers may take them for granted: only *later* do they learn that Waverley's tour to the Highlands was a part of Fergus Mac-Ivor's strategy to renew the alliance with the Bradwardine family, and that Fergus "took advantage of the foray of Donald Bean Lean to solder up the dispute in the manner we have mentioned" (93). *Still later* it is revealed how Donald Bean kept Waverley as a hostage, misusing Mac-Ivor's authority, how the Chevalier planned to use the hero, and how confused he was about his affections. What the readers witness is more than an "epistemological delay",¹⁷ the postponement of the knowledge of "historical facts" or rather their fictional representations. The problem connected with this delay is, that it leads to different interpretations, exemplified by the two reconstructions of Waverley's career made by Major Melville and Mr. Morton.¹⁸

All this means that unlike romance and history in Scott's encyclopaedic essay, the plot of *Waverley* does not have any unity of "origin" or "destiny". As the narrator explains in the Postscript, the only means of unifying the fictional history is the realization of the progress Scotland has made since 1745, but even this is possible only by imagining the *difference* between now and then. In doing so, the past shrinks into a vanishing point of the perspectivist scheme: "like those who drift down the stream of a deep and smooth river, we are not aware of the progress we have made until we fix our eye on the now-distant point from which we set out." (340)¹⁹ The only way of reclaiming the past in its assumed factualness is in the form of hypothetical *pre-cultural unity of human nature*.

But even this assumption differs, at least in this case, from the unifying gesture of the Enlightenment thought and comes closer to the theories of the picturesque, stressing not only the simplicity but also the infinite variety of nature.²⁰ Towards the end of the opening chapter the narrator declares his intention to throw "the force of my narrative upon the characters and passions of the actors" (5). This statement can also be interpreted in Derridean terms: what matters in the structure in *Waverley* is neither the closure implied in the assumption of the essential identity of human passions, nor the unity of social progress based on a common

perspective and a dominant idea of the purpose of history.²¹ It is the realization of meaning as the internal and unfinished history of a specific structure: “the history of the meaning of the work itself, of its *operation*.”²²

The scope of this paper does not allow adequate analysis of this complex subject. Out of several approaches I have chosen Foucault’s theory of the change of the status of representation, marking the end of the so-called Classical Episteme. It may be useful to start with pointing out the significance of the distinction between Don Quixote and Edward Waverley made at the beginning of the novel. While Don Quixote is the object of representation which itself is a representation (the redoubling of representation), Waverley, not unlike de Sade’s Juliette, becomes the subject of desires generated by representations (first his reading and then the events of his story) and giving force to the scenes of the novel. In Foucault’s words, “it is no longer the ironic triumph of representation over resemblance; it is the obscure and repeated violence of desire battering at the limits of representation.”²³ Accordingly, adolescent Waverley prefers the violence of private punishment (“any punishment short of ignominy” 19) to “the necessity of giving a cold and composed account of the ideal world in which he lived the better part of his days” (19).²⁴ Instead of displaying the full transgressive potential of this “*operation*” of meaning, Scott’s historical irony contains it by defining the force of human passions as “the birthplace of the empirical”,²⁵ the reality, which is given place by the historical narrative.

In *Waverley* the strategy of containing the transgressive potential of the picturesque, which can be traced in *The Lady of the Lake* is not repeated. Instead, two different uses of the picturesque are evident: one intensifies the emotional and transgressive effect of the narrative, and the other deals with the picturesque in an ironic and parodical way. The former use is exemplified by the scene in a Highland glen, where Flora Mac-Ivor sings to the hero about the arrival of Charles Edward to Scotland. The picturesque effect of this scenery is created by careful landscaping, and augmented by the theatrical power of Flora’s beauty²⁶ as well as by her moving performance of the Ossianic adaptation of an old Highland war song. The cultural memory of the Highlands is also evoked by a reference to Roderick Morison (“Rory Dall” 106), called “the blind harper” (an clàrsair dall),²⁷ and thus linked with the image of Ossian. This powerful evocation does not allow any loss of cultural memory: the humorous interruption of the song by Fergus’s greyhound is immediately compensated by Flora’s passionate retelling of the passage Edward has “lost” (108-109). All this serves to persuade the reader that the purpose of the scene is not the gratification of the lover of the picturesque, but a forceful, transgressive assertion of Highland traditions. The mention of “Fin’s [brand] in his ire” (109)²⁸ in the closing stanza transforms the poem, which has been identified with the picturesque scenery and Flora’s beauty, into a declaration of war.

