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*Götz von Berlichingen* J. W. Goetha a *Ivanhoe* Sira Waltera Scotta.  
Srovnávací studie.

Goethe's *Götz von Berlichingen* and Sir Walter Scott's *Ivanhoe*.  
A Comparative Study.

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## Abstract

In this work I did a close reading and analysis of a 'storm and stress' drama by Goethe, *Götz von Berlichingen* (1773), and the romantic novel by Scott, *Ivanhoe* (1819), comparing and contrasting themes, motifs and the use of sociohistory and significant historical figures in the adventure plots. It is possible to detect the influence of Goethe's drama on Scott's work since Scott had translated Goethe's drama into English previous to writing his most famous novel. After independent reading and analysis, I secured secondary literature on the topics and consulted them for additional references about the literary relationship between these two famous authors from different nations.

## Anotace

V této práci jsem se soustředila na podrobné čtení a analýzu dramatu *Götz von Berlichingen* (1773) od Johanna Wolfganga Goetheho z literárního období Sturm und Drang a románu *Ivanhoe* od Waltera Scotta. Porovnávala jsem náměty a motivy, způsob užití sociohistorie a významných historických postav v dobrodružných zápletkách. Je možné zjistit vliv Goethova dramatu na Scottovo dílo, jelikož Scott přeložil Goethovo drama do angličtiny předtím, než napsal svůj nejznámější román. Po přečtení, analýze a studiu sekundární literatury na toto téma jsem získala dostatečné informace o vzájemném literárním vlivu těchto dvou významných autorů.

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## Preface

I have chosen a topic that students do not get involved in very often. I could not decide in which major I should write my diploma thesis. When I was offered to do a comparative study, I accepted gladly because then I could combine both my majors and could deal with both my languages. This work compares two great literary works: *Götz von Berlichingen* by Johann Wolfgang Goethe and *Ivanhoe* by Sir Walter Scott. The aim of the work was to find similarities in the works and to trace influence by Goethe in Scott's *Ivanhoe* since Scott translated *Götz* into English. During the analysis some interesting facts were discovered than one might have originally imagined. It was very exciting to follow the traces of inspiration from Goethe to Scott.

The process of completing this work consisted mainly of reading and analysing the primary and secondary literature. The work consists of introduction and six chapters; the significant topic of love has four subchapters.

## Introduction

### **Sturm und Drang**

The world in the second half of the 18<sup>th</sup> century and at the beginning of the 19<sup>th</sup> century was stirred by lots of political events and changes in society. Germany at that time was a split nation without one uniting monarch. There were plenty of small kingdoms but the wish to unite the country was already present in the minds of German intellectuals. Another desire of the people was to gain freedom. The political way of ruling still resembled old structures of the Middle Ages. Although the monarchs still reigned absolutely, they allowed some reforms and improvements to take place. However, the reforms and the improvements were always their own ideas and they did not take the folk's wish in regard. Mainly the younger generation was against this old style of ruling. They were fighting against oppression and serfdom and they longed for freedom. It cannot be firmly set when the movement started to develop but it approximately happened in sixth decade of the 18<sup>th</sup> century. It was not an anti-line to the Enlightenment but it built a new part that emphasized feelings and ideals which the Enlightenment with its reason did not offer. The passionate feelings were so strong that they started a spiritual fight for freedom and for abolition of restrictions. Feeling included a larger area. It meant an active perceiving of reality and active influence on it. The reality was experienced passionately. Apart from nature and feeling there was another keyword: Genius. Genius is an individual who does not let himself to be limited and bound with rules. He is a free author. The theoretical



principles of “Sturm und Drang” were formulated by Johann Gottfried Herder. His ideas and opinions were of a great importance for German and also European culture. One way of expressing rebellion was literature. Young Goethe belonged to the younger generation. He was full of feelings and passion.

The authors were looking for a hero who would not be limited to a small kingdom but who would stand for the whole nation. The young writers were excited by a strong man who fought against injustice and inhumanity. Unfortunately there was very little in history that could be used for this purpose and to create an emotional wave. A possible topic could be the fight of old German tribes against the Roman rule but this period seemed to be very remote (Wells 1987). The Middle Ages became the celebrated and admired period in history. The authors idealised this period very much. They praised the virtues of the knights like honesty and generosity and of course they did not forget the noble laws of chivalry. What was important in those days was the strength, skill and courage of the individual knight. The writers perceived the Middle Ages as a great world of brave knights, beautiful women, good old times and quite exotic surroundings. The readers were excited by the authors’ works. For the literate audience of this period they meant an escape from the present reality that was not optimistic at all.

Young Goethe chose the character of Götz von Berlichingen and drama as the literary genre. He started to write his work originally as a novel. The

“Urgötz” was a story with many more characters and an intricate plot. When Herder read the first version he demanded a revision and greater unity in the plot. Goethe then edited his work and changed the genre into drama because he wished to imitate Shakespeare. In drama the revolutionary spirit of “Sturm und Drang” could be very well demonstrated. Götz von Berlichingen met with a great success and as Menhennet writes

The re-discovery, or at least re-vivification of the sense of German national identity was probably the most fateful development, and this certainly played its part in providing the dynamic for Götz von Berlichingen and smoothing its path to acceptance. (Menhennet 1985: 164)

### **Biography of Johann Wolfgang Goethe**

Johann Wolfgang Goethe was born in Frankfurt 28<sup>th</sup> August 1749 in a good situated middle-class family as the first child of a lawyer Johann Kaspar Goethe and the daughter of the mayor in Frankfurt Katherine Elisabeth Textor. His mother was 17 years old when she married her 38-year-old husband. There were eight children in the family but only the first-born Wolfgang and his sister Cornelia survived. His father thoroughly looked after his son’s education. Young Goethe was taught either by his father himself or by a private teacher. (Wetzel 1986: 83) He studied Greek, Latin, French, Italian and English. He also knew very well the literary works that were written in these languages. He learned dancing, horse riding and fencing as well. He played the cello and the piano. Young Goethe attended a concert by the seven-year-old Mozart. Since his youth he loved literature and theatre.

At the age of 16 he started to study law at Leipzig University from 1765 to 1768. The writer Gottsched belonged to his teachers and he also studied drawing with Adam Oeser, the director of the Leipzig Academy. (Wetzel 1986: 83) Unfortunately, he got tuberculosis. After this period of illness, he continued his studies in Strasbourg from 1770 to 1771 where he became acquainted with J. G. Herder, a philosopher, a writer and a literary scholar, who was a great admirer of Shakespeare and who deepened Goethe's love for this author. However, Goethe started to write as a rococo author. (Wetzel 1986: 83) He graduated in law in 1771. He then practised law in Frankfurt from 1771 to 1772 and then in Wetzlar.

