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主題的及び形式的側面からの Ivanhoe の考察

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Walter Scott の *Ivanhoe* には主題的側面からもそして叙述形式という技術的側面からも一見不調和に配列されている incidents や episodes があるように思われる。しかし *Ivanhoe* の wounded body の不在という角度から fictional space (小説空間) を考察した場合、主題と形式の両面において *Ivanhoe* における incidents, episodes が連結、統一、融合されていることがわかる。この論文ではいかに国家統一という主題と episodes の連結という叙述形式的問題が knocking, horn, wounded body という device (装置) 等で関係づけられているのかということを検討する。

Ivanhoe: Narratological Structure Thematically and Formally Considered

It would be interesting to ask how the hero of the Waverley novels should properly be comprehended. There are apparently numerous critics such as Georg Lukacs, Alexander Welsh, Wolfgang Iser and Judith Wilt who are convinced of the passive nature of the central character in the series.¹ Georg Lukacs for one emphasizes the formal nature of the protagonist, and interprets him as a site where “opposing social forces can be brought into a human relationship with another.”² The hero for Lukacs is a function that is positioned between Jacobites and Hanoverians and is inevitably determined by the circumstances. Similarly, Alexander Welsh admits the functional status of the protagonist, and conflates passivity with morality. He observes that Scott’s hero “stands committed to prudence and the superiority of civil society. That commitment alone makes him a passive hero.”³ However, a key to Welsh’s interpretation of Scott’s hero is his hierarchization of passivity and morality: the hero’s “nearly complete passivity is a function of his morality—the public and accepted morality of self-restraint.”⁴ According to Welsh, Scott’s hero never positively articulates his identification with civil society; instead, such identification manifests itself only in the hero’s passive resistance to action. This resistance to action signifies the foundation of the civil mentality that is valorized in the Waverley novels.

However, I happen to disagree with these critics’ assessment of the protagonist in the Waverley series. I support my view by taking *Ivanhoe* as a textual site of contention where Wilfred’s absence can be transformed into a signifying presence. Wilt points out two absences in *Ivanhoe* that seemingly undermine the title’s claim to being a description of the book’s content: the absence of *Ivanhoe* estate and the prolonged absence of its rightful owner, Wilfred of *Ivanhoe*. Instead of expounding on this curious circumstance, however, Wilt further marginalizes the absent owner and estate by fusing them with Torquilstone and Locksley. She writes that “Torquilstone . . . stands in for *Ivanhoe*” and “while *Ivanhoe* lies wounded inside, Locksley outside takes over his function.”⁵ Similarly critics, such as Welsh and Lukacs, treat the significance of passivity/absence as a functional issue with little or

nothematic bearings. In both cases, the complex signifying role of the passive hero is not recognized. Wilt introduces a third variation into this passive interpretational landscape when she reinterprets passivity/absence as a displaced version of activism/presence by raising *Ivanhoe* to the level of a national tale. Although I praise her for her interpretational move, I am inclined to view the absence of the protagonist as the central expression of national history in the novel.

It is true that *Ivanhoe* has been recognized as a narrativized instance of national history. In 1822 the *Quarterly Review*, for example, praised *Ivanhoe* for raising people's awareness of their national past:

Kings, crusaders, knights, and outlaws, Coeur de Lion, and the Templars, and Robin Hood, and Friar Tuck, and the Forest of Sherwood, the names, and the times, and the scenes, which are entwined with our earliest and dearest recollections, but which we never hoped again to meet in serious narrative, become as familiar in our mouth as household terms.⁶

But no one has provided so far a satisfactory explanation for the national significance of *Ivanhoe*. Most critics, including Wilt, use the term nationalism rather loosely, without clarifying what it may mean to call a novel national. Typical in this respect is A.N. Wilson, who, introducing *Ivanhoe* for the Penguin Classics, writes that "it was in its appeal to be one nation that made *Ivanhoe*, for the Victorians, 'la veritable epopée de notre age.'⁷ Although Wilson seems to grant the novel a national status, he does not define exactly what constitutes the national appeal in *Ivanhoe*. The failure of Scott criticism to produce an adequate account of Scott's national novel is all the more surprising when we consider that our insights into the nature of modern nationalism have considerably deepened over the past decades.⁸ I would like to draw on these insights and try to demonstrate how *Ivanhoe* operates on the national historic level according to Scott's conception of history as an evolution from feudalism to nationalism.

