ARISTOTELIAN ELEMENTS IN SIR WALTER SCOTT'S
THE BRIDE OF LAMMERMOOR

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PREFACE

Interest in this subject arose out of course work in Sir Walter Scott. During my study, I noted much adverse criticism of Scott's novel form and structure; however, I saw evidences in the novels which seemed to show that such criticism was not justified. Though Scott is great enough to withstand adverse criticism, I felt that unjustified criticism should not be held against him. In my thesis by analyzing one of his better novels in terms of Aristotelian critical criteria I have shown that Scott actually had a knowledge of form and structure. While Scott does not really need support, I believe that showing the adverse criticism to be unfounded is valuable for a better understanding of Scott as a great novelist.

The other novels by Scott listed in the bibliography I have read in order to gain a better background knowledge of his writing. Also, in setting up the critical criteria I have used the several interpretations of Aristotle's Poetics by Lane Cooper, Butcher, and Trench.

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CHAPTER I

BACKGROUND AND STATEMENT OF THE PROBLEM

In spite of the fact that Sir Walter Scott has been hailed for more than a century as the father of the historical novel and praised as a great romanticist, he has also been criticized for looseness of form in his plots, always a flaw in the work of a dramatic novelist. One critic has said,

> His story, though important, was not everything. He did not reduce his material to a single stream of consistent narrative but introduced characters and incidents not strictly necessary or developed them to an extent out of proportion to their importance.[1]

An examination of adverse criticism on Scott's technique as a novelist will show how widespread it is.

Professor Hillhouse has summarized criticism written by one of Scott's contemporaries in the _Monthly Review_. The comments that Hillhouse makes also reflect some more recent opinions.

> Yet [the critic] fails to appreciate the excellence of [_The Heart of Midlothian_], being apparently blinded by its numerous and all too obvious defects, which lead him to rank it far below its predecessors. He makes the same error in reviewing _The Bride of Lammermoor_ and _Montrose_, which it seems to him sink much lower, the candles burning low and

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[1] Bruce McCullough, _Representative English Novelists: Defoe to Conrad_ (New York, 1946), p. 122.

the festivities flagging. One need not expect high praise for Montrose, or for the character of Caleb in The Bride, but an utter condemnation of the old women as a feeble imitation of Shakespeare, and the cool allowance that the later tragic scenes show "very considerable ability," and that the tale is better in conception than in execution---these judgments do not stand in the critic's favor.[2]

Thomas Carlyle comments on Scott's lack of form and criticizes his use of the extempore method of writing:

> On the whole, contrasting Waverley, which was carefully written, with most of its followers, which were written extempore, one may regret the extempore method. Something very perfect in its kind might have come from Scott; nor was it a low kind: nay, who knows how high, with studious self-concentration, he might have gone; what wealth Nature had implanted in him, which his circumstances, most unkind while seeming to be kindest, had never impelled him to unfold?[3]

However, Carlyle gives Scott some credit for form by saying,

> The composition, slight as it often is, usually hangs together in some measure, and *is* a composition. There is a free flow of narrative, of incident and sentiment; an easy masterlike coherence throughout, as if it were the free dash of a master's hand.... It is the perfection of extemporaneous writing.[4]

Even men as close to Scott as his own publisher, though, did not give him credit for a knowledge of form or a standard by which to judge. James Ballantyne, in his Memoranda, says that "before the public, or rather the booksellers, had given their decision, he no more knew whether he had written well or ill...."[5] Of course, Ballantyne was not

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[2] James Hillhouse, The Waverley Novels and their Critics (Minneapolis, 1936), p. 74.

[3] Thomas Carlyle, Critical and Miscellaneous Essays (New York, 1901), pp. 75-76.

[4] Ibid., p. 74.

[5] John Lockhart, Memoirs of the Life of Sir Walter Scott (New York, 1901), III, p. 22.

Scott and could know only the novelist that he saw on the surface.

Another person follows a similar line of criticism when he lists Scott's two defects. First, Scott gives "some of his personages an elaborateness and apparent emphasis of drawing which seems to promise an importance for them in the story that they never actually attain."[6] Also, he tries "to hurry his conclusions. ...Scott is rather apt to do this, towards the close of his novels, in his eagerness to begin something else."[7] Still another critic says that "Scott, who could discriminate so delicately in poetry, was careless of his style in prose."[8] Finally, McCullough seeks, along with his criticism, to give a reason for Scott's writing so loosely:

> As was natural for a man of his temperament, Scott saw history as a series of events. He did not go as far as Dumas in reducing it to a rapid and absorbing current of narrative. .... Not every thread of narrative was successfully woven into the main fabric, the purpose of the author being not simply to provide an absorbing flow of narrative but to give a broad and varied picture of manners as well.[9]

In spite of this criticism there is much evidence that may be advanced to show that his writing faults were not inherent. First, Scott received a good education during the time when classical scholarship was an important part of the curriculum. Before 1778 he attended a Mr. Leechman's school in Bristo Port and was also under Mr. James French's domestic tutoring. From 1778 to 1783 he attended the Edinburgh High School, where he easily maintained a position among the higher scholars. During his years at the High School, Scott did extra study at a Mr. Morton's small seminary of writing and arithmetic. He came under the influence of the family tutor Mr. James Mitchell in 1782 and attended the Public School of Kelso during a short stay there in 1783. From 1785 to 1786 he attended the college at Edinburgh.[10] Scott, then, had read such works as the Iliad and Odyssey, the Aeneid, the Greek tragedies, and the philosophical and critical works of antiquity. From this reading he should have been able to get not only the theory, but also the feeling of classical form.

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[6] George Saintsbury, The English Novel (New York, 1913), p. 209.

[7] Ibid.

[8] Charles Horne, The Technique of the Novel (New York, 1908), p. 239.

[9] McCullough, Representative English Novelists, p. 122.

Besides the fact that schools in that day stressed the classics, there is the information, given by Lockhart, that in 1785 he had already had Latin and Greek classes along with Logic. He also comments, "As may be said, I believe, with perfect truth of every really great man, Scott was self-educated in every branch of knowledge which he turned to account in the works of his genius...."[11]

In addition to Scott's education in the classics, we have other evidence that he knew a great deal about form. Scott made many statements about form or lack of it in other writers that demonstrate his knowledge of the subject. Speaking of Henry Fielding, Scott made the following statement:

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[10] Lockhart, Life of Scott, I, pp. 51-116 passim.

[11] Ibid., I, p. 114.

> Force of character, strength of expression, felicity of contrast and situation, a well-constructed plot, in which the development is at once natural and unexpected, and where the interest is kept uniformly alive, till summed up by the catastrophe---all these are requisites as essential to the labour of the novelist, as to that of the dramatist, and, indeed, appear to comprehend the sum of the qualities necessary to success in both departments.[12]

Samuel Richardson is known as the first novelist because of his ability to write a balanced dramatic plot containing a sharply defined beginning, middle, and end. Of Richardson Scott says,

> In his two first novels he showed much attention to the plot; and though diffuse and prolix in narrative, can never be said to be rambling and desultory. No characters are introduced, but for the purpose of advancing the plot; and there are but few of those digressive dialogues and dissertations with which Sir Charles Grandison abounds. The story in Pamela and in Clarissa keeps the direct road, though it moves slowly.[13]

On 14 November, 1820, Scott wrote a letter which is a critique of the play Sir Marmaduke Maxwell to the author, Allan Cunningham. In this letter Scott shows some of his knowledge of form as used in constructing a dramatic plot. Of the play itself Scott says, "Many parts of the poetry are eminently beautiful, though I fear the great length of the piece, and some obscurity of the plot, would render it unfit for dramatic representation."[14] Scott in the same letter then says, "Speaking of dramatic composition in general, I think it is almost essential (though the rule be most difficult in practice) that the plot, or business of the piece, should advance with every line that is spoken."[15]

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[12] Sir Walter Scott, The Lives of the Novelists (New York, n. d.), pp. 48-49.

[13] Ibid., p. 43.

One can see from the above comments that Scott did have a knowledge of form and structure and was able to apply it to specific pieces of literature, critically and accurately. As a matter of fact many of his novels are not so loosely organized as critics say they are, but if Scott's lack of organization was not a flaw inherent in himself, one must ask why he has been criticized so much for lacking tightness in the plots of his novels.

A cause of this flaw, when it is found, was haste in writing or, as Carlyle called it, "extempore writing." Evidence of this haste can be seen in the fact that from 1814, when Waverley was published, to 1831, upon the publication of Count Robert of Paris and Castle Dangerous, only the year 1830 failed to see a new novel by the author of Waverley. Besides the novels, Scott also wrote articles, reviews, poems, biographies, and other pieces during that time. Scott's schedule looks even more crowded when one remembers that he was also a Clerk of the Court of Session in

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[14] Lockhart, Life of Scott, III, p. 500.

[15] Ibid.

Edinburgh as well as Sheriff of Selkirkshire.

At first, writing was a delightful hobby for Scott, but when his "The Minstrelsy of the Scottish Border," "The Lay of the Last Minstrel," and other long poems began to bring in huge profits, he became increasingly interested in the resulting income. Finally, he bought land and began to build his great estate of Abbotsford. A piece at a time, he bought up adjoining farms and added them to the original tract. Before long the expansion of his land holdings, the building and furnishing of a great house, and the maintaining of a lavish hospitality had forced him to write too much and too hurriedly. After 1814, when he became such a popular novelist and the money from his novels started amounting to a far greater sum than he had ever anticipated, he began writing at breakneck speed. Even then, he frequently drew money from his publishers in advance, sometimes far in advance. Every choice piece of land adjoining Abbotsford Scott bought if he could, and his purchases sent him scribbling faster than ever. One can note signs of this "land fever" in one of his letters to his elder son:

> I am trying a sort of bargain with neighbor Nicol Milne at present. .... I conceive it will come to about £30,000 at least. .... But then it lies extremely convenient for us, and would, joined to Abbotsford, make a very gentlemanlike property, worth at least £1800 or £2000 a year. I can command about £10,000 of my own, and if I be spared life and health, I should not fear rubbing off the rest of the price, as Nicol is in no hurry for payment.[16]

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[16] Ibid., III, p. 386.