He was soon deep in work on what was to be his first dramatic success, *Götz von Berlichingen* (1773). Its immediate and great success made its 23 year-old author the literary leader in Germany. In his mid-twenties he celebrated another of his literary successes: *Die Leiden des jungen Werthers* (1774), a novel, in which he created the prototype of a romantic hero. It was based on his own love experience with Charlotte Buff who was engaged. He fell in love with her and they spent lots of time together though till her fiancé gravely spoke to Goethe who fled to Frankfurt on the same night.

Goethe was recognized as one of the leading figures of "Sturm und Drang". He also contributed to the "Frankfurter Gelehrte Anzeige", which was a literally critical magazine.

After a journey in Switzerland he accepted the invitation of Duke Karl August and joined his small court of Weimar in 1775, where he worked in several governmental offices. For instance he was a council member, member of the war commission and director of roads and services. He took over much of the financial affairs of the court. (Wetzel 1986: 84) Occasionally he found time to read his texts aloud to a selected group of people – among them the Duke Karl August. However, he did not have much time to occupy himself with writing. He met Lili Schöneman, a cute and cheerful blonde. She fascinated him and he never forgot her. She inspired some of his characters in his works.

In 1782 he was ennobled. Goethe also discovered the human intermaxillary bone in 1784. In this period, his great love was Charlotte von Stein, an elder married woman, but the relationship remained platonic. At the same time he experienced a half affair with the attractive Corona Schröter. The relationship to Charlotte von Stein became uncomfortable in the course of time.

In 1786 Goethe fled via Karlovy Vary to Italy and was travelling there for two years to 1788. He stayed mainly in Rome and travelled southwards to Naples and Sicily. (Diderot 1999: 66) He drew statues and ruins, collected antique and botanical samples. The ancient monuments he saw in Italy significantly influenced him. He was released from day-to-day government business to concentrate more on writing although he was still general

supervisor for arts and sciences in 1788 and director of the court theatres from 1791 to 1817. In 1790 he made a second journey to Venice.

In 1794 he became acquainted with Schiller and from this prolific bond a lot of wonderful works and projects came out. They worked together on *Horen* and *Musen Almanach*, published plenty of literary theoretical essays and cooperated on dramatic works. (Wetzel 1986: 84) During the French Revolution he reported in letters to his family his inconveniences. He complained that he was forced to leave his home after the French Army attacked Prussia. Although he supported freedom and progress, he wanted to keep his individualistic life. He was received by Napoleon himself who conferred a cross of the honourable legion on him and discussed the plot of the novel *Die Leiden des jungen Werthers* with him. Goethe was invited to Paris but he never went there.

He lived happily with Christiane Vulpius as a common law partner because of class differences. She was of an impoverished academical family but she herself had low education. Despite the public pressure they married after their son was born out of wedlock in 1806. Unfortunately his wife died only ten years afterwards in 1816.

In 1812 Goethe met the famous composer Ludwig van Beethoven in Teplice. Beethoven composed several music pieces based on the author's texts, among them was *Egmont*.

Goethe remained creative during his last period. He acted as the editor of a variety of yearbooks and magazines, including with Schiller "Xenien", with J. H. Meyer "Die Propyläen" , "Kunst und Altertum" and "Zur Naturwissenschaft". Finally his functions included the Chancellor of the University of Jena. At the age of 74 he fell in love with the 19-year-old Jewish Czech woman Ulrike von Levetzow. He followed her with high hopes from Mariánské Lázně to Karlovy Vary, but was refused because the gap of age between them was too great and returned to Weimar. There he wrote *The Marienbad Elegy*, the most personal poem of his later years. Goethe died 22<sup>nd</sup> March 1832. He and Schiller, who died over a quarter of a century earlier, are buried together, in the mausoleum in the ducal cemetery.

### **William Shakespeare's influence on J. W. Goethe**

The idol of the time for the form of characters, the style and form was William Shakespeare who turned from the strict laws of classic drama and started to write dramas with a lot of vivid and manifold characters that were not bound to one certain place and extended the plot to more than one day. He grabbed the fundamentals of the human being that was universal and independent from condition of the society. Lessing had earlier rejected the requirements of French classicist drama and chose the English drama by Shakespeare as the most suitable model for German drama. In the article by G.A. Wells we find out that the French-oriented tragedies of the regular form were very boring for Germany of that time.

It is hard for us to realize how unspeakably boring were the French-oriented tragedies of so-called regular theatre in mid-eighteenth-century Germany, for the simple reason that we never read them. Grillparzer, who once brought himself to sample a tragedy by Gottsched, convinced that it could not possibly be as bad as it was made out to be, discovered of course that it is in fact very much worse. (Wells 1987: 77)

Shakespeare had many followers who adopted his free structure of a drama and continued his tradition. There were no restrictions for the authors and they could write their works at leisure. However, it did not mean to make the story too chaotic. Following his idol, Goethe won the German stage for Shakespeare with his *Götz von Berlichingen*.

### ***Götz von Berlichingen* – the origin and plot**

The first text of the drama was in 1771 within six weeks. His main source was the autobiography of Götz himself and he put the title *Geschichte Gottfriedens von Berlichingen mit der eisernen Hand, dramatisirt* to his first version. In further elaboration some scenes were changed and the number of people was reduced. (Neuhaus 1973: 57) Other important sources were the biography *Lebens-Beschreibung Herrn Gözens von Berlichingen, Zugenannt mir der Eisern Hand, Eines zu Zeiten Kaysers Maximiliani I. und Caroli V. kühnen und tapfern Reichs-Cavaliers* by Georg Tobias Pistorius and *Chronica* by Sebastian Francks.

The drama *Götz von Berlichingen* presents a world of the late Middle Ages and of chaotic times politically. The emperor Maximilian is already old and the nobles try to enlarge their powers. On the court of the bishop of Bamberg many knights assembled and led a luxurious and free

undisciplined lifestyle. It is similar to the Templars in *Ivanhoe*. On the contrary, in the castle of Jaxthausen, Götz von Berlichingen has a healthy family life with his wife Elisabeth and his son Carl.

Götz is an honest man. He loves poor people and justice. He is fighting against the bishop whom he regards as a corrupt and oppressive man. He manages to capture his former friend, Adalbert von Weislingen, who had become the corrupt bishop's confidant. During his captivity Weislingen becomes reconciled with Götz and proposes marriage to Götz's sister, Maria. Maria loves him too and she promises to become his wife. Unhappy by these turns of events the bishop arranges to win Weislingen back into his fold. Weislingen returns back to the bishop's court only to settle his last business. He is, however, seduced by the beautiful and intriguing Adelheid von Waldorf and joins the bishop and other nobles again. He even speaks against Götz in front of the Emperor.

