Chapter 4

Historical Imagination and Anachronism in the Novels of Scott and Munshi
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4.1 Focus of Historical Novelist

The historical novelist focusses on narrating the past events, blending facts with fiction, history and romance in his historical novels. He conceives of a novel in which history is allied to romance in such a manner that the past is recreated with all its vigour and liveliness and with all the semblance of reality that it actually had. Walter Scott as well as Kanaiyalal Munshi successfully depicted the past by mingling the historical events with romance. The following is the detailed account of the historical imagination and anachronism of Scott and Munshi with reference to their select novels. Also the attempt of looking the novels of both the legendary novelists in the light of new historicism has been made after briefly explaining the concept of New Historicism in the present chapter.

4.2 Concept of New Historicism

Stephen Jay Greenblatt (born November 7, 1943), an American literary critic, theorist and scholar is largely considered the founder of New Historicism, a set of critical practices that he often refers to as cultural poetics. He first defined the
school in his introduction to *The Power of Forms in the English Renaissance* (1982). He explains that prior historicism is monological its goal being to detect a singular political vision held by the literate class or total population. New Historicism is a break from this method of historical interpretation as well as from earlier formalist criticism. Literature, Greenblatt claims, *mirrors* the era's beliefs, but from a *safe distance*. In turn, he explains that although the distinction between artistic production and the politics of the time exists, it is no longer intrinsic to the texts because they are “*constantly redrawn by artists, audiences, and readers*”.

According to New Historicism, while assessing past, the attempt of the reader to gain the historical knowledge is never objective rather it is subjective i.e. it depends upon perceivers or historian’s role, state of mind etc. Moreover, one can’t recover the knowledge of past without self-modifying what used to be thought as stable and objective. New historicism also has something in common with the historical criticism of Hippolyte Taine, who argued that a literary work is less the product of its author’s imaginations than the social circumstances of its creation, the three main aspects of which Taine called *race, milieu*, and *moment*.

New Historicism is a theory in literary criticism that suggests literature must be studied and interpreted within the context of both the history of the author and the history of the critic. The theory that arose in the 1980s, with Stephen Greenblatt as its main proponent, became quite popular in the 1990s. Critics using this approach look at a work and consider other writings that may have inspired it or were inspired by it, as well as the life of the author and how it relates to the text. Unlike previous historical criticism, which limited itself to simply demonstrating how a work reflected its time, New Historicism evaluates how the work is influenced by the time in which the author wrote it. It also examines the social sphere in which the author moved, the psychological background of the writer, and the books and theories that may have influenced him or her. Beyond that, many critics also look at the impact a work had and consider how it influenced others.

New Historicism acknowledges that any criticism of a work is colored by the critic’s beliefs, social status, and other factors. Many New Historicists begin a critical reading of a novel by explaining themselves, their backgrounds, and their prejudices. Both the work and the reader are affected by everything that
has influenced them. New Historicism thus represents a significant change from previous critical theories like New Criticism, because its main focus is to look at many elements outside of the work, instead of reading the text in isolation. It can be said that New Historicism often looks for ways in which writers express ideas or possible opinions within their writing. For example, Jane Austen's novels are often confined to a very limited sphere of society, namely the landed gentry. While a New Historicist may praise the work, he or she might also note that the servant class is completely marginalised in Austen's work. Austen's writing asserts the preeminence of the landed gentry above any other class of society, and is quite critical of those who marry beneath their social status.

The critic in New Historicism might then evaluate why Austen would display this prejudice, giving information about books she had read, events in her life that may have influenced her, and her own choices in regard to marriage. Austen is, in a way, at odds with her own work, which suggests power may be purchased through good marriages, since she never married. In fact, Austen's life stands outside her own espoused theories in literature; as a female novelist, she gained prestige through her work rather than through marriage. A New Historicist would likely discuss this contrast, between her work and her life, and consider it when reading her writing.

New Historicism does that by modifying the views of the reader of historical knowledge to recover the knowledge of the past. Unlike previous historical criticism, which limited itself to simply demonstrating how a work reflected its time, New Historicism evaluates how the work is influenced by the time in which the author wrote it. It also examines the social sphere in which the author moved, the psychological background of the writer, and the books and theories that may have influenced him or her. Beyond that, many critics also look at the impact a work had and consider how it influenced others. New Historicists aim simultaneously to understand the work through its historical context and to understand cultural and intellectual history through literature, which documents the new discipline of the history of ideas.

Historical Criticism insisted that to understand a literary piece, we need to understand the author's biography and social background, ideas circulating at the time, and the cultural milieu. This school of criticism fell into disfavour as the New Critics emerged. New Historicism seeks to find meaning in a text by
considering the work within the framework of the prevailing ideas and assumptions of its historical era. New Historicists concern themselves with the political function of literature and with the concept of power, the intricate means by which cultures produce and reproduce themselves. These critics focus on revealing the historically specific model of truth and authority (not a "truth" but a "cultural construct") reflected in a given work.

In other words, history here is not a mere chronicle of facts and events, but rather a complex description of human reality and evolution of preconceived notions. Literary works may or may not tell us about various factual aspects of the world from which they emerge, but they will tell us about prevailing ways of thinking at the time: ideas of social organisation, prejudices, taboos, etc. They raise questions of interest to anthropologists and sociologists.

New Historicism is more socio-historical than it is a delving into factoids: concerned with ideological products or cultural constructs which are formations of any era. It's not just where would Keats have seen a Grecian urn in England, but from where he may have absorbed the definitions of art and beauty. Thus the historical novels are required to be assessed with regard to the socio cultural atmosphere of the age depicted in the novel as well as the age in which the historical novelist had actually written the novel.

4.3 Scott’s Treatment of History in *The Heart of Midlothian*

The novel *The Heart of Midlothian* is replete with a great number of historical persons and episodes. The story proper begins with a dramatic description of certain historical incidents involving a number of historical figures. There is a skilful interweaving of historical and fictitious incidents; the author has drawn the living portraits of certain historical personalities in order to create an atmosphere and spirit of a past epoch.
4.3.1 Description of the Porteous Riots

The chapters 2-7 of the novel *The Heart of Midlothian* contain a vivid and exhilarating account of the Porteous riots in the city of Edinburgh and even historians have recognised the authenticity of the riots which took place in the year 1736.

Describing Captain Porteous, a name memorable in the traditions of Edinburgh as well as in the records of criminal jurisprudence, Scott remarks,

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It was only by his military skill, and an alert and resolute character as an officer of police, that he merited this promotion, for he is said to have been a man of profligate habits, an unnatural son, and a brutal husband… his harsh and fierce manners rendered him formidable to rioters or other disturbers of the public peace.
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(The Heart of Midlothian*, p. 32)

The honour of his command and his corps of soldiers was to him of the greatest importance. When Andrew Wilson, a notorious smuggler is handed over to Porteous by the jailer, he orders him to be manacled so that he might be conducted to the place of execution. The handcuffs are found to be too small for the wrists of big-boned Wilson, yet Porteous proceeds with his own hands to force them till they clasp together, to the acute discomfort of the criminal. When Wilson protests against such ill-treatment, Captain Porteous replies,“It signifies little, your pain will be soon at an end” (THM, p. 36). Wilson reiterates,

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Your cruelty is great, you know not how soon you yourself may have occasion to ask the mercy, which you are now refusing to a fellow-creature. May God forgive you. (THM, p. 36)
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There was no violence when the execution took place. But immediately after the execution, there arises a “tumult among the multitude” (THM, p. 37). Many stones are pelted at Porteous and his guards; some mischief takes place; and the mob starts pressing forward with “whoops, shrieks, howls and exclamations” (THM, p. 37). A young fellow leaps to the scaffold and cuts the rope by which the criminal is suspended. Others try to carry off the body. The sudden insurrection against his authority invokes the fury of Porteous.

*subsequently mentioned as *THM.*
“He sprung from the scaffold, snatched a musket from one of his soldiers, commanded the party to give fire, and... shooting a man dead on the spot. Several soldiers obeyed his command... six or seven persons were slain, and a great many more hurt and wounded. (THM, p. 37)

Porteous had exceeded his powers and had done a grave wrong. The Lords of Justiciary passed sentence of death against Captain John Porteous, adjudging him, “to be hanged on a gibbet at the common place of execution, on Wednesday, 8th September, 1736, and all his moveable property to be forfeited to the king’s use, according to the Scottish law in cases of wilful murder.” (THM, p. 38)

On the day of the execution of Captain Porteous, the place of execution was crowded almost to suffocation by the people of Edinburgh wanting to witness the hanging of Porteous who in their opinion fully deserved the sentence of death. Scott gives a vivid description of the scene,

“The area of the Grassmarket resembled a huge dark lake or sea of human heads, in the centre of which arose the fatal tree, tall, black, and ominous, from which dangled the deadly halter... the erect beam and empty noose,... became, objects of terror and of solemn interest. (THM, p. 42)

The people were thirsty for vengeance. But, though people waited and waited, there was no sign of the hanging, so there begins a murmur among themselves about what could have happened. Eventually, it is announced that the execution of the sentence of death pronounced against John Porteous, the Captain-lieutenant of the City Guard of Edinburgh, present prisoner in the Tolbooth of that city, be respited for six weeks from the time appointed for his execution.

“The assembled spectators uttered a groan, or rather a roar of indignation and disappointed revenge, similar to that of a tiger from whom his meal has been rent by his keeper when he was just about to devour it. (THM, p. 42)

Scott was highly influenced by the the works of Edgar Allan Poe, the supreme American novelist of the Terror School, who enriched literature by his tales of horror and wonder. Such tales did much to stimulate and fertilise the genius
of Scott. The glimpse of horror is clearly visible in the temperament of mob, waiting eagerly for the hanging of Porteous. The mob starts proceeding towards Tolbooth prison. At first they are about hundred, then they number thousands, and after that the strength keeps on increasing every moment. As the only weapons they had were staves and sticks, they decide to disarm the City Guard and procure arms for themselves. Having done that, they raise a tremendous shout of “Porteous! Porteous! To the Tolbooth! To the Toolbooth” (THM, p. 61). Very soon Tolbooth prison is surrounded completely by enraged multitude whose sole intention was to carry out the sentence of death that had originally been awarded to Porteous but had not been implemented. Finding it difficult to smash the gate, the mob lights a huge fire close to the gate and in a short while, the more forward among the rioters, had already rushed into the prison. Porteous is dragged from his lurking-place with the intention of putting him to death on the spot. The person addressed by others as Madge Wildfire wearing female apparel, says that

“We will have him die where a murderer should die, on the common gibbet - We will have him die where he spilled the blood of so many innocents!” (THM, p. 68)

A loud shout of applause follow the proposal, and the shout, “To the gallows with the murderer! - To the Grassmarket with him!” (THM, p. 68). When Reuben Butler, the clergyman objects to the hanging, Madge Wildfire retorts, “Blood must have blood” (THM, p. 70). Reuben Butler then turns to Porteous and exorts him to turn to God and say his prayers, but Porteous replies that his sin as well as his blood would lie at the door of those who were going to murder him. Madge Wildfire thereupon reminds Porteous of the brutal manner in which he had treated Wilson at that very spot. Butler tries to pacify people saying,

“For God's sake, remember it is the image of your Creator which you are about to deface in the person of this unfortunate man! Wretched as he is, and wicked as he may be he has a share in every promise of Scripture... Do not destroy soul and body; give him time for preparation.” (THM, p. 72)

But the general cry was “Away with him - away with him!” (THM, p. 72). Porteous is hanged to death. The mob seems completely satisfied with the vengeance they had prosecuted. When the people are fully satisfied that life
had abandoned their victim, they disperse in every direction, throwing down the weapons they had brought to carry out their purpose.

Scott has presented the circumstances of Porteous riots and political conspiracy with a great accuracy in the novel. From the early childhood, Scott was fascinated by the political events of the past as he had heard lot many stories from his grany when he was recuperating from his illness. His love for narrating historical events finds expression in the novel as he has described in great detail the circumstances that led to the hanging of Captain John Porteous. Moreover the Revenge Motive dominates in the novel. It is also because Scott was immensely impressed by the dramas of Shakespeare. As it is found in all the four tragedies of mature period of Shakespeare, Hamlet, Othello, King Lear, and Macbeth, the revenge element predominates in the plays of Shakespeare. Scott has also employed the technique of Revenge in his novels. Other characters like Wilson, Robertson, Duke of Argyll and Queen Caroline are the historical personalities mentioned in the books of British history that constitute the main action of the novel.

The main story is fictitious - the seduction of Effie, the charge of child murder against her, her trial and conviction and the royal pardon obtained by her sister Jeanie. The heroine of the novel is Jeanie, a fictitious character modelled, however, on an actual person, Helen Walker, the obscure Dumfries-shire woman who, eighty years before, after declining to lie under oath to save her sister Isabella's life, had walked to London to beg a reprieve for her. Scott had received the account of Helen Walker early in 1817 from an anonymous correspondent. As Scott pondered the letter, Helen's story came to his mind as a subject for “the best volumes which have appeared on which I pique myself”.

Scott states in the postscript that Helen was the daughter of a small farmer in a place called Dalwhairn, in the parish of Irongray; where, after the death of her father, she lived as a Scottish peasant, to support her mother by her own unremitting labour and hardship. She declined every proposal of saving her sister's life at the expense of truth. She therefore borrowed a sum of money sufficient for her journey, walked the whole distance to London barefoot, and made her way to John Duke of Argyle. Scott points out,
“She was heard to say, that, by the Almighty’s strength, she had been enabled to meet the Duke at the most critical moment, which, if lost, would have caused the inevitable forfeiture of her sister’s life. (THM, p. 541)

Isabella or Tibby Walker (Helen’s sister) saved from the fate, is married by the person who had wronged her, (named Waugh) and lived happily thereafter. Helen Walker died about the end of the year 1791, and her remains are interred in the churchyard of her native parish of Irongray, in a cemetery on the banks of the Cairn. Scott has changed the names of the characters in the novel - Helen named as Jeanie and Isabella as Effie whereas Effie's lover as Robertson (Mr. George Staunton) instead of Waugh. Scott has brilliantly interweaved two actual events - Porteous Riots and the incident of Helen Walker in the novel and has imparted to it an imaginative flavour that is simply fascinating.

4.3.2 The Reaction of the English Government to the Hanging of John Porteous

Scott gives a vivid description of the reaction of the English Government to these happenings of Porteous riots in the Scottish city. The hanging of Porteous by the mob was a deliberate violation of the law and a defiance of the British crown. The Government in London was alarmed by the incident. David Daiches writes,

““The Government, on learning of this violence, brought in a bill to demolish the walls and take away the charter of Edinburgh. So spirited, however, was the resistance of the Scottish members that the measure was abandoned, though until it had excited among all classes in Scotland a feeling of deep rancour and hostility towards England.

Scott reveals that Queen Caroline was particularly upset by the rioting as she “considered her own authority as exposed to contempt by the success of this singular conspiracy” (THM, p. 74). The Government declared a reward to those who should inform against any person involved in the rioting, and the penalty of death for those who should harbour the guilty. Scott contends that
“On this occasion, it is still recorded in popular tradition, that her Majesty, in the height of her displeasure, told the celebrated John, Duke of Argyle, that, sooner than submit to such an insult, she would make Scotland a hunting-field. (THM, p. 74)

Queen Caroline was extremely furious but had to remain content with measures less stern than seemed to her to be called for. The national spirit of the Scottish nobility and gentry acted as a restraining influence upon her. There was much heartrending dissatisfaction and discontent occasioned by the ill-considered measures adopted by the royal authorities. It was amid this excitement that the trial of Effie Deans, which is a fictitious event, takes place.

Scott had a great affinity with his birth place Scotland. He always tried to project the national spirit of Scotland in his novels. Even if there is anything erroneous on its part, it is his birthplace that is more preferable to him than any other place. This shows that even though Scott was writing of an age much earlier than he himself belonged, a flavour of contemporary culture could be tasted in his novels.