In contrast to this, another picturesque scenery in the novel, that of Tully-Veolan, does not allow a straightforward reading. This seems to correspond with Price’s definition of picturesque objects which are “interesting to the cultivated eye” not because of their “smoothness or grandeur” but due to their “intricacy, [...] sudden and irregular deviations, [...] variety of forms, tints and shadows”²⁹ Though the overall view from the balcony of Rose’s room reveals a number of picturesque details and “scenes”,³⁰ such as the “wooded glen” with a river, the rocks, including “an impending crag” called St. Swithin’s Chair, a “noble though ruined tower”, rising “from the dell with massive or spiry fronts”, the lake and a distant prospect closed by “a ridge of [...] blue hills” (59), the village itself, its inhabitants and even the manor house of the Bradwardines, present not only an ironic, but a “depressing” (33) *parody of the picturesque*. The chaotic dispersion of huts, “miserable in the extreme”, the rough road where almost naked, howling children “lay sprawling” among a pack of barking dogs, the enclosures overgrown with nettles, hemlock and thistles and called, ironically, “the

hanging gardens of Tully-Veolan”, and many other details (32-34), do not allow to perceive any “beautiful or striking manner” in which “trees, buildings and water, &c., may be disposed, grouped and accompanied”.³¹ The only detail resembling the models of the picturesque, the “Italian forms of landscape” are a few “village girls, returning from the brook or well with pitchers and pails”, but here again the narrator ironically collapses the difference between the decorative figures and the bleak landscape. He also ridicules the vain search of the English lover of the picturesque for some “comfortable” features (33) of the rough scenery. The passage refers to William Gilpin’s essays, mentioning “roughness” as the principal feature of the picturesque but immediately adding that this roughness should not be “squalid”.³² Which is certainly the case of Tully-Veolan and its dwellers.

Though the hero tries to see all this chaos and misery in a positive light, discerning the “rough, but remarkably intelligent” features of the villagers and realizing that “poverty and indolence, [...] were combining to depress the natural genius and acquired information of a hardy, intelligent and reflecting peasantry” (33), he is surprised over and over again by unexpected grotesque and incomprehensible features and events. The bewildering complexity of his experience is epitomized in the character of Davie Gellatly, whose “wild, unsettled and irregular expression” does not, despite its natural beauty, remind Edward of the picturesque, but reveals a “compound of [...] idiocy [...] with the extravagance of crazed imagination” (38). In other words, the “happy union of simplicity and variety” characteristic of the picturesque,³³ is replaced by a problematic, irrational *heterogeneity* of expressions, manners, opinions, styles and cultures.

The absence of unifying order that would interpret the natural and social landscape of Tully-Veolan attracts our attention to the specific nature of this place which is no mere location or limit but a site similar to those, which Michel Foucault calls “heterotopias”. According to John Joughin,

heterotopias are places at which the dislocated fragments congregate, and as such they are clearly implicated in re-mapping an epistemological space where discontinuity prevails - facilitating the (counter)histories and the doubled and divided identities to which Foucault’s essay alludes. Such counter-sites can be most productively viewed as a history of crises [...] or as Terry Eagleton puts it “a particular set of articulations of that history.”³⁴