Götz is very disappointed by Weislingen's dishonourable conduct which is unbecoming of a chivalrous knight. He pities his sister Maria because Weislingen is going to marry Adelheid von Waldorf in spite of promising her hand in marriage. Götz breaks the peace and fights against the people from Nürnberg because they seized one of his men. Maria does not stay alone. She marries Franz von Sickingen who helps Götz in fighting. Götz is besieged in his castle. He is captured by his enemies and is brought to Heilbronn, where he is imprisoned.



He is eventually freed by his friend Franz von Sickingen and returns to his castle, where he dwells in peace for a while. He had to promise to the Emperor that he would not fight anymore. The intrigues at the bishop's court punish Götz's antagonists. Weislingen is poisoned by his own jealous page who fell in love with Adelheid. Adelheid is sentenced to death. The page commits suicide. However Götz cannot resist the invitation from the peasants to lead them against nobles. Unfortunately this "Bauernaufstand" fails as well. Götz is captured and dies in prison.

### **Biography of Walter Scott**

Walter Scott was born in College Wynd in the Old Town of Edinburgh in 1771 in a significant family of a lawyer. In his childhood he contracted polio and one of his legs remained numb. Therefore he was devoted to reading rather than to children's games. To cure his lameness he was sent to live at his grandfather's farm who lived at the English-Scottish border. Here he was taught to read by his aunt Jenny. Scott fell in love with folk songs, fairy tales and legends from the past. In January 1775, he returned to Edinburgh and that summer went with his aunt Jenny to take spa treatment in Bath in England.

In 1778 Scott returned to Edinburgh again for private education to prepare him for school. His reading included chivalric romances, poems, historical and travel books. He was now able to walk. After finishing school he was sent to stay for six months with his aunt Jenny in Kelso, attending the local Grammar School where he met James Ballantyne who later became his

business partner and printed his books. Then it was decided that he was going to study law. After completing his studies, he became a lawyer and from 1806 he worked as an official of the Supreme Court in Edinburgh. At the age of 25 he began to translate poetry and dramatic works from German, e.g. *Götz von Berlichingen* by J. W. Goethe. He married Margaret Charlotte Charpentier, with whom Scott had five children. He contributed to the *Edinburgh Review* and the *Quarterly*. In 1812 he became friends with Lord Byron. Scott was one of the founders of the historical novel.

His book written in 1805 *The Lay of the Last Minstrel* became a bestseller. Scott also wrote a great many Romantic narrative poems which were set mostly in the Border country and these were a financial success. The climax of his poetic efforts was the sensationally popular *The Lady of the Lake*. In 1814 Scott published his work *Waverly or Tis Sixty Years Since* anonymously. The huge success of this work encouraged him to write other historical novels. In 1819 he stopped writing exclusively about Scotland. He published *Ivanhoe*, a historical romance set in 12<sup>th</sup> century England. It was also a big success. Indeed, it made the author's regional fame international. Scott also produced, or issued under his own editorship at the printing and publishing business he financed with the Ballantyne brothers, a great deal of dramatic work and he wrote many historical, literary and antiquarian books.

At first Scott stayed every year for six months in the country on the border and later he bought a farmhouse in Abbotsford on the river Tweed that he later developed into a little palace. In 1819 he was ennobled. Scott inclined politically to conservatism. After the near collapse of a publisher company, where Scott had his shares, he decided to pay all the debts. He began to write very industriously, but the tough work had a bad influence on his health. Even the relaxing stay on Malta, paid by the British government, did not help him. He died at Abbotsford in 1832, the same year Goethe died in Weimar.

### ***Ivanhoe* – the origin and plot**

Walter Scott was also looking for a new hero. After his Scottish novels he decided to start something new that would deal more with the English history. His motives were not for rebellion or any feeling for freedom. His motive was to write another bestseller and to make money. He adapted the story to gain the biggest audience possible.

In this time England did not resemble other countries on the continent. Although there were still the old structures of society and feudalism somewhere, England moved slowly into an era of advanced industrialisation. In 1799 the feudalism of Scottish miners and workers was abolished. In 1807 the British Empire outlawed the transatlantic slave trade. However, Brits on colonies still traded slaves among themselves. Great Britain was a mighty empire during Scott's life. France and Germany were far behind.

Walter Scott leads us into the 12<sup>th</sup> century when the vanquished Saxons still rebel against the Norman conquerors. Especially Cedric the Saxon still believes in a Saxon revival. He plans to unite his ward Rowena who is of an ancient Saxon descent and Athelstane of Coningsburg who is even more respected by him. Cedric avoids the Norman company and does not get accustomed to their habits and new ways of fighting and tournaments. He is infuriated with his son Wilfred of Ivanhoe who joins the Norman court of Richard the Lion-Hearted and goes with him to Palestine. Cedric disinherits Wilfred and does not want to see him again and hopes Rowena will forget him. Cedric noticed some affections growing between them and that is another reason why he expelled his own son.

However Cedric is obligated to show hospitality and offer shelter even to the Normans. Two Norman travellers come to his castle of Rotherwood: Prior Aymer and Knight Templar Brian de Bois-Guilbert. They are both on their way to Ashby-de-la-Zouche, where a tournament is being arranged by Prince John. Richard the Lion-hearted is supposed to be safely imprisoned in Austria and Prince John is planning to become king soon.

Cedric originally does not intend to come to the tournament for he regards it as vanities as well as unworthy of Saxon nobility but Rowena wishes to go and also Athelstane wants to participate. Other travellers who ask for shelter that evening are a Jew called Isaac of York and a Palmer. Rowena is eager to get some news from Palestine, hoping she will learn something about her beloved Ivanhoe. Rowena invites the Palmer to her chamber to

ask him about Ivanhoe but he does not reveal much. The reader will later recognise that the Palmer is Ivanhoe himself. Ivanhoe warns the Jew Isaac that he is in danger. Brian's Muslim slaves are commanded to seize and kill him. Early in the morning they both leave the castle and Ivanhoe accompanies Isaac to Sheffield. Isaac then in return promises him all the equipment he will need at the tournament.

The tournament is a splendid event. Everyone gets safely to Ashby and Isaac even brings his beautiful daughter Rebecca. Everywhere he goes, Isaac has to endure several insults against his race. John who has lived beyond his means and borrowed money from Isaac then places him in the gallery among Saxons, who consider this as great humiliation. A special duty in the tournament is to name the Queen of Love and of Beauty. The beauty of the Jewess Rebecca amazes almost every man but they are afraid to vote for her because she adheres to the hated religion. The right to name the most beautiful lady is passed to the knight who will win the first day of the tournament.