What is most conspicuous in the argument made by Ernest Gellner and Benedict Anderson is that they connect the rise of a modern nation state with its spatial transformation. This transformation resulted in a homogeneous territoriality as the process involved an operation that gradually eliminated feudal territorial boundaries. (A society grounded on landed property in the feudal model necessarily implied a regional order marked by a discontinuous and divisive territory.) The absence of a centralized state jurisdiction and the dominance of local, territorial jurisdictions were characteristics of such a discontinuous territoriality in the feudal age. Such a territory cannot be imagined as a space in which a "state sovereignty is fully, flatly, and evenly operative over each square centimetre of legally demarcated territory,"⁹ but only as a geography crisscrossed with borders that are vaguely defined by culture. The dissolution of these territorial borders brings about a homogeneous national space that is dominated by a common ideology, or "a common measure of fact, a universal conceptual currency... for the general characterization of things." Gellner explains the "universal conceptual currency" as follows:

By the common or single conceptual currency I mean that all facts are located within a single continuous logical space, that statements reporting them can be conjoined and generally related to each other, and so that in principle one single language describes the

world and is internally unitary; or on the negative side, that there are no special, privileged, insulated facts or realms, protected from contamination or contradiction by others, and living in insulated independent logical spaces of their own.¹⁰

A "universal conceptual currency" cannot be conceived at the early stage of *Ivanhoe*, for the world represented there is characterized by linguistic and cultural multiplicity. Because of the extremely centrifugal order the initial phase of the story reveals, the transformation Scott effects from feudalism to nationalism is all the more pronounced. This transformation occurs both on a thematic and formal level. In fact the fusion of diverse cultural and social entities is paralleled by the gradual formation of a single spatial and temporal sphere. It is on the formal plane that I locate the performative qualities of the "passive hero," who, despite his absence from the thematic arena, exerts a unifying force to create a homogeneous sphere. That is not to say, however, that the formal and the thematic aspects of Scott's novel are independent of each other. On the contrary they are intricately interconnected as evidenced by the parallelism between the two as mentioned above. Therefore, I treat the thematic question as it is related to the spatio-temporal configurations of *Ivanhoe* by focusing on the discontinuities visible in the novel, because they are the locus where the process of harmonization is most conspicuous.

Scott imagines that England at the time he is depicting it in *Ivanhoe* is in a phase of feudalization, or centrifugal regionalization without a powerful central government. Because of the absence of Richard, a power vacuum is created and the nobles revert to their rebellious state,

despising the feeble interference of the English Council of State, fortifying their castles, increasing the number of their dependants, reducing all around them to a state of vassalage, and striving by every means in their power to place themselves each at the head of such forces as might enable him to make a figure in the national convulsions which appeared to be impending (*Ivanhoe*, 7-8) .

The resurgence of a strong feudal regionalism generates contentious territories in which the nobles, "each fortified within his own castle, and playing the petty sovereign over his own dominions," degenerate into the leaders of "lawless and oppressive" gangs at constant war with each other (75) . In an economy in which military expenses continually drain territorial coffers, the financial need of the feudal lords has to be met in order to continue their military campaigns that are necessary to maintain their rule. In *Ivanhoe* wealth is derived from the Jews. The nobility borrow money from them "at the most usurious interest, which gnawed into their estates like consuming cankers." Or, true to their opportunistic nature the warlords simply rob the money-lenders "when circumstances gave them an opportunity of getting free by exercising upon their creditors some act of unprincipled violence" (75). The fragmentation of the nation, its division into contending spheres, is further complicated by other factors. The conflict between Normans and Saxons arises because their "hostile bloods" do not mix easily (8); and the influx of "the numerous class of 'lawless resolute' whom the crusades had turned back on their country, accomplished in the vices of the East, impoverished in substance, and hardened in character, and who placed their hopes of harvest in civil commotion" (74-75) poses a threat to the national integrity.

Although it is tempting to attribute the political instability to the Norman invasion,

the narrator of *Ivanhoe* explains the present state of England as a result of the people's recidivistic tendency to licentiousness (7). In other words, the Norman occupation is rejected as a cause of "feudal tyranny" (8) and instead people's unconscious desire to revert to their former condition is posited as a cause of the present chaos. In this sense we can read a possible thematic implication here that the heterogeneous territoriality is a fundamental condition for a prenatal order. The reconciliation between the Saxons and the Normans at the end thus vindicates neither the conqueror nor the conquered. It is rather the triumph of the national over the regional order, or it is merely a transformational process from a heterogeneous to a homogenous spatiality.