4.3.3 The Legal Procedures of the Time

While giving the details of Effie's trial, Scott takes the opportunity to recreate the atmosphere of the period with which the novel deals. The legal procedure is described at some length. Scott presents a lively description of the court of justice at that time, the motley crowd that used to gather outside that had to be kept away, the Lords of Justiciary in their long robes of scarlet, the King's Advocate making out the case for the prosecution, the defence by the counsel for the accused, the verdict of the jury, the sentence by the presiding judge, and so on. The judge justifies the pronouncement of the sentence of death against Effie in the following words

“Young woman, It is my painful duty to tell you, that your life is forfeited under a law… When you concealed your situation from your mistress, your sister,… you seem to me to have had in your contemplation, at least, the death of the helpless creature, for whose life you neglected to provide. (THM, pp. 246-247)

Finally the judge says that
“Notwithstanding the humane recommendation of the jury, I cannot afford to you, in the present circumstances of the country, the slightest hope that your life will be prolonged beyond the period assigned for the execution of the sentence. (THM, p. 247)

Effie is a fictitious character, but the setting of the court of law conforms to historical facts. The trial of Effie enables the author to describe the implications of the law under which Effie had been charged and the legal procedures which were followed in Scotland at that time.

4.3.4 The Importance of Tolbooth Prison

The novel takes its title from Edinburgh's Tolbooth Prison, known as The Heart of Midlothian which was pulled down in 1817. Tolbooth Prison, the nucleus around which the plot revolves, was originally built by the citizens in 1561, and destined for the accommodation of Parliament, as well as of the High Courts of Justice; and at the same time for the confinement of prisoners for debt, or on criminal charges. From the year 1640, when the present Parliament House was erected, the Tolbooth was occupied as a prison only. Scott regards Tolbooth Prison as a representative of the controlling and forming function of Scottish law. It is the symbol of the historical tradition of law and order. It is the centre of the historical event which contains the incidents of the narrative as history contains and shapes the life of an individual. It is the outward and visible sign of the theme itself and it is finally the point of reference for the significance of the narrative - freedom from death and judgment. It is also the stark emblem of final punishment - the negative aspect of the law. Posed as the central problem of justice, The Heart of Midlothian first gains the reader's attention within the context of the Porteous Riots - the historical event which introduces and contains the plot.

4.3.5 Historical Truth Regarding The Duke of Argyll

The portrayal of John, the Duke of Argyll who is an eminent historical personality has been made to play an important role in the fictitious story. Scott's portrait of the Duke is in conformity with the facts presented in the history books. Scott
gives a fascinating sketch of the Duke, the position he occupied at the time, the nature of his relationship with Sir Robert Walpole's Government, the influence he exercised, and his ability as a statesman and a soldier.

"He was free from the ordinary vices of statesmen, falsehood, namely, and dissimulation, and from those of warriors, inordinate and violent thirst after self-aggrandizement." (THM, p. 36)

His native country, Scotland was united to England in 1707 which became possible through a Treaty of Union which was signed by the two parliaments - England and Scotland that were then united in the single State of Great Britain with a single parliament, though in certain respects with separate institutions, and without detriment to the institutions of either.

"But the irritation of ancient wrongs still subsisted, and betwixt the fretful jealousy of the Scottish, and the supercilious disdain of the English, quarrels repeatedly occurred, in the course of which the national league, so important to the safety of both, was in the utmost danger of being dissolved." (THM, p. 360)

The Duke's high military caliber enabled him during the year 1715, to render valuable services to the House of Hanover. He was rewarded by the affection of his country in an uncommon degree. His popularity became a subject of jealousy at court for discontented and warlike people. Since he had an independent and haughty manner of expressing himself in Parliament, he could not win royal favour. He was always respected, but he was not the favourite of George, the Second, his Queen Caroline or his ministers. This rendered him dearer to the Scottish people because it was usually in their cause that he incurred the displeasure of the sovereign.

On the very occasion of the Porteous mob, the strong opposition he had voiced to the severe measures about to be adopted towards the city of Edinburgh, was more gratefully received by the people there, as it became known that the Duke's intervention had given personal offence to Queen Caroline. Scott says that some fragments of his speech against the Porteous Bill are still remembered. The Duke retorted the Chancellor, Lord Hardwicke,

"I have given my reasons for opposing the bill, and have made it appear that it is repugnant to the international treaty of union, to the liberty of Scotland, and, reflectively, to that of England, to common justice, to common sense, and to the public interest." (THM, p. 362)
Other statesmen, both Scottish and English, argued in the same way which resulted in the stripping of the most oppressive and obnoxious clauses. This portrait of the Duke of Argyll is historically true.

The Duke's role in saving Effie's life is however Scott's own invention. In this role, the Duke is represented as a highly cultured, very dignified, extremely polite and exceedingly helpful person who shows due courtesy to his countrywoman Jeanie and goes out of his way to approach the Queen on behalf of Jeanie's sister. Scott was in fact not aware of the details of the journey of Helen Walker to London and the problems she faced in reaching London on foot. Whatever Scott has narrated in the novel regarding the difficulties faced by Jeanie on her way to London is imaginary. What the Duke subsequently does for Jeanie's father and Jeanie's lover accords well with what is known of the man from historical records but the sympathy shown by the Duke of Argyle towards the family of Jeanie Deans is not true as per the historical details. There is a skilful blending of fact and fiction, of truth and invention, of reality and fancy in the character of the Duke of Argyll. Viewed in the light of New Historicism, it could be said that the character of the Duke has been drawn in accordance with the social and cultural milieu of Scott's times and not of the times the Duke belonged. A new historicist would see the influence of Scott's own culture and interests in depicting the historical character of the Duke.

4.3.6 Historical Truth Regarding Queen Caroline

Queen Caroline is another historical personage in portraying whom Scott closely adheres to the facts of history. History tells us that Queen Caroline was a shrewd woman who, in order to keep her hold upon her husband, the King, tolerated even his marital infidelities. History confirms that Queen, Caroline had certain qualities of statesmanship which she showed particularly in maintaining good relations with the Prime Minister, Sir Robert Walpole.

“With all the winning address of an elegant, and, according to the times, an accomplished woman, Queen Caroline possessed the masculine soul of the other sex.” (THM, p. 377)

She was proud by nature, and loved the real possession of the power rather than a mere show of it, taking care at the same time that her husband should get the
credit for whatever wise or popular actions she performed. It was an unswerving part of Queen Caroline's character to keep up many private correspondences with those to whom in public she considered unfavourable. In this way she controlled many a political intrigue and could strike a balance between the royal power and the public. The Queen maintained good relations not only with her political opponents including the Duke of Argyle but with Lady Suffolk who was her husband's mistress thus securing herself against the danger that could have threatened her from an ambitious rival.

When the Duke of Argyle takes Jeanie to Richmond Park, the favourite residence of Queen Caroline, he is a bit confused because he was at this time, out of favour with the royal family to whom he had at one time rendered valuable services. But it was a maxim of Queen Caroline to bear herself towards her political opponents with such caution as if they might some day become friendly towards her. She could therefore be depended upon to show as much courtesy and consideration towards the Duke of Argyle as a man of his position might reasonably expect, especially when the Duke on this occasion approached the Queen through the good offices of Lady Suffolk who was one of the Queen's principal attendants, though she was at the same time the mistress of the King (George II). Through Lady Suffolk, the Duke had arranged for Jeanie to be presented to the Queen and plead a pardon for her sister. The Queen at this time had a grievance against the people of Edinburgh because of the manner in which the mob had seized Porteous and hanged him thus revolting against constituted authority, but the Duke feels that Jeanie's appeal might touch the Queen's heart.

Jeanie's interview with the Queen starts on a somewhat inauspicious note as Jeanie's answers to the Queen's initial questions were not calculated to please Her Majesty, and the Duke thinks that the game was lost. However, when, in reply to a question pertaining to the Porteous riots, Jeanie affirms that she does not approve of the action of the riotous mob, the Queen feels somewhat appeased. And when Jeanie goes on to describe the wretched condition of her father, the misery of her sister, and her own distress, the Queen is moved. She exclaims, "This is eloquence." (THM, p. 387). Addressing Jeanie, she says,

"Young woman, I cannot grant a pardon to your sister - but you shall not want my warm intercession with his Majesty.

(THM, pp. 387-388)
It means that the Queen would recommend to the King that the condemned woman be pardoned. At the same time the Queen gives Jeanie a small embroidered case, saying that it contains something which would remind her that she had had an interview with Queen Caroline. Jeanie feels overwhelmed by the kindness of the Queen and falls on her knees to show her gratitude. Scott has revealed the character of Queen Caroline from historical point of view and has given some intimate glimpses of Queen's mind and character. Scott has interweaved history with fiction by presenting a fictitious incident, which is central to the novel, as a direct consequence of the historical situation that persisted at that time.

4.3.7 Historicity in the Beliefs of Davie Deans

Davie Deans is not a historical personage, but his political and religious beliefs provide a lot of historical information. Scott devotes considerable space in the novel to a description of the circumstances leading to the emergence in Scotland of the school of thought to which Davie Deans belongs. He is not only firm but stubborn and fanatical in his religious and political ideas. He is a confirmed Cameronian who does not recognise the authority of the established courts of judicature or the government which has established them. A staunch Presbyterian as he is, he considers it sinful to acknowledge the government which succeeded the Revolution in view of the fact that this government “did not recognise the great national testimony of the Solemn League and Covenant” (THM, p. 200).

Although Davie Deans is strongly individualised and his own peculiar views, yet he also represents a body of political and religious thought of Scotland of the time. Davie Deans is an inflexible Presbyterian who does not whole heartedly own allegiance to the British crown and who has strong doubts whether any Scottish patriot would be justified in appearing as a witness in a court of judicature functioning under the authority of the British government. Scott goes into considerable detail while speaking of the National Covenant of 1643, and the Union of Scotland with England effected in 1652, with all of which David Deans is thoroughly familiar and to which he makes frequent references in the course of his polemical talk. The controversies with which Davie Deans gets entangled with Reuben Butler also possess historical interest and acquaint us
with the different schools of theological thought in Scotland of that period.

Davie Deans holds strict moral ideas and is almost puritanical in his attitude to the amusements and pleasures of life. He is not only deeply opposed to licentiousness, but even to those past times in which young people so freely indulge, such as dancing and dramatic performances, the very mention of it would provoke him to wrath. Being rigid and orthodox, Davie Deans is prostrated by grief when the officers of justice suddenly appear at his door one day and take his daughter Euphemia or Effie into custody on a charge of child murder.

“...The stunning weight of a blow so totally unexpected bore down the old man, who had in his early youth resisted the brow of military and civil tyranny,... He fell extended and senseless upon his own hearth...”

(THM, p. 108)

When he recovers consciousness, he thus expresses his sense of shock at the alleged crime of Effie,

“...Where is the vile harlot, that has disgraced the blood of an honest man? - Where is she, that has no place among us, but has come foul with her sins, like the Evil One, among the children of God? - Where is she, Jeanie? - Bring her before me, that I may kill her with a word and a look.”

(THM, p. 108)

He feels so bitter about Effie's alleged misdeeds that he refuses to acknowledge her as his daughter, saying to the magistrate Mr. Middleburgh who calls upon him,

“...After the world, and according to the flesh, she is my daughter; but when she became a child of Belial, and a company-keeper, and a trader in guilt and iniquity, she ceased to be balm of mine.”

(THM, p. 197)

The paternal instinct of Davie Deans is, however, too strong to be completely subdued by his moral indignation over Effie's misconduct in having entered into an illicit sexual relationship which led also to her pregnancy. When the question arises of Jeanie's appearance in the court as a witness, Deans cannot logically approve of her giving testimony, but as it seems that Jeanie's testimony might save Effie's life, he makes a compromise with his conscience, allowing Jeanie to decide the matter for herself. As a staunch Cameronian, he should prevent
Jeanie from appearing as a witness in the court, but as a father he would like her to appear as a witness and save Effie's life.

It is another matter that, when the issue is discussed by him with Jeanie, each misunderstands the other. While Davie Deans is worried as to whether or not Jeanie should appear as a witness in the court, Jeanie is torn by anxiety at not being able to persuade herself to tell a lie to save Effie's life. Davie Deans would certainly like Jeanie to make a statement which can save Effie's life, his only mental hurdle being the thought that Jeanie's appearance would not be consistent with his political views. But Jeanie cannot bring herself to tell a lie in the court, the propriety or otherwise of her appearing as a witness being far from her thoughts. And when the desired statement does not come from Jeanie in the court, the old man is shocked and falls down senseless on the floor.

Davie Deans is as true to his principles as it is humanly possible for anyone to be, that is, subject to one's human sentiments to his family honour and the successive mental shocks he receives from Effie's misdemeanours, he is able to hold his own, finding great consolation and comfort in Jeanie. His patriotism and his reverence for those who fought and died for Scotland are boundless. But Scott continues to be ironical at Davie's expense when he shows that in spite of the polemical skirmishes between him and his son-in-law Reuben Butler, the old man reconciles with Butler; when he is hardly aware that he has started accommodating himself to the new conditions.

### 4.3.8 Final Outcome

Scott does not distort history, but in fact, he enlivens and revitalizes it. He uses his imaginative and dramatic gifts to make his narration of historical facts like Porteous riots gripping, and to make his portrayal of historical personages like the Duke of Argyle and Queen Caroline fascinating, but not at the cost of truth. He certainly introduces fictitious incidents into the life of historical personages but this he does with great skill so as not to sacrifice plausibility or credibility. Such incidents become more interesting for being related to historical personalities, especially because of the harmony between the fictitious actions and the historically established character of those personalities - as is the case with Queen Caroline's pardon of Jeanie at the recommendation of the Duke of Argyle.
Scott portrays the historical personalities convincingly and recreates the atmosphere of the past with great success, though the contemporariness that Scott depicts through his novel cannot be overlooked. Scott's sense of history not only broadens his panorama but deepens it and achieves an extra dimension. He has looked at the piece of work in the historical context and has attempted to present the cultural and intellectual history through his novels.

4.4 Scott’s Treatment of History in The Bride of Lammermoor

The Bride of Lammermoor is in the form of extended ballad in prose and the legend on which it is based has the intensity and uncanny quality of some of the greatest of the ballads which Scott had collected in the Minstrelsy. While writing the introduction for the Collected Edition of his novels, Scott gives the legend as the author “had it from connexion of his own, who lived very near the period, and were closely related to the family of the Bride”.

Though much has been written on the sources of the tale, Crockett opines that “it has no historical foundation, and was probably only a bit of ancient gossip fossilized into legend” Baker observes that “Scott transplanted the scene from the west to the east coast of Scotland, and composed a story that accorded with what he assumes to be the facts.”

4.4.1 The Political Background of the Novel

The Civil wars of the mid-seventeenth century divided Scotland, as they did England; but the divisions were more lasting in the Northern kingdom. This was because, when monarchy was restored in 1660, Charles II, himself resident in London, imposed through his Scottish viceroys and Privy Council a Church Settlement, which proved unacceptable to a large section of the people. They were doggedly opposed to the re-establishment of episcopacy, and maintained their opposition even to the point of armed rebellion. In 1679, the Covenanters, as the rebels were named, defeated the royal army in a battle at Drumclog. The rebellion was crushed, and the rebels suppressed with a firmness which assured
them of the status of martyrs. Nine years later, the tables were turned when the revolution against James VII and II spread from England to Scotland. The Presbyterian form of church government was re-established and the Episcopalian curates were driven from their manses. William and Mary were accepted as king and queen and their supporters, known as Whigs, were in the ascendant.

There remained however a party among the nobility and gentry who still hoped, and worked for the return of the exiled Stuart kings. The members of this party were known variously as Cavaliers, Tories or Jacobites. The death of William in 1702 and the accession of his sister-in-law, Anne, who was also the younger daughter of James VII, threw the question of the succession once more, for Anne had no living children and was unlikely to give birth again. The Tories therefore hoped for the restoration of much younger half-brother, born in 1688, whom they recognised as James VII and III. The English Parliament passed an act settling the crown on the nearest Protestant claimant, George, Elector of Hanover, the great-grandson of James VI and I. The Scottish Parliament declined to follow suit, and it was chiefly in order to avert the possibility that Scotland would restore the exiled line that the English Parliament pressed for a treaty of Union between the two kingdoms, which had shared a monarch since 1603, while remaining independent states. The treaty was signed in 1707. Nevertheless, Tories in both Scotland and England still hoped that the Elector of Hanover might be set aside, and in the last two years of Queen Anne's reign, when a largely Tory Government ended the long war with France, there seemed to many, a good chance that Queen Anne might be persuaded to name her half-brother as her heir.