Carlyle's comment on Scott's hurried writing for this reason was that "were not man a fool always, one might say there was something eminently distracted in this, end as it would, of a Walter Scott writing daily with the ardour of a steam-engine, that he might make £15,000 a-year, and buy upholstery with it."[17]

Since he had begun writing "with the ardour of a steam-engine," he had adopted work habits which he kept ever after. He would rise at five in the morning and begin writing about six. After breakfast at nine or ten, he would work until about twelve.[18] "When in Edinburgh, his literary work was performed chiefly before breakfast; with the assistance of such evening hours as he could contrive to rescue...."[19]

Scott finally was turning out work with such speed that Lockhart was able to say:

> But I have said enough to satisfy every reader, that when he began the second, and far larger division of his building at Abbotsford, he must have contemplated the utmost sum it could cost him as a mere trifle in relation to the resources at his command. He must have reckoned on clearing £30,000 at least in the course of a couple of years by the novels written within such a period.[20]

All of this fast writing was making a great deal of money for Scott, but inadvertently it was also preventing him from writing carefully-plotted, beautifully-formed novels.

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[17] Carlyle, Critical and Miscellaneous Essays, pp. 72-73.

[18] Lockhart, Life of Scott, I, p. 444.

[19] Ibid., p. 481.

[20] Ibid., III, pp. 607-608.

Part of the time Scott even wrote while he was ill. During the time that he was working on The Heart of Midlothian, The Bride of Lammermoor, and A Legend of Montrose, he was plagued with agonizing stomach cramps. The pain finally became so intense that he was forced to dictate both The Bride and Montrose. This system was very successful, but Scott felt that he should do his own writing when at all possible. James Ballantyne, in his deathbed memoranda, said that Scott didn't remember the wording of The Bride of Lammermoor after recovering from the illness during which he dictated it, but read it with a completely unfamiliar eye.[21] Of the reception of the dictated novels, Lockhart has this to say:

> The Bride of Lammermoor, and A Legend of Montrose, would have been read with indulgence had they needed it; for the painful circumstances under which they must have been produced were known wherever an English newspaper made its way; but I believe that, except in numerous typical errors, which sprung of necessity from the author's inability to correct any proof sheets, no one ever affected to perceive in either tale the slightest symptom of his malady.[22]

The illness mentioned above finally left him, and he continued several years in generally good health.

After the financial collapse of Constable and Ballantyne in 1826 took his fortunes, Scott chose to pay off the indebtedness by writing even more rather than to declare bankruptcy. As he said, "Give me my popularity (an awful postulate!) and all my present difficulties shall be a joke in four years; and it is not lost yet, at least."[23] On 15 February, 1830, however, he suffered the first of several paralytic attacks as a result of his severe overwork.

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[21] Ibid., pp. 358-359.

[22] Ibid., pp. 357-358.

He continued to write as much and as swiftly as possible, with his mind frequently occupied with problems such as those shown in the following excerpt from his diary:

> When I returned, signed a bond for £10,000, which will disencumber me of all pressing claims; when I get forwards Woodstock and Nap. there will be £12,000 and upwards, and I hope to add £3,000 against this time next year, or the devil must hold the dice. J. B. writes me seriously on the carelessness of my style. I did not think I had been more careless than usual; but I dare say he is right. I will be more cautious.[24]

One can see in this quotation how much he was depending on a rapid output of manuscript as well as the fact that he was arousing criticism of the quality of his writing because of his haste.

Nevertheless, Scott continued writing novels and lesser works just as fast as he could in spite of illness and discomfort. As he said one day when he was leaving a friend's home, "I must home to work while it is called day; for the night cometh when no man can work."[25] In spite of urgings to the contrary, Scott did go home; and Lockhart records the results:

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[23] Ibid., IV, p. 457.

[24] Ibid., p. 431.

[25] Ibid., V, p. 347.

> For two or three weeks he bent himself sedulously to his task---and concluded Castle Dangerous and the long-suspended Count Robert. By this time he had submitted to the recommendation of all his medical friends, and agreed to spend the coming winter away from Abbotsford....[26]

Those two novels are the last that he ever published, because he suffered a stroke on his return journey, the results of which proved fatal not long after he got back to Abbotsford.

There is sufficient evidence to show that Scott's looseness of plot and lack of form for which he has been criticized were not caused by an inherent lack of knowledge but by another factor. This factor was haste caused by a desire to establish a fine estate at Abbotsford and to provide handsomely for his family, and later to pay the heavy debts which he thought were his to pay. At crucial times this headlong industry was complicated, but hardly even slowed, by illness.

If Scott knew the proper form and structure to use, the proof of it should be found in his writing. One novel in particular, The Bride of Lammermoor, shows the strongest adherence to form and the tightest structure. An examination of this novel will show unmistakably that Scott could draw every advantage possible from form. Thomas Hardy said,

> The Bride of Lammermoor is an almost perfect specimen of form, which is the more remarkable in that Scott, as a rule, depends more upon episode, dialogue, and description, for exciting interest, than upon the well-knit interdependence of parts.[27]

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[26] Ibid.

[27] Thomas Hardy, Life and Art (New York, 1925), p. 69.

To show Scott's inherent knowledge of form and structure, The Bride of Lammermoor will be subjected to the most rigid and exacting standards. Because this novel deals with tragedy and serious drama, I shall use as criteria that set forth by Aristotle in his Poetics for judging tragedy. Since the Poetics has to do only with drama, there must be an adjustment to fit it to the novel genre, but this adjustment will be only slight. Detailed analysis and evaluation will show how tight and well-formed is the structure of Scott's The Bride of Lammermoor.

CHAPTER II

THE ARISTOTELIAN CRITICAL CRITERIA

Aristotle set up in the *Poetics* certain standards to which the tragic drama should conform. These standards were not rigid in the sense of inflexibility. Instead they presented a certain level for the tragedy to attain. If a particular play gained the level, then Aristotle considered it a true tragic drama. Few of the dramas, however, fit his criteria in every way. An example of one that came very close is the *Oedipus* of Sophocles, which has been called a perfect Greek tragedy.

With a different interpretation in but a few places, these same standards for drama can be used for a tragic novel containing a tight dramatic plot. The novel has been popularly defined as narrative prose fiction of considerable length portraying characters and incidents from real life in a plot. The novel *genre* is not the same as that of the drama; nevertheless the novel is narrative just as tragedy is, can be tragedy just as the drama can, and deals with human experiences in the form of action just as drama does. With such comparable features as these in both the novel and drama, the *Poetics* should be a suitable standard for appraising both of them. The purpose of the following paragraphs, then, is to set forth in order the critical standards of the Poetics and to show in detail their applicability to the novel.

In the Poetics Aristotle, before he began explaining his criteria, defined tragedy as follows:

> Tragedy...is an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions.[1]

All of the seven major principles--Plot, Character, Thought, Diction, Song, Spectacle, and finally the Katharsis or purgation--come together in the four parts of this definition. All of these principles and many points within each are to be explained as they apply to the novel as well as to the drama. Aristotle's definition of tragedy is stated in four discernible parts which include one or more of the seven principles. Taking each of the four parts of the definition separately will impose the same system of order that will be used in Chapter III for the actual application of the criteria to The Bride of Lammermoor.

Note, first, that "tragedy is an imitation of an action that is serious, complete, and of a certain magnitude...."[2] The fact that tragedy imitates an action sounds explicit enough, but one must establish just what imitation is as

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[1] Aristotle, "Poetics," The Great Critics, ed. James Smith and Edd Parks (New York, 1951), p. 34.

[2] Ibid.

Aristotle uses the term. Two of the foremost interpretations should serve to show how to consider the meaning of the word here. The basic idea is explained in the following long quotation which shows Aristotle's revision of Plato's conception of the supreme essence behind every object in nature, "for nature in Aristotle is not the outward world of created things; it is the creative force, the productive principle of the universe."[3] An explanation, then, of the first interpretation of Aristotle's imitation is as follows:

> "Imitation," in the sense in which Aristotle applies the word to poetry, is thus seen to be equivalent to "producing" or "creating according to a true idea," which forms part of the definition of art in general. The "true idea" for fine art is derived from...the general concept which the intellect spontaneously abstracts from the details of sense. There is an ideal form which is present in each individual phenomenon but imperfectly manifested. This form impresses itself as a sensuous appearance on the mind of the artist; he seeks to give it a more complete expression, to bring to light the ideal which is only half revealed in the world of reality. His distinctive work as an artist consists in stamping the given material with the impress of the form which is universal.... "Imitation," so understood, is a creative act.[4]

The manner in which the artist abstracts and the accompanying factors as far as they relate to Greek art are agreed to by Trench, the second authority; however Trench has seen more in the term imitation than Butcher has. Trench agrees with Butcher in the realm of Greek art that the artist carries an abstraction of an object through use of his mind and senses to the essence or true idea, but Trench also has a further broadening of the idea of imitation to include art beyond the Greek. Trench's point of view varies from that of Butcher; he holds that the experiences which are being abstracted are colored and changed by the mind through which the experiences pass. This coloring and changing by the mind allows for variation between artists and allows the whole conception to be carried into all realms of art and into all periods of artistic and cultural development to the present. Trench evolved this idea by basing his argument on Aristotle's statement that music is the most imitative of the arts. Obviously, if this is what Aristotle meant, music does change the experience more completely than does any other art. One must keep in mind that in both Butcher and Trench art is not "imitation" in the ordinary sense of the word.[5] Trench felt that Aristotle's idea had a much more nearly universal scope than had been formerly supposed.

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[3] S. H. Butcher, Aristotle's Theory of Poetry and Fine Art (London, 1911), p. 116.

[4] Ibid., pp. 153-154.

Butcher knew the realm of Greek art, but Sir Walter Scott is not Greek. I shall use, therefore, Trench's definition of imitation which goes beyond the Greek and expresses more of the universality that Aristotle has continually stressed. In this light a romanticist like Sir Walter Scott could follow Aristotle's criteria as well as a classicist could. An important point, also, is that the action is abstracted for the universal implications, but this will be expanded later.

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[5] Agnes Berrigan, Class Lecture, Oklahoma A. and M. College, September 23, 1955.