As a heterotopia, Tully-Veolan is close to the modern concept of garden as a site of contested meanings, subject to the pull of numerous discursive fields, or as a zone of contact between antagonistic landscapes, wild and agricultural.³⁵ Moreover, it is a zone of contact between the widely different cultures of the Highlands and the Lowlands, and later between the Scottish and the English culture. It is a space, in which the real sites and features of these cultures – picturesque landscapes, Gothic ruins, manor houses, hermits’ caves, pastoral sceneries, old Scotch ditties and ballads, Renaissance chivalrous epic, Shakespeare’s plays, Jacobite songs and toasts, witch-trials, the *creaghs* of the Highlanders and even the grandeur of a Highland chief³⁶ – “are simultaneously represented, contested, and inverted”.³⁷

Evidently, the subversive potential of this heterotopia is difficult to contain. Although the narrator denounces the world calling it an “admirable compound of folly and knavery” (56) he soon attempts to solve the situation making a seemingly positive, ironic gesture: for the Baron and Edward history all of a sudden becomes a subject of pleasant, amusing conversation, “a neutral ground” where they meet as the representatives of the past and the present, Scotland and England. Their chat does hardly make any sense, it can only gratify Baron’s “self-respect” and nourish Edward’s daydreaming. Nonetheless, the metaphors of “sketch” (important in William Gilpin’s theory³⁸) and “painting” (used for instance by

Uvedale Price³⁹ and others), characterizing Baron's and Edward's approaches to history, refer the problematic theme of history back to the aesthetic of the picturesque. As a result, in Tully-Veolan the picturesque is inverted and contested: the misery of the village cannot be redeemed by the dreamy paintings of Waverley's imagination, and the sketch, as the main means of the picturesque representation, is degraded to "cool, dry and hard outlines" of Bradwardine's memory.

Moreover, the link established between the picturesque and the representations of history has another, overtly political and social implication voiced in contemporary discussions about the term. In Tully-Veolan the "neutral ground" of history does not signify aristocratic (or gentlemanly) *impartiality* based on unshaken *political authority*.⁴⁰ This attitude often connected with the picturesque was problematized by William Marshall,⁴¹ and, philosophically, by the Scottish School of Common Sense (Thomas Reid).⁴² In this framework, the "neutral ground" of history in *Waverley* can be made significant both in aesthetic and social terms, since it problematizes the structural model where a central, impartial observer and his overall perspective view give unity to landscape and/or history.

Accentuating the temporal dimension and historical implications of the picturesque variety and heterogeneity may also reveal the importance of fortuitous, "transversal" links between disjointed, fragmentary events for the formation of cultural memory which does not unify and synthesize but confirms the difference of singularities.⁴³ This is manifested in some later Waverley novels, where Scott invents a number of interlocutors who not only discuss the relation between historical facts and imaginative fiction, but also are credited to have written parts of some novels, or their imitations, or even the whole series.⁴⁴ The wrangling fictitious voices of Rev. Dr. Jonas Dryasdust, Peter Pattieson, Jedediah Cleishbotham, Jonathan Oldbuck of Monkbarrow, Captain Cuthbert Clutterbuck and Laurence Templeton do not merely relativize the hierarchy of fact and fiction, but they also point out the importance of "transversal" links of fragmentary "little stories" in Scott's earlier historical novels.