Two mysterious knights appear who refuse to reveal their real name but one calls himself the Disinherited Knight and one gets the name the Black Knight because he is wearing black armour. The Disinherited Knight defeats Bois-Guilbert and becomes the champion of the first day. Hesitantly bypassing Rebecca, he chooses the Saxon Lady Rowena as the Queen of Beauty and of Love. The next day of the tournament Ivanhoe defeats Bois-Guilbert again with the help of the Black Knight who discards

Ivanhoe's rivals and makes it easier for Ivanhoe to concentrate on his mortal enemy. Prince John wants to name the Black Knight the winner of the day but to the surprise of all the Black Knight disappears. Thus Prince John passes the honour to the Disinherited Knight again. The marshals remove his helmet and immediately Rowena recognises her lover and Cedric his banished son. Ivanhoe is wounded and as soon as he receives the chaplet from Rowena's hands, he lies prostrate at her feet. In the increasing chaos the hero Ivanhoe is carried to the custody of Isaac and his daughter Rebecca where she nurses him back to health.

The tournament then continues with archery, where Locksley is admired as an extraordinary skilful archer. Prince John tries to gather faithful knights around him and tells them to persuade others to join him. He is anxious that his brother might escape from his prison in Austria and he is very frightened when he gets the message that indeed Richard has really escaped and is returning to England.

One of John's faithful knights, De Bracy, decides to marry lady Rowena. He knows however that he cannot just simply propose to her because he is a Norman and he is aware that Rowena loves Ivanhoe. Moreover her guardian would never allow it. He arranges an adventurous enterprise to get her. He decides to kidnap her. After a final banquet, where Cedric and Athelstane stir the minds of Normans by giving a toast to Richard the Lion-Hearted, Cedric's retinue sets for a journey home. On their way they meet Isaac and Rebecca who are transporting the wounded Ivanhoe but were

abandoned by their hired servants. Following Rowena's wish the Saxons take them under their protection. Soon they are assaulted by De Bracy in disguise and brought to Front-de-Bœuf's castle. Reginald Front-de-Bœuf is a cruel and ruthless neighbour of Cedric. Two men manage to escape the De Bracy's group. They are Gurth, the swineherd who served Ivanhoe in the tournament and is therefore regarded as deserter by Ivanhoe's father, and Wamba, the jester. Fortunately they meet Locksley in the forest who reveals himself to be Robin Hood. He summons his whole company including Friar Tuck who has just been entertaining the Black Knight. They all promise to help Gurth and Wamba in rescuing their Saxon masters.

First they send a note demanding the release of all the captured or they will attack the castle. They get an answer that they should send a man of religion to prepare the hostages for death. Wamba dresses up as a monk and then changes his dress with Cedric who is thus set free. On his way through the castle he is encountered by old Ulrica, the daughter of the former Saxon owner, who promises to help them. Ulrica had an unhappy fate. She was continually raped by the Normans and kept within the castle till she grew old and no one paid attention to her. She did not commit suicide as many might ordinarily do but she waited for the right time to seek revenge for herself and her relatives.

De Bracy informs Rowena about his plans to marry her but is refused by the strong and proud answers of Rowena. De Bracy then turns to

blackmailing and threatens to kill her guardian and Ivanhoe who lies in the litter within the castle if she does not marry him. In the dungeon Reginald Front-de-Bœuf tortures Isaac to get money out of him while Brian de Bois-Guilbert is persuading Rebecca to become his lover. He attempts to rape her until she threatens to jump from the tower for her death. All the usurpers belong to the Norman race and the women are the more attractive since they are of different ethnicity or religion. Rowena is Saxon and Rebecca is Jewish and so they are strictly forbidden for the Normans.

They are all interrupted by a horn. The castle has been besieged. The attackers win the battle with the help of Ulrica who sets fire to the castle and dies. The wounded Reginald Front-de-Bœuf is burnt alive in the flames. Everybody else is liberated except Rebecca who is kidnapped by Brian de Bois-Guilbert on horseback.

Athelstane who mistook Rebecca for Rowena ran to help her and is instantly killed by the Templar. De Bracy is taken prisoner by the Black Knight who reveals to him his true identity and tells him he is King Richard the Lion-Hearted. Cedric soon parts with the company and leaves with his retinue for Rotherwood and then to Coningsburgh to prepare for Athelstane's funeral. The Black Knight asks De Bracy for his reward and sets him free. Then he also leaves the company. Locksley divides the booty justly among his merry men. De Bracy returns to the court of Prince John to inform him about Richard's arrival in England. Meanwhile Isaac comes to Templestowe to beg for his daughter Rebecca. He even brings a



great deal of money to ransom her freedom. Unfortunately the intolerant racist Grand Master dwells in that time in the preceptory and, upon seeing the sinking moral among the Templars, begins to bring them to the proper order again. Isaac is not permitted to speak directly with Brian de Bois-Guilbert but is led in front of the Grand Master who is terrified to learn that there is a Jewish woman inside the castle. He does not believe Brian can be attracted to a non-Christian girl so easily and accuses Rebecca of being a sorceress and puts her on trial. There is an only one chance for Rebecca to save her life. She needs a champion to fight for her. Rebecca thinks of Ivanhoe who still lies wounded in a priory. He is attended by Gurth while Wamba is accompanying King Richard to Coningsburgh. They are attacked on their journey but they win the fight with the help of Robin Hood and his men. Richard recognises John's knights in the attackers but saves their lives and expels them from the country. Then he introduces himself to Robin Hood with his right name and title. Suddenly Wilfred and Gurth appear.

Ivanhoe has a bad feeling something terrible is going to happen and in spite of his wounds he sets out for a journey. King Richard joins a feast with Robin Hood and is talking to his men as if they were equals. However, Robin is anxious that an offence could arise and Ivanhoe shares his opinion so Robin Hood makes a false alarm to finish the feast. Richard is angry at first but then admits Robin's anxiety was not altogether foolish.

King Richard, Ivanhoe, Wamba and Gurth continue their journey to the castle of Coningsburgh and come in the midst of funeral preparations. Richard introduces himself to Cedric who is full of astonishment. He asks him to forgive and acknowledge his son Wilfred and Cedric does so. Ivanhoe wants to marry Rowena but Cedric announces to him there must be two years' mourning. Suddenly Athelstane appears and everybody thinks he is a ghost. Athelstane explains to them he was not dead but only unconscious and woke up in a coffin. The priests wanted to get rid of him because thanks to his death they would inherit some property. In his anger he swears death to the monks, refuses to claim his royal rights and abandons his intentions to marry Rowena because he knows very well that she does not love him. In that moment, the news about Rebecca's horrible situation reaches Ivanhoe who immediately vanishes from the castle and rides to Templestowe.

The Grand Master, Lucas Beaumanoir, waits for the champion to arrive and Brian de Bois-Guilbert is trying once more to persuade Rebecca to escape with him but Rebecca firmly declines. Finally Ivanhoe arrives but both he and his horse are very tired after the long journey. On top of this, his wounds have not yet healed. The Templar refuses to fight with him at first because of his unhealed wounds and weary horse but after the brave speech of Ivanhoe he changes his mind. After hitting of the lances they both fall to the ground and, when Ivanhoe approaches Brian, he neither moves nor speaks. He is dead. Rebecca is pronounced free and she disappears with her father quickly. King Richard comes shortly after the

fight and arrests the president of the preceptory, Albert de Malvoisin whom he intends to execute. Richard gets the throne back, yet he does not punish Prince John for his conspiracy.