When one thinks of the pitiful and terrible happenings in what we consider tragedy, he will agree that the action must be serious. Aristotle mentions other factors which contribute to the seriousness of a situation. The three factors enter into other principles and will be explained in detail when these points are reached; nevertheless one can notice the seriousness even in a simple list. Very important, especially on the part of the tragic hero, is the tenet that the agents (we call them "characters" today) and actions are of a high order, especially in the position of the tragic hero. The process of universalizing to show greater implications also is stressed in a tragedy. No matter to what area of life the specific story pertains, it is applicable in any other given area. The results, finally, are significant. The effects and the things effected must be brought to such a change that the change itself becomes important. For example, if something terrible happens to two slaves very little else is touched, but if an emperor is involved in a tragedy, then his empire and even the world is concerned.

When stating that the action is "complete," the writer concerns himself with plot, whether he be Aristotle, Sophocles, Samuel Richardson, or Sir Walter Scott. Aristotle states that the well formed plot should have a definite beginning which of necessity does not follow anything but after which something must follow, a definite middle which must follow the beginning and after which something must follow, and a definite end which of necessity must follow something but after which nothing follows. The unity of plot or action is considered by Aristotle to be a great deal more important than either the unity of time or of place. As Butcher comments on the unity of action,

> Within the simple and complete action which constitutes the unity of a tragedy, the successive incidents are connected together by an inward and causal bond, —by the law of necessary and probable sequence on which Aristotle is never tired of insisting.[6]

It is necessary, therefore, that the story open as near to the main action as possible with only the essentials of introductory material. Also because of the unity of action, an impression of relentlessly advancing disaster will run from the beginning of the tragedy to its end.

Aristotle considered the plot to be a very important part of a work. In his Poetics a great deal of space was devoted to the plot and its parts. Of this, Aristotle gave the following analysis:

> Every tragedy falls into two parts,—Complication and Unravelling or Denouement. Incidents extraneous to the action are frequently combined with a portion of the action proper, to form the Complication; the rest is the Unravelling. By the Complication I mean all that extends from the beginning of the action to the part which marks the turning-point to good or bad fortune. The Unravelling is that which extends from the beginning of the change to the end.[7]

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[6] Butcher, Poetry and Fine Art, p. 276.

[7] Aristotle, "Poetics," p. 47.

One can find the same complication, turning-point, and unravelling in a unified novel plot. In this way, also, the Poetics can be applied to the novel as well as the tragic drama.

Plots are divided into two kinds, according to Aristotle. The simple plot is that one in which the change of fortune happens without reversal of intention or recognition. The complex plot, however, is preferable. This type of plot involves a change of fortune accompanied by reversal of intention or recognition, or both. Ideally, reversal of intention and recognition are simultaneous. The latter is best when it grows out of probable antecedent action. In order to keep the parts of the complex plot in their places, one should remember the purpose each part has in a well-ordered plot. "Reversal of Intention is a change by which the action veers round to its opposite, subject always to our rule of probability or necessity."[8] The term, then, is almost self-explanatory as is that of recognition which is "a change from ignorance to knowledge, producing love or hate between the persons destined by the poet for good or bad fortune."[9]

Another point that Aristotle makes is that a plot not only must have an orderly arrangement of its parts but also must be of a certain magnitude. For example, a very small picture lacks the proper magnitude because a view of it is confused. The picture does not occupy enough space to be seen clearly. In the same manner a very large picture, one a thousand miles long, for example, is too vast for the spectator to grasp as a unity. A plot also must be grasped at one view; the plot must be of such a length as can easily be embraced by one's memory. Finally, Aristotle gives a rough definition by saying "that the proper magnitude is comprised within such limits, that the sequence of events, according to the law of probability or necessity, will admit of a change from bad fortune to good, or from good fortune to bad."[10] A novel, therefore, as well as a tragic drama can be of the proper magnitude as long as it has a properly formed plot.

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[8] Ibid., p. 39.

[9] Ibid.

Today the characters are those persons appearing in a plot. Aristotle's use of character was somewhat different. Those persons whom we would call the characters of a work today he designated as the agents. The agents, in turn, were of a given character. Most important, the character must be good, and, generally speaking, the character will be good if the purpose is good. Next is propriety. The traits that an agent is given must always be appropriate to the particular person. The character of the agent must be true to life, this being a separate thing from goodness and propriety. Last, there must be consistency. The subject of the imitation cannot have motiveless change; he must be either consistent ar consistently inconsistent. Since the novel deals with human experiences in the form of action, character can also be applied to this genre.

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[10] Ibid., p. 37.

The final point that occurs in the first part of Aristotle's definition of tragedy is a principle that Aristotle labels as thought. While plot shows men in physical action, thought shows the way they reason. One can see that actions, if successful, should speak for themselves while the results obtained by speech should be effected by the agent through the use of speech. Thus, the results of a tragic flaw may be shown in thought as well as in action. Aristotle also mentions that in the same manner thought aids in arousing pity and fear and in suggesting importance or its opposite. The latter may be seen in the Oedipus of Sophocles when Jocasta is very eager to play down the importance of prophecies in an attempt to prevent Oedipus from pursuing any further what she is beginning to see is a fatal course of investigation. Thought is reflected through words, the medium necessary to the novel; whereas the actual movements of the players can be seen only when a drama is performed. Thought is treated here as the sixth basic part of the first section in Aristotle's definition of tragedy.

The second section of the definition concerns the principle that tragedy is "in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play...."[11] There are three elements of embellishment among the seven principles of tragedy—Diction, Song, and Spectacle in that order. The first element, Diction, concerns the use of poetic and exalted language. To a great extent such language can be expressed in the prose of a novel. Important to this expression is Aristotle's system of categorizing all words into eight groups. He wrote that every word is current, strange, metaphorical, ornamental, newly-coined, lengthened, contracted, or altered. Several of these terms will apply, especially in reference to the novel. A current or proper word is one that is in general use among a people. An example of that, as can be seen later, is the Scots dialect which Scott used in all of his "Scotch novels." A strange word is one that is used in another country. Such words can be used to impart respect or mystery. Metaphor in its usual sense can be used by placing one word or phrase literally denoting one kind of object or idea in place of another in order to suggest a comparison between them. Lengthened words seem to have more force, as in the phrase "a never-to-be-forgotten song" which conveys a more powerful impact than "the song that I shall never forget." The choice and arrangement of words, then, will aid in lifting the story above the common level to the level of the tragedy.

Aristotle defines perfection of style as clearness without meanness. The clearest style, according to Aristotle, uses only current words; however, the overuse of these words causes commonplaceness. The diction that is lofty contains also strange, metaphorical, and lengthened words; however, the overuse of these loftier words will result in jargon. In order to avoid commonplaceness or jargon, Aristotle advocates moderation in the use of both the current words and the lofty words. The prose of a novel, as will be noted, can contain these words as well as can the poetry of the tragedy.

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[11] Ibid., p. 34.

In the embellishment Aristotle mentions the lyrical language of Song as also being important to the tragedy. Naturally, the best effect comes when the songs are actually sung aloud to an audience; however Aristotle mentions that the true test of tragedy is its almost equal power, whether it is seen and heard or read. A novel has an equal chance to put over the printed songs since it as well as the play may quote the songs. Chanting, when written, can succeed for the same reason. Aristotle's stressing that the tragedy should be supremely readable aids the Poetics in the transfer from drama to the novel.

The last embellishment is what Aristotle terms Spectacle, the manner of imitation. Spectacle concerns the actual putting on of a drama. The artist, though he must first set or place his play, depends on the stage crew to handle scenery, costuming, and (nowadays) lighting in order to create setting, mood, and atmosphere for the audience to see. When a person is reading a tragedy, he must first read what little setting the writer has provided and then mentally supply the proper Spectacle that should accompany the play. This is the principle in which the novel might conceivably outshine the tragic drama.

There are two particular reasons why the novelist might even have an advantage over the dramatist in the realm of Spectacle. First, the novelist, unlike the playwright, must be responsible for creating the Spectacle. Second, the action will be supported by consistent Spectacle such as the novelist himself envisioned; whereas the dramatist must be content with the different stage managers' interpretations. Note, therefore, that the stage manager creates visually the Spectacle for a given dramatist's imitation of an action which will effect not only a setting but also a mood and an atmosphere; in other words, the Spectacle will create an emotional attraction. For a novel the writer does this himself, creating a description of the setting, an establishment of the mood and atmosphere, and a provision for a certain emotional attraction. The requirements for Spectacle can apply as well to the novel as to the tragic drama, perhaps even better as far as reading is concerned. It is apparent, therefore, that Aristotle's embellishment can be applied to the novel as well as to the drama.

The third part of Aristotle's definition of tragedy is that it is "in the form of action, not of narrative...."[12]

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[12] Ibid.

This might seem to raise a difficulty in reconciling the novel with the Poetics, but actually there is a very logical and workable exception with which Aristotle gives more scope to his criteria. The medium of imitation (Diction and Song) and the objects of imitation (Plot, Character, and Action) in the novel are compatible to or the same as those of the drama, as has been noted in the preceding paragraphs. Aristotle, himself, says,

> For the medium being the same, and the objects the same, the poet may imitate by narration—in which case he can either take another personality as Homer does, or speak in his own person, unchanged—or he may present all his characters as living and moving before us.[13]

By this sentence the writer is given room to write in first, second, or third person, as writer-participant or writer-omniscient.

Looking at this section from a simpler point of view, one might say that while the drama must depend greatly upon visual action, the novel genre by nature must use narrative or action described. Finally, Aristotle has pointed out that "tragedy like epic poetry produces its effect even without action [as differentiated from narrative]; it reveals its power by mere reading."[14] This he mentions in his discussion of which is higher, epic or tragedy. He concludes that good tragedy is higher because it not only has all the epic elements but also can give its effect when performed as well as when read. Aristotle's criteria, then, also fit the novel in this area of consideration.

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[13] Ibid., p. 30.

[14] Ibid., p. 61.

Aristotle concludes his definition by saying that tragedy works "through pity and fear effecting the proper purgation of these emotions."[15] An analysis of this area must be carefully made, step by step, because it involves feelings and emotions as well as easily discernible structural elements. First, there is a structural element that occurs at the end of the story, and by then the reader is so filled with the ever-mounting feeling of impending destruction that what happens in the plot is no longer surprising. "Two parts, then, of the plot—reversal of intention and recognition—turn upon surprises. A third part is the tragic incident. Tragic incident is a destructive or painful action, such as death on the stage, bodily agony, wounds, and the like."[16] Besides the fact that the tragic incident deals with physical pain, there is also the necessity that tragedy not be between strangers or people who are in no way connected. Ideally, it should be between very close friends, lovers, or members of the same family.