In the novel *The Bride of Lammermoor*,

“Sir William Ashton is a Whig who has profited from the long ascendancy of his party, while the Ravenswoods are Tories whose misfortunes have been compounded by the suspicion of reasonable sentiments attributed to them.

The novel depicts the conflict between Tories and Whigs, Lord Ravenswood and William Ashton. Lord Ravenswood, the heir of the ruined family was far from bending his mind to his new condition of life. This is because, in the civil war of 1689, he had embraced the forlorn side; he was “now called Lord Ravenswood
only in courtesy.” (The Bride of Lammermoor, p. 14). Ravenswood was a nobleman who inherited the pride and turbulence but not the fortune of the house. He lost his hereditary title and his castle. On the other hand, William Ashton had risen to wealth and political importance during the great civil wars by his false legal practices. He had, previous to the purchase of the estate of Lord Ravenswood, been associated with extensive pecuniary transactions with the former proprietor. Ashton becomes the proprietor of Ravenswood, though he descended of a family much less ancient than that of Lord Ravenswood. He “contrived to amass considerable sums of money in a country where there was but little to be gathered, and who equally knew the value of wealth, and the various means of augmenting it, and using it as an engine of increasing his power and influence.” (TBL, p. 14). Both law and politics in Scotland at this time were at a low ebb. “There was no supreme power, claiming and possessing a general interest with the community at large, to whom the oppressed might appeal from subordinate tyranny, either for justice or for mercy.” (TBL, p. 15). The administration of justice was tainted by gross partiality. The judges were biased and corrupt. They considered it to be their sacred authority to support a friend and crush their enemy. Their decisions were founded on family connections or political relations. Very often “the purse of the wealthy was often believed to be thrown into the scale to weigh down the cause of the poor litigant.” (TBL, p. 16). Bags of money and gifts were sent to the king’s conunsel to influence their conduct “without even the decency of concealment” (TBL, p. 16). Sir William Ashton becomes successful in all his mean and treacherous dealings against the successor to Lord Ravenswood. His ambition and desire of extending his wealth is supposed to be found “as strong a stimulus in the exhortations of his lady, as the daring aim of Macbeth in the days of yore” (TBL, p. 16). Thus “qualified and gifted, he was a dangerous antagonist to the fierce and imprudent Ravenswood” (TBL, p. 14).

Allan Lord Ravenswood, the former proprietor of that ancient mansion and the large estate annexed to it, continues to wage ineffectual war with his successor William Ashton, but the judgment is determined in favour of Ashton. Ravenswood's son Edgar “witnessed his dying agonies, and heard the curses which he breathed against his adversary, as if they had conveyed to him a legacy of vengeance” (TBL, p. 18).
4.4.2 Presbyterian Church Government

Presbyterianism is a branch of Protestant Christianity that adheres to the Calvin-ist theological tradition and whose congregations are organised according to a Presbyterian polity. Presbyterian theology typically emphasises the sovereignty of God, the authority of the Scriptures, and the necessity of grace through faith in Christ.

Presbyterianism originated primarily in Scotland. Scotland ensured Presbyterian church government in the Acts of Union in 1707 which created the kingdom of Great Britain. When Lord Ravenswood dies of heart failure, his funeral is arranged. It is to be held according to episcopalian faith and not according to Presbyterian faith, a faith of those who wielded power. The Presbyterian church judicatory consider the ceremony as a daring insult upon their authority. So they request the nearest Privy Councillor, the Lord Keeper to issue a warrant to prevent the ceremony. As soon as the clergyman opens his prayer-book, an officer of the law, supported by some armed men, orders him to be silent. The insult is immediately resented by the only son of the deceased Edgar Ravenswood, popularly called the Master of Ravenswood, a youth of about twenty years of age. He claps his hand on the sword and threatens the official person to death if he further interrupts the funeral ceremony. The man still tries to enforce his commission. But since hundred swords at once glitter in the air, he stands aloof as a spectator.

When the ceremony gets over, Edgar vows to take revenge upon the Ashtons. He declares,

"I know from what quiver this arrow has come forth. It was only he that dug the grave who could have the mean cruelty to disturb the obsequies; and Heaven do as much to me and more, if I requite not to this man and his house the ruin and disgrace he has brought on me and mine!" (TBL, p. 20)

The next morning after the funeral, the legal officer who had failed to interrupt the funeral solemnities of the late Lord Ravenswood, hastens to narrate the entire account of the happening to the Lord Keeper who listens with great composure, the description of the contempt of his own authority, and that of church and the state. He does not react even to the faithful report of the insulting and threatening language which had been uttered by the young Ravenswood and others.
When the Lord Keeper was alone, he mutters,

“Young Ravenswood is now mine - he is my own - he has placed
himself in my hand, and he shall bend or break… I must see that
he gains no advantage of some turning tide which may again float
him off.”

(TBL, p. 23)

Robert Gordon asserts

“*The Bride of Lammermoor* is an extreme reaction against modernism
- an eruption of the Tory vapors intense enough to constitute a crisis
with significant effects upon Scott’s later Scottish fiction.”  

Daiches has stressed the historical significance of the novel that depicts the
conflict between feudalism and modernism shortly after Scotland's union with
England in 1707 “*in naked, almost melodramatic terms.*”  

On its apparent level, *The Bride of Lammermoor* is a love story that ends
at a tragic note. Edgar Ravenswood and Lucy Ashton cannot marry because
Lucy's mother insists upon finding a suitor for her daughter herself. Her cru-
elty in achieving her objective and fulfilling her wishes leads the novel towards
tragic end. Lucy stabs the man who has been chosen for her by her mother
and later dies herself in complete insanity. While narrating the story, Scott has
taken into consideration certain social and historical circumstances that lie be-
hind the difficult situation of Edgar as he fights to win his love. Scott gives an
account of meticulous history of the Ravenswood family and relates that history
to conditions in Scotland since the union of the crowns over a century ago. The
Ravenswood have declined gradually in prestige and authority. The father of
Edgar Ravenswood had “espoused the sinking side” (TBL, p. 14) in the civil
war of 1689, and “although he had escaped without the forfeiture of life or
land, his blood had been attainted, and his title abolished” (TBL, p. 14). He
is in fact victimized by the political influence of Lucy’s father, Sir William Ashton,
who is

“… a skilful fisher in the troubled waters of a state divided by factions,
and governed by delegated authority… who contrived to amass
considerable sums of money… and who equally knew the value
of wealth, and the various means of augmenting it, and using it as
an engine of increasing his power and influence.”

(TBL, p. 14)
Ashton had engaged Lord Ravenswood in a series of lawsuits over the title to Ravenswood Castle. Scott infers that Ashton's influence in the dominant Whig party was largely responsible for his ultimate legal victory that resulted in the final eviction of the Ravenswoods from their castle.

Both law and politics in Scotland at this time were at a low ebb. There was no supreme power to whom the oppressed might appeal from subordinate tyranny, either for justice or for mercy. The administration of justice was tainted by gross partiality. The judges were biased and corrupt. They considered it to be their sacred authority to support a friend and crush their enemy. Their decisions were founded on family connections or political relations. Very often “the purse of the wealthy was often believed to be thrown into the scale to weigh down the cause of the poor litigant.” (TBL, p. 16). Bags of money and gifts were sent to the king’s counsel to influence their conduct “without even the decency of concealment” (TBL, p. 16). “Show me the man, and I will show you the law’, became as prevalent as it was scandalous.” (TBL, p. 16). The decline of ancient families, the corruption of justice and a vicious political factionalism were in vogue in Scotland during this period that resulted in the social disintegration due to “naive Tory pessimism” 14. Scott has narrated the events of the novel keeping in mind the political condition of Scotland that was dominated by Whig-Tory conflicts.

4.4.3 Edgar - A Victim of Whigs and Tory Politics

Edgar could be considered to be a victim of social injustice with respect to his relations with three leading characters of the novel - William Ashton, Lucy Ashton and the Marquis of A. Among them, Sir William Ashton and the Marquis of A are both political opportunists. Though Ashton is a Whig and Marquis is a Tory, “… they have in common a cynical tendency to adjust ideological principles to the prevailing political winds that documents, within the historical assumptions of the novel, the assault on factionalism. 15

The Marquis takes a keen interest in Edgar's quarrel with the Ashtons over the Ravenswood estate in order to gain political support from Sir William Ashton. Sir William, on the other hand tries to be friendly with Edgar so that he can extricate political benefit in case the Marquis and his fellow Tories win their struggle for
power. Edgar also enters a political partnership with the Marquis thinking that he
would be able to offer Lucy something better than a life of poverty and an outcast
lord. His fortune take a good turn when the Tories, guided by the Marquis come
to power. Although Edgar does not get involved in party politics like Ashton or
the Marquis, yet he becomes intricately involved in their nasty world of political
scheming.

Throughout the novel, it appears that Edgar is incapable of taking aggressive
role in resolving conflicts in his political factions. Gordon remarks,

“He exhibits an old-fashioned loyalty to the land that has nothing to
do with partisan warfare, and like many a fictional victim of society,
he reluctantly falls into bad company because he cannot help it.” 16

Moreover Gordon points out that,

“Edgar represents an ancient Scotland where men were given fewer
incitements to squander their energies in factional conflicts.” 17

As far as Sir William Ashton is concerned, he proves himself an unscrupulous
and shrewd politician who has no room for any apolitical object. This is ev-
ident when Edgar, visiting Ravenswood castle, asks Sir William what he has
done with the relics and memorials of the Ravenswood’s former greatness, Sir
William shows apathy and ignorance towards such apolitical question. As re-
gards Marquis, he is no better than Sir William Ashton. His apparent concern for
Edgar springs from his self-interest and his Jacobitism. Scott has revealed the
selfishness, cunningness and apathy of politicians who are capable of inducing
a great harm to others to derive a little benefit from them.

4.4.4 Lady Ashton - A Maestro in Party Politics

Lady Ashton is a chief antagonist of Edgar Ravenswood. She is clearly at home
with the party politics. Her political ambitions are boundless and her skill in
politics is irrefutable. She belongs to a family more distinguished than that of
her lord, an advantage which she always takes in maintaining and extending
her husband’s influence over others. Even her husband “regarded her with
respectful awe rather than confiding attachment” (TBL, p. 17). Though ap-
parently, she regards the honour of her husband as her own, but
“... there was something under all this which rung false and hollow; and to those who watched this couple with close, and perhaps malicious scrutiny, it seemed evident, that,... the lady looked with some contempt on her husband,... rather than with love and admiration. (TBL, pp. 17-18)

When Lady Ashton was in Edinburgh, away from Ravenswood castle, there also, she had her eye on the progress of state intrigue. She had political ambitions for her son Sholto. “My Sholto”, she says, “will support the untarnished honour of his maternal house, and elevate and support that of his father.” (TBL, p. 27). She was also trying to maneuver the Tory Marquis in a battle for power in the state. Such a belligerent woman would certainly show Edgar's efforts to regain Ravenswood Castle, yet Scott suggests that

“... her enmity has other roots - that it arises from an aggregation of political, religious, and economic prejudices that document his description of Scotland as a society torn by internal divisions.  

Robert Gordon remarks that

“Her letter to Edgar in Edinburgh employs the sulphurous polemical style of the Scottish Covenanters, and she denounces him because his family fought against the immunities of God's kirk.  

Lady Ashton hates Edgar because he is poor. She belongs to an aristocratic family and is superior to the Master of Ravenswood. She, moreover, prides over her wealth and possessions but she overlooks the fact that she has not acquired it or inherited it lawfully. She is haughty and has a vain pride. Moreover, she is domineering and willful. When she returns to the Ravenswood Castle from Edinburgh after a long period and finds Master of Ravenswood as a guest in her house, she angrily asks her husband,

“My Lord, I am not greatly surprised at the connexions you have been pleased to form during my absence - they are entirely in conformity with your birth and breeding; and if I did expect anything else, I heartily own my error. (TBL, p. 200)

Lady Ashton further rebukes her husband
“... what has prompted you to become a renegade to your political party and opinions, and led you,... on the point of marrying your only daughter to a beggarly Jacobite bankrupt, the inveterate enemy of your family to the boot.” (TBL, p. 200)

Here Scott brings out an awareness of what R.H. Tawney calls “the triumph of the economic virtues” 20. Through the portrayal of Lady Ashton, Scott has laid emphasis on the power of money which has become an embodiment of success in the present times as it was there in the past too.

4.4.5 Caleb Balderstone: Withered Remnant of Aristocratic Society

Caleb Balderstone is a steward and loyal servant of the Ravenswoods. He is so devoted to the family that the joys and sorrows of the family are regarded by him as his own. He is an old servant of the family who has seen brighter and prosperous days. His Master has now fallen on bad days and he tries his best to hide his adversity. Scott has painted him as the typical Scottish servant, familiar, possessive and inventive. David Brown opines that

“... In Caleb, Scott shows the inevitable degradation of the feudal ideal in the modern age. A picture of absolute fidelity to the Ravenswood family, Caleb's actions are motivated entirely by his desire to uphold the honour of the family and the credit of the house.” 21

Furthermore, Scott generates sympathy for him by making it obvious that in the very act of stealing a goose from the village, Caleb is driven by motives far more credible than those that habitually govern the villagers. If Edgar is to a large extent the victim of history, so is his irrepressible servant, Caleb. Caleb is driven by overwhelming desire to keep up appearances. There is no foolish trickery to which he will not resort in order to conceal Edgar's poverty from the world. He wrecks Edgar's kitchen and pretends that a bolt of lightening entered, that is why Edgar would not be able to serve his guests a decent dinner. At another time, he sets fire to the straw in the courtyard of Wolf's Crag to frighten away possible visitors lest they should see Edgar's fortress in all its dreariness. There is in fact pathos in Caleb's weird desperation. He is made miserable, like Master of Ravenswood, by his “anachronistic role in society” 22. This
is because, he may be described as a withered remnant of the once dominant aristocratic tradition. Moreover, Caleb shows the virtue of loyalty that shines all the more brightly when seen against the rude people of the village of *Wolf's Hope*, a centre of moral paralysis.

In *Wolf's Hope*, the new Scotland is conceived in its rejection of social traditions. The townsfolk, who were once subservient to the Ravenswoods, have achieved independence, and their community has become microcosm of the realm as a whole. The local people in the village of *Wolf's Hope* are interested in the goings-on of the upper classes, but they are far more interested in their own lives. Moreover, set in contrast to Caleb, they show how one form of society is passing away. They have no time for the old feudal loyalties which still preoccupy him. Through the character of Caleb, Scott has presented a harsh reality that honour is directly proportional to the financial success of an individual. It proves the maxim that, *The rich has many friends but the poor has none*. The picture of the deteriorating society in terms of moral values has been presented by Scott in vivid manner.

### 4.4.6 Final Outcome

*The Bride of Lammermoor* reflects the political conditions of the early eighteenth century Scotland. Men of importance could easily win the favour of those that were supposed to maintain peace and order. The political world of the time was a corrupt world and those that dealt out justice could be easily approached or influenced. Sir William usurps the whole estate of Lord Ravenswood and obtains orders in his favour. The Lord Keeper is a typically intriguing man of importance of the early eighteenth century Scottish political scene. Moreover, in the novel, it is the dispossessed heir, Edgar Ravenswood who dies, while the usurper, Sir William Ashton continues to enjoy the estate. Lucy Ashton and Edgar Ravenswood appear to be caught in the web of circumstance, victim of a destiny which they cannot escape. They are surrounded by husky voices foretelling their indomitable fate. Yet the Master in reality, is the victim of his own character and of political misfortunes, whereas Lucy is destroyed by her mother's intensity of will rather than ominous admonitions. David Daiches maintains,
“Scott was no mere victim of romantic nostalgia for the past. Nevertheless there lay within him a deep hatred of historical change that forced its way to the surface in *The Bride of Lammermoor* and necessitated a more profound act of imaginative renunciation than any he had previously known.  