Ivanhoe marries his beloved Rowena. Rebecca and her father decide to leave England and move to Granada. Before departing Rebecca visits Rowena and thanks her for her deliverance. She gives jewels to Rowena and leaves her quickly. Rebecca is unhappy, never marries and devotes her life for charity.

### **Romanticizing of history**

Goethe and Scott are inclined to romanticize and embellish the nation's history in their works. They change historical facts sometimes and characters meet people that never met in reality. In the works under discussion the authors chose the Middle Ages as the great era of history and were excited by this period. Menhennet describes how Herder saw the times of Middle Ages

Herder is not sentimentally uncritical in his approach to the Middle Ages, but he sees them as possessing more energy and strength of spirit than the 'mechanistic' modern age, and particular more than the 'Jahrhundert des Verfalls' in which he lives. (Menhennet 1985: 166)

The Middle Ages were attractive enough to celebrate the glorious history of the nation.

For example, Götze von Berlichingen never met Martin Luther who appears in the drama as Brother Martin. Both men lived in the same time but there is no historical proof that they ever met. In the play Brother Martin is

portrayed as a great admirer of Götz and seems to be very happy to have this opportunity to speak to him. He supports his heroic status by appreciating him more than saints and by wanting to kiss his hand. Anyway Brother Martin does not behave like a pious monk. He cannot remain in his monastery with other brothers; they are too sluggish to him. He drinks wine and likes weapons.

Brother Martin is in the play not so much to make us think of Luther and the Reformation as to sing the praises of knighthood and put a halo round the hero's head on his very first appearance. (Wells 1987: 84)

Goethe heavily modified other historical facts in Götz's life. It is true that Götz was continuously engaged in small private wars and could not stay inactively in his castle.

*Götz.* Der Müßiggang will mir gar nicht schmecken, und meine Beschränkung wird mir von Tag zu Tag enger; ich wollt, ich könnt schlafen, oder mir nur einbilden, die Ruhe sei was Angenehmes.

*Elisabeth.* So schreib doch deine Geschichte aus, die du angefangen hast. Gib deinen Freunden ein Zeugnis in die Hand, diene Feinde zu beschämen; verschaff einer edlen Nachkommenschaft die Freude, dich nicht zu verkennen.

*Götz.* Ach! Schreiben ist geschäftiger Müßiggang, es kommt mir sauer an. Indem ich schreibe, was ich getan, ärger ich mich über den Verlust der Zeit, in der ich etwas tun könnte. (Goethe 1971: 90)

(*Götz.* The idleness does not want to please me and my limitations are growing narrower with every new day; I would like to be able to sleep or just imagine, the peace is something pleasant.

*Elisabeth.* So why do you not write out your story that you have begun? Give your friends evidence into their hands that you have dishonoured your enemies; supply joy to a noble offspring that they will not disallow you.

*Götz.* Ah! Writing is a fresh idleness, it seems sour to me. During the writing about what I did, I become angry about the loss of time when I could have done something.)

Thus he got in trouble with other princes and was declared an outlaw. Nevertheless, the less important battles, where Götz defeats a multitude of enemies that Goethe included in his work were quite unhistorical. This theme was very much exaggerated. Götz was arrested in Heilbronn for three and half years, when finally got released through the influence of Franz von Sickingen. However, it did not occur by a brave assault on the city and the court. Instead Götz was ransomed with a large sum of money. Goethe probably changed this event because it did not seem heroic to him. Götz had to swear obedience and stay in his castle in peace.

He stuck to his promise only for a couple of years but in 1526 he could not resist the temptation and joined the peasant uprising. He was put to trial again and spent two years in prison but he did not die. He took a new oath which bound him never to spend a night outside his own castle and never to mount a horse. On these terms he lived for ten years until Emperor Charles V called him back to help him against the Turks. Götz then came back from the war and retired to his castle, where he wrote his autobiography. Again, this was not heroic enough for Goethe, so he has Götz die much earlier, shortly after the peasant uprising, than he did in reality. (Neuhaus 1973: 5) Such a peaceful end would spoil the finish of the dramatic adventures of his work. A few personal details can be added: Götz had two wives; both were called Dorothea, one was Dorothea von Sachsenheim and the other Dorothea Gailing von Illesheim. He had seven sons and three daughters with them. The direct offspring live to this day. (Neuhaus 1973: 6) As G. A. Wells writes in his article that in Götz's own

autobiography, there is little mentioned about his family and friends. There are no hearty passages concerning his wife or a very good friend. His children, wife and sister are only briefly referred to. There are no sources describing the harmonic family life that Goethe describes in his drama. (Wells 1987) Two wives would probably not fit in Goethe's concept of chivalric code because a true knight is usually faithful only to one lady of his heart.

The source work for the drama was Götz's own autobiography supplemented by some historical data. There are a lot characters though who have no historical support. Weislingen and Adelheid are the products of the author's imagination. Maria and Elisabeth also are without foundation in the sources, since we know from historical sources that Götz was married twice to Dorotheas.

People, who really existed in the past like the Bishop of Bamberg and the Emperor Maximilian are reinterpreted. The bishop is presented as a greedy man who is interested only in building his own territory on account of the empire. The place where the bishop is from or his church rank was unimportant. In other stage performances the name and rank was often changed because of the censorship but what counted was the corrupt nature of the figure. (Neuhaus 1973: 6) In comparison with the historical Götz and the Emperor Maximilian, Goethe has Maximilian die later than he actually did and Götz a lot earlier. (Neuhaus 1973: 5)

Götz's friends Franz von Sickingen and Hans von Selbitz are based on reality and we can read about them in Götz's autobiography. Selbitz was Götz's faithful friend and ally and he followed his idol of the independence of the imperial knights.

However due to the progress of new militant techniques, the knights started to lose their importance and lots of them had become robber knights. Sickingen becomes Götz's son-in-law in the drama. In reality, he did not follow the old customs of fighting but thanks to new methods of war he wanted to gain his importance back. His rich entries from ore mines allowed him to build an army. He laid siege to the town Trier but was driven back to his castle. He died during the siege. (Neuhaus 1973: 6-7)

Nevertheless it was not the author's aim to write an accurate historical drama but to show the feelings, spirits and the atmosphere of the epoch. He wanted to celebrate a hero from the German past and emphasize the fight for freedom. The intention was to make the readers feel strong and forceful and not to teach them about exact historical events. It might have raised the interest in German history in some people but mainly they were excited by the emotions and the spiritual force of the story. In Goethe's time freedom was still very limited. Young rebellious generation felt defiance of authority and Götz became their idol. Götz stimulated the patriotic emotion. Yet not all historical data was altered. The description of the imperial army is accurately portrayed. It consists of men who do not want to fight voluntarily for some spiritual ideas but mainly for money and do not care for each other.