The second important element to consider is the tragic hero and his fall which results in tragedy. The tragic hero is the principal agent in the action whether it be in a novel or a play. His is always a better-than-real life because

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[15] Ibid., p. 34.

[16] Ibid., p. 40.

"Comedy aims at representing men as worse, Tragedy as better than in actual life."[17] Following this rule, the tragic hero is said to have a capacity for greatness.

Though the tragic hero is innately better than in real life, his fall is caused by a tragic flaw within him. This flaw is also innate, one of pride, arrogance, or selfishness, or even of an error in judgment. It is through this flaw that the hero finally has the collapse that completes the tragedy. Finally there must be universalizing and intellectualizing in the collapse of the tragic hero. One can say, as Butcher did, that "imitative art in its highest form...is an expression of the universal element in human life."[18]

The third step is to note that the tragedy arouses pity and fear or terror. Aristotle's own comment should suffice for the structural role of pity and fear, and the stress Aristotle gives to the structure and wording as well as to the Spectacle is worth noticing.

> Fear and pity may be aroused by spectacular means; but they may also result from the inner structure of the piece, which is the better way, and indicates a superior poet. For the plot ought to be so constructed that, even without the aid of the eye, he who hears the tale told will thrill with horror and melt to pity at what takes place.[19]

As to exactly what the meanings of pity and fear or terror are, I believe James Joyce, himself a novelist, has evolved the best definition as follows:

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[17] Ibid., p. 30.

[18] Butcher, Poetry and Fine Art, p. 150.

[19] Aristotle, "Poetics," p. 42.

> Pity is the feeling which arrests the mind in the presence of whatsoever is grave and constant in human sufferings and unites it with the human sufferer. Terror is the feeling which arrests the mind in the presence of whatsoever is grave and constant in human sufferings and unites it with the secret cause.[20]

To explain further, when one experiences pity, his mind is elevated to and arrested at a point in the presence of that which is serious and permanent in all human sufferings. During this glimpse his mind is united with the human sufferer in the immediate tragedy and, universally, with all who have ever suffered. This makes the suffering of the tragic hero apply personally as well as universally. When one experiences terror, also, his mind is elevated to and arrested at a point in the presence of that which is serious and permanent in all human sufferings. Differing from pity, however, the terror unites the mind for an illuminating instant with that supreme unknown which is the universal cause of human sufferings. By means of both pity and terror one can get brief visions of force and significance far above his usual level of intellectual perception. Through pity and fear, then, the emotions aroused are properly purged. This process of purgation we call Katharsis.

The fourth point is the Katharsis, often said to result in man's highest intellectual pleasure. Although Aristotle gave us careful directions about how to arrive at Katharsis, he did not leave an explicit statement as to just what Katharsis is. Through the past two thousand years, however, the scholars coming after Aristotle even to the present day have attempted to interpret Katharsis. The following progression is a classification of Katharsis as many now see it. First, there is a dash of shock. Then there is an involvement of something humanly important. Also, there is an intensified sense of what is lost (referring to the tragic hero and his collapse). Finally, the reader or spectator begins to experience a revolt which might be explained as a feeling that the world could be managed less stupidly. The reader finally can stand it no longer but must experience a sense of imaginative compensation for the causes of tragedy. At the end there is a dash of pleasure that is said to come from the last universalizing and embellishment.

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[20] James Joyce, A Portrait of the Artist As a Young Man (New York, 1928), p. 239.

This completes Aristotle's definition of tragedy and all the parts that are necessary to make the whole. Note how carefully Aristotle has set up all of the standards and how completely the _Poetics_, though set up for tragic drama, will fit a tragic novel. In the next chapter the _Poetics_ will serve as a set of standards to show the tightness of structure of _The Bride of Lammermoor_. The fact that one of Sir Walter Scott's novels can withstand such analysis and can follow such strict structural criteria should demonstrate Scott's innate knowledge of form and his ability to use that knowledge.

CHAPTER III

APPLICATION OF THE ARISTOTELIAN PRINCIPLES TO THE BRIDE OF LAMMERMOOR

The arrangement of Aristotle's definition of tragedy, as has been shown previously, falls into four basic divisions with the supporting elements as clearly divided within each. It remains to take The Bride of Lammermoor by Sir Walter Scott and show how the parts of that novel fit the various criteria in the same framework. In this application two things should be remembered. First, the Poetics forms a definite set of rules for judging a work of tragic literature. Second, though the Poetics was originally evolved for tragic drama, it will fit requirements for the tragic novel as well. What will be noted primarily in the following, then, is the closeness with which The Bride of Lammermoor follows the criteria of the Poetics.

Most tragedy, as Aristotle saw it, should be based on actual stories or legends taken as probably being more or less true. He explains this by saying the following:

> But tragedians still keep to real names, the reason being that what is possible is credible: what has not happened we do not at once feel sure to be possible: but what has happened is manifestly possible: otherwise it would not have happened.[1]

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[1] Aristotle, "Poetics," p. 38.

Scott also follows this rule by writing The Bride of Lammermoor from an old Scottish story. James Dalrymple, Lord Stair, married Dame Margaret Ross, a domineering woman. When their eldest daughter, Miss Janet Dalrymple, formed a secret alliance with young Lord Rutherford, who was not acceptable, Lady Margaret forced her daughter to cancel the engagement and marry the parental choice, David Dunbar of Baldoon. In their bridal chamber after the wedding, Janet stabbed Baldoon. The wedding guests, hearing screams, rushed to the bridal chamber to find Baldoon lying in a pool of blood and Janet crouching in the chimney corner, insane. Baldoon recovered, but he forbade his friends ever to question him about the incident. Janet died soon afterward and Lord Rutherford was never again seen in the country. Baldoon died after a fall from his horse a very few years later.[2]

As has been cited previously, Trench's concept of imitation will be used in this appraisal because of its breadth of application not only to Greek art but also to art from that time to the present. A major difference which Trench's interpretation contains is that the writer's mind changes and colors that which it has abstracted. Scott has done the same with the old story which he evolved into The Bride of Lammermoor. For example, Baldoon in the original was killed by a fall from a horse only a few years after

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[2] Sir Walter Scott, The Bride of Lammermoor (New York, 1913), pp. ix-xi.

Janet died, while Rutherford merely disappeared. In the novel Bucklaw, the bridegroom, left the country not so long after Lucy's death, and Ravenswood, the rejected suitor, fell from his horse and was buried in quicksand. Another important point for Scott, then, was his ability to take an old story, order it, and make it meaningful.

In a greater sense Scott has elevated the story so that it has universal implications. Here is not merely a disaster between the Ravenswoods and the Ashtons. This episode forcefully exemplifies the changing of a social and economic structure, the collapse of the feudal nobility and the rise of a new rich middle and upper middle class. Scott has used the two agents in the love story as representatives of the opposing classes and has shown what will happen when such people are caught in the upheaval. Both Edgar Ravenswood and Lucy Ashton represent the best in their own classes as products of their respective backgrounds.

Scott is careful to point out the differences between the Ashtons and the Ravenswoods frequently during the course of the novel. Near the beginning of the novel Sir William Ashton was described as being "descended of a family much less ancient than that of Lord Ravenswood, and which had only risen to wealth and political importance during the great civil wars."[3] The failing of the old feudal nobility was shown vividly at the funeral of Edgar Ravenswood's father in which the clergyman "spoke 'dust to dust and ashes to ashes,' over ruined pride and decayed prosperity."[4] Because these greater forces were important in the tragedy, Scott was careful to show both young Ravenswood's relationship to them and the manner by which they influenced him. This was elicited, for example, during the foxhunt below Wolf's Crag castle just before Sir William and Lucy became guests in Wolf's Crag.

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[3] Ibid., p. 21.

> The sense that he was excluded by his situation from enjoying the silvan sport, which his rank assigned to him as a special prerogative, and the feeling that new men were now exercising it over the downs which had been jealously reserved by his ancestors for their own amusement, while he, the heir of the domains, was fain to hold himself at a distance from their party, awakened reflections calculated to depress deeply a mind like Ravenswood's, which was naturally contemplative and melancholy.[5]

Here, then, is Scott imitating an action from a Scottish legend and giving it universal scope. This action, involving attempted murder, thwarted love, and deep despair, is undoubtedly serious.

A consideration of the three main factors of seriousness shows how closely the novel adheres to this point. The agents and action are of a high order. Principal among the agents is the tragic hero who, as Scott says, came from "a race of powerful and warlike barons, who bore the same name with the castle itself, which was Ravenswood."[6] Supporting

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[4] Ibid., p. 29.

[5] Ibid., p. 134-135.

[6] Ibid., p. 20.

Edgar Ravenswood was his distant kinsman the powerful Marquis of A_____. The opposing side was represented principally by the family of Sir William Ashton, who had begun as a canny rural lawyer and had become Lord Keeper in the Scotch government. Since such powerful forces in a society were in opposition, the action met the Aristotelian standard of seriousness. Even the love story of Lucy Ashton and Edgar Ravenswood was drastically influenced by the unsettled circumstances in the society. Lucy represented the new rich of the rising middle class, and Edgar represented the old hereditary nobility which had gradually lost power until it had reached almost complete decay.

There are greater implications, therefore, than merely a story of enmity between the two families complicated by the fact that two persons, one from each family, were in love. Here is the final death-battle between two ways of life. The results of the episode become significant not only because of the opposing social groups at the time influencing two persons' love but also because of the possibility that any two social groups at any time of strife can cause the same disaster when two people attempt to cross clan barriers.

Primary in the formation of a tragedy, according to Aristotle, is the framework of the plot. The plot must be a unified whole, not because it is about one person or group, but because it contains only one major episode. Aristotle calls this having a definite beginning, middle, and end.

The beginning of The Bride of Lammermoor occurs when Ravenswood saves the lives of Sir William and Lucy Ashton by shooting the charging bull. Before this there has been only the slimmest antecedent action which gives the reader a view of the circumstances of the times and the reasons for the enmity between the two families in the first place. Sir William Ashton, in a series of legal manuevers, had deprived the late Lord Allan Ravenswood of his hereditary estate. Lord Allan had died during the bitter contest, and his son Edgar had sworn revenge. Edgar had planned to confront Sir William at the time when circumstances had forced him to save Sir William's life instead.