The continuity between ancient Saxon and contemporary Norman-Saxon cultures can be corroborated by the details of Cedric's Saxon mansion. The interior space of Rotherwood in a way mirrors the exterior space of England. They are analogous to each other insofar as they do not form, as Gellner observes, "single continuous logical spaces." These spaces are hierarchized and saturated with socio-cultural significations. Rotherwood, as well as Torquilstone, the forest and Templestowe, is a heterogeneous spatial zone in which different juridical, linguistic and ethnic codes operate than those operating in others. Located in the depth of Sherwood forest, Cedric's mansion is "a low, irregular building, containing several courtyards or inclosures, extending over a considerable space of ground" (30) with a roof that has "nothing to divide the apartment from the sky excepting the planking and the thatch" (31). However, this seemingly open spatiality is deceptive, for such openness does not denote cultural susceptibility and social permeability. The interior space of Rotherwood is a socio-culturally signifying and signified sphere that is semiotically never neutral:

For about one quarter of the length of the apartment the floor was raised by a step, and this space, which was called the dais, was occupied only by the principal members of the family and visitors of distinction. For this purpose, a table richly covered with scarlet cloth was placed transversely across the platform, from the middle of which ran the longer and lower board, at which the domestics and inferior persons fed, down towards the bottom of the hall... In the centre of the upper table were placed two chairs more elevated than the rest, for the master and mistress of the family (31-32).

The importance of such a spatial semiotics becomes clear when Cedric receives Norman visitors at Rotherwood and explains the constraint he is under "never to step more than three steps from the dais of his own hall to meet any who shares not the blood of Saxon royalty" (37). The socio-culturally determined nature of Rotherwood's spatial semiotics is also illustrated when Isaac of York arrives at Cedric's mansion. As if to differentiate him from either Saxons or Normans, Cedric gestures to "him to take place at the lower end of the table," although "no one offered to make room for [Isaac the Jew]" (50).

The socio-cultural significations found at Rotherwood can be extended to the national space of England. In order to elucidate the socio-cultural hierarchization that exists between the national and the international orders, the role Isaac plays can be regarded as a good example because he is positioned exactly at the site where all the heterogeneous spheres of socio-cultural principles interpenetrate. Isaac can neither find a place at Rotherwood nor in English society as a whole. Instead of being at any one place, Isaac constantly moves among the heterogeneous spaces that constitute England of the day. Isaac's business is,

indeed, ineluctably tied to the conditions made possible by such discontinuous spaces, because the demand for his money increases with the deepening fragmentation of society, which is manifested in the continual conflict between contending feudal powers. From the Jew's perspective the financial dependence the "Gentiles" show is a key to their own enrichment. As Rebecca observes,

the Gentiles, cruel and oppressive as they are, are in some sort dependent on the dispersed children of Zion, whom they despise and persecute. Without the aid of our wealth they could neither furnish forth their hosts in war nor their triumphs in peace; and the gold which we lend them returns with increase to our coffers Even this day's pageant [the tournament at Ashby] had not proceeded without the consent of the despised Jew, whofurnished the means (117).

Because of Isaac's reliance on political instability for the continuation of his business, it is not surprising that he has to leave the harmonized national territory of England at the end. In contrast to Richard and Ivanhoe, whose return to England eventually brings about the reunification of the contending territories and their own restitution to their original titles, the homogenization process only results in the disinheritance of Isaac and Rebecca as they are deprived of their means of existence. They have no choice but wander away in search of "international" scenes where they can, semiotically speaking, inscribe their meanings into the crevices between the discontinuous socio-cultural spheres.

The unification of the nation takes the form of a series of invasions of insulated territories undertaken by the central power of England personified by King Richard. One of his first reconquest, besides the tournament at Ashby, occurs when Richard enters Friar Tuck's hermitage. In the encounter Richard, a Norman, is able to break the barrier that separates the spheres of heterogeneous orders. As Tuck's hostility is mollified by Richard's repeated visits they develop an amicable relationship, which in turn leads to an alliance to resist their common antagonists. Richard next joins Gurth, Wamba, and Robin Hood's gang to lay siege to Torquilstone, Front-de-Boeuf's estate, which used to belong to the Saxon Torquil Wolfgang, a close friend of Cedric's grandfather. (The fact that Richard organizes the siege of a Saxon castle that has become an "abode of tyrannic power" (332) during Norman occupancy foreshadows the national reconciliation between Saxons and Normans towards the end of the novel.) The next phase of Richard's unifying mission takes place at Sherwood Forest. Richard promptly transforms the outlaws of the forest into "his court and his guard" (472) and as he leaves the forest he envisions a complete integration of the Sherwood inhabitants into one nation by introducing equitable laws to the land. He promises to give them "full pardon and future favour" and to "restrain the tyrannical exercise of the forest rights and other oppressive laws, by which so many English yeomen were driven into a state of rebellion" (475).