Edgar Ravenswood and his servant Caleb Balderstone are the representatives of the feudal and heroic past; they have their eccentricities but they are the "*embodiments of ancient virtues in a world that has abandoned those virtues*" 24. They present the condition of Scotland after the union with England which could be considered to be the most important milestone in Scotland's movement away from feudalism. It is something which proves that injustice thrives on social change and brings good men to destruction.

Walter Scott concentrates on historically little known characters. Yet, though there are references to the Privy Council and the Queen, no historically important person comes in the novel. This gives Scott further opportunities to exercise his historical imagination and impart an exquisite touch of romance to the novel. In spite of the lurid aspects, however, the author's fine portrayal of both nobility and village folk and his subtle use of historical events to lend authenticity to this action make this novel an enthralling one. Looking at the novel *The Bride of Lammermoor* from the eye a new historicist, it is evident that Scott's own perspectives regarding degrading political environment has ceaselessly dominated the novel. A curious combination of history and imagination gives an exquisite touch to the novel.

### 4.5 Scott’s Treatment of History in *Ivanhoe*

In the novel *Ivanhoe*, the readers are transported back to the early Middle ages and the days of Crusades, that is the reign of Richard I (1157-1199 A.D.). The reasons for changing from the Scottish to the British subject were a desire for novelty and to remove monotony and to glorify the past of England. The period chosen by Scott was his favourite period, the Middle Ages and of the crusades, that is, the reign of Richard I (1157-1199 A.D.).
4.5.1 Historical Setting of the Novel

The novel *Ivanhoe* is set in the very middle of Richard's ten year reign (1189-99), in 1194, the year of his return to England. Richard left England immediately after succeeding to the throne and in 1190 embarked on the Third Crusade along with the French King, Philip Augustus. Their combined force recaptured Acre but Richard's relation with Philip deteriorated badly and Philip returned to France later in the same year and began plotting against Richard. Richard scored some major victories in Palestine but was unable to fulfil the Crusaders' main goal, the retaking of Jerusalem from Saladin, although he and his army reached Beit-Nuba, only twelve miles from the city.

After receiving news that his brother John was undermining his position at home, Richard concluded a truce with Saladin which left the coastal strip in Christian hands and allowed Christians and Muslims free passage through the whole of Palestine. He sailed to England in October 1192 but storms and a shipwreck forced him to change his route. Trying to cross Germany in disguise, he was recognized and arrested near Vienna and imprisoned by Leopold, Duke of Austria. After payment of a large ransom to the emperor, Henry VI, he was finally freed in March 1194 and arrived in England later the same month. His long absence had allowed his brother John sufficient time to intrigue against him, latterly in league with Philip Augustus. Together they had offered the emperor bribes to keep Richard in prison but John had retreated to France when it became clear that Richard would indeed return. On Richard's arrival, he found various castles holding out against him in John's name. The revolt was quickly crushed but Richard himself soon left to defend his French possessions, never to return to England. In France, not in England, as Scott relates it, John sought his pardon and was generously forgiven.

4.5.2 Strife of Normans and Saxons

The historical nomenclature of the novel is that King Richard was ransomed in 1194 and that Prince John had hoped to usurp the throne.
“The date of the story refers to a period toward the end of the reign of Richard I, when his return from his long captivity had become an event rather wished than hoped for by his despairing subjects, who were in the meantime subjected to every species of subordinate oppression. (Ivanhoe*, p. 1) The action, though unclear, presents the conflicts between the Saxons and Normans, the turmoil and distress brought to the country by the struggle, the losses suffered by both groups, and then the steps taken towards a unified England.

The Anglo-Normans were mainly the descendants of the Normans who ruled England following the Norman conquest by William the Conqueror in 1066. A small number of Normans were already settled in England prior to the conquest. Following the Battle of Hastings, the invading Normans and their descendants formed a distinct population in Britain, as Normans controlled all of England, parts of Wales (the Cambro-Normans) and, after 1169, vast swaths of Ireland (the Hiberno-Normans). Over time their language evolved from the continental Old Norman to the distinct Anglo-Norman language.

The novel presents a striking contrast between the Saxons, by whom the soil was cultivated, and the Normans, who still reigned in it as conquerers, reluctant to mix with the vanquished, or acknowledge themselves of the same stock. In Ivanhoe, Scott laid emphasis on the chaos arising from the struggle between Saxons and Normans and the beginning of a new, more ordered society.

“[Scott] realised that there was much heroic and romantic in both the cultures that would unfortunately have to be sacrificed before the two peoples could fuse and form the English nation. 25

Although Ivanhoe is set in the 1190s, it looks both backwards to the time of the Norman Conquest in 1066 and the earlier Anglo-Saxon period and forward to the time when Anglo-Saxons and Normans finally blended together in one race. Scott portrays a world divided between the dominant Norman ruling class and the conquered English only a few of whom have retained any prominent rank in society.

*subsequently mentioned as IVH.
4.5.3 Normans: The Ruling Power

A circumstance that enhanced the tyranny of the nobility and the sufferings of the inferior classes, arose from the consequences of the Conquest by Duke William of Normandy. Scott says,

“Four generations had not sufficed to blend the hostile blood of the Normans and Anglo-Saxons, or to unite, by common language and mutual interests, two hostile races, one of which still felt the elation of triumph, while the other groaned under all the consequences of defeat. (IVH, p. 2)

The power was completely in the hands of Norman nobility by the event of the battle of Hastings in which King Harold's Saxon army was defeated by the invading Normans (1066 AD). This resulted in the disinheritance of the whole race of Saxon princes and nobles.

All the monarchs of the Norman race used to show the preference for their Norman people. At court and in the castles of the great nobles, Norman-French was the only language used. Also in the courts of law, the pleadings and judgments were delivered in the same tongue. As Scott puts it,

“French was the language of honour, of chivalry, and even of justice, while the far more manly and expressive Anglo-Saxon was abandoned to the use of rustics and hinds, who knew no other. (IVH, p. 3)

Gradually, the interaction between the lords of the soil, and the oppressed beings who cultivated the land, occasioned the formation of a new dialect which was a combination of French and the Anglo Saxon, in which they communicated, which was mutually intelligible to each other. Whatever the level of dispute, over time, the two populations intermarried and merged. Normans began to think of themselves first as Anglo-Normans. Eventually, even this distinction largely disappeared in the course of the Hundred Years War, and by the 15th century the Anglo-Normans identified themselves as English, having been fully assimilated into the emerging English (Anglo-Saxon) population.

In the novel Ivanhoe, the dialogues between Wamba, the fool and Gurth, the swineherd are carried out in Anglo-Saxon, the language spoken by the inferior classes as against the Norman soldiers and the great feudal nobles. Similarly,
when the Normans - Prior Aymer of Jorvalux Priory and Knight Templar, Brian de Bois Guilbert, commander of the valiant and venerable order of Knights Templars, with a small retinue went to Cedric, the Saxon's residence and requested for a night's hospitality, Cedric stood up, welcomed his guests and talked to them in the Saxon language because he knew very little Norman. At this, the Templar said,

“ I speak ever French, the language of King Richard and his nobles; but I understand English sufficiently to communicate with the natives of the country. ” (IVH, p. 34)

These words greatly angered Cedric but he hid his anger. He gestured with his hands towards the two seats placed a little, lower than his own. This shows that both Normans and Saxons tried to establish their superiority over each other whenever they find the opportunity.

4.5.4 Blending of History and Romance

The novel incorporates historical events like Richard's escape from England, Prince John's rebellion and the heroic effort by Richard to regain his position. But the purpose of the novelist is not to narrate or record historical events. The action presents in clear outlines the conflict between the Saxons and Normans, the turmoil and distress brought to the country by the struggle, the losses suffered by both groups, and the steps taken towards a unified England. In the introduction to Ivanhoe, Scott explained that the Saxons were distinguished by,

“ … their plain, homely, blunt manners, and the free spirit infused by their ancient institutions and laws; the victors, by the high spirit of military fame, personal adventure, and whatever could distinguish them as the Flower of Chivalry.

The characters in the novel are numerous, but the majority of them are semi-historical that is, they are created to fit into the imagined circumstances. As mentioned by Scott himself in his essay On Romance, “Ivanhoe is a fictitious narrative, the interest of which turns upon marvellous and uncommon incidents.” According to Baker,

“ It is an exciting tale of adventure, with a background done in swift strokes by an expert scene-painter. ”
Richard and John are the only two characters from written history. All the spirited action takes place against a background studded with historical names, though any resemblance to historical facts is purely coincidental. The only literal facts in the whole narrative are that King Richard was ransomed in 1194 and that Prince John had hoped to usurp the throne. After his ransom, however, Richard was really in England only long enough to gather up what taxes he could lay hands on. His real political interests were in France and Palestine. He never roamed his kingdom in disguise or participated incognito in tournaments.

"Scott's Richard is the gallant and jovial knight-errant of popular tradition; his John, the traditional coward and sycophant. The grisly form of Front-de-Beouf was literally conjured up out of a name found in the Auchinleck manuscript. Cedric and Athelstane were flagrantly unhistorical, and the other two noble Saxons, Ivanhoe, whose mellifluous name came from an old rhyme, and the fair Rowena, are the indispensable lover and the high-born mistress of sentimental romance.

Cedric has been painted as a dreamer with a fanatic devotion to the lost Saxon cause that has led him to oppose the claims of nature in disowning his son Ivanhoe because the young knight has been a devoted follower of the Norman Richard, the Lion-hearted. Prior Aymer is merely Chaucer's Monk transferred from the fourteenth to the twelfth century. Issac of York is mainly copied from Shylock, Wamba is partly Lear's Fool, partly Fest and Touchstone. It is probably that Scott might have confused the manners of two or three centuries. There are numerous anachronisms in the tale. Scott has not fully grasped the historical facts, nor has understood the nature and power of the medieval church or the historical and emotional importance of the crusades. However, Scott's main interest is not in the development of characters but in the narration of events.

Scott employs the facts of history for the purposes of romance in his novels. In *Ivanhoe*, he has blended history with romance, imagination with reality and emotion with reason. Scott has been successful in reviving the past through the power of imagination and has presented the picturesque elements of the bygone institutions and customs. In glamorizing the past, Scott's intention was to throw light on the fact that the values of the past were rapidly destroying in the present. Scott loved the spirit of the Middle Ages which he thought bound men in the brotherhood of Christ. He felt that such bonds were being cast away
in exchange of selfishness, indifference and egocentrism.

4.5.5 Historical Anachronism in the Novel

The novel contains accurate details of political history: Prince John was plotting with the French king against Richard's interests in his absence and there was a rebellion by some of John's supporters against Richard on his return. But it is at this point that the novel drastically departs from history. The central historical fact of the novel, Richard's return to England from captivity in Germany, is presented in almost entirely fictional form. In the novel, Richard returns disguised and unknown and wanders around the country playing the role of knight errant until his supporters have gathered and he is ready to reveal his identity.

"In reality, he arrived openly at Sandwich and proceeded in full public view of London before going on to Bury St Edmunds, Nottingham and a short visit to Sherwood Forest. Richard's wanderings in disguise in *Ivanhoe* move away from history to romance, where the figure of a disguised knight wandering the country and undertaking various deeds of chivalry take the novel close to romance. Moreover, Richard, the Lion appearing at a tournament in disguise, wearing black armour, defeating various knights and disappearing into the forest is an example of an element of romance added to history.

The novel *Ivanhoe*'s claims to status as history lies in the presence of some anachronisms, as Templeton acknowledges in the Dedicationary Epistle, by admitting that

"It is extremely probable that I may have confused the manners of two or three centuries during the reign of Richard the First, circumstances appropriated to a period either considerably earlier, or a good deal later than that era.

To take a few examples, Scott strives his best to present an accurate picture of Anglo-Saxon life but it can be questioned whether such a lifestyle survived in the late twelfth century. Moreover, while he drew on authentic sources as Chaucer and Froissart for description of the tournament, he resultanty gives us a carefully staged late medieval event absolutely different from the free and easy style of tournaments in Richard I's reign. However, as the Dedicationary Epistle points out,
“It is true, that I neither can, nor do pretend, to the observation of complete accuracy, even in matters of outward costume, much less in the more important points of language and manners. ... It is necessary, for exciting interest of any kind, that the subject assumed should be, as it were, translated into the manners, as well as the language, of the age we live in.” (IVH, p. 9)

Templeton's argument is that excessive concentration on the difference of the past from the present will arouse the readers' resistance to “... the repulsive dryness of mere antiquity...” (IVH, p. 9) but this could be overcome by focussing on “... that extensive neutral ground, the large proportion, that is, of manners and sentiments which are common to us and to our ancestors...” (IVH, p. 9).

In theory this might be perceived as weakening the historicity of the text but in practice, it is used to help the reader respond to the past so that a little more, rather than a little less, historical material can be introduced. Thus, while describing the preparations for witch-burning towards the end of the novel, the narrator is able to present this obsolete practice by reference to the 'extensive natural ground' of continuing human traits,

“... But the earnest desire to look on blood and death, is not peculiar to those dark ages; though in the gladiatorial exercise of single combat and general tournay, they were habituated to the bloody spectacle of brave men falling by each other's hands. Even in our own days, when morals are better understood, an execution, a bruising match, a riot, or a meeting of radical reformers, collects, at considerable hazard to themselves, immense crowds of spectators, otherwise little interested, except to see how matters are to be conducted.” (IVH, p. 382)

History is not only the presentation of facts but also interpretation. “By locating Ivanhoe close to the Norman Conquest, Scott is placing it beside one of the central facts of English history but he is also placing it near one of the great loci of historical interpretation.” According to Clare A. Simmons,

“Scott did not present the outcome of history as a triumph of Saxon over Norman, but rather as a blending of the two races into a new race, the English, who preserve the best characteristics of both.”
It could be said that by entering the controversial area of historical interpretation, Scott included another important level of history to the novel. The new historicism finds its peep into the novels written by Scott.

4.5.6 Historical Truth Regarding King Richard

The incident of King Richard in disguise being entertained by a jolly Hermit is based on a fragmentary medieval comic romance, *The Kyng and the Hermite*, as Scott revealed in the *Magnum edition Introduction*\(^3\), the king in the story is an unidentified Edward who enjoys a night of revelry with the hermit but Scott transfers the story to Richard with far-reaching consequences. The original romance mentions no linguistic barrier between king and hermit and they are assumed to converse in English. But when the story is transferred to Richard, he too is presented as freely speaking English and the effect is further heightened by presenting his brother as “affecting not to understanding the Saxon language, in which, he was well-skilled.” (IVH, p. 91). Yet it is extremely doubtful that the historical Richard could actually speak English. This non-historical presentation of Richard as an English speaker is all the more significant when we notice that the linguistic divide between Saxons and Normans is the most prominent topic in the first half of the novel. At the same time, it is Scott's sincere attempt to present the historical realities of twelfth century England.

However with a historical figure who is known to have had little interest in English or England (Richard spent only a few months of his reign in England), Scott chooses to go against history. It is true that an English-speaking Richard offers valuable literary opportunities. Definitely, by portraying Richard as an English-speaker, Scott has been able to present him drinking with Friar Tuck, feasting with Robin Hood and organizing an attack by Saxons on a Norman castle. By departing from history in the direction of romance, Scott has been able to make a plea for the social harmony he feared was disappearing in radical revolt. “The Richard of romance is in this respect more helpful to him than the Richard of history.” \(^3\)

The central characters of *Ivanhoe* are fictional, including Rowena and Athelstane, the supposed descendants of the Anglo-Saxon kings, but the historical Richard I and Prince John and the possibly historical Robin Hood play important
subsidiary roles. Minor roles are also assigned to other historical characters, mostly members of the nobility.  

The portrait of Richard parallels in many respects the one offered by the historians of Scott's own time. Robert Henry remarks that “Richard’s understanding was excellent, his memory retentive, his imagination lively, and his courage so undaunted, that it procured him the surname of Coeur de Lion, or the Lion-hearted” and that “In his conversation he was pleasant and facetious” but that “though on some occasions he acted in a noble manner, especially to his prostrate and sensual, an undutiful son, an unfaithful husband, and a most pernicious king, having by his long absence and continual wars, drained his English dominions both of men and money”.