Endnotes

¹ Wolfgang Iser, *The Implied Reader* (Baltimore: Johns Hopkins University Press, 1974), 96. Cf. Paul A. Davies, "Scott's Histories and Fictions in *Waverley* and the 'Fictional Essays'", *Real: Yearbook of Research in English and American Literature*, ed. Herbert Grabes, Winfried Fluck and Jürgen Schläger, vol. 9 (Tübingen: Günther Narr Verlag, 1993), 31; Davis quotes Scott's paradoxical statement from the Postscript to *Waverley* that "the most romantic parts of this narrative are precisely those which have a foundation in fact" (340; All quotations from *Waverley* follow the text of the World Classics paperback edition by Claire Lamont [Oxford: Oxford University Press, 1986], the page numbers are in parentheses in the text). Cf. also Joseph Valente, "Upon the Braes: History and Hermeneutics in *Waverley*", *Studies in Romanticism*, 25.2 (Summer 1986): 271. Valente maintains that Scott's historical novel becomes "a prototype of the standard history", which is not primarily based on the faithfulness to facts but on the production of social authority by "competing histories", rather than by narratorial comments ("Upon the Braes", 271). In this way, Scott's novels are interpreted as aesthetic products of a play of various discourses orchestrated by the author and the (implied) reader. This Bakhtinian notion of "heteroglossia" establishes the fact of our identity as a product of the play of differences (Cf. Mikhail M. Bakhtin, *The Dialogic Imagination*, ed. Michael Holquist, trans. Caryl Emerson and Michael Holquist [Austin: University of Texas Press, 1981], 132)

² Cf. Valente, "Upon the Braes", 251, and Davis, "Scott's Histories and Fictions", 31.

- ³ Michel Foucault, "Of Other Spaces", trans. Jay Miskowiec, *Diacritics*, 16 (1986): 22-27.
- ⁴ Gavin Budge, "Introduction" in William Gilpin, *Three Essays*, Richard Payne Knight, *The Landscape*, ed. and intro. Gavin Budge (Bristol: Thoemmes Press, 2001), v-xii.
- ⁵ As Stephen Daniels shows, Uvedale Price claimed that landscape gardens were a better protection against "democratic opinions [...] than twenty-thousand soldiers arm'd in proof" ("The Political Iconography of Woodland in Later Georgian England", in Denis Cosgrove and Stephen Daniels [eds.], *The Iconography of Landscape* [Cambridge: Cambridge University Press, 1988], 61).
- ⁶ Budge, "Introduction", xiii.
- ⁷ Andrew Ballantyne, *Architecture, Landscape and Liberty: Richard Payne Knight and the Picturesque* (Cambridge: Cambridge University Press, 1997), 79-80: "The avowed genealogy of Price's conception of the picturesque begins with Hogarth's *Analysis of Beauty* of 1753 [...] 'Written with a view of fixing the fluctuating IDEAS of TASTE'. He isolated 'a line of beauty': a graceful serpentine curve which he believed to be characteristic in all beautiful objects and images. [...] Where Hogarth's influence was felt, the serpentine curve was understood to be beautiful in itself and if a beholder could not see the beauty in the line it was because of some bluntness of the senses. For the idea to be plausible we need to see that the cultural climate in which Hogarth's thought took shape was influenced decisively by Plato and Newton. Hogarth's suggestion of an 'essence' of beauty made sense because of the form of questioning pursued by Socrates in Plato's dialogues, which produces the illusion that there is such an essence to be found [...] Ironically Price's lasting influence was effective precisely in so far as he escaped giving abstract answers about the 'essential' picturesque: his iteration of concrete examples, embodied in the particular and the contingent, actually communicated his vision and taste, and did so very effectively."
- ⁸ Gilles Deleuze, *Nietzsche and Philosophy*, trans. Hugh Tomlinson (New York: Columbia University Press, 1983), 77. Cf. Ballantyne, *Architecture, Landscape and Liberty*, 79.
- ⁹ See e.g., Uvedale Price, *An Essay on the Picturesque as compared with the Sublime and the Beautiful* (1794-98); Richard Payne Knight, *The Landscape: A Didactic Poem* (1794), "Introduction and Postscript to the Second Edition" (1795), in William Gilpin, *Three Essays on picturesque beauty, on picturesque travel, and on sketching landscape* (1808), Richard Payne Knight, *The Landscape*, ed. and intro. Gavin Budge (Bristol: Thoemmes Press, 2001); William Marshall, *A Review of "Landscape: A Didactic Poem" by Richard Payne Knight: also an essay on the picturesque* (1794), ed. and intro. Gavin Budge (Bristol: Thoemmes Press, 2001), Humphry Repton, "A Letter to Uvedale Price", in *The Landscape Gardening and Landscape Architecture of the Late Humphry Repton, Esq.*, ed. and intro. J. C. Loudon, F.L.S. (1840) (Bristol: Thoemmes Press, 2001), 104-109.
- ¹⁰ A three-volume edition of Price's essays and other writings published in London in 1810.
- ¹¹ Walter Scott, *Quentin Durward*, ed. J.H. Alexander and G.A.M. Wood (Edinburgh: Edinburgh University Press, 2001), 9. Scott criticizes the style of gardening introduced by Lancelot (Capability) Brown, namely his overuse of "grass and gravel", which obliterated "some more ornate embellishments" of French pleasure grounds. The preface quotes Price as the authority on the picturesque who also strongly objected against Brown's approach, reclaimed in Scott's time by Humphry Repton. Scott's reference to Price is interesting, since it identifies the latter's concept of the picturesque with the attraction of antiquated styles of gardening ("sequestered garden with yew hedges, ornamental iron gates and secluded wilderness" *Quentin Durward*, 9), which, similar to the 'wild' scenes in contemporary picturesque gardening, could provide spaces for solitary, melancholy musings.