At this point it is necessary to insert the reason for Scott's not beginning nearer to the main action in the novel as Aristotle requires. Scott had remained anonymous during the publication of all his novels up to this time, and the opening chapter of The Bride was consumed by another such subterfuge. Peter Pattieson is the name which Scott adopts, and this Pattieson proceeds to attribute the source of his inspiration to Dick Tinto, an itinerant painter, who had shown him a picture of one of the highest emotional scenes of the novel and had told him the remainder of the legend. It must be remembered that Scott was laboring under a handicap which had never bothered the ancient Greek tragic writers from whom Aristotle derived his theory. The ancient writers knew that their audiences were already fully acquainted with the background legends upon which all of their tragedies were based. Scott's audience was not so well informed, and, doubtless, Scott knew it. Nevertheless, had not Scott been engaged in this game of anonymity, doubtless the plot would have got under way much more quickly.

The beginning, then, caused a sequence of events that had to follow. This, of course, is the bulk of the story during which The Lord Keeper and Lucy managed to be invited by Edgar to his ruined castle of Wolf's Crag. Logically proceeding from this was Ashton's invitation for Edgar to visit them at Ravenswood and Edgar's acceptance. To have a hold over this young nobleman would strengthen Sir William's position in the country. He plotted to have Edgar fall in love with Lucy, never thinking that Lucy would reciprocate. Soon after Edgar and Lucy secretly pledged their love, Lady Ashton, who hated the Ravenswoods, returned home to tell the family that she had pledged Lucy to Bucklaw who had also become Ravenswood's enemy. The Marquis of A____ tried to help Edgar but only succeeded in complicating matters, or, as Scott says,

> The Marquis was Ravenswood's sincere but misjudging friend; or, rather like many friends and patrons, he consulted what he considered to be his relation's true interest, although he knew that in doing so he run counter to his inclinations.[7]

Ravenswood was then sent to the continent on some government business. While he was gone, Lady Ashton tried to weaken Lucy's will so that she would consent to marry Bucklaw. Finally she succeeded, and the marriage agreements were being signed when Ravenswood entered. In the wild scene that followed, Ravenswood broke the engagement with Lucy, who was too overcome and weakened to answer properly. The marriage ceremony was held, and the wedding feast was in progress when Bucklaw went up to Lucy in the bridal chamber. Immediately the screams caused the wedding guests to rush to the chamber where they found Bucklaw stabbed and Lucy demented. Bucklaw lived, but Lucy very soon died and was buried. At the funeral Ashton's elder son challenged Edgar to a duel the following morning. With the challenge and the acceptance ended the middle of the plot after which a definite end must follow.

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[7] Ibid., p. 394.

The end can be followed by nothing; therefore, when Edgar left his castle to go to the duel and disappeared in the quicksand, the story was complete. With the death of Edgar Ravenswood, the tragic hero, and of Lucy Ashton, the heroine, the episode must end.

Included in the complete action of a tragedy are several other factors. One of these factors is that from the beginning there is an impression of relentlessly advancing disaster. Hints and omens can be found in profusion throughout the novel to this effect. Note several important ones at different points in the story. First, the old retainer blind Alice warns Ashton as follows: "'My lord,' she continued, in an impressive and solemn tone, 'take care what you do; you are on the brink of a precipice.'"[8] Later in the novel an omen is given expressly about Edgar:

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[8] Ibid., p. 54.

> His prepossessions...., however obstinate, were of a nature to give way before love and gratitude; and the real charms of the daughter, joined to the supposed services of the father, cancelled in his memory the vows of vengeance which he had taken so deeply on the eve of his father's funeral. But they had been heard and registered in the book of fate.[9]

The high point of the Greek chorus usage of Caleb Balderstone was his recitation and reiteration of the prophecy which Thomas the Rhymer reportedly pronounced on the House of Ravenswood:

> When the last Laird of Ravenswood to
>   Ravenswood shall ride,
> And woo a dead maiden to be his bride,
> He shall stable his steed in the Kelpie's flow,
> And his name shall be lost for evermoe![10]

Then, to be sure, the power of this prophecy is sustained until the end of the action when the last of the Ravenswoods perishes. The consummation of the prophecy is stated as follows:

> The prophecy at once rushed on Balderstone's mind, that the Lord of Ravenswood should perish on the Kelpie's flow, which lay halfway betwixt the Tower and the links, or sand knolls, to the northward of Wolf's Hope. He saw him accordingly reach the fatal spot; but he never saw him pass farther.[11]

A final sample of the foreboding shown throughout the novel is given in the words of Lucy when she was beset by her family to jilt Ravenswood and marry Bucklaw.

> "It is decreed," she said, "that every living creature, even those who owe me most kindness, are to shun me, and leave me to those by whom I am beset. It is just it should

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[9] Ibid., p. 227.

[10] Ibid., p. 233.

[11] Ibid., p. 450.

> be thus. Alone and uncounselled, I involved myself in these perils; alone and uncounselled, I must extricate myself or die."[12]

By means of these quotations and many more throughout the novel, the reader can get an impression of relentlessly advancing disaster.

Aristotle mentions another factor in the complete action of a work. He divides every plot into two parts, complication and unraveling. The complication consists of all that extends from the beginning of the action to the part which marks the turning-point to good or bad fortune. In The Bride of Lammermoor the turning-point begins when Edgar decides to obey Alice and leave the estate of Ravenswood. As Alice said, "I would have you depart these fatal bounds, where your love, as well as your hatred, threatens sure mischief, or at least disgrace, both to yourself and others."[13] The blind old retainer then informs Edgar that Lucy loves him. He is naturally elated, but begins to see the danger of such a situation. Edgar resolves, therefore, to leave and never see Lucy again.

Fate intervenes again when young Henry Ashton runs away to join the game keeper, leaving Lucy in Edgar's sole care:

> Betwixt two scales equally loaded, a feather's weight will turn the scale. "It is impossible for me to leave the young lady in the wood alone," said Ravenswood; "to see her once more can be of little consequence, after the frequent meetings we have had. I ought, too, in courtesy, to apprise

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[12] Ibid., p. 392.

[13] Ibid., p. 255.

her of my intention to quit the castle."[14]

Ravenswood then attempts to tell Lucy, saying, "But there is a fate on me, and I must go, or I shall add the ruin of others to my own."[15] There is a strong inference here that, had Ravenswood stuck to his purpose, the entire course of events would have been drastically changed. Lucy, however, wept and showed so clearly her desire that Edgar remain that the decision is made as follows:

> Each attempt which the Master made to explain his purpose of departure only proved a new evidence of his desire to stay; until, at length, instead of bidding her farewell, he gave his faith to her for ever, and received her troth in return.[16]

From this place it is only a short space to the final turning-point. This occurs in the scene in which Lady Ashton returns home at the same time that the Marquis of A_____ arrives for a visit. As soon as Lady Ashton, with her intense hatred for the Ravenswoods, takes over, Lucy and Edgar are hopelessly parted. Had the Marquis of A_____ arrived long before Lady Ashton to cement relations with Sir William, there is a strong possibility that Lady Ashton and her plans involving Bucklaw could have been over-ruled. The unraveling or denouement is that which extends from the point of turning to good or bad fortune to the end. In this case, of course, the fortune is bad.

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[14] Ibid., p. 260.

[15] Ibid., p. 262.

[16] Ibid., p. 263.

The Bride of Lammermoor should be considered to have a complex plot because the change of fortune is accompanied by both reversal of intention and recognition. Reversal of intention, in this case, is the action of the growing love between Edgar and the Ashton family suddenly veering around to its opposite with the malicious interference of Lady Ashton and the pride of Edgar Ravenswood. Ideally, reversal of intention and recognition are simultaneous, as they are here. The change from ignorance to knowledge here is shown in Edgar's realization of Lady Ashton's hatred when she orders him out of the castle by letter. This, of course, was briefly preceded by Lady Ashton's learning that Ravenswood had gained the friendship of her husband and the love of her daughter. The antecedent action out of which this grew was quite probable, stemming from the Lord Keeper's desire to protect himself from Ravenswood's revenge and to return the courtesy of being invited to Edgar's ruinous castle Wolf's Crag. Noticeable, then, is the closeness with which The Bride adheres to Aristotle's conception of a well arranged plot.

Also concerned in plot, besides the orderly arrangement of parts, is the certain magnitude which the plot must attain. Aristotle has three principal factors through which a plot gains the "certain" magnitude. First, the magnitude must be sufficient to allow change of fortune. As has been noted in the paragraphs above, The Bride of Lammermoor does have proper change of fortune. Second, there is time unity, but it is not strict or constricting. From its clear-cut beginning to its clear-cut end, the novel covers only a little more than a year in time. Actually, the main action takes place in only a few weeks before and a few weeks after Edgar's mission to the Continent. This trip is played down and dismissed with scarcely more than the following statement:

> Twelve months had passed away since the Master of Ravenswood's departure for the continent, and, although his return to Scotland had been expected in a much shorter space, yet the affairs of his mission, or, according to a prevailing report, others of a nature personal to himself still detained him abroad.[17]

Ravenswood did arrive in Scotland not too long after this. Third in the creation of the certain magnitude is the fact that the story must be easily discernible as a whole. The Bride admits to this rule with no trouble both because of its carefully structured plot and because of its length. Compared to Scott's other novels, The Bride is rather short, about half the length of such novels as Waverly, Old Mortality, Guy Mannering, and Quentin Durward. Thus we see that Scott has also written a novel that fits Aristotle's requirements for a certain magnitude.

Concerning the character of the agents, Aristotle lists four different categories. First, character must be good because the purpose is good with special reference to the tragic hero and his tragic flaw. Second, character must have propriety or appropriateness. Third, the character must be true to life. Fourth, the agent cannot have motiveless change; he must be consistent or consistently inconsistent. In order to see how this principle of character can apply to The Bride of Lammermoor, note the consideration of character in the four leading agents, Edgar Ravenswood, the tragic hero; Lucy Ashton, the heroine; Lady Ashton; and Sir William Ashton, The Lord Keeper.

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[17] Ibid., p. 379.