Scott in the novel Ivanhoe ignores some of Richard's vices but most of these characteristics are found in the portrayal of King Richard. Moreover, the meeting of the disguised king with Friar Tuck was based on a medieval romance which relates a similar story a King Edward meeting a hermit. Beginning with an indication of this friendly encounter (narrated originally of another king), Scott expanded it to a whole picture of Richard as a ruler committed to the welfare of his English subjects and an upholder of their rights against Norman aggression. In fact, Richard was more interested in the Crusades and in French possessions than in England and it is very probable that he was not fluent in English, as Scott admitted in Magnum note.

“It is less likely that he should have been able to compose or sing an English ballad; yet so much do we wish to assimilate Him of the Lion Heart to the band of warriors whom he led, that the anachronism, if there be one, may readily be forgiven.

The mixture of impetuous anger and generosity which Scott portrayed in his Richard is based on historical events; in the end he sees him as a knight of romance who is more concerned with personal glory than with the good of his kingdom.

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1Rev. Dr. Robert Henry (1718-90), author of The History of Great Britain, from the invasion of it by the Romans under Julius Caesar (1771-93); he laid strong emphasis of social aspects of history. Scott owned his work (Catalogue of the Library at Abbotsford, 28) and used it extensively in Ivanhoe.

1The Middle English narrative poem, known to Scott as The Kyng and the Hermite (Remains of the Early Popular Poetry of England, ed. W. Carew Hazlitt, 4 Vols. (London, 1864-6), I.12-34), which concerns an unidentified King Edward and an unnamed Hermit.
The story of *Ivanhoe* is studded with three significant events - Firstly, Ivanhoe's victory over the knight Templar and other Normans in the tournaments; secondly, Richard, with the help of Ivanhoe comes back to defeat the Templar knights - Sir Brian-de-Boeuf and Sir Reginald Front-de-Beouf; and thirdly, the siege of Front-de-Boeuf's castle of Torquilstone where Cedric and Rowena, with the wounded Ivanhoe, Athelstane, the Jew Issac and his daughter Rebecca were taken as captives by the Norman nobles. The great tournament was fought at Ashby-de la-Zouche where Ivanhoe had defeated the knights. Ivanhoe, the son of Cedric, the Saxon is fatally wounded in a tournament in which he defeats the Norman followers of King John. He is taken away and cared for by the Jewish Rebecca and her father, Issac of York, who at a later stage, travel with the party of Cedric to seek protection against outlaws. The Normans of King John's group attack Cedric and his entourage, capture everyone except the swineherd Gurth and the fool Wamba, and take the prisoners to the castle of Torquilstone, belonging to the Norman Front-de-Beouf. King Richard participated with vigour in this fight against the Norman nobles. He, along with the Saxon slave Gurth and Robinhood and his band storm the castle and rescue everyone with the exception of Rebecca whom Templar Brian de Bois-Guilbert had started loving passionately and eventually carried her to the Preceptory of Templestowe. Here the unexpected arrival of the Grand Master of the order, while relieving Rebecca from the dishonourable advances of Bois-Guilbert, exposes her to the charge of witchcraft, and she escapes the sentence of death by demanding trial by combat. Templars condemn Rebecca as a witch, she demands a champion. Brian had expected to be her champion, but he is appointed to defend the Templars' charge against Rebecca. If he is victorious, she will be burned; if he does not fight, he is disgraced. Ivanhoe, however, though not recovered fully, appears as her champion and defeats Brian. Due to the intervention of Richard, Rowena and Ivanhoe marry. Rebecca leaves the country with her father Issac.

4.5.7 Ulrica: Representative of Barbarous Element in Saxon Culture

The end of civil strife and the beginning of a new national era is evident in the destruction of Front-de-Beouf's castle. The castle was set on fire by the mad Saxon captive Ulrica, apparently representative of the most ancient and bar-
barous element in the Saxon culture. She says,

“Ay, Reginald Front-de-Boeuf, it is Ulrica! - it is the daughter of the murdered Torquil Wolfganger! - it is the sister of his slaughtered sons! - it is she who demands of thee, and of thy father’s house, father and kindred, name and fame - all that she has lost by the name of Front-de-Boeuf! - Think of my wrongs, Front-de-Boeuf, and answer me if I speak not truth. Thou hast been my evil angel, and I will be thine - I will dog thee till the very instant of dissolution!

(IVH, p. 317)

Ulrica had set fire to the castle. The fire was spreading rapidly through all parts of the castle, when Ulrica appeared on a turret in the guise of one of the ancient furies, yelling forth a war song which she chanted wildly amid that scene of fire and of slaughter. The conclusion of her song appear highly significant of the future,

“And spare neither for pity nor fear,
For vengeance hath but an hour;
Strong hate itself shall expire!
I also must perish!

(IVH, p. 335)

Ulrica is visible on the lofty stand she had chosen, tossing her arms with wild exultation,“as if she reigned empress of the conflagration which she had raised.” (IVH, p. 335). A little later, the whole turret crashed, and she perished in the flames along with the Templar Front-de-Boeuf.

Scott is anachronistic in showing the Saxon Ulrica as a believer in the Germanic gods and even Cedric as naming his dog after the Norse god Balder. Finally, the tournament which plays such an important part in the first volume of the novel is more fourteenth-century than twelfth-century in character. On the other hand, Scott is correct in asserting that the English language was not widely used at court until the fourteenth century.

4.5.8 Ivanhoe and Richard: Representatives of Norman-Saxon Unity

Ivanhoe, the son of Cedric, the Saxon and Richard, the Norman King of England are the pivotal characters who indicate the possibility of a better future when
Normans and Saxons can unitedly live in England forgetting the enmity that has arisen between the two communities. Ivanhoe, though a Saxon, has given up the claims of his race in fighting for England and Christendom in the Crusades. Richard, though a Norman, honours Saxons from Cedric to Robin Hood.

“Richard gay, good humoured, and fond of manhood in every rank of life, can unite Saxons and Normans, barons and yeomen. When Cedric addresses him as Richard of Anjou, the monarch exclaims: No, noble Cedric - Richard of England! whose deepest interest, whose deepest wish, is to see her sons united with each other.”

Richard effects a reconciliation between Cedric and Ivanhoe to help quash the discord among the people of England.

Robin Hood, a representative of common people, joins the siege of Front-de-Beouf's strong hold as a true born native of England. Wamba and Gurth also play a crucial role in the rescue. In fact, Wamba enters the castle disguised as a monk and changes places with Cedric, who escapes from the castle. Although Wamba is ready to risk his life for his friend and master, he is not prepared to do so for the heir of the Saxon kings, Athelstane.

4.5.9 Final Outcome

Scott had widely read in the medieval chroniclers, and had in his mind more or less accurate antiquarian knowledge of arms, heraldry, monastic institutions, and the dress and habits of the Middle Ages. He chose the reign of Richard I as his period, and rolled into it a collection of other things that had caught his imagination. He considered fit the forests of English midlands as appropriate romance, and did for them what he had already done for the Highlands and the Border of Scotland. John Buchan remarks,

“He got the sounding name of Ivanhoe from the old Buckinghamshire rhyme, and Front-de-Beouf from the AUCHINleck MSS., and he had Chaucer and Froissart and the ballads and a wealth of legendary lore to draw upon.”

Scott was writing fiction, not history, so his manifestation of events and characters was elastic. Buchan points out,
“The customs of three centuries have been confused; Robin Hood, if ever lived, belonged to a century later; Cedric and Athelstane are impossible figures for that time, and Edward the Confessor left no descendants; Ulrica is some hundreds of years out of date and her gods were never known to any Saxon pantheon. But such things matter little in romance, which is a revolt against the despotism of facts.

The fusion of Normans and Saxons is clearly evident in the victories of Saxon-Norman Ivanhoe, the Saxon Athelstane’s abdication of his rights to the English throne, and the marriage of Ivanhoe, Richard’s favourite, and Rowena, the last descendant of King Alfred.

The concentration of the novel on the dramatic conflict between the Saxons and Normans but the tension between the past and the present, tradition and progress is even more significant. Both Cedric and Richard are victims of their own romantic dreams of ways of life that belong to the past. Cedric desires to re-establish the Saxon kingdom; Richard envisions a progressive and unified English nation, but is too committed to knight errantry to leave *those solid benefits to his country on which history loves to pause*. Ivanhoe and England prosper under Richard, but their prosperity is cut short by Richard’s premature death, a result of his continued chivalric irresponsibility. It is ominous that Rebecca, who seems to represent the ideals of the past that are worth preserving, leaves England because the nation is not prepared to nurture these ideals. Before departing, she explains to Rowena that “the people of England are a fierce race, quarrelling ever with their neighbours or among themselves.”

The concluding part of *Ivanhoe* suggest that a step has been taken forward towards a more stable and fruitful society. The marriage of Ivanhoe and Rowena is symbolically a marriage between the Normans and the Saxons and “a pledge of the future peace and harmony betwixt two races’. It is attended by both Saxons and Normans, *joined with the universal jubilee of the lower orders.* Ivanhoe himself, a native Saxon, but representative of the best in Norman chivalry, is a kind of symbol of a new, unified England. Although a brave and loyal knight, he is grave and impatient with “the wild spirit of chivalry which impels Richard to seek dangers needlessly.” The novel *Ivanhoe* could be viewed in the light of new historicism in the sense that Scott’s purpose in writing the novel was not a mere display of historical facts, but his intention was to
perceive the history from the trail of experiences, he himself had lived through.

4.6 Scott’s Treatment of History in *Kenilworth*

Kenilworth is apparently set in 1575, and centers on the secret marriage of Robert Dudley, 1st Earl of Leicester, and Amy Robsart, daughter of Sir Hugh Robsart. The tragic series of events begins when Amy flees her father and her betrothed, Tressilian, to marry the Earl. Amy passionately loves her husband, and the Earl loves her in return, but he is driven by ambition. He is courting the favour of Queen Elizabeth I, and only by keeping his marriage to Amy secret can he hope to rise to the height of power that he desires. At the end of the book, the queen finally discovers the truth, to the shame of the Earl. But the disclosure has come too late, for Amy has been murdered by the Earl's even more ambitious steward Varney.

4.6.1 Historical Setting of the Novel

The True Story

Robert Dudley, Earl of Leicester (by unknown artist, c. 1564)

The plot is based on the true story of Robert Dudley, the first Earl of Leicester. He was the favourite of Queen Elizabeth, so much so that it was suspected he would marry her. As in many reproductions of the truth, Sir Walter Scott has taken some liberties with the facts in his novel.

Amy Robsart married Robert Dudley in 1550 and not in secret, as King Henry IV attended the wedding. She actually died in 1560 (not 1575) from falling down a flight of stairs at Cumnor Place. She was also suspected of being ill with a malady in her breast, possibly breast cancer. The coroner's inquest concluded it had been accidental, although there was much suspicion that Dudley had orchestrated the death with the intent to marry Elizabeth afterwards. Sir Richard Varney was the only person at Cumnor Place the day that Amy died, as everyone else had gone to a local fair, which caused some suspicion of foul play at the time. A publication, Leicester's Commonwealth, of disputed authorship, was published in 1584, and accused Dudley of murder and many other wicked deeds
and it greatly affected his reputation.

The suspicion and unrest around the death of Dudley's wife was one of the reasons Queen Elizabeth did not marry him. However, she granted him the castle at Kenilworth in 1563 and also gave him the title of Earl of Leicester in 1564. The royal party at Kenilworth was held in 1575, but Amy Robsart had already been dead 15 years.

As to the other main character of the book, Tressilian seems to be a mere invention of the author's imagination. In my volume, the author has explained the origin of almost all the other incidental characters and their involvement in the history of this event, but Tressilian remains a mystery.

Robert Dudley did remarry eventually, to a widow named Lettice Devereux (maiden name, Knollys). They married secretly in 1578, but Elizabeth found out soon after and was very angry. Her jealous reputation came to bear and she refused to allow his new wife to come to court.

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4.6.2 Historical Anachronism in the Novel

The title of the novel Kenilworth refers to Dudley's Castle in Kenilworth, Warwickshire. The novel opens, however, at Cumnor Place, near Abingdon in Berkshire (now Oxfordshire). Kenilworth is a historical novel in which Scott has taken a lot of liberties with factual events. Scott has picked up from the historical sources, and made use of the accumulated facts for his literary advantage. Baker maintains that, “Scott was always very sparing in his drafts upon actual history. Deliberately or involuntarily, he avoided the great episodes which are history in the making, or kept on the outskirts.”^45^ Much of the novel gives a fair depiction of the Elizabethan court, although the circumstances of Amy Robsart's death from a fall are greatly altered, and also many other events are a product of Scott's imagination.

Scott made an extensive use of lore, acquired from ballads, chap-books, chronicles and especially from the Elizabethan plays. His learning was more
capacious than exact and he took great liberties with history. He makes Dudley's marriage to Amy a secret one, whereas it had been publicly celebrated in the reign of Edward VI. Moreover, Scott postdates her death by many years so that he may arrange a meeting between her and Elizabeth at Kenilworth; he denigrates, contrary to the evidence, both Varney and Tony Foster.

There are other minor inaccuracies in the novel; Kenilworth for instance, did not belong to Leicester in Amy's lifetime, and Shakespeare is made a familiar name at court at a time when he was small boy in Stratford. In spite of such anachronisms, Scott handles his material with skill and dexterity.

### 4.6.3 Historical Truth Regarding Anthony Forster

Scott has transformed the historical personage of Anthony Forster beyond recognition. He has been depicted him in the novel as *vulgar, low-bred, puritanical churl*. Anthony Foster as a historical figure was a gentleman of birth and consideration, distinguished for his skill in the art of music and horticulture and languages. But the Anthony of the novel does not possess the qualities which resided in the real person of historical significance. Scott has changed him completely taking liberty with his character. His real description is seen in the *Antiquities of Berkshire* describing him in the following manner:

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“ In the north wall of the chancel at Kumnor Church is a monument of grey marble whereon, in brass plates are engraved a man in armour, and his wife in the habit of her times, both kneeling before a fadstoole, together with the figures of three sons kneeling before their mother."
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There is justification on the part of the novelist in his attempts to distort history. A novel is not history by any chance. It is enough that a novelist gives the spirit of the time along with the people living therein.

### 4.6.4 Historical Truth Regarding Michael Lambourne

Similarly the character of Michael Lambourne in the novel is not the same as in actual life. As a native of the place and considerably young, Michael was
not so courageous as he proved himself later on. Michael Lambourne happens to be the son of the sister of the landlord of the Black Bear, Giles Gosling, the man who treats him nicely on recognizing him. He is endeared to all. The wars subdued his wild nature and groomed him into the mould we find him in. Scott, while delineating the character of Michael Lambourne does it through background method. The past, which is not glorious, is recalled with gusto on the part of the writer. Michael emerging later comes as gold out of fire. He is no more the sheepish chap who underwent the ferrule of his schoolmaster. The facts given above prove that Scott arranges and tampers the historical facts to his advantage. After all literature is not history. The literary pattern differs from the chronological account of history.

4.6.5 The Legend of Wayland Smith

The legend of Wayland Smith has been very successfully exploited by Scott in Kenilworth. The legend goes like this,

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On the east side of the southern extremity stands three squarish flat stones, of about four or five feet over either way supporting a fourth, and now called by the vulgar Wayland Smith, from an idle tradition about an invisible smith replacing lost horse-shoes there.
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Further it was believed that Wayland Smith took offence if someone offered him more than his scheduled fees of six pence. He resided in the rock. So here is the nucleus of the character which Scott improves through his imagination. Soon in the novel, he ceases to be that supernatural person as he was thought in the valley. He behaves though oddly yet in a plausible manner, and leaves behind him his notoriety as a dread denizen of the place. He is the man who takes Amy Robsart, the heroine of the novel to Kenilworth. The romantic imagination of Scott changes the contours of history.