- ¹² *Quarterly Review*, 37 (1828), no. 24. Scott reviewed Henry Steuart's book *Planter's Guide* (1828). Later John Murray offered Scott a contract for a book on landscape gardening.
- ¹³ See Edward Malins, *English Landscaping and Literature* (London: Oxford University Press, 1966), 154. According to Malins, Scott's "grounds at Abbotsford witnessed the love of Price's theories", nonetheless, he also admired the conservative garden design of Sir Henry Steuart, who had "attacked the Picturesque followers". The passage from Lockhart's biography quoting an amusing explanation of the picturesque by Scott's gamekeeper Tom Purdie ("see ye there now, the sun glinting on Melrose Abbey? It's no aw bright, nor it's no aw shadows neither, but just a bit screed o'light – and a bit daud o'dark yonder like, and that's what they ca' picturesque") has only a very indirect relationship to the passage on variety and uniformity in Price's *Essay* exemplifying "very picturesque circumstances of [Milton's] sublime representation of the deity" in *Paradise Lost* as the clouds darkening a sunlit hill (Uvedale Price, *An Essay on the Picturesque*, in J. D. Hunt and Peter Willis (eds.), *The Genius of the Place* [Cambridge, Mass.: The M.I.T. Press, 1988], 355). If Scott really was a supporter of Price's theory of the picturesque, his reasons might have been political. See endnote ⁵.
- ¹⁴ "The *most picturesque* if not the highest hills, are also to be found in the coutry of Perth. The rivers find their way out of the mountainous region by the wildest leaps, and through the *most romantic* passes [...] the traveller finds what the poet Gray, or some one else, has termed Beauty lying in the lap of Terror [...]" (*The Fair Maid of Perth*, 16.). Though the latter part of this passage may be read as a reference to Gilpin's and Price's definitions of the picturesque as a middle term between Burke's categories of the sublime and the beautiful, the style of the passage is definitely closer to that of contemporary tourist guides.
- ¹⁵ Davis ("Scott's Histories and Fictions", 22) elegantly sums up these varieties: "Gothic romances, German romances [that is, tales of terror and suspense, and tales of horror], sentimental romances and 'silver-spoon' romances". Cf. *Waverley*, 3-4.
- ¹⁶ *Twelfth Night* 2.5.143-44. *The Norton Shakespeare*, gen. ed. Stephen Greenblatt (New York: W.W. Norton and Co., 1997).
- ¹⁷ Cf. Valente, "Upon the Braes", 268.
- ¹⁸ See Chapter 32. Cf. Davis, "Scott's Histories and Fictions", 26
- ¹⁹ Cf. Valente, "Upon the Braes", 270: "Change and development only become apparent at some considerable retrospective distance from their source, yet they occur steadily and even rapidly. Thus the surface manifestations of life are misintepreted as being stable until they come into a perspective which leaves them inevitably subject to other distortions."
- ²⁰ Cf. e.g., William Gilpin, "Essay on Picturesque Travel", in *Three Essays*, 59.
- ²¹ See Chapter XXIII. The "revolution" in the manners of Lowland gentry, representing the Scottish culture, is the subject of Flora Mac-Ivor's prophecy. Though the ironic narrator makes us immediately aware that this transformation will happen "in manner very different from what she had in her mind" (111), he does not reveal that the purpose itself will change. This is made clear only in the concluding chapter, where he envisages "the innovation" of Scotland strictly in economic terms: "the gradual influx of wealth, and extension of commerce, have since united to render the present people of Scotland a class of beings as different from their gradfathers, as the existing English are from those of Queen Elizabeth's time. The following reference to *Observations on the Present State of the Highlands of Scotland* (1804) by Thomas Douglas, Earl of Selkirk also implies that the major purpose of Scott's "innovation" is the economic, rather than cultural, improvement of the Highlands.