Since Edgar, Master of Ravenswood, is the tragic hero, he must be better than men usually are with the exception of his tragic flaw. His being better has to do with his having good character, and he is good because his purpose, in general, is good. As he says to blind Alice, "Know that this young lady has not on earth a friend who would venture farther to save her from injury or from insult."[18] Edgar is fated, however, to be instrumental in causing such injury and insult because of his tragic flaw, an over-powering pride. The strangely perceptive blind woman Alice describes the outward manifestation of this flaw and her understanding of its dangers as follows:

> "It is indeed!" she said—"it is the features as well as the voice of Ravenswood—the high lines of pride, as well as the bold and haughty tone. But what do you here, Master of Ravenswood?— what do you in your enemy's domain, and in company with his child?"[19]

Appropriate to Edgar is his intense desire not to be bowed by the troubles which are besetting him. His pride and native fierceness will not allow him to give free rein to a naturally melancholy disposition. The following quotation will show both an instance in which despondent thoughts almost take him over and the disdain with which he puts such things aside:

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[18] Ibid., p. 252.

[19] Ibid., p. 251.

> "My destiny," thought Ravenswood, "seems to lead me to scenes of fate and death; but these are childish thoughts, and they shall not master me. I will not again suffer my imagination to beguile my senses.[20]

Through these quotations and others can be seen the goodness and propriety of character of the tragic hero, as well as his tragic flaw. Edgar is consistent throughout the story.

Lucy also has the proper attributes of character. She shows her nobility and goodness in her attempts to be true to the man whom she loves and to obey her conscience as well as her parents. Because of this she is naturally caught in a dilemma. At all times Lucy's character remains appropriate to the period and situation. Her womanly attitudes are always the same, including her tendency to faint at crucial moments, her holding out against her parents as to the oath, and her being loyal to Ravenswood even through doubt and indecision. In the above behavior is also shown the fact that she is consistent and good. A demonstration of her character can be seen to a great extent in the following quotation:

> Lucy's spirit, however, was high, and, although unaided and alone, she could have borne much: she could have endured the repinings of her father; his murmurs against what he

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[20] Ibid., p. 326.

> called the tyrannical usage of the ruling party; his ceaseless charges of ingratitude against Ravenswood; his endless lectures on the various means by which contracts may be avoided and annulled; his quotations from the civil, the municipal, and the canon law; and his prelections upon the patria potestas.[21]

The character of Lucy Ashton, then, is also sound and consistent.

The Lord Keeper's character, as seen also in the above quotation, might as well be called consistently inconsistent. He was always changing his surface attitudes. At one time he wanted to break Ravenswood; then he wished to placate Ravenswood's wrath. For a time Sir William began to feel a genuine liking for Ravenswood before Lady Ashton arrived on the scene. After Sir William had lost his political power, he was only too eager to vilify the absent Ravenswood. Of course, Sir William was consistent below the surface in his plans to use Ravenswood and everyone else for political and economic advancement. In this he fooled Ravenswood completely as is shown in the following:

> It was no wonder that the Master of Ravenswood, little acquainted as he then was with life, should have given this consummate courtier credit for more sincerity than was probably to be found in a score of his cast.[22]

Sir William Ashton, though not having an admirable character, was thoroughly true to life in his plotting and scheming to get ahead.

Lady Ashton, who might be termed a villain of sorts or, as Saintsbury says, a Lady Macbeth a bon marche, is thoroughly consistent and human, though not the type with whom one would care to associate. Even during all of her machinations and calculations no matter how heartless and unfeeling, she retained propriety in that she did none of her reprehensible acts in a way inappropriate for a woman. Scott gives us an excellent picture of Lady Ashton as follows:

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[21] Ibid., p. 396.

[22] Ibid., p. 163.

> Her character had always been beyond the breadth of slander. And yet, with all these qualities to excite respect, Lady Ashton was seldom mentioned in the terms of love or affection.[23]

The four principal agents of the novel show character and character delineation which is entirely in keeping with the standards that Aristotle deemed necessary for a tragedy. In this part of the imitation of action, also, Scott was holding to the generally accepted standards.

The final point in the first part of Aristotle's definition is thought which is the way men reason, while plot shows them in physical action. The first idea to notice in this point is that the results of a tragic flaw may be shown in thought as well as in action. An illustration of this use of thought is found in The Bride of Lammermoor. Ravenswood's tragic flaw is pride, and his wounded pride was a motivating factor in the novel. He allowed his pride to cloud his reason and even his love when he discovered that Lucy was going through with the marriage with Bucklaw. When Edgar charged into Ravenswood castle on the night the marriage articles were being signed, his injured pride prevented his seeing the fallacy of his suppositions that Lucy was fickle and was jilting him of her own accord. He failed to notice Lucy's fright and faintness and the fact that her mother was doing most of the talking. Also, he failed to take into account the possibility of their letters being intercepted and his own lateness of arrival. The deciding factor should have been the fact that Lucy was still wearing the half of a gold piece around her neck as she had sworn that she would. His own pride had canceled all reason and observation.

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[23] Ibid., p. 25.

Second to be noted is that thought is sometimes used to suggest importance or its opposite. In the novel an important example would be Alice's warning to Ravenswood about his dallying with the enemy of his family. This is an important point, but Edgar minimized its importance until he could no longer help facing the truth. Part of the exchange occurred between Alice and Edgar as follows:

> "It is so, then," she said, "and therefore she is to tarry by the Mermaiden's Well! Often has it been called a place fatal to the race of Ravenswood— often has it proved so; but never was it likely to verify old sayings as much as on this day."
>
> "You drive me to madness, Alice," said Ravenswood; "you are more silly and more superstitious than old Balderstone. Are you such a wretched Christian as to suppose I would in the present day levy war against the Ashton family, as was the sanguinary custom in elder times? or do you suppose me so foolish, that I cannot walk by a young lady's side without plunging headlong in love with her?"[24]

Thus Ravenswood attempted to minimize the importance of Alice's oracular advice until he could no longer hide its truth from himself. Linked closely with the above two points is the third, that thought aids in arousing pity and fear, but the discussion of pity and fear will be treated thoroughly in its place.

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[24] Ibid., pp. 254-255.

Actually, the fourth point is that every effect which has to be produced by speech and is used in proof and refutation is classified under thought. Two quotations can be used as examples of effects produced by speech for various reasons. One is Edgar's comment to Bucklaw early in the novel when they are friends and Bucklaw is in hiding. "'Do not fear it,' said Ravenswood; 'there is a fate watches for us, and we too have a stake in the revolution that is now impending, and which already has alarmed many a bosom.'"[25] The other quotation is one of Alice's comments on Edgar's actions. "When did a Ravenswood seek the house of his enemy but with the purpose of revenge? and hither are you come, Edgar Ravenswood, either in fatal anger or in still more fatal love."[26]

With the completion of thought ends a comparison of The Bride of Lammermoor and the first part of Aristotle's definition of tragedy. Note how closely the novel adheres to the tragic criteria in every point mentioned thus far.

The second part of Aristotle's definition concerns the embellishment. There are three principal elements of embellishment: diction, song, and spectacle. Parts of the novel will be used to illustrate each of the three.

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[25] Ibid., p. 116.

[26] Ibid., p. 254.

Diction, first, concerns the use of poetic and exalted language in drama, though in a novel this must be expressed in prose. One outstanding series of exalted and poetic language can be seen in the quotations from old Alice's oracular warnings cited on previous pages. Scott, as the author omniscient, brings in his own poetic statements in the following universalization which occurs early in the novel: "Alas! what fiend can suggest more desperate counsels than those adopted under the guidance of our own violent and unresisted passions?"[27] Old Caleb, when speaking in prophetic terms about the decaying house of Ravenswood, frequently uses a poetic style:

> Close to her bridle-rein—ay, close to her bridle rein! Wisely saith the holy man, "By this also you may know that woman hath dominion over all men"; and without this lass would not our ruin have been a'thegither fulfilled.[28]

Notice the emphatic repetition of the introductory phrase in the above quotation.

When tempers and passions are running high, the language is usually elevated as in the three following quotes from the high scene when Ravenswood confronts Lucy after his return from the continent. The first one, using simple repetition, heralds Ravenswood's final stormy entry into Ravenswood castle; "The pen dropped from Lucy's fingers, as she exclaimed with a faint shriek—'He is come—he is come!'"[29] The following exchange is impressive for its simplicity and implication:

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[27] Ibid., p. 32.

[28] Ibid., p. 236.

> "Once more, Miss Lucy Ashton, I am that Ravenswood to whom you granted the solemn engagement which you now desire to retract and cancel."
>
> Lucy's bloodless lips could only falter out the words, "It was my mother."[30]

Finally, Ravenswood, in angry despair, turns to Lucy:

> "And to you, madam," he said, addressing Lucy, "I have nothing further to say, except to pray to God that you may not become a world's wonder for this act of wilful and deliberate perjury."[31]

The preceding quotations, then, should show Scott's poetic and exalted language in part. Other examples will appear in the further discussion of Aristotelian embellishment in The Bride of Lammermoor.

Aristotle also lists certain types of words and phrases which become significant when used in the diction of a piece of literature. Some of these should be noticed as they apply to this novel, especially. Among these should be current words, strange words, metaphors, and lengthened words.

A current or proper word is one that is in general use among a people. This type of word will be noted in two sections, regular English and Scotch dialect, since both were used in Scott's Scotland. Such a use of current English can be illustrated in the simple but powerful and important statement of old Alice, "Lucy Ashton loves you, Lord of Ravenswood!"[32] The second section, Scotch dialect, can be exemplified from almost any scene in the novel; however, a statement by a citizen of Wolf's Hope will show the dialect better than one by a more educated person. Mr. Girder's mother-in-law, Mrs. Lightbody, presents a sampling when she says, "'O, but ye maun stay his hame-coming,' said the dame. 'I aye telled the gudeman ye meant weel to him; but he taks the tout at every bit lippening word.'"[33] Here is the current speech of Scotland which needs to be glossed for non-Scottish readers.

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[29] Ibid., p. 415.

[30] Ibid., p. 422.

[31] Ibid., p. 426.

The above mention of a glossary, by the way, will demonstrate the dual usage of the words. Scott had already recognized that his works were being read far outside of Scotland, so he had ample opportunity to think of the Scotch dialect also as "strange words." This, of course, is Aristotle's term for words which are used in another country and which impart mystery. The Scotch dialect was just that to many of Scott's readers in other countries, even as close as England.