4.6.6 Historical Truth Regarding Sir Walter Raleigh

The character of Sir Walter Raleigh has also undergone significant alterations in the novel. He is not the same what he was. Moreover, the facts of circum-
stances have also been altered by Scott. The historical Walter Raleigh had been confined in the Tower for some offence and he struggled to see the Queen of his affections, the most beautiful object which the Earth bore on its surface. Sir Walter Raleigh, apparently influenced by a fit of unrestrained passion swore that he would not be debarred from seeing his light, his life, his goddess. A scuffle ensued in which the lieutenant and his captive grappled and struggled with each other. They drew daggers and were only separated by force. The Queen being informed of this incident exhibited by her frantic adorer, showed her favour to the captive.

Raleigh's affection for the Queen is to be seen in the descriptions of the novel, but not the circumstance in which we find him meeting the sovereign. It evidently shows that Scott has taken liberty in painting this character. He has altered the circumstances to his literary purpose. In the novel, Walter Raleigh shows his gallantry by throwing on the ground his cloak. He fixed his eager gaze on the queen's approach. And then he lays down his cloak for saving the sovereign from soiling her feet with the mud lying in the way. He is devoted to the Sovereign. Her Majesty, the Queen Elizabeth is easily moved by the grit in the youth. She at one perceives the sterling worth of the man and as a sagacious person prefers to nurture him in the healthy court of life of England of that time.

### 4.6.7 Historical Truth Regarding Queen Elizabeth

The character of the Queen Elizabeth has been drawn in glowing colours by Walter Scott in *Kenilworth*. He has caught her in several moods, one varying from another, but she carries her impressive bearing through all the phases of her temperamental expressions. She does not forget even for a moment that she is a sovereign, except when she completes the poetic line scribbled by Walter Raleigh with his diamond ring. In person, she is charming to a considerable degree. She knows as to how to throw weight on others. She has been drawn realistically by Scott. Thomas Hardy considers her quite so impressive and real in Kenilworth. She holds the reign of the kingdom in her strong hands, and holds out threat to the Earls in the true spirit of a sovereign. She possesses a determined personality, which has both glamour and authority. She manages situations with the dexterity of an accomplished diplomat. She is impressive because
of her personal charm and the grit as a sovereign.

4.6.8 Historical Truth Regarding Amy Robsart

Similarly, the historical Amy Robsart died at Cumnor Hall in 1560 by accident or design, but in the novel, she is present at Kenilworth in 1575 at the visit of the Queen Elizabeth. Conforming to the historical precision, there is a possibility of her ghost being present there and certainly not she herself. However Scott manipulates the fact for his advantage. Further, at the time of death of Amy Robsart, the Earl of Leicester was neither the Earl nor the proprietor of Kenilworth. He was simply Robert Dudley. Baker rightly observes

“Kenilworth is a great historical pageant with the history omitted, a historical play in which there is no drama. And the same might be said of most of Scott's historical novels.

Cazamian also maintains

“Scott makes us live again in past centuries, and makes innumerable human beings of his invention visible, familiar, and akin to ourselves; whether he entirely creates them, or re-creates their souls and borrows their names from history. His work is one of the happiest attempts ever made to evoke what is no longer extant…

4.6.9 Final Outcome

In Kenilworth, the historical and literary material jostles gaily. Historically it is a period piece. The scent of the age has been preserved by the art of the novelist. Scott has wonderfully fused the literary spirit into the background of history. The image of the age has been mirrored with the study of the manners of the people. In Black Bear, we find the typical traits of the visitors, who in their conversations reveal the climate of the time. The novel holds a mirror to the social conditions prevailing in the age. Cazamian rightly points out that,
“Scott has the genius of a narrator; but he has the corresponding
talent no less, and his tale is carried on by a very supple and very
steady art, which sets up, develops, and works out to a final close,
through a very varied series of moments, a symphonic composition
of sovereign breadth.

Cazamian further says,

“The novel of Scott represents the triumph of Romanticism in the
imaginative re-creation of the past, associated with all the diverse
emotions which the tragic or comic drama of life can awaken.”

In *Kenilworth*, many of the principal characters, most of the time, behave as if
they are on on the stage. Scott knew that for the Elizabethans, performance was
a way of life, a means of handling uncertainty. This is observed in Michael Lam-
bourne’s blustering and the big-talking by Laurence Goldthread and his friends.
Most of the prominent players in the novel make a point of dressing up in the
utmost splendour and the very latest fashion. When radical transformation is
inevitable, they resort to disguise, and indeed multiple disguise, as found in the
characters of Wayland Smith and Flibbertigibbet. Moreover alchemy plays a
significant role in the story because everyone is looking for their base metal to
be miraculously transmuted to Gold. Ready wit, the ability to create, is vital at
Elizabeth's court, as Walter Raleigh's adept completion of the Queen's encour-
aging couplet (KEN, pp. 178-79) which leaves all awe-struck. There also occurs
in the novel most striking mental agility in the unmitigated villainy of Richard Var-
ney. Scott has recreated the Elizabethan society in the novel. Through the weird
figure of the alchemist Alasco, Scott has linked Alasco's crazy aspiration after
gold with the poison that he administers to Amy. Modern readers find innumer-
able evidences in the novel to remind them that the Elizabethan age depended
on continued violence, both legal and imperial. *Kenilworth* could therefore be
viewed in the light of new historicism as Scott has successfully mirrored the be-
liefs and temperament of the Elizabethan age while narrating the story of Amy
Robsart and Leicester. Though Scott made certain deviations from the facts of
history by colouring them with his romantic imagination, yet he did not disregard
the sanctity of history. He added the air of romance to the historical facts in the
splendid reconstruction of the past.
4.7 Munshi’s Treatment of History in *Patan-ni-Prabhuta* (The Greatness of Patan)

Munshi, while writing his novels, strove to retain the spirit of antiquity of the Indian heritage and combined it with the Westernized concept of modernization. In the art of story telling, he became so close to Alexander Dumas, the French novelist that he had to bear the allegation of plagiarism from Dumas' novels. Munshi's treatment of the historical material in his novels, places him close to Walter Scott. Munshi was a historical novelist who translated his vision into action, and his ideas and feelings into literature. He did not present the facts of history as they were in his novels, but transformed them the reality with imagination in a harmonious way. Munshi has upheld through his novels that the purpose of historical novel is not a mere presentation of historical or legendary events of the past; not is it a chronological sequence of the rise and fall of kings and dynasties, but it is the imaginative reconstruction of the facts of history so that the reader is inspired to read the novels and he literally enjoys reading them.

Munshi’s famous historical trilogy consisting of *Patan-ni-Prabhuta*, *Gujarat-no-Nath* and *Rajadhiraj*, dealing with the Chaulakyan age of the ninth and twelfth century Gujarat, manifest Munshi’s art at its best. Yashvant Shukla remarks,

“Munshi delineated in his own fashion, the Solanki age of Gujarat and the golden age of Aryavarta. History was a means, a grain of salt for taste; the end was the story, the art, the ideology.”

Munshi was often criticised for taking liberties with history, but he was only using his writer's privilege, as was done by Shakespeare and Scott. Munshi said,

“ It is impossible to look upon a historical novel as anything but a romantic speculation.”

Moreover Munshi contends,

“A bygone age, as it actually was, can never be created by a literary artist. He can treat the past either as an alien world and its men but myths, and occupy himself with hauling its upholstery into the present; or it can project the drama of life around him on the screen of the past.”
4.8 Munshi’s Treatment of History in *Patan-ni-Prabhuta*

The first novel of the trilogy *Patan-ni-Prabhuta* begins with the king of Anahilawad Patan, Karnadev combating his death during the last phase of his life. The political atmosphere of Patan is shown reeking with conspiracy, trickery and scheming. The plot of the first novel spins round the period when Munjal Mehta, the minister strengthens the power of Anahilavad Patan when Jayasingh Chaulakya was a minor, who at a later stage came to be known as Siddharaj Jaysingh. Munjal puts enormous efforts to end the internal rivalry by annexing Lat and Sorath to Gujarat. His fascination for the queen Minaldevi and her reciprocation of love to Munjal, though sternly bounded romance, furnishes the subject matter of the first novel Patan-ni-Prabhuta.

4.8.1 Historical Anachronism in the Novel

An allegation of twisting the historical truth finds confirmation in the Minal- Munjal’s love depicted by Munshi in his novel *Patan-ni-Prabhuta*. Munjal had abandoned his loving wife Fulkunwar and his own son for the sake of Minaldevi. An extremely surprising aspect of Minal-Munjal relationship is that in spite of the rigid outlook of people in those times, the relationship of the two is silently acquiesced by all. The love between Minal and Munjal flourishes incessantly amidst the complete knowledge of all. This leads to the differences between King Karnadev and Minaldevi. Thus two magnificent personalities of history, Minaldevi and Munjal are depicted deceiving their life partners and indulging in extra marital relationship. Critics have vehemently criticized Munshi for taking such liberty with history. A decent, virtuous and morally upright Rajmata Minaldevi being depicted deeply in love with Munjal, desiring to establish even physical relation with Munjal, triggered a feeling of disgust among the public. The incident turned out to be extremely shocking not only for critics but also for the conventional public of the time.

The episode narrated by Munshi is artistically excellent but as regards historical authenticity, it violates the truthfulness of the facts of the period. Looking at the novel from the viewpoint of New Historicism, the anachronisms in the novel is the result of Munshi’s own way of thinking and his outlook of life. Munshi
was in love with Lilawati even though he was married to Atilakshmi, a submissive wife who would not raise her voice against any injustice done to her. This subjectivity on the part of Munshi finds its expression in the depiction of love relationship between Minaldevi, the Queen of Patan and wife of Karnadev and Munjal Mehta, the Chief Minister of Patan, married to Fulkunwar.

4.8.2 Fact of Karnadev's Repugnance Towards Minaldevi Twisted

History supports the story that Minaldevi, in her youth was dazzled by the glory and countenance of King Karnadev. Getting infatuated, she sent a proposal of marriage along with her photograph to Karnadev. King Karnadev was fascinated to see the beautiful Minaldevi of the photograph and expressed his desire to make her his queen. Minaldevi herself went to Gujarat to marry Karnadev. But when Karnadev saw Minaldevi in person, he did not find her as attractive as she was in her photograph. Moreover due to some reason, she was sent back to her father's house never to be called back. At this time, Munjal played a vital role in binding the two hearts of Karnadev and Minaldevi together which resulted in the returning of Minaldevi to Patan. After the birth of Siddharaj, she became the beloved queen of Karnadev. History confirms the efforts of Munjal in smoothening the relationship of Karnadev and Minaldevi, but Munshi has twisted the fact and depicted the devoted wife of Karnadev, Minaldevi silently in love with Munjal. Here, contrary to historical truthfulness, Munshi has given the priority to the Munjal - Minaldevi's love relationship instead of Karnadev-Minaldevi relationship.

A chaste, modest and truthful Rajmata Minaldevi considering her husband 'parako' (alien) and imbibing secret love for Munjal in her heart, created a stir among the critics. Thus two magnificent characters - Minaldevi and Munjal deceiving their life partners and falling in love with each other raised a wave of shock among the people and raised fingers at Munshi for portraying the historically authentic picture in a distorted manner.

Viewed from artistic point of view, Minal-Munjal relationship reaches the climax when, even at the most weaker moments, in spite of getting carried away by the charisma and allurement, they emerge out as splendid and majestic personalities. As the novel progresses, their love achieves the optimum sublim-
ity when their love is transformed into sacrifice and the gusto of emotions are suppressed for the necessity of maintaining dignity of their political and social positions. Though their love suffered criticism yet the natural instinct of a man falling in love with a woman cannot be denied. Their relationship has proved that the grandeur is not in satisfying the carnal emotions but in keeping them intact, concealed and hidden. At such moments, true love reigns leaving behind all the allurement and hankering. Love attains its sublimity empowering all the carnal desires, turning the association as clean and pure as the perennial flow of a river.

4.8.3 Presentation of the Malign Picture of Jain Ananadsuriji

Anandsuri, a Jain monk has been shown in the novel, scheming and conspiring against the royal figures of Patan. He has been presented taking inordinate interest in the politics of Patan. The fact that Anandsuri was trying to establish Jainism in Patan was not the bone of contention, but an acharya holding such a high position, turning out to be the chief commander of army; playing a leading role in the burning of Mandukeshwar temple, killing Devprasad to achieve political gain - are all such incidents narrated by Munshi that offended the religious sentiments of Jains. The Jains at that time were interested in empowering Jainism through political connections but they never played such active role in politics, the way Anandsuri has been shown by Munshi. The intent of tolerant, serene and devoted Jain monks was questioned because Anandsuri, a Jain monk is presented indulging in politics with a malafide intention of securing prominent position in the royal court. It is evident that Munshi probably got the idea of including religious figures in the novel due to the unwarranted influence on him of the French novelist Alexandre Dumas whose novels present the Cardinals of the church playing active role the politics.

It is also true that Munshi was extremely proud of his being a Brahmin and he had an inherent dislike for Jains. This also is one of the significant reasons that he had painted Anandsuri in such an appalling manner. The publication of Patan-ni-Prabhuta in 1916 roused a storm of protest from the Jains. The incident of painting a Jain monk, conspiring and scheming had such a damaging effect on the Jain community that Jains had decided to drag the author of Patan-ni-
Prabhuta to court. But he was saved as he was not an established writer at that time.

4.8.4 Minaldevi's Objection Of the Marriage of Prasanna With Tribhuvanpal

Contrary to the political veracity, Minaldevi, the aunt of Tribhuvanpal has been painted as the aunt of Prasanna in the novel *Patan-ni-Prabhuta* by Munshi. She vehemently objected to the marriage of her niece Prasanna with Tribhuvanpal. She takes Prasanna a prisoner and turning her unconscious, moves her away from Patan with her. But after gaining consciousness, Prasanna flies away from Minaldevi's clutches and comes back to Tribhuvanpal at Patan. She ultimately gets married to Tribhuvanpal against all the oddities. This entire episode of Prasanna and Minaldevi is the product of Munshi's productive genius.

The incident in which Devyprasad's wife and Munjal's sister Hansa is imprisoned by Minaldevi for years together is also the outcome of Munshi's wild imagination. Nothing such happened in the actual history. Moreover, the depiction of Queen Minaldevi dominating and handling the affairs of the state from the very beginning of the novel; conspiring and torturing the king Karnadev, seems unlike the queen of the period. The incident exemplifies Munshi's deviation from the historical facts while delineating the character of Minaldevi in the novel.

4.8.5 Final Outcome

Munshi has made use of significant historical figures in the novel and has constructed an imaginary castle on the basis of concocted events. The incidents include Minaldevi's rigorous efforts to establish supremacy over Patan; fetching the army of Jains from Chandravati; sending Munjal to Madhupur; imprisoning Munjal; flying away of Queen Minaldevi from Patan; the incident of closing the gates of Patan and preventing Minaldevi to enter Patan; setting fire to Rudrama-halaya at Anandsuri's hands and drowning Deviprasad and Hansa in the river - all these events prove the historical anachronism with reference to the time period of the actual historical events.

Munjal's personality depicted by Munshi as an ardent admirer of Minaldevi
is far from truthfulness. His candid and earnest efforts in establishing a compromise between Minaldevi and the citizens of Patan; persecuting Tribhuvanpal forgo his vow of restraining Minaldevi to enter the gates of Patan; and also putting down his own desire of going to pilgrimage and leaving Patan - all due to Munjal's love for Minaldevi, establishes conscious negations of political happenings on the part of Munshi. The depiction of several events different from history because of the influence on him of French novelist Alexandre Dumas is distinctly experienced in the novel.