- ²² Jacques Derrida, “Force and Signification”, in *Writing and Difference*, trans. Alan Bass (Chicago: University of Chicago Press, 1978), 14.
- ²³ Michel Foucault, *The Order of Things* (London: Tavistock, 1970), 210. According to Foucault, the Modern Episteme is marked by the discontinuity, rupture, a mystery which stresses the meaning of history. This has an impact on the whole surface of knowledge. The general field of knowledge is no longer given by identity and difference but by the relations between elements. As a result, the structure constituted by these elements (the history constituted by individual events) is determined functionally (by their “operation”) and not epistemologically.
- ²⁴ Even later, when Waverley watches Flora in the picturesque scenery (reference to Claude Lorrain’s paintings) of the Highland glen, and listens to her song, he experiences “the wild feeling of romantic delight” which “amounted almost to a sense of pain” (107). Not accidentally, Flora’s Ossianic song refers to the arrival of Charles Edward to Scotland and the beginning of the rebellion. The transgressive power of Waverley’s erotic imaginings is thus connected with the transgression of law.
- ²⁵ Foucault, *Order of Things*, 219. The “more common aberration from sound judgement”, mentioned in Chapter V of *Waverley* and considered by Scott as typical of the conflation of history and romance, is not at the least variance with empirical reality: “apprehends occurrences indeed in their reality” (18). As it was demonstrated above, this empirical reality is being created only in the process of the narrative by the technique of suspense.
- ²⁶ “Mossy banks of turf were broken and interrupted by huge fragments of rock, and decorated with trees and shrubs, some of which had been planted under the direction of Flora, but so cautiously, that they added to the grace, without diminishing the romantic wildness of the scene [...]” (106). The scene resembles the mixture of the sublime with the picturesque described in Uvedale Price’s *Essay*. Price argues that in these cases “the scale only, not the style of the scenery” are changed (*An Essay on the Picturesque*, in *The Genius of the Place*, 357). In *The Landscape* Richard Payne Knight claims that the picturesque effect may be achieved only by “cherishing the beauties of wild nature; by judiciously arranging them, and skilfully combining them with each other.” The effect so achieved is “much superior” to painting, it relates to imitations of natural beauties “as the acting of a Garrick or a Siddons [...] to the best representation of it in a portrait” (*The Landscape*, 47n-48n). The connection between the picturesque and theatrical effect was emphasized by Knight in his controversy against those who were convinced that the picturesque was produced only by visual means (“even in painting [...] scenes not distinguished by any beautiful variety of tints and shadows, please through the medium of the imagination” *The Landscape*, 23n). In contrast to Humphry Repton, Knight believed that the greatest art should produce an “appearance of neglect and accident” which is evident in the performance of the best actors, allowing the viewer to “mistake, for a moment, the play for reality” (*The Landscape*, 48n-49n). In a later work, *An Analytical Inquiry into the Principles of Taste*, Knight is more explicit: “The English word [picturesque] refers to performance, and the objects most suited to it: the Italian and French words have their reference to the turn of mind common to painters” (4th edition [London: 1808], 148. Cf. Andrew Ballantyne, *Architecture, Landscape and Liberty: Richard Payne Knight and the Picturesque* [Cambridge: Cambridge University Press, 1997], 203-204). As Gilles Deleuze points out, acting allows us to grasp a different time, called the Aion (“the essentially unlimited past and future, which gather incorporeal events, at the surface, as effects”): “God and actor are opposed in their readings of time. What men grasp as the past and future, God lives it in its eternal presence. [...] The actor’s present, on the contrary, is the most narrow [...] It is a point on a straight line which divides the line endlessly, and is itself divided into past-future [...] an unlimited past-