Scott's use of metaphor can be demonstrated by the following quotation: "'You have no longer a master, Caleb,' said Ravenswood, endeavoring to extricate himself; 'why, old man, would you cling to *a falling tower*?'"[34] The implied comparison here is of Edgar of the decaying house of Ravenswood to a falling tower. This is made more impressive when it is read in context because immediately afterward Ravenswood rode out to his death.

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[32] Ibid., p. 257.

[33] Ibid., p. 178.

Lengthened words can be found throughout the story as functional as well as embellishing devices, especially in the Scotch dialect. An example by Caleb in context is shown as follows:

> But pity of your life, sir, if ye be fowling or shooting in the Park, beware of drinking at the Mermaiden's well—He's gane! he's down the path *arrow-flight* after her? The head is as clean taen aff the Ravenswood family this day as I wad chap the head aff a sybo![35]

Note the more impressive effect one gets from the use of the term"arrow-flight" rather than "the flight of an arrow." The choice and arrangement of words, even those of the peasants, aids in lifting the story above the common level to the level of the tragedy.

In one sense of the word, Scott's style is a clear style because he is using only current words of England and Scotland. As Aristotle warns, however, overuse of current words, though they contribute to clearness of style, will also cause commonplaceness. Lofty diction will also contain such devices as strange, metaphorical, and lengthened words, and it has been pointed out that Scott has, in a two-fold manner, included all of these. Though a dialect glossary is provided, one is able to understand the important parts of the story without using it, thus demonstrating that the stranger words, also, are not so overused as to create jargon. In this place, too, Scott's The Bride of Lammermoor follows the criteria set forth by Aristotle.

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[34] Ibid., p. 449. (Italics mine.)

[35] Ibid., p. 236. (Italics mine.)

In the embellishment Aristotle has included the lyrical language of song as being important to the tragedy. Including this in a novel might appear to be a problem until one remembers that the tragic drama, if good, will create its effect either when performed or when read. Thus, a song such as Scott has included in the novel to be read only will also create the desired effect. Notice some of the snatches of song that Scott is always tossing into his story for greater variety, heightened effect, and clearer meaning.

> And, humming his rustic roundelay, the yeoman went on his road, the sound of his rough voice gradually dying away as the distance betwixt them increased:—
>
> The monk must arise when the matins ring,
> The abbot may sleep to their chime;
> But the yeoman must start when the bugles sing,
> 'Tis time, my hearts, 'tis time.
>
> There's bucks and raes on Bilhope braes,
> There's a herd on Shortwood Shaw;
> But a lily-white doe in the garden goes,
> She's fairly worth them a'.[36]

Also, note the following explanation and song from which there was such an opposite outcome in the story:

He stopped, therefore, and listened, while the silver tones of Lucy Ashton's voice mingled with the accompaniment in an ancient air, to which someone had adapted the following words:

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[36] Ibid., pp. 44-45.

> Look not thou on beauty's charming,
> Sit thou still when kings are arming,
> Taste not when the wine-cup glistens,
> Speak not when the people listens,
> Stop thine ear against the singer,
> From the red gold keep thy finger,
> Vacant heart, and hand, and eye,
> Easy live and quiet die.[37]

As a final example, note Scott's use of appropriate quotations taken from contemporary writers:

His feelings towards her at such moments were those which have been since so beautifully expressed by our immortal Joanna Baillie:—

> Thou sweetest thing,
> That e'er did fix its lightly-fibred sprays
> To the rude rock, ah! wouldst thou cling to me?
> Rough and storm-worn I am; yet love me as
> Thou truly dost, I will love thee again
> With true and honest heart, though all unmeet
> To be the mate of such sweet gentleness.[38]

These are only three of a number of examples of Scott's use of song in The Bride of Lammermoor.

Also connected with song is the device of chanting. This, of course, was facilitated by the formal use of the chorus in Greek drama. Scott, striving for a similar emotional effect, uses what might be termed chanting because of the nature of the agents who are speaking. The reference here is to the three old sibyls who come to lay out the body of Alice and who are present at Lucy's wedding and funeral. The following are several examples of their prophetic and cryptic utterances which may be considered chanting because of the nature of the agents. One sibyl (Scott uses the term) refers to Edgar's death:

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[37] Ibid., p. 37.

[38] Ibid., pp. 275-276.

> "It is written on his brow, Annie Winnie," returned the octogenarian, her companion, "that hand of woman, or of man either, will never straught him: dead-deal will never be laid on his back, make you your market of that, for I hae it frae a sure hand."[39]

Also dealing with the prophecy of tragedy is a comment by one of the sibyls on the wedding:

> "But Ailsie Gourlay, ye're the auldest o' us three—did ye ever see a mair grand bridal?"
>
> "I winna say that I have," answered the hag; "but I think soon to see as braw a burial."[40]

This terrible hint is clarified when Ailsie Gourlay finishes her prophecy as follows:

> "D'ye see yon dandilly maiden...?"
>
> "But that's the bride!" . . . .
>
> "I tell ye," said the sibyl, "her winding sheet is up as high as her throat already, believe it wha list."[41]

Two other instances will suffice as examples of the Greek-choric chanting of the three old sibyls. The first is a very accurate description of Lady Ashton and the catastrophic role she plays in the novel.

> "D'ye see her yonder," said Dame Gourlay, "as she prances on her grey gelding out at the kirkyard? There's mair o' utter deeviltry in that woman, as brave and fair-fashioned she rides yonder, than in a' the Scotch witches that ever flew by moonlight ower North Berwick Law."[42]

The final example is a statement concerning the portrait of an ancient Ravenswood, who was noted for his terrible revenge on a usurper, and a moral the observance of which could well have avoided the tragedy. "'Na,' said Ailsie; 'but into the ha' came the picture—and I ken weel how it came there—to gie them a warning that pride wad get a fa'.'"[43] Aristotle's concept of song as embellishment, then, also has been utilized successfully by Scott.

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[39] Ibid., p. 323.

[40] Ibid., p. 432.

[41] Ibid., p. 433.

[42] Ibid., p. 433.

The last element of embellishment Aristotle classifies as spectacle. In Chapter II it was shown that Aristotle's requirements for spectacle could apply as well to the novel as to the tragic drama. The novelist himself, unlike the dramatist must be responsible for creating his own setting, mood, and atmosphere which will then cause a certain emotional attraction. Scott's great descriptive powers can best be seen, of course, by examining the entire novel; however, selected passages can show how Scott created his spectacle. Two divisions will show, first, setting, mood, and atmosphere and, second, parts of the certain emotional attraction.

In the setting, three places play particularly important parts: The Mermaid Fountain, Wolf's Crag, and Ravenswood Castle. Following is the first description of the fountain, and it is a most important one:

> He [Ravenswood] raised Lucy from the ground in his arms, and . . . stopped not until he laid her in safety by the side of a plentiful and pellucid fountain, which had been once covered in, screened and decorated with architectural ornaments of a Gothic character. But now the vault which

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[43] Ibid., pp. 443-444.

> had covered it being broken down and riven, and the Gothic font ruined and demolished, the stream burst forth from the recess of the earth in open day, and winded its way among the broken sculpture and moss-grown stones which lay in confusion around its source.[44]

Probably the most intriguing and romantic description in the setting is that of Wolf's Crag, the last remaining castle of the Ravenswoods.

> The roar of the sea had long announced their approach to the cliffs, on the summit of which, like the nest of some sea-eagle, the founder of the fortalice had perched his eyrie. The pale moon, which had hitherto been contending with flitting clouds, now shone out, and gave them a view of the solitary and naked tower, situated on a projecting cliff that beetled on the German Ocean. On three sides the rock was precipitous; on the fourth, which was that towards the land, it had been originally fenced by an artificial ditch and drawbridge, but 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 the narrow courtyard, encircled on two 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 a greyish stone, stood glimmering in the moon light like a sheeted spectre of some huge giant. A wilder or more disconsolate dwelling it was perhaps difficult to conceive. The sombrous and heavy sound of the billows, successively dashing against the rocky beach at a profound distance beneath, was to the ear what the landscape was to the eye—a symbol of unvaried and monotonous melancholy, not unmingled with horror.[45]

A brief mention of the Castle of Ravenswood, which figured with such importance in the novel, concludes descriptions of the three most important places in the setting:

> The extensive front of the old castle, on which he remembered having often looked back, was then "as black as a mourning weed." The same front now glanced with many lights, some throwing forward into the night a fixed and stationary

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[44] Ibid., p. 61.

[45] Ibid., pp. 95-96.

> blaze, and others hurrying from one window to another, intimating the bustle and busy preparations preceding their arrival. . . .[46]

The mood or emotional effect upon the reader might be shown by the following foreboding of evil times which Scott includes in his first mention of Wolf's Crag:

> The peasant who shows the ruins of the tower, which still crown the beetling cliff and behold the war of the waves, though no more tenanted save by the sea-mew and cormorant, even yet affirms that on this fatal night the Master of Ravenswood, by the bitter exclamations of his despair, evoked some evil fiend, under whose malignant influence the future tissue of incidents was woven.[47]

As for atmosphere, two selected quotations can give a hint of the mystery and tragedy which prevails in the novel, showing the decay of feudalism and the vengefulness of the Ravenswoods. First, one sees the tattered feudalism at the funeral of Allan Ravenswood. "Banner after banner, with the various devices and coats of this ancient family and its connexions, followed each other in mournful procession from under the low-browed archway of the court."[48] The legend of Malisius de Ravenswood in the thirteenth century established a desire for revenge in the background of all Ravenswoods and gave the family its sign and motto.

> It was a black bull's head, with the legend, 'I bide my time'; and the occasion upon which it was adopted mingled itself singularly and impressively with the subject of [Ashton's] present reflections.[49]

The certain emotional attraction can be created from all of the above sources and many more. Such episodes as the legend of the Mermaid Fountain and its curse, the revenge of Sir Malisius, and Edgar Ravenswood's resemblance to the portrait of Sir Malisius all contribute to the lowering and evilly foreboding atmosphere of the novel. One finds an emotional attraction in the ghostly appearance of old Alice.

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[46] Ibid., pp. 239-240.

[47] Ibid., p. 32.

[48] Ibid., pp. 27-28.

[49] Ibid., p. 36.