4.9 Munshi’s Treatment of History in Gujarati-no-nath

Compared to Patan-ni-Prabhuta, Munshi seems to be more serious and more equipped with historical knowledge in the second novel of the trilogy Gujarati-no-nath. In the preface of the novel, Munshi has admitted that he has assimilated as many historical facts and the legends as possible before writing this novel; he has tried his best and taken utmost care in retaining the historical authenticity in the novel. Munshi's sincere efforts in keeping the historical facts intact is clearly perceptible in the novel, for he has maintained various historical events exactly the way they happened. These include the invasion of the king of Malwa on Patan and Shantu Mehta's care of Patan during turbulent times; Minaldevi’s errand; the defeat of Ra Navghan; Khengar's four vows and his adherence to them; Hemchandracharya's diksha (initiation); cruelty inflicted on Khatib and his plea for justice to Siddharaj. 55

Moreover, the names of historical characters like Minaldevi, Munjal, Kak, Udayan Mantri (minister), Tribhuvanpal - Kashmiradevi, Deshad - Vishad, Ra Khengar - Ranakdevi, Ubak Parmar and others have been maintained by Munshi, but in order to make the story appealing and artistic, Munshi has exercised his imaginative inventiveness and creative intelligence while delineating the incidents and characters of history. The characters like Kirtidev and Manjari are absolutely fictional and the sheer outcome of Munshi's creative faculty. Munshi has not only portrayed such imaginary characters and imparted them significance but has also presented them in absolute violation of historical truth. The characters like Minaldevi, Munjal, Kak and Udayan are the idols of imagination as regards their association with other characters of the novel is concerned.
Minal's love for Munjal; presentation of Kashmiradevi as Minaldevi's niece; father-son relationship of Munjal-Kirtidev and the enmity between Kak and Uda Mehta - all these incidents show that they have been painted by Munshi in a much different manner compared to the historical facts. It is to be noted that Munshi has very skillfully and artistically woven all the historical facts and characters and imparted an imaginary touch to the historical novel. Munshi has made changes in the time period of the historical events and presented them in accordance with his fictional requirements in the novel. History confirms that the characters like Kak and Uda Mehta appeared in the latter period of Siddharaj but they are shown by Munshi in the former period of Siddharaj. 56

The incident of Kak coming to Patan from Lat holds historical truth, but, contrary to Munshi’s presentation, Kak’s valour was recognized during the reign of Kumarpal not Siddharaj Jaysing. Moreover, though younger to Siddharaj, Tribhuvan has been depicted much older than Siddharaj by Munshi in the novel. 57

Having painted the historical characters in a distorted manner and imparting excessive importance to fictional characters like Manjari and Kirtidev, Munshi has disregarded the facts of history. A minor character of the history Kak, has been elevated to the stature of a hero in the novel. Also an illusion has been created by Munshi that it is only because of the ability of Kak that Gujarat was so prosperous during the reign of Siddharaj. That he had been a key factor in the glorious Gujarat is evident throughout the novel. Munshi has imparted such a leading role to Kak that he simply reigns throughout the novel. Moreover a totally fictitious character Manjari has been depicted the central character of the novel. It seems as if Manjari was inspiring and motivating force for Kak in his deeds of valour and it was because of Manjari that Kak could score victory over others thereby imparting pride and eminence to Gujarat of Solanki period. Thus the probability of a reader being misled is extremely high as regards the man instrumental in according the glory to Gujarat. Mansukhlal Jhaveri contends that, “Had Manjari not been there in the novel, the history depicted in the novel would have been written in a different way.” 58

The characters of the novel do not correspond with the psyche of the age to which they belong. Manjari’s mentality does not appear to be of the twelfth century Gujarati woman but of the twentieth century modern woman. Similarly
the character of Kak possessing radical personality and chivalry seem much more advanced compared to the age it represents. Also the progression of love of Minal-Munjal and Kak-Manjari seems to have a grounding in pure imagination with a touch of modernity. The significant aspect of the novel is that the element of love reigns supreme rather than political struggle which is a key feature of the historical novel. Munshi has emphasised the aspect of Munjal's love for Minaldevi more instead of divulging the personality of Munjal as a shrewd and astute politician. Moreover, as regards the spectacle of political events, array of characters and cavalcade of incidents, the novelist has viewed them with an imaginary eye. Therefore the impression that a reader gathers is more of a romantic novel and not a historical novel.

To make such sweeping changes in a historical novel could be considered faulty, but Munshi has done so with the sole intention of adding innovative element to the novel. For Munshi, a historical novel is more of a means of self discovery; for him, the mystery of historical novel does not lie in presenting the historical facts and events but in revealing the inner recesses of the mind of the novelist. The historical characters aid in supplementing the manas (mind) of the novelist; they work as a vehicle in depicting the experiences of the novelist. That is why Munshi's novels have more of an imaginative element and less of historical element in his novels.

4.9.1 Historical Anachronisms in the Novel

Though Munshi has proved his diligence and artistry in penning the novel, yet certain doubts that arise in the mind of the reader while reading the novel closely cannot be ignored. The fact that Kak is involved in so many events and he is victorious in all of them, is something that creates qualm in the psyche of the reader. Therefore the question regarding the authenticity of the events arises and the reader is not wholly convinced with the progression of the events. Moreover, the novelist has portrayed magnificent Jain Minister Udayan Mehta in bad colours and has projected him as a villain by projecting him abducting Manjari and desiring to get married to her. This is against historical truth. Also the fact that Manjari is married to Kak is concealed from Udayan Mehta. Had Uda Mehta known that Manjari is married, he would not have made any efforts to harm her
in any way. Here also, the character of Uda Mehta has been tainted by Munshi.

The incident in which Khengar abducts Ranak creates illusion, as the progression of Khengar-Ranak's love affair has not been properly handled by the novelist. Ranak willingly going with Khengar and showing her ardent consent to marry him, seems improbable. Moreover Kak's worship of Kal Bhairav to find out the secret of Kirtidev's descent also seems unlikely. But the flow of the story is so precipitous that an ordinary reader fails to perceive the shortcomings of the novel

Khengar has been shown entering Patan as Krishnadev. Moreover Kak who was a commanding officer of Kumarpal, has been portrayed in the novel as entrusted in the service of Siddharaj who was a teenager. The mystery that Krishnadev is in fact Khengar is unfolded very beautifully at the later part of the novel by Munshi. Moreover the history confirms that Siddharaj defeated the independent and troublesome king of Sorath, Ra Navghan. But Munshi has given credit to Kak and Tribhuwanpal in establishing victory over Ra Navghan in the novel; thereby deviating the actual history to the convenience of the novelist. Moreover, the incident of Ra Navghan at his death bed when he had posed four conditions in front of his four sons to be fulfilled after his death, and the promise of Khengar (one of the four sons of Ra Navghan) to fulfill his father's dream has been artistically narrated by Munshi in the novel. This incident is in fact a blend of historical truth and the legend associated with Ra Navghan which Munshi has very skilfully weaved in Gujarati-no-nath.

Munshi has exploited the legend of Siddharaj's infatuation for Ranakdevi and Khengar's marriage with Ranak in building the plot of the novel. It is noteworthy that history does not provide concrete evidence as to the absolute truthfulness of the legend. But it certainly confirms the validity of Siddhartha's ardent fascination for Ranakdevi on the basis of which Munshi has laid the plot of the novel. Along with this, there are sufficient evidences of the grand victories of Siddharaj Jaysingh during Solanki age that led the historians to call the age The Golden Age, yet Munshi has depicted the character of Siddharaj much deprecatory than it is found in the actual history. Here Munshi's inherent dislike for royal figures and Alexandre Dumas' influence on him is aptly visible. Munshi has given more importance to the imaginary characters and the minor characters compared to the actual historical characters in the novel.
Therefore the allegation of Dr. R. I. Patel that “This is not a historical novel at all” 59 seems to be true. Munshi has talked about certain historical characters, the social milieu and some true historical incidents of the time but the way they are presented are illusionary and misleading proving the anachronism and deviation of historical facts by him.

According to Prabandh Chintamani 60 and Prabhavak Charit 61, Siddharaj Jaysingh appointed the commanding officer (Dandnayk) after his victory of Sorath. But Munshi has shown in the very beginning of the novel Gujarat-no-nath that Sajjan mantri was the commanding officer (Dandnayk); thus arises chronological anachronism in the novel.

4.9.2 Fusion of Historical and Imaginary Characters

In the case of the age of Tribhuvanpal and Siddharaj, there seems violation of chronology. History affirms that after the death of Karnadev, Devprasad handed over his son Tribhuvanpal to Siddharaj Jaysingh saying that “He is now your son”. There is a mention of this fact in Hemchandracharya's Kavyad-wayashraya. It is true that Siddharaj was not very old at that time, but it is certain that Tribhuvanpal was younger to Siddharaj in age. Also Siddharaj was at least that much older to Tribhuvanpal that he was as good as father to Tribhuvanpal. Munshi has violated this historical fact in the novel and has painted Siddharaj much younger to Tribhuvanpal. There is a mention in Dwayashraya that “Jaysingh treated Tribhuvan as a younger brother” 62. Munshi, on the contrary, has shown Tribhuvan old enough to take care of Jaysingh. This proves anachronism of chronology and violation of historical facts by Munshi.

In the novel, Munshi has introduced many imaginary characters in the novels. Munjal's relationship with Tribhuvan as Mama (sister's son); Fulkunwar (Munjal's wife); Kirtidev (Munjal and Fulkunwar's son) and Hansa (Devprasad's wife) and Prasanna's (Kashmira) relationship with Minaldevi as niece (Minaldevi's husband's daughter) - are all the products of Munshi's fertile imagination. A blending of historical characters and imaginary characters transforms the novel into a romantic novel from a historical novel. The liberty that Munshi has taken in defining the relationship between characters takes the novel away from the arena of historical novel.
The portrayal of the Queen Minaldevi in love with her minister Munjal Mehta invited a lot of criticism since such a relationship was not taken in good stride during Solanki age. But if taken the novel from artistic point of view, this incident could be taken as the most illuminating aspect of the novel. Defending Munshi, Acharya Anandshankar Dhruv remarks that,

“If we consider the incident of Minaldevi falling in love with Munjal as erroneous, then that error is not whopping; in fact it is no error at all. Truly speaking, literature allows such independence and considers it to be a privilege of the novelist; at the same time it is obligatory that in doing so the novelist maintains the decorum and propriety, that Munshi has been able to fruitfully maintain in the novel.”

As regards the historicity of the novel, Narsimharao contends,

“It is a story, not history. If we keep in mind that a story has been told utilizing the historical material, then Munshi could certainly be forgiven for taking so many liberties with the historical facts. Not only that, the interested reader would experience the artistic creativity of the novelist and realize the miraculous outcome of the artist in the form of innovative style of telling the story.”

Munshi has turned alive a series of varied historical and imaginary characters and incidents of the period of Siddharaj Jaysingh's reign in Gujarat. The story begins with the incident of entry of Kak in Patan and ends with his exit from Patan. But the inventive novelist has created an inimitable domain between the two stages of the novel. The love story of Minal-Munjal of Patan ni Prabhuta has been extended in Gujarat no Nath through the chapter Smaransrishti na anubhav (experience of nostalgic world).

The incidents of Patan's struggle with Malwa and Junagadh have been exquisitely narrated in the novel. Though the story of the novel begins with the treaty of Patan with Avanti, but the political collisions with Junagadh, especially the defeat of Ra Navghan and abduction of Ranakdevi by Ra Khengar are the incidents that take the story further. Kak has been demonstrated playing a leading role in the majority of incidents recounted in the novel. His acquaintance with Krishnadev; his consultation with Jayadev and Munjal, the very night he enters Patan; his advice to Jayadevsingh; his adventures in Kambhat, his bonding with Manjari, his hostile relations with Uda Mehta; his role in the defeat of Ra Navghan;
his discovery of the descent of Kirtidev and saving him from Munjal’s attack; his
catching hold of Ra Khengar while he (Khengar) was abducting Ranakdevi and
then letting him go - are all such incidents that centers around Kak. All such
incidents have been so exquisitely described by the novelist that the reader for-
gets his own self and lands into an imaginary world created by Munshi. It is the
exceptional art of Munshi that he has been able to excite the curiosity of the
reader through the depiction of numerous incidents.

The mystery behind the real identity of Krishnadev; first meeting of Manjari
and Kak when Kak had gone to Kambhat to save the grandson of Damu Dosa;
the incident of Kak's visit to Hingraj Chachar steps in search of Kirtidev's lineage
and raising a curtain of this mystery just at a point when Munjal was on the verge
of killing Kirtidev, his own son - are all such incidents that excite the inquisitive-
ness of the reader. The reader remains engrossed in reading of the novel and
is curious to know what happens next. The novelist very skilfully reveals the
mystery, filling the reader with awe and amazement. The incidents have been
so picturesquely described by Munshi that the reader gets a feeling that he has
been watching an interesting play and all such incidents are happening just in
front of his eyes.

4.9.3 Final Outcome

With the fusion of political conflicts and romantic tale, the novelist has added
an aesthetic aspect to the novel by combining the Veer Rasa (Bravery) and
Shringar Rasa (Decoration). While portraying the romantic pairs of Kak-Manjari,
Munjal-Minal, Ra Khengar-Som, Tribhuwan-Kashmira, Munshi has interwoven
the intricacies of politics and romance in an articulate and eloquent manner. All
such incidents make the novel an extraordinary piece of Munshi's craftsmanship.
Munshi has brilliantly created a cultural construct in his novel while remaining
within the framework of the prevailing ideas and assumptions of Solanki age.
The novel is in conformity with what Greenblatt, the American critic, claims that
“literature mirrors the era’s beliefs, but from a safe distance.” Munshi's
Gujarat-no-Nath could thus be evaluated from New Historicism point of view, as
Munshi never imitated history, rather he reinvented history and projected what
he himself believed to be appropriate keeping himself within the framework of
4.10 Munshi’s Treatment of History in Rajadhiraj

The story of the historical tale of Gujarat-no-nath is furthered in Munshi’s Rajadhiraj. Siddharaj’s grip over the throne of Patan is realized from the beginning of the novel. The burning questions of Awanti and Sorath are extinguished to a great extent; Munjal and Kak establish their adeptness, assist Siddharaj Jaysingh in handling the political affairs of the state; Minaldevi becomes more calm and composed whereas Jaysingh attaining adulthood, takes the string of state in his own hands.

The atmosphere of political strife and diplomacy that is evident in Gujarat-no-nath finds expression in this novel too. But the majestic and august characters of Gujarat-no-nath have grown old and have ceased to retain their valour and eminence in Rajadhiraj. Munshi’s artistry in describing picturesque incidents dominates the novel and his endeavour to ignite the flame of horrible warfare is even more commendable, but the feeling of anxiety experienced in the interpersonal conflicts and mental skirmishes in the characters of Gujarat-no-nath, is absent in Rajadhiraj to a considerable extent.

Kak incessantly tries to prove his valour, but he has to strike a balance between Jaysingh whose salt he consumes and Khengar who is a close aid of him. Khengar dies a valiant death and Siddharaj catches hold of Ranak, but he is unable to win her heart. Minal, Munjal and Kak make every effort to convince Siddharaj to forsake Ranak. Ranak becomes sati because Khengar, her husband, had died. Siddharaj finds it extremely painful to accept this fact and returns to Patan with a heavy heart. Kak plays a crucial role in letting Ranak die her wishful death.

Kak’s struggle further continues when his wife Manjari gets embroiled in the insurgency erupted in Lat. Kak follows Manjari with the swiftness of a tiger but fails to rescue her. He comes across only lifeless Manjari after reaching Lat. The victorious Jaysingh arrives at Bhrugu Kacchha and appoints Kak as Commanding Officer of army but after the painful death of Manjari, this honour appears insignificant to him.
4.10.1 Historical Anachronism in the Novel

While writing the novel, Munshi relied more on legends rather than history depicting factual events. Dr. Forbes in his *Ras Mala* has mentioned many interesting details as history. The incidents such as Siddhartha's excessive inclination towards Ranakdevi; his help of Deshad and Vishad; his perfidy towards his uncle Khengar - are all such instances described by Munshi in the novel that lack the historical authenticity. On the contrary, history asserts that Jaysing caught Khengar alive and put him in the prison like an animal. While Khengar was being taken to Junagadh, he died in the prison itself near Vadhvan owing to some illness. On hearing the news, Ranakdevi rushed at the place and became sati on the bank of river Bhogwan.

The legend of Ranak performing sati incorporates lot of exaggeration and melodrama in the novel; there is nothing wrong on the part of a novelist in building up a story on the basis of legend; but the question regarding historical authenticity lingers and the persistent question as to whether the novel could be considered a historical novel, remains unanswered. Munshi has based his incidents on *Raasmala* (ed. Dr. Forbes / Dalpatram), for, at various places, the history is not clear about the actual events. Therefore the legends narrated in *Raasmala* has remained a pertinent source of Munshi in the depiction of manifold incidents in the novel. It may be argued that the actual facts were probably not so fascinating that they could attract a romantic novelist like Munshi. To conclude, Munshi's novels may not be purely historical but they are certainly interesting and attention catching for an average reader.