*Erster Knecht.* Vom nächsten Dorf. Ich hab unserm Offizier Wein und Brot geholt.

*Zweiter Knecht.* So, er tut sich was zugut vor unserm Angesicht, und wir sollen fasten! Schön Exempel. (Goethe 1971: 63)

(*The first page.* From the next village. I brought some wine and bread to our officer.)

*The second page.* Well, he does something to the good for himself hidden from our looks, and we shall fast. A nice example.)

There are friendly relationships among the people around Götz. Although he is their leader, he is not haughty but shares his last food and drink with others.

*Götz.* So bringt uns die Gefahr zusammen. Laßt's euch schmecken, meine Freunde! Vergeßt das Trinken nicht. Die Falsche ist leer. Noch eine, leibe Frau. (*Elisabeth zuckt die Achsel.*) Ist keine mehr da?

*Elisabeth (leise).* Noch *eine*; ich hab sie für dich beiseite gesetzt.

*Götz.* Nicht doch, Liebe! Gib sie heraus. Sie brachen Stärkung, nicht ich; es ist ja meine Sache.

(*Götz.* Thus brings us the danger together. Enjoy your meal, my friends! Don't forget to drink. The bottle is empty. Another one, dear wife. (*Elisabeth shrugs.*) Are there no more?

*Elisabeth (quietly).* One left; I put it aside for you.

*Götz.* Not so, dear! Take it out. They need strength, not me; it is my thing after all.)

It is clear whom the young generation devoted its sympathies.

*Ivanhoe* is a historical romance. Morillo and Newhouse explain how Scott sees the definition of historical romance.

Scott's over bias for history over romance is clear in this Encyclopaedia Britannica essay, itself a history of romance. In "historical romance" history takes precedence over romance both syntactically and thematically. Historical romance is



favourably called “fiction mingled with truth,” whereas “romantic history” is exposed as “truth debased by fiction”. (Morillo & Newhouse 2000: 274)

It cannot be expected that all events and all characters will be completely historically true. For example, King Richard is much more idealized than he was by his subjects in reality. The basic facts are true: Richard had a reputation as a great military leader and warrior. He spent more time outside Britain on the crusades than inside. The English people saw him as a pious hero. Richard kept mixed feeling towards Jews. He did not allow them to participate at his coronation but when the horrible massacres against Jews broke out he punished the murderers and had them executed. He allowed the Jews who were converted by force to return to their original religion. He often used to leave England in some official's hand and cared more for his other territories. He had no need to learn English. Despite of his neglect of the country the folk still liked him and Scott made their love in his romance even greater.

Another historical inaccuracy was the stress on ethnic division during the reign of Richard I. William the Conqueror won the battle of Hastings in 1066. A. N. Wilson writes:

The most glaring historical ‘inaccuracy’ of *Ivanhoe* is the idea that even in the reign of King Richard I there were felt to be strong racial divisions between the conquerors and conquered. (Scott 1986: xxv)

The hidden way of reading the book is to imagine Scots under the term “conquered” and Englishmen under the term “conquerors”. This would

mean that Scott enclosed a different and more topical racial problem in his novel. Besides Saxon and Norman another term appears, namely “English”. For in Palestine the Norman Richard the Lion-Hearted does not stand for a Norman and Wilfred of Ivanhoe beside him as a Saxon but together they are English.

In historical romance we find the historical background but with an invented story and new people who have no foundation in history. It was a new genre in the English literature whose founders were Sir Walter Scott and Edward Bulwer Lytton.

Scott effectively invented the modern form of the novel that articulates together, in a homologous relationship, a private and public destinies, individual and cultural developments, inward psychological states, and a broad canvas of “society”. (Ducan 1998: 1195)

Lord Lytton’s literary career started in 1820 when he published his first book of poems. He wrote in various genres. Apart from the historical romance he also wrote works that would belong to occult literature and science fiction. In his childhood he formed a fancy the fantastical tales of the Orient and for the medieval. He was greatly inspired by Walter Scott

After *Ivanhoe*, the historical novel blossomed into the huge mass-cultural phenomenon it remains to this day. Moreover, while mainstream novelists like Charles Dickens, William Makepeace Thackeray, and George Eliot would occasionally write a specifically historical novel, they would now always write historical novel, they would now always write historicist novels in the realist tradition – stories that live urgently in their own times “history” but mute the more revolutionary impulses of their times. (Wilt 1998: 627)

## Vision of future

Throughout both works an expectation can be felt, namely where the progress of time is heading. In both works there are a few pessimistic and hopeless spots. Cedric in Scott's work and Götz in Goethe's are preoccupied about the development in the future. Both are dissatisfied with the present state but both of them doubt, whether the future will be better. The two noblemen live in a chaotic time. The time is not safe and they can rely only on themselves. The ruler is either absent or weak. Knights and princes do what they want and discipline is loose. Götz is not blaming the Emperor; but thinks he is the victim of the wicked princes who took their chance to widen their power and rights. If the princes behaved like true knights, there would be calm and peace. He does not believe the situation will improve soon.

At the moment of his death Götz contemplates a bad prophetic vision. In him the last brave knight dies. His son Carl will not follow his father. His beloved boy, Georg, who served him so bravely, died an honourable death of a knight, although he was still so young. Götz is reconciled with his death but he pities his wife Elisabeth because she is going to stay alone in a spoilt world. Götz prophesizes other bad times will come, times of betrayal and treachery. However, he is done with fighting and is finally free. He did not deny the existence of freedom but it is still very weak and limited. Perhaps the grandsons of Götz would live a happy and contented life in the wishful freedom that would not be limited and be for all. Götz

does not specify when these times will come. He is not a real prophet to say so. It is left to the readers to decide whether they already live in better conditions or still in times of betrayal and treachery. Goethe wanted to make his readers aware that they also lived in a time of a technical and scientific progress, though the human rights were not fully declared. The people already felt the limits of their freedom but Goethe caused an emotional wave with his drama. Part of this freedom is the expression of religious potential in Act I with the appearance of a Martin Luther type of monk in the play.

Further in Götz's vision all princes will act as honourable knights, honestly serving to the Emperor and also the lower servants will not play tricks on their masters. Götz praises his family and servants. They all represent an example of the ideal society. Not all princes are bad for him. He knows a few good ones and hopes they will not die without as good sons as they themselves are.

*Götz.* Hab ich nicht unter den Fürsten treffliche Menschen gekannt, und sollte das Geschlecht ausgestorben sein?  
(Goethe 1971: 75)

(*Götz.* Did I not know excellent people among the Princes? And shall the mankind die off?)