future rises up here in an empty present which has no more thickness than the mirror. [...] The actor thus actualizes the event [...] delimits the original [...] and keeps from the event only its contour and splendor, becoming thereby the actor of one's own events – a counteractualization.” (*The Logic of Sense*, trans. Mark Lester, ed. Constantin V. Boundas [New York: Columbia University Press, 1999], 61, 150). In Knight's poem the connection between different forms of time and the theatrical nature of the picturesque is only hinted at when he mentions the “accidental character” of a country evident “from the style of husbandry, building and planting of its inhabitants” (*The Landscape*, 44n). This can be interpreted as being sensitive to individual events, instead of tracing general historical features of a culture.

- ²⁷ In the “Song of MacLeod of Dunvegan” Roderick Morison (?1656-?1714) bitterly satirized the son of his deceased patron, Roderic MacLeod for living in London and spending his fortune on French fashions. See Roderick Watson, *The Literature of Scotland* (Basingstoke and London: Macmillan, 1984), 154-55.
- ²⁸ Cf. *Fingal*, Book III: “Fingal, burning in his wrath” “whirled the lightning of his sword”. *The Poems of Ossian and Related Works*, ed. Howard Gaskill (Edinburgh: Edinburgh University Press, 1996), 77.
- ²⁹ Uvedale Price, *An Essay on the Picturesque*, in *The Genius of the Place*, 356.
- ³⁰ According to Joseph Heely's *Letters on the Beauties of Hagley, Envil and the Leasowes* (1777), “scenes must be ‘organized from one particular point’, in this imitating a painting and ignoring the wide-angle, wrap around experience of the human gaze” (John Dixon Hunt, *The Picturesque Garden in Europe* [London: Thames and Hudson, 2003], 64). While Heely supposes that while approaching to picturesque objects in individual scenes, every step will excite pleasure, in *Waverley*, the curiosity is often connected with disillusionment, as in the description of the architecture of the Manor-House at Tully-Veolan.
- ³¹ Price, *An Essay on the Picturesque*, 351. Though Gilpin contends that “even barren country may be picturesque”, he refers mainly to the colours of the vegetation, the play of light and shadow, or the dispersion of grazing cattle (“*Essay on Picturesque Travel*”, in *Three Essays*, 55), which imagination may find beautiful.
- ³² William Gilpin, “*Essay on Picturesque Beauty*”, in *Three Essays*, 8.
- ³³ Gilpin, “*Essay on Picturesque Beauty*”, in *Three Essays*, 28. According to Knight, though “filth and tattered rags” may “give pure delight, and please without offence” in paintings, still “art and nature love the same”, that is, “the tints of beauty and the forms of grace” (*The Landscape* I, 265, 266, 270, 272; pp. 18-19).
- ³⁴ John J. Joughin, “Shakespeare's Other Spaces: the Counter-sites of *Measure for Measure*”, *Litteraria Pragensia*, 12.23 (2002):151. Terry Eagleton, *Walter Benjamin, or, Toward a Revolutionary Criticism* (London: Verso, 1981), 81.
- ³⁵ See John Dixon Hunt, *Greater Perfections: The Practice of Garden Theory* (London: Thames and Hudson, 2000), 76. Hunt refers to the Italian Renaissance notion of garden as “terza natura” (third nature), a space different from “the first nature” (wilderness), and “the second nature” (agricultural land). At the same time he points out that modern gardens (since the Renaissance) represent all these natures in zones (*Greater Perfections*, 32-33, 55).
- ³⁶ Though Evan Dhu Maccombich speaks “good English”, the beginning of his description of Fergus Mac-Ivor is grotesque: “Ah! if you Saxon Duinhé wassal (English gentleman) saw but the chief himself with his tail on!” “With his tail on?” echoed Edward in some surprise. “Yes, with all his usual followers, when he visits those of the same rank.” (75)
- ³⁷ Foucault, “Of Other Spaces”, 24.