4.10.2 Final Outcome

In the third novel of the trilogy, *Rajadhiraj*, Munshi has not introduced any new characters of significance except Jaysingh's wife, Lilavati. The story of the novel is also not focussed, as it centres on Junagadh at one moment, whereas the spotlight shifts to Bhrugu Kacchha the next moment. The only hold of the novel is the incident of Ranakdevi performing sati and the portrayal of Manjari's misfortune who in stead of submitting to the passion of Amrabhatt, chooses to embosom death. Manjari's move towards death and her ardent hope that Kak would come to rescue her, gives her strength till end. But the death of Manjari shakes
the reader completely leaving him in the pool of utter distress.

Another incident of imprisoning Jaysingh by Kak and Kak’s aid in helping Ranak escape from the clutches of Jaysingh and becoming sati is a complete violation of historical facts. It appears that Munshi was more interested in taking the story forward by accommodating imaginary events, imaginary characters and imaginary situations. He did not present the history in its original, since he felt that by doing so, he will not be able to instil a sense of awe in the readers. He believes that history adheres to facts alone; it may not catch the attention of more readers. The task of historical novelists is not to present history in original.

The advocates of New Historicism concentrate on the influence of the age in which the author wrote a piece of work. They also examine the condition of society in which the author moved and the influence of books and authors on him that has developed his thinking. Though Munshi has written his trilogy encompassing the Solanki age, yet 20th century modern thinking reigns supreme in his novels. His women characters are described as very confident, literate and proud which are the characteristics of a woman of modern age only. Munshi was also influenced considerably by the western writers including Walter Scott. This influence is clearly visible in Munshi’s description of multifarious characters drawn by him in his novels.

### 4.11 Munshi’s Treatment of History in *Jaya Somnath*

*Jaya Somnath*, the most mature of Munshi’s novels presents the struggle of Rajput princes of Gujarat to protect the holy temple of Somnath from the ransacking hordes of formidable Mahmud of Gazni. It is remarkable that Munshi presents the Rajput Princes as men of valour but devoid of prudence and perceptiveness. Their pride of race and credulous egotism make them brag about the military power of the Rajputs; and they take the vast, systematized and disciplined army of Mahmud scornfully and imprudently. Mahmud of Gazni has been presented by Munshi as a powerful leader who instills courage and stimulates the weakening hearts of his valiant soldiers in times of challenging situations.

In 1024 the Sultan Mahmud Gazni set out on his last famous expedition to the southern coast of Kathiawar along the Arabian Sea, where he sacked the
city of Somnath and its renowned Somnath Temple, killing over 50,000 people who tried to defend it. Mahmud personally broke the gilded lingam to pieces. He took them back to his homeland and placed them in the steps leading to the newly built Jamiah Masjid, so that they would be stepped upon by those going to the mosque to pray.

Munshi has imparted an imaginary flavour to the novel Jaya Somnath by narrating the efforts of Rajputs in defending the temple. As against the facts of invasion of Mohammed Gazni and demolition of Somnath Temple, Munshi has emphasized the Kshatriya temper of the Rajputs who strove very hard to save the temple of Somnath. Munshi has depicted the episode of Chaula's love with the purpose of effacing the defeat and pain of the victory of Mohammed Gazni. Munshi has tried to glorify the valiant soldiers who sacrificed their lives to protect the Somnath temple. He has also endeavoured to lessen the agony of the defeat through love episode of Chaula in the novel.

4.11.1 Histroical Anachronism in the Novel

Instead of staying at Patan, the Rajputs decided to take refuge in the fort of Somnath and defended Mahmud Gazni, is a historical truth but they constructed a trench surrounding Somnath and entered the temple through a secret door is imaginary. Moreover breaking of lingam and looting everything by Mahmud Gazni is true but taking back the pieces of lingam from Mahmud when he was returning, is deviation from the actual fact. Bhimdev was instrumental in the re construction of Somnath temple is an established truth. But he used the broken pieces of lingam taken back from Mahmud Gazni and restored the lingam at the temple is imaginary.

4.11.2 Fusion of Historical and Imaginary Characters

Out of a host of characters in the novel, only Mahmud Gazni, Bhimdev, Chaula and Vimal are the historical characters. Others such as Samant, Ghoghabapa, Sajjan, Rajgor etc. are imaginary characters. A minor character of Chaula has been elevated and transformed into a romantic heroine in the novel. It is an indication of spiritual and intellectual maturity in Munshi that he can give a charming
and sympathetic portrait of a girl lost in mystic devotion. Munshi believed that the glories of Bhakti are nurtured on the basis of thwarted love. To Munshi, the sect of Bhakti is an emblem of social malady. The illuminating visions of Bhakti were regarded by Munshi as a retreat from the gloominess of the world that denied to mankind the joy of living. As against the orthodox tradition, he practiced his own cult of love which has a discipline of its own. He glorified physical love wherever there is union of hearts. It is apparent in various instances narrated by Munshi in which Chaula surrenders herself completely to Bhimdev even before getting married to him. Chaula is unique in being the only heroine of Munshi who turns from the love of man - Bhimdev to the love of God - Lord Somnath without earning even the slightest condemnation of Munshi and it is certainly a sign of maturity in Munshi.

Besides Chaula, there are hundreds of female dancers in the temple of Somnath. All are devdasis whose chief function is to perform dance in front of Lord Somnath. Ganga acts as a leader of all the dancers. Chaula is the offspring of Ganga and Gangasaravagna, a noble spiritual figure who dictates all the activities of Somnath temple. But Gangasaravagna, Ganga and Shivarashi are the imaginary characters painted by Munshi with a specific purpose.

4.11.3 Bhimdev's Attempt to Save Somnath

History affirms that Bhimdev was a valiant man; his strategy in defending Patan and his skill in managing the affairs is commendable. Though in spite of all possible attempts, he could not save Somnath Temple, yet his efforts expedited Mahmud's fleeing away from Somnath. Munshi has glorified the character of Bhimdev with the sole intention of turning a harrowing incident of Mahmud Gazni's invasion less agonizing. In the novel, there are several other men of heroic stature who rise in the defence of Somnath and become the symbol of their nationhood. It is the spirit of national resistance of the heroes of Gujarat that Munshi has portrayed in the novel.
4.11.4 Final Outcome

Munshi has presented the historical event of Hammir's invasion on Prabhas Patan and the destruction of the lingam of Lord Shiva, the incident of 11th century in the novel, but Munshi has narrated the story in a newfangled way. It is true that Munshi has tried to remain closer to the historical facts in the present novel compared to his earlier novels. He has made alterations at the places in regard of which history is either silent or do not say anything substantial. Munshi's attempt in writing this novel is to create something new, something inspiring and something original. Munshi himself confessed in the preface of the novel that his purpose in writing the novel is not to highlight the attack of Sultan Mohammed on Patan, but to depict the heroism and fortitude of the soldiers of Gujarat. Munshi always endeavoured to glorify the *asmita* of Gujarat in his novels. He narrated the events in such a sequence that the novel ends at a triumphant note. The demonstration of the victory of virtue over vice; of good over evil and of humanitarianism over fanaticism has been his motto in writing the novel. The valour of Bhimdev, determination of Ghogharana, dedication of Sajjan Chauhan, courage of Samant, devoutness of Gangsarvagna, treachery of Shivarashi and surrender of Chaula to Lord Somnath - are all the instances around which Munshi has weaved the story of the novel.

Analyzing the novel in the light of *New Historicism*, it could be said that Munshi has defined the discipline of history more broadly than his predecessors. Munshi's own views regarding cultural ethics, morality and religious flair are noticeably observed in the midst of his narration of the historical event of the eleventh century. Moreover Munshi's painting of somatic beauty of Chaula in dazzling colours; her surrender to Lord Bhimdev and her final submission to Lord Somnath are the result of Munshi's interest in the interpretation of individual personality and of dynamic individual power in the affairs of life. Also a trait of men dominating women is also The domination of male over female is also a chief trait found in almost all the novels of Munshi. Munshi believes that man incessantly strives for purity, integrity, nobility and heroism in his life, but at the same time, weakness, sin and evil in life cannot be ignored.
4.12 Comparison of the Historical Approach of Walter Scott and Kanaiyalal Munshi

Walter Scott has concentrated on the Middle Ages, Caroline age and Elizabethan age in the novels - *Ivanhoe*, *The Heart of Midlothian*, *Kenilworth* and *The Bride of Lammermoor*. Munshi, on the other hand has focussed on the Solanki Age of Gujarat in the trilogy consisting of *Patan-ni-Prabhuta*, *Gujarat-no-nath* and *Rajadhiraj* and the Middle Ages in *Jaya Somnath*. Both the novelists have based their novels on the historical facts of various ages, but the purpose of neither of the novelists was to stick to the authenticity of historical events. The anachronism of historical events is evident in the novels of both - Scott and Munshi because both believed in the romantic speculation rather than presenting the dry facts of history. They take history as the raw material in their novels and on that basis, they frame a compact, organized structure of the novel. Both the novelists believed themselves justified in tampering with history to achieve their aim of presenting novel as a human document.

The deviations from history is observed in the novels of both Munshi as well as Scott. Among them, some were made purposely, and others due to carelessness or ignorance. These slips, though so glaring as mistakes in heraldry and geography, they never corrected for their critics, but coolly considered them necessary to create fictitious interest. In adopting this method of dealing with history, both Munshi and Scott could impart, within nebulously defined boundaries of fact and legend, a free play to their imagination. They simply took the accepted historians of their day, and relied for the rest on their wide familiarity with the ballads and chronicles.

Munshi’s poetic imagination infuses life and vitality into the dessicated bones of history. Among the stones and ruins of Patan and Awanti, he discovers an undying faith in Aryan culture and lays bare the soul of Gujarat in his novels. He presents in the most remarkable manner the imaginative reconstruction of the age of Siddharaj Jayasingh and Karan Vaghela. Similarly, Walter Scott presents the picture of gaiety and crime rampant in the society of England and Scotland. He also like Munshi reconstructed various ages of England and presented them in the new light. Scott in his novels gave a comprehensive outlook over long stretches of Scotch and English history. He never preached because he was not a believer in the moral utility to be derived from fictitious creation of art. He
in fact let a healthy, buoyant spirit permeate his composition.

According to Wilbur Cross,

“Scott hit upon a kind of novel elastic enough to contain about everything in fiction which pleases; and he thereby appealed to various orders of mind. For the romantic, he had his gorgeous scenes; for lovers of mystery, he had secrets to be disclosed in the third volume, and sliding panels and trap-doors for the entrances and exits of ghosts; for lovers of wild adventure, he had caves, prisons, crypts, bandits, and hairbreadth escapes; for those who turn to the novel for a description of manners, he furnished probably as accurate transcripts of real life as are to be found in the professed realists.  

The trilogy by Munshi paint Hindu Gujarat at its best and appeal to the citizens of Gujarat to admire its glory and appreciate the heroic heritage of Gujarat. Some of the characters which were mere names before, have now secured an admirable place in the hearts of people.

The imaginary characters dominate in the novels of both the novelists - Scott and Munshi. Scott as well as Munshi constructed a historical background sprinkled with a few historical figures, and placed in the foreground imaginary characters. Several of Munshi’s characters have the mark of his statesmanship and steering practicality. Among them, the most outstanding is Kak, the imaginary character in Gujarat-no-nath and Rajadhiraj, in whom, Munshi mingles art, imagination and projection of self in an idealized manner. Scott also introduced numerous characters, but the “vast majority are at the best semi-historical - that is, they are made to fit into the imagined circumstances.”

Munshi as well as Scott encourage liberties with historical facts provided the result is pleasing. Both, Munshi and Scott believe that history is not a science but an art. They are of view that the recorded facts of history are not enough for the purpose of entering into the hearts and souls even of the renowned men and women of the past. R. I. Patel observes,
“Munshi tried to project the drama of life around him on the screen of the present, but the picture was found to be extremely blurred. He found the screen of the past much more convenient for his purpose, and the picture of life projected on it, became vivid and firm in its outline.

It is amazing that in spite of Munshi’s historic learnings, his historical romances voice very ill in details and fail to create a living picture of the past. As far as the history of Gujarat is concerned, the available material regarding dress, food, house, domestic life, customs and manners was scanty, so the novelist was inclined to take liberties with history. Munshi’s triumph, however rests in the fact that only on the basis of few suggestive details, he created the atmosphere of the past; and the people in general were satisfied since they lacked the very sense of history and antiquity. A historical romance becomes much more convincing than an ordinary romance. This is because it admits to be historical and therefore it is vaguely truthful. Munshi and Scott, both let their teeming imagination grow while creating the historical romances.

It is due to the very fact that imagination reigns supreme in their novels, it is unseemly to raise issues regarding the authenticity of historical facts or historical realism in their novels. Their historical romances should be judged as tales - pure and simple. If perceived in the context of New Historicism, the works of both the novelists are found to be coloured by their own beliefs, backgrounds and prejudices. There is no delving deep into the mysteries of life but presenting it in true light and shade and colour. It is necessary that Scott as well as Munshi are judged purely by literary standards. Their motive was not to breathe life into history and make the past alive but present the material discovered by the historian or antiquarian in a way that suits their temperament. By a fruitful unison of fact and fiction, both the novelists have displayed the picture of the society depicting social culture, traditional beliefs, superstitions prevalent during the times, dwindling human values, lust for power, political conspiracies, treachery, corrupt society, male dominating society, passion for extending political boundaries, victory processions, political acumen, strong willed women, description of battle scenes and tactics of courtesans in thumping dominance over others. All these traits of the preceding ages are discernible even in the Post modern age. It would be no exaggeration that the social values, chivalry and political ambitions have taken a damaging turn in the current times and
what seemed impossible during old times have become customary in the 21st century. A complete devastation of ethics and principles has been directing the society towards disillusionment which is indeed perilous.

References


8. Ibid., p. xviii.


10. Ibid., p. 168.


13. Ibid., p. 130.


15. Ibid., p. 133.

16. Ibid., p. 133.

17. Ibid., p. 133.

18. Ibid., p. 134.


20. Ibid., p. 135.


23. Ibid., p. 141.

24. Ibid., p. 130.


28. Ibid., p. 178.

29. Ibid., p. 179.


43. Ibid., p. 146.

44. Ibid., p. 146.


50. Ibid., p. 1027.

51. Ibid., p. 1027.

52. *Quoted by D. Jadeja~`Munshi ni Navalkathao ma Itihasa Tatva" (Historical Element in Munshi's Novels) in Granth*, 1994-95, Special Munshi Issue, p. 109.


54. Ibid., pp. 326-327.


56. Ibid., p. 75.

57. Ibid., p. 75.

58. "मंज़िली न होते तो ईंधनास जुटी दीने वथापो मोन अंच नवलाणा संख्या पक्यी बांधना
जगे रङेूँ नधी\" (कर्नाट प्रकाश्या वेळी, पृ. 76)


63. "मींगज़ज़ीदीन व नम्रा संवादक नामी अपनी अपनी अपनी लोकी तो सीरे सीरी. वस्तुतः अपने अपने नये नये. पुरुष जिन के आर्थिक ज न चुना, बस्ते ही मानी जा जा. तें माँ पत्र चै के वो विना वायु जिने ते मुहीक्षने सारी दीने सारण्य छ।" (सर्वां प्रतापा श्रेष्ठ, प. 77)

64. "अ चारा छो, ईंग्लिश नये. ईंग्लिशनी सामग्री जर्नल स्थवरी कथा छ अटूं अंग्रेजी राजनी अटबी ईंग्लिश साज़ी बींवी भूतना पुत्रस भाषा सारे समा पत्र मण्डी न. अटबूं न नाइट, पत्र अ पुत्र जनवर्षो ईंग्लिशनी आयुक्तमदार पत्र रूसिक रायदने बजानो।" (सर्वां प्रतापा श्रेष्ठ, प. 77)