Richard's unifying mission continues as he vanquishes the Templars and integrates their sphere of power at Templestowe into the national sphere. The process is represented as a formation of a cohesive national jurisdiction. In debating the possibility of judging Rebecca according to the Templar's legal code, Beaumanoir, the Grand Master of the Temple, inadvertently resorts to English laws, thus, paradoxically enough, he implicitly admits the subjection of the international to the national order. Beaumanoir observes that

[t] he laws of England ... permit and enjoin each judge to execute justice within his own jurisdiction. The most petty baron may arrest, try, and condemn a witch found within his own domain. And shall that power be denied to the Grand Master of the Temple within a preceptory of his order? No! we will judge and condemn. The witch shall be taken out of the land, and the wickedness thereof shall be forgiven (404).

As can be inferred from Richard's cry to Beaumanoir, extra-national principles are excluded from a unified England: "look up, and behold the royal standard of England floats over thy towers instead of thy Temple banner!" (508). In the end, the Jews and the Templars have a similar fate, as they are both of them expelled from the integrated national sphere.¹¹ In fact, their foredoomed status has a correlative in their bodily infirmity. Isaac collapses at the slightest hint of danger as if pulled by "some invisible force, which crushes him to the earth without the power of resistance" (65); and Bois-Guilbert suffers a heart attack and, significantly enough, a momentary loss of his own bearings, both figuratively and literally, as he tells Rebecca, "I scarce know on what ground we stand" (502). Richard's homogenization/harmonization of the national space culminates as he enters the ancient Saxon castle of Coningsburgh—once "a royal residence of the kings of England" (476) before Normans conquered the land and now occupied by Athelstane the Unready—and helps Ivanhoe and Rowena wed despite Cedric's reluctance. (The marriage between Ivanhoe and Rowena has a special significance because Ivanhoe the Saxon has come to represent the movement to create a homogeneous national space through his alliance with and allegiance to the Norman King.)

So far I have been concerned with the homogenization of the national space on a thematic level. But from now I would like to focus on the manifestations of a similar move on a formal level, and examine how the unification of the territorial spaces is reflected on the narratological structure of *Ivanhoe*.

Traditionally *Ivanhoe's* plot has been viewed as somewhat problematical. Beginning with early reviews, critics have repeatedly dismissed *Ivanhoe's* narrative structure as an artistic failure. For instance, a reviewer of the *Quarterly Review* observed that he has "little to say as to the story, but that it is totally deficient in unity of action."¹² The *Edinburgh Review* noted that *Ivanhoe's* plot is marked by a "complication which would be a little perplexing to vulgar makers of abstracts."¹³ In many of the schoolbook editions of the late nineteenth and early twentieth centuries a similar charge recurs, although often mitigated by confessions of the boyish pleasures that can be derived from Scott's novel. In these editions *Ivanhoe's* plot is described as "badly tangled,"¹⁴ "improbable,"¹⁵ filled with "a torrent of incidents" and "faults against ... artistic ordering."¹⁶ In order to help the prospective readers cope with *Ivanhoe's* alleged "complex polyphonic narrative,"¹⁷ one critic provides for them numerous hermeneutic guides that include an extensive list of characters, a list of scenes, a genealogical table, a map of *Ivanhoe* country, and an introduction entitled "The Study of the Novel." This introduction closes with the characteristic recommendation that "a complete outline of the narrative in headings properly subordinated is almost a necessity"¹⁸ to comprehend the work. Although intended for a less experienced audience, this recommendation highlights the issue of memory in the process of reading *Ivanhoe*.