- ³⁸ Gilpin, “Essay on Sketching Landscapes”, In *Three Essays*, 61. According to Gilpin sketching is analogous to scholarly writing, one of his major purposes being to catch “the characteristic features of a scene in general shapes” (ibid., 64). Though Scott does not coincide with Gilpin in all points he still describes the “matter of fact” approach of Baron Bradwardine as “the cold, dry, hard outlines, which history delineates” (57).
- ³⁹ Price, *An Essay on the Picturesque*, 351: “we may look upon pictures as a set of experiments of the different ways in which trees, buildings, water, &c. may be disposed, grouped and accompanied in the most beautiful and striking manner [...] many of those objects, that are scarcely marked as they lie scattered over the face of nature, when brought together in the compass of the small space of canvas, are forcibly impressed upon the eye [...]” In contrast to Price, who discusses composition as a significant distribution of singularities, the narrator of *Waverley* sees painting romantically as an analogue of the work of a dramatist (and also of the notion of history in Foucault’s *Modern Episteme* as the process giving place to empirical realities), which “gives light and life to the actors and speakers of the drama of past ages” (57). While Price and most other theorists of the picturesque (with the exception of Richard Payne Knight – see footnote²⁶) envisage the distribution of singularities mostly in spatial terms, Scott sees it in temporal, dramatic terms so typical of Romanticism.
- ⁴⁰ John Barrell shows that “the prospect view”, connecting the person of authority with his inferiors, was linked “to contemporary justifications of the landed gentleman’s political authority” (*English Literature in History 1730-1780* [London: Hutchinson, 1983], 153. According to Gavin Budge, the impartiality of the gentleman was guaranteed by the *natural* origin of the gentleman’s revenue (from the land, and not from trade). “Introduction”, in William Gilpin, *Three Essays*, vi-vii.
- ⁴¹ See Budge, “Introduction”, viii. Marshall argued that the picturesque writers require a gentlemanly amateur to look on the landscape with a “professional eye”, but professionalism in general was inconsistent with a status of a gentleman. As a result, the specialization of taste required by the picturesque theorists may also lead to the decay of taste.
- ⁴² According to Budge (ibid., xiii), the central feature of the approach of the Common Sense School was the refusal to privilege the position of a philosophical observer and the emphasis on the mind’s active engagement with particular objects.
- ⁴³ See Gilles Deleuze, *Proust and Signs*, trans. Richard Howard (New York: George Braziller), 144.
- ⁴⁴ In the introduction to *The Betrothed* Laurence Templeton, a fictitious antiquary has the intention to form a joint-stock company which would write and publish “the class of works called the *Waverley Novels*”. Quoted in Davis, “Scott’s Histories and Fictions”, 16n.