Götz does not want to change the society radically but he would like to apply the rules of chivalry on every social level.

Götz. Wenn die Diener der Fürsten so edel und frei dienen wie ihr mir, wenn die Fürsten dem Kaiser dienen, wie ich ihm dienen möchte – (Goethe 1971: 75)

(Götz. If the servants served the Princes so nobly and voluntarily as you do, if the Princes served the Emperor like I wished to serve him -)

Even the lowest sphere should follow the chivalric code and then everybody will live in satisfaction and everybody will gain respect and a sort of freedom.

Cedric in *Ivanhoe* did not give up hope to restore the kingdom of Saxon. Although his own son disappointed him he hopes to keep the purity of Saxon blood in the bond of his ward Rowena and Athelstane. He counts on this from the beginning of the story. However, the two people do not share his opinions. Athelstane would like to marry Rowena at first because she is very beautiful but when he meets with her disapproval he is not ambitious enough to gain her love. In fact he is not ambitious in any respect. He does not feel it necessary to restore the Saxon kingdom or claim his rights and oppose Richard the Lion-Hearted. His only passion is food and hunting. Food satisfies him fully and he needs nothing more. Even under captivity in Front-de-Bœuf's castle, his first worry is about the food.

'It is sad enough,'replied Athelstane; 'but I trust they will hold us to a moderate ransom. At any rate, it cannot be their purpose to starve us outright; and yet, although it is high noon, I see no preparations for serving dinner. Look up at the window, noble Cedric, and judge by the sunbeams if it is not on the verge of noon.' (Scott 1986: 221)

After his “resurrection”, he makes an unusual quick and resolute decision. He abandons hopes of gaining Rowena’s hand in marriage because he realizes she does not care for him but only for Ivanhoe and if he had some ambitions about claiming the throne, the three days of fasting killed them completely. He is satisfied to be the master in his own castle.

‘Mother and friend,’ said Athelstane, ‘a truce to your upbraidings! Bread and water and a dungeon are marvelous mortifiers of ambition, and I rise from the tomb a wiser man than I descended into it. One half of those vain follies were puffed into mine ear by that perfidious Abbot Wolfram, and you may now judge if he is counsellor to be trusted. Since these plots were set in agitation, I have had nothing but hurried journeys, indigestions, blows and bruises, imprisonments, and starvation; besides that they can only end in the murder of some thousands of quite folk. I tell you, I will be king in my own domains, and nowhere else; and my first act of dominion shall be to hang the abbot.’ (Scott 1986: 491-492)

‘Ay, by my faith!’ said Athelstane; ‘and my duty as a subject besides, for I here tender him [Richard] my allegiance, heart and hand.’ (Scott 1986: 491)

Lady Rowena also damages Cedric’s plans. She decided to never marry Athelstane and thus she broke Cedric’s dream about the continuity of pure Saxon blood. She does not give up her love to Cedric’s disinherited son Ivanhoe and she does not withdraw from new trends and modern customs. She likes tournaments, the chivalric code of honour and is interested in the development of the society. Cedric remains with his fight alone. Athelstane refuses to try to pursue the English throne and Cedric cannot stand against Richard alone. There is an obligation Cedric owes to him.

Richard in disguise was a member of the rescue group that saved Cedric and his retinue from Front-de Bœuf's castle and his right was to ask Cedric for a boon. When Richard gets the throne back and eliminates prince John, Cedric is summoned to the court. He is unhappy but he cannot reject obedience. The return of Richard extinguishes Cedric's hopes for the restoration of the Saxon dynasty. It would be unreasonable to stir up civil war because Richard was very popular thanks to his good personality and military fame. Cedric has to admit that although Richard is a Norman, he does not altogether dislike him. His plans totally failed but Cedric cannot be quite unhappy. His ward and his son are a wonderful and harmonic couple and he still firmly and justly reigns in his castle of Rotherwood.

## The Comparison of Wilfred of Ivanhoe and Adelbert von Weislingen

Although Ivanhoe is a very positive character in the Scott's novel and Adelbert von Weislingen quite negative and unstable one in the Goethe's drama, they have something in common. They both leave their homes and try to do something new and untraditional to the regret of their relatives.

Ah, Wilfred, Wilfred!' he [Cedric] exclaimed in a lower tone, 'couldst thou have ruled thine unreasonable passion, thy father had not been left in his age like the solitary oak that throws out its shattered and unprotected braches against the full seep of the tempest!' (Scott 1986: 36)

Ivanhoe abandons his father and joins the court of the Richard the Lion-Hearted to learn the new ways of fighting and to practise chivalry. Weislingen decides to stay at the court of the bishop and leaves his former friend Götz alone.

Ivanhoe and Weislingen were happy together in their childhood. They enjoyed the times of carelessness and the love of friends and their family. Götz is very disappointed when Adelbert leaves him and is to be found allied with his enemy. Ivanhoe's father, Cedric, is very disappointed too. He was left in a world that did not favour Saxons and Cedric felt weak against his fate. He cannot understand why his son of the ancient Saxon blood wants to join the Norman conquerors. Cedric cannot reconcile with the fact that England is no longer governed by Saxons but Normans. He still keeps his pride, customs and the feeling of independence. He tries to



restore the glory of Saxon England and one of the things he is able to influence is keeping the Saxon pure blood. Therefore, he is furious that his own son does not appreciate this effort and seems to forget the old traditions. Rather than joining the service of a Norman voluntarily, he could have stayed a proud wealthy Saxon. There parallels Adelbert von Weislingen, who was also born as a very noble knight, is in the rank directly under the emperor but chooses to serve the bishop as well, which Götz cannot understand at all.

*Götz.* Wollte Gott, ich könnt's vergessen, oder es wär anders!  
Bist du nicht ebenso frei, so edel geboren als einer in  
Deutschland, unabhängig, nur dem Kaiser untertan, und du  
schmiegst dich unter Vasallen? (Goethe 1971: 22)

(*Götz.* Wanted the God, I could forget or happened it differently!  
Are you not also free, so noble born as one in Germany,  
independent, just the subject of the Emperor, and you snug up  
among the vassals?)

When Cedric hears the stories about the brave deeds of his son, he cannot help to feel pride and admiration but in the same time he perceives embarrassment and resentment. Ivanhoe is very famous for his courage and valiancy. Weislingen is likewise, as it can be seen in the dialogue between the bishop and doctor Olearius in Act I.

*Bischof.* – Herr Doktor, kennt Ihr Adelberten von Weislingen?

*Olearius.* Nein, Ihre Eminenz.

*Bischof.* Wenn Ihr die Ankunft dieses Mannes erwartet, werdet Ihr Euch freuen, den edelsten, verständigsten und angenehmsten Ritter in *einer* Person zu sehen. (Goethe 1971: 28)

(*Bishop.* – Doctor, do you know Adelbert von Weislingen?

*Olearius.* No, Your Eminence.