A contributor to the *Edinburgh Review* made an insightful remark that the plot of

Scott's novel "thickens" considerably after the tournament at Ashby.¹⁹ The "problem" is particularly noticeable between Chapters 12 and 29. The stagnation seems to result partly because the proliferation of regressions break up the simple relationship of narrative to narrated time, multiplying narrative layers and thus complicating the linearity of narrative time. When the multiplication of layers occurs the text is inevitably filled with a plurality of simultaneous events, which generates a tension between narrative and narrated time as the latter interrupts the linear progressive movement. Roland Barthes has noted that, although discourse "must of necessity remain linear," every regression tends to "add depth to historical time" due to the discrepancy between the discursive linearity and the "zigzag progress" created by regression.²⁰ This analysis offers an apt description of the process at work in those chapters of *Ivanhoe* I just mentioned. Relevance of Barthes's remark — even though primarily aimed at historical, not literary discourse — becomes clear if we imagine a diagram that indicates the progress of *Ivanhoe*'s central chapters along a temporal and spatial axis. The "depth" will be projected onto a different dimension as the linearity of the discursive time is somehow transformed into a coexistential spatiality. Simultaneously, as the narrativetemporality is converted into a narrated spatiality, memory assumes an important role in a dialectic between remembering and forgetting.

Simple linearity dominates the narrative up to Chapter 15. Three major regressions occur in the central chapters of Scott's novel, all of which hark back to the moment of Ivanhoe's collapse in the lists of Ashby. The tournament culminates with John's banquet (Chapter 14). After DeBracy's departure to fulfill his desire for Rowena (Chapter 15) the narrative returns to an earlier moment in narrated time with an appeal to the reader's memory (chapter 16): "The reader cannot have forgotten that the event of the tournament was decided by the exertions of an unknown knight This knight had left the field abruptly when the victory was achieved, and when he was called upon to receive the reward of his valour he was nowhere to be found" (171). As Scott follows the adventures of the Black Knight, he also incorporates the descriptions of Friar Tuck in Chapters 16 and 17. The next major regression occurs in Chapter 18 with a time-marker, "When Cedric the Saxon saw his son drop down senseless in the lists of Sshby" (190), and the retrospective tone continues through Chapter 19 where the journey of Cedric's group to Rotherwood is recounted with a brief allusion to John's banquet that had already taken place in Chapter 14. These virtually synchronic narrative episodes are fused together by a curious but characteristic narrative device that is introduced in Chapter 17. Here, Friar Tuck and the Black Knight find their feasting suddenly interrupted "by a loud knocking at the door of the hermitage." The knocking functions as a node to insert the episode of Cedric and his followers: "The occasion of this interruption we can only explain by resuming the adventures of another set of characters" (189). However, this knocking, stretching the reader's imagination a bit too far, remains suspended over the next two retrospective chapters. In Chapter 20, after the incidents involving kidnapping of Cedric's followers and escape of Gurth and Wamba, the narrative lines of Chapters 16-17 and 18-19 are fused together by the redescription of the knocking at the hermitage, although this time the scene is presented from a different perspective, i.e., from outside the door. The sound of knocking thus serves as a copula for these two episodes. While these episodes cannot be narrated except in a linear fashion (as

Barthes points out) the knocking provides a temporal marker that insists on the coexistence of two narrative lines. If the reader has forgotten the initial knocking, the recurrence of the knocking brings him to the realization that what has been described in the space between the “two” knockings has in fact taken place concurrently. By activating the reader’s memory, Scott succeeds in spatializing linear narrative time.

A close scrutiny of Scott’s novel reveals that the realization of a sense of simultaneity through the repeated references to the same event in different narrative scenes is a narratological strategy frequently employed in *Ivanhoe*. Something analogous to the act of knocking appears in Chapters 21-24 where Cedric and Athelstane, Isaac, Rowena and Rebecca are separately incarcerated at Torquilstone. At the end of each of these chapters the same horn is heard. The horn obviously functions to interrupt the communications among the prisoners. The horn in a sense combines the disconnectedly rendered episodes into one large story by activating the reader’s memory and producing an effect of simultaneity. The suspense that results from the frequent interruptions in the story line at the sound of horn foregrounds the significance of the reader’s memory, as the unconcluded episodes “challenge” the reader to fuse them in some meaningful manner. According to Barthes these interruptions and complications of the linear progression “dechronologize’ the historical thread and restore, if only by way of reminiscence or nostalgia, a Time at once complex, parametric, nonlinear.”²¹ However, the narratological strategy of *Ivanhoe* does not actually helps “restore” a complex and nonlinear time but only enables the reader to create an optimal framework conducive to the realization of the spatialized liner time. Once again it is left to the reader to take his cue from such annunciatory devices as knocking and horn to construct a narrative that is appropriate in the given context.