> On looking to the fountain, Ravenswood discerned a female figure, dressed in a white, or rather greyish, mantle, placed on the very spot on which Lucy Ashton had reclined while listening to the fatal tale of love.[50]

The mysterious reappearance of the portrait of Malisius in Ravenswood Castle in the very hall in which Lucy's wedding feast was taking place is one of the many emotionally intense scenes toward the end of the novel. Through these examples, one can see that the spectacle, upon achieving setting, mood, and atmosphere, does provide a certain emotional attraction. In this manner Scott takes care of provisions for proper spectacle, and here, also, he once again shows strong adherence to Aristotle's criteria.

The embellishment, then, is provided by Sir Walter Scott in the novel. In the second section of Aristotle's definition of tragedy, it has been seen that no important element cannot be illustrated by portions, at least, of The Bride of Lammermoor.

The third section of the definition of tragedy states that, instead of by narrative, the work should be presented through action. Of course, by its very nature the novel could not be presented in visual action; that would make it drama. As has been pointed out in Chapter II, however, it is possible to imitate by use of action described. The writer then may become participant or omniscient.

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[50] Ibid., p. 315.

A great many examples may be given to show Scott's describing action as an omniscient author. Two quotations from widely separated parts of the novel, will represent the type meant. First, the very beginning episode of the plot has action described as follows:

> It seemed inevitable that the father or daughter, or both, should have fallen victims to the impending danger, when a shot from the neighboring thicket arrested the progress of the animal.[51]

Almost at the end of the plot, the description of Edgar's actions of grief during his last night will serve as a second example:

> His measured heavy step upon the floor was only interrupted by deep groans; and the repeated stamps of the heel of his heavy boot intimated too clearly that the wretched inmate was abandoning himself at such moments to paroxysms of uncontrolled agony.[52]

It would be useful to note also a representative quotation showing the omniscient author's knowledge of the past, the present, and especially the future life of his agents. The following quotation refers to Sir William Ashton's error in judgment in allowing Lucy to see Edgar so often. "It must be owned, if such was the case, he was long and severely punished for an offense of very brief duration."[53]

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[51] Ibid., p. 59.

[52] Ibid., p. 448.

Scott, as Aristotle allows, has used first person on several occasions in The Bride of Lammermoor. Of course the obvious first person was used in the first chapter in which Scott was trying to maintain his anonymity as author of the novel. For example, he says, "Few have been in my secret while I was compiling the narratives, nor is it probable that they will ever become public during the life of their author."[54] In the body of the novel there are some first-person allusions using the first person plural which could be placed in a similar category or construed as the editorial we. An example of this is Scott's comment on the Marquis of A_____ and his night at Wolf's Hope.

> We therefore commit that eminent person to his night's repose, trusting he profited by the ample preparations made for his accommodation—preparations which we have mentioned in detail as illustrative of ancient Scottish manners.[55]

Here, then, is evidence of Scott's use of the variation allowed by Aristotle permitting action described instead of visual action. Good tragedy is effective whether watched or read, and in the novel, where the reading is all that is possible, the Aristotelian idea of tragedy can still be followed. This, as has been shown in the examples above, is what Scott has achieved.

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[53] Ibid., p. 228.

[54] Ibid., p. 1. (Italics mine.)

[55] Ibid., p. 364. (Italics mine.)

The final segment of Aristotle's definition of tragedy concerns the Katharsis. This purgation through pity and fear occurs at the end of the plot and involves feelings and emotions aroused as well as structural elements of the work. The feelings and emotions aroused are individual, but the structural elements contributing to Katharsis can be pointed out. The next paragraphs, then, will follow the points listed in Chapter II which synthesize the elements causing Katharsis as nearly as possible.

First, there is the physical pain of the tragic incident. This is twofold because it consists of Lucy's attempt to stab Bucklaw and her fatal madness and Edgar's violent death in the quicksand of the Kelpie's Flow as he rode furiously down to duel with Lucy's brother. As is preferred, also, the tragedy deals with those who are in love, Lucy and Edgar, and, to a lesser extent, with Bucklaw whom Lucy was forced to marry.

The second point to notice is that of the tragic hero, Edgar Ravenswood, and his fall which resulted in tragedy. As the tragic hero is to be better than in real life so is Edgar in this story. His was always the dilemma of what is right. He wished to do right, but he was not sure whether the correct path was to gain revenge, accept the overtures of friendship from Sir William Ashton, love Lucy, or leave everyone and Scotland forever. Always he wished to make the move which was best. Besides this, he was better than others in his capacity for greatness. As young as he was, he was sent on an important government mission to the Continent by his kinsman the Marquis of A_____. All factors indicate that the mission was successfully accomplished. Aristotle also preferred that the tragedy and its hero come from a real story or legend. That The Bride of Lammermoor came from just such a source has been shown previously.

Even though Ravenswood was better than real life, he had a tragic flaw. This flaw, a great, overpowering pride, controlled his movements and decisions and eventually led to his fall. His pride was responsible for his anger at having been left without rank or fortune. It also was a factor in his stormy departures from Ravenswood Castle both when Lady Ashton ordered him out and when he felt that Lucy had jilted him. He was unable because of his pride to accept much aid as from the Marquis of A_____ or advice as from old Alice. His pride even kept him from seeing virtual proof that Lucy was actually still true to him. He failed to admit the real reason for Lucy's still wearing the half of a gold piece, as she had vowed, until he demanded it from her.

> "And she could wear it thus," he said, speaking to himself—"could wear it in her very bosom—could wear it next to her heart—even—when—But complaint avails not," he said, dashing from his eye the tear which had gathered in it, and resuming the stern composure of his manner.[56]

At last there must be a universalizing and intellectualizing in the hero's collapse. Two quotations will show such forces at work. One deals with the Marquis of A_____ and his symbolizing all people who forget or who are indifferent to human suffering.

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[56] Ibid., pp. 425-426.

> The Marquis of A_____, alarmed at the frightful reports that were current, and anxious for his kinsman's safety, arrived on the subsequent day to mourn his loss; and, after renewing in vain a search for the body, returned, to forget what had happened amid the bustle of politics and state affairs.[57]

Of Lady Ashton, also, who is quite indifferent to human suffering and who managed to cause a great deal of it in the story, Scott comments, "A splendid marble monument records her name, titles, and virtues, while her victims remain undistinguished by tomb or epitaph."[58] Here one sees forces which could cause such difficulties for any man. This is the universalization of the tragedy, especially after Edgar says to Caleb, "Vain old man, nothing hereafter in life will be well with me, and happiest is the hour that shall soonest close it!"[59]

As Aristotle states, pity and fear can begin to work at this point upon the reader. One sees that the pitiful events happening to Lucy and Edgar are universal as in thwarted love and the inability of two levels of society to unite, and one feels pity here in a universal sense. Also, the terrible is involved in the fated but logical progression to disaster which can give the reader a glimpse of greater forces or secret causes far above the material world. Edgar is often speaking of the fate that is on him.

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[57] Ibid., pp. 451-452.

[58] Ibid., p. 453.

[59] Ibid., p. 450.

Finally, then, comes the Katharsis which results in the highest intellectual pleasure. Notice again as in Chapter II the progression toward Katharsis. First, there is a dash of shock when Lucy stabs Bucklaw, goes mad, and dies and when Edgar is killed in the quicksand. Second, there is the involvement of something humanly important such as the thwarted love of Edgar and Lucy, Ravenswood's being the last of his line, or, what is greater in scope, the collapse of the old feudal tradition before the rising middle class containing such people as the Ashtons. Third, there is an intensified sense of what is lost which involves the loss of Ravenswood as the last of his family and as one who had such great potential. Fourth, there is a feeling of revolt. This could be stated as a feeling that the world could be managed less stupidly. Scott gives this impression when he says that the Marquis of A_____, "after renewing in vain a search for the body, returned, to forget what had happened amid the bustle of politics and state affairs."[60] Fifth, there is a sense of imaginative compensation as when Edgar says to Lucy, "But there is a fate on me, and I must go, or I shall add the ruin of others to my own."[61] Sixth, there is a dash of pleasure which is gained from the universalizing and embellishment that have been explained previously, for example, the last sentence concerning Lady Ashton: "A splendid marble monument records her name, titles, and virtues, while her victims remain undistinguished by tomb or epitaph."[62]

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[60] Ibid., p. 452.

[61] Ibid., p. 262.

From the very beginning of The Bride of Lammermoor one gets the impression of relentlessly advancing disaster. Ravenswood shows signs of his fatal pride very quickly when he departs so abruptly after rescuing Sir William and Lucy from the wild bull, and soon afterward when he insults Craigengelt and Bucklaw at the tavern. One already feels that such haughtiness will backfire on Ravenswood. Lucy's mistreatment and her loyalty to her vow to Ravenswood also contribute to the heightening of emotion. After the logical progression of events through the reversal of intention and recognition, Lucy's madness and death and Ravenswood's death complete the reader's feeling of pity and fear not only for Edgar and Lucy but also for himself and for all men. In this process he gets a glimpse of universal forces behind the tragedy as well.

The Bride of Lammermoor, therefore, has fulfilled every requirement mentioned in Aristotle's definition of tragedy. No important part of the Poetics has been omitted, and the novel fits every necessary point. From a strict comparison of this tragic novel to Aristotle's valid standards for tragedy, one may conclude that Scott, contrary to critics and their criticism, had both an innate knowledge of form and the ability to use that knowledge.

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[62] Ibid., p. 453.

No one could question the fact that, in some of his novels, Scott reveals the carelessness of form which too often came from the unfortunate circumstances under which he wrote. But on one can analyze The Bride of Lammermoor without realizing that he was capable of adding the greatness of form to his work. Thomas Hardy, himself one of the greatest masters of form in the English novel, was right in saying that this novel was almost perfect in form. This analysis by the most rigid of formal standards has shown that Sir Walter Scott had an innate knowledge of form for which he has not previously been given credit. For such a criticism a very rigid and universally accepted system of critical criteria was needed which could be used for tragedy. The Poetics of Aristotle answered this requirement. When set up in a logical order and compared, both the novel and the Poetics agreed with no important exceptions. This agreement of one of Scott's novels with such a standard as Aristotle's Poetics shows that Sir Walter Scott did have an innate knowledge of form and structure which he not only used but used superbly.

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