Spatialization of narrative time is again deployed in Chapter 28 as the author goes back fourteen chapters to the scene of Ivanhoe’s breakdown at Ashby. The relation of the spatialized time and the function of memory becomes all the more pronounced as Scott appeals to the reader to connect disparately placed (but in fact continuous) scenes:

Our history must needs retrograde for the space of few pages [in reality, almost 150 pages], to inform the reader of certain passages material to his understanding the rest of this important narrative. His own intelligence may indeed have easily anticipated that, when Ivanhoe sunk down, and seemed abandoned by all the world, it was the importunity of Rebecca which prevailed on her father to have the gallant young warrior transported from the lists to the house which, for the time, the Jews inhabited in the suburbs of Ashby (293).

This time it is Ivanhoe’s wounded body that unites the disconnected scenes. The wounded body has to be regarded as functioning in a similar manner as the knocking and horn Scott employs to create a sense of simultaneity. Like knocking and horn Ivanhoe’s wounded body is suspended over the narrative and, while remaining absent, it manages to permeate the textual space. (In this sense, *Ivanhoe’s* passive hero is truly performative.) The absence of the hero propels the reader to fill in the gap created by the nonexistent body. When the reader succeeds in filling in the lacuna by inserting the absent hero’s wounded body in the textual interstices the themes of national homogenization and formal unification/spatialization become conflated. It is only then that the nationally significant events described in the nov

el—John's attempt to seize the English crown, Black Knight's fraternization with the outlaws, abduction of Cedric's followers, siege of Torquilstone—are first recognized as such and connected in a unified sphere.

The narratological space evolving from the frequent evocation of the wounded and absent body transforms the discontinuous and fragmented landscape of England into a unified national space that contains a host of closely interrelated incidents. These incidents can now be regarded as part of a process of creating a unified national space out of scattered, heterogeneous regional orders. Just as Ivanhoe's wounded body symbolizes the disunited and wounded state of England, his recovery and re-entry and the ultimate marriage to Rowena complete the process of spatialization/unification/harmonization both on thematic and formal levels.

Notes

- 1 Georg Lukacs, *The Historical Novel* (Lincoln: University of Nebraska Press, 1983); Alexander Welsh, *The Hero of the Waverley Novels* (Princeton: Princeton University Press, 1992); Wolfgang Iser, *The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett* (Baltimore: Johns Hopkins University Press, 1974); and Judith Wilt, *Secret Leaves: The Novels of Walter Scott* (Chicago: University of Chicago Press, 1985).
- 2 Lukacs, *The Historical Novel*, 36.
- 3 Welsh, *The Hero of the Waverley Novels*, 38.
- 4 Welsh, 25.
- 5 Wilt, *Secret Leaves*, 38, 41.
- 6 *Quarterly Review*, 26 (1822), 127. The novel's relevance to national history is also mentioned in *Edinburgh Review*, 33 (1820), 3.
- 7 A.N. Wilson, "Introduction," quoted from Walter Scott, *Ivanhoe* (London: Penguin Books, 1986), xxix. The references throughout this essay are to this edition.
- 8 I have in mind the following works: Ernest Gellner, *Nations and Nationalism* (Ithaca: Cornell University Press, 1992); Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London: Verso, 1992); and E.J. Hobsbawm, *Nations and Nationalism Since 1780: Programme, Myth, Reality* (Cambridge: Cambridge University Press, 1992).
- 9 Anderson, *Imagined Communities*, 19.
- 10 Gellner, *Nations and Nationalism*, 21.
- 11 Wilt also develops an argument based on the national-international dichotomy, in which Jews and Templars are categorized under the latter. *Secret Leaves*, 44.
- 12 *Quarterly Review*, 26 (1822), 130.
- 13 *Edinburgh Review*, 33 (1820), 27.
- 14 William Edward Simonds, ed., Walter Scott, *Ivanhoe* (Chicago: Scott, Foresman, and Company, 1909), 28.
- 15 Andrew Lang, ed., Walter Scott, *Ivanhoe* (Boston: Dana Estes & Company, 1893), xvii.
- 16 Alfred A. May, ed., Walter Scott, *Ivanhoe* (New York: H. Holt Co., 1911), xxi.
- 17 Wilson, "Introduction," xi.

- 18 Simonds, ed., Walter Scott, *Ivanhoe*, 35.
19 "Ivanhoe, A Romance," *Edinburgh Review*, 33 (1820), 27.
20 Roland Barthes, *Introduction to Structuralism*, ed. Michael Lane (New York: Basic Books, 1970), 147.
21 Barthes, *Introduction to Structuralism*, 148.

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