Bishop. Wenn you await the arrival of this man, you will feel delight to see the noblest, the most intelligent and the most amiable knight in *one* person. )

Cedric is proud of his son but he does not appreciate the new ways of knighthood and he does not like the crusades in Palestine. He recognizes only the fighting of his time and the nowadays tournaments he thinks as Norman vanities.

Initially Götz is sad that his former closest friend does not want to help him with his fight for justice. However he still hopes for reconciliation with Weislingen and is willing to forgive him. "Forgiving the enemy" is also a higher virtue to knights in the code of chivalry. During the time of his capture, Weislingen changes his mind and would like to join Götz again who is very glad to receive his former friend back. Cedric recedes with his anger that is surely worn out through the period of Ivanhoe's prolonged absence and he finally welcomes his son back as well.

Weislingen is reluctant at first but Götz behaves to him very kindly. He is not aware that Weislingen changed a lot and that he became a weak-willed unfaithful scoundrel. Although Weislingen is in fact his prisoner, Götz regards him more as a guest. The hospitality and politeness of Götz and the affection of Maria contribute to the Weislingen's change of mind and he joins Götz again. Maybe the recollection of the past days moves him to his decision or the friendly and family-loving environs of the Jagsthausen castle. However, as it can be seen further, Weislingen is of a very unstable nature and joins the bishop's court soon again. G. A. Wells

opines that the luxury of it partly seduces him back and he gets an idea that if he joined these influential people he would be able to gain more power for himself through them. He sees no advantage in remaining an independent knight like Götz who supports this idea of independence a lot (Wells 1987).

Perhaps something similar is in Ivanhoe's mind. He certainly does not want to make himself more powerful but he rather prefers to be a successful and famous knight. He would not have achieved his fame if he had stayed in his father's house and had followed the traditions and customs of his ancestors. Unfortunately the Saxon fame is dying out and Ivanhoe does not wish to die with it. He does not want to become the second Athelstane. He joins the court of King Richard and the crusades to Palestine for his own self-fulfilment. Adelbert von Weislingen is also an ambitious knight and he is looking for his own self-fulfilment at the bishop's court.

Ivanhoe also leaves a disaster behind himself after his departure in the Crusades. Rowena is sad and deserted but she is patiently waiting for her lover. Cedric is angry and disappointed. Nevertheless Ivanhoe returns with a resolute determination to marry Rowena and to reconcile with his father. In contrast, Weislingen does none of this. When Weislingen thus double-crosses Götz and forsakes Maria, Götz is daunted. Leaving Maria is beyond forgiveness even to Götz.

## The Comparison of Liebetaut and Waldemar Fitzurse

They are both skilful diplomats who assist the similar kinds of corrupt authority who are rebelled against in both works. Close to the bishop, Liebetaut is willing to bring him Adelbert von Weislingen back. Using the beauty of Adelheid, Weislingen indeed returns to the bishop's court. The bishop trusts Liebetaut very much, he knows he can rely on him and spares no money on his account. Liebetaut is like the bishop's right hand. Likewise, Waldemar Fitzurse also enjoys a great favour from Prince John. He is his favourite minister. He keeps his head cold in alarming situations and always gives logical arguments to ward off panic. He is the one who can help Prince John in the most desperate moments and disperse his fears. When Prince John seems to be lost, he is calling for Waldemar Fitzurse. When the bishop wants Weislingen back, Liebetaut offers his services.

Prince John respects Waldemar Fitzurse very much. It is obvious that Fitzurse possesses more intelligence than the man he is serving. Sometimes Prince John looks at him with awe. Fitzurse shows his diplomacy mainly in gaining followers and supporters for Prince John. Occasionally news about King Richard's return gets to England and then it is Fitzurse's assignment to bring the knights back to Prince John and keep them faithful to him. He works for the prince up to the last moment because he believes their enterprise will be successful and Prince John will replace his brother.

The character of Waldemar Fitzurse did not exist in the reality. He is an imaginary son of Reginald Fitzurse, one of Becket's murderers (Scott 1986: 556n).

We do not know what becomes of Liebetaut after Weislingen's and Berlichingen's death but it may be assumed that he stays at the bishop's court, continuing to perform his skilful diplomacy. Waldemar Fitzurse has to leave England as a punishment for his treason. During his meeting with King Richard he does not beg for his life. He remains calm and thinking logically as usual. He reveals to him, why he joined Prince John and why he planned revenge against him. King Richard rejected marriage with Fitzurse's daughter and that was a great humiliation to her father.

'Waldemar Fitzurse!' he said in astonishment; 'what could urge one of thy rank and seeming worth to so foul an undertaking?'  
'Richard,' said the captive knight, looking up to him, 'thou knowest little of mankind, if thou knowest not to what ambition and revenge can lead ever child of Adam.'  
'Revenge!' answered the Black Knight; 'I never wronged thee. On me thou hast nought to revenge.'  
'My daughter, Richard, whose alliance thou didst scorn - was that no injury to a Norman, whose blood is noble as thine own?'  
(Scott 1986: 463)

This was probably the strongest reason why Fitzurse decided to help Prince John although he was of a weaker personality and had a less clever mind. He was absolutely certain that Richard would never come out of his prison. Fitzurse gets a horse and we do not hear about him any more. It is very unusual to act like this. This man deserves a severe

punishment but is only banished abroad. King Richard behaves very benevolently towards his enemy. It cannot be found in any novels in the English literary tradition of Romanticism.

The only one who is sentenced to death by Richard is Albert de Malvoisin, the president of the preceptory.

# Love

## **Introduction**

In both works love occupies its certain and special place. The conception of love in Middle Ages was quite different than nowadays. It could not be expressed so openly and the feeling even in the person's conscience was to be suppressed. It could be observed especially among the people from the high rank who had to behave with dignity. It was unacceptable to show their affections very clearly, particularly in the public. The means of showing love was limited and it was different with women and with men. Women at that time were very dependent on men, first on their fathers and later on their husbands. They were guarded with great attention and it was very difficult for suitors to get in their vicinity. They often veiled themselves and almost every part of their body was covered. As it was impossible for the potential suitor to become acquainted with the lady of his heart, women were often idealised and regarded as better than they really were. The woman was put to a pedestal and admired as a bearer of virtues, beauty and pure love. Men fought for her honour in tournaments, in battles and crusades in order to gain honour and consent to court her and then possibly to marry her.

It is complicated to recognise whether the woman approved of the suitor or whether she did not like him at all. She usually possessed no right to choose, since everything was arranged by her father. An unusual exception was demonstrated through Lady Rowena in Sir Walter Scott's

*Ivanhoe*. Although Cedric the Saxon was not her father but only a guardian, he exercised the same rights over her as if he were her biological father. However he kept a great respect for her Saxon royal descent and her strong personality. Rowena was brought up with respect and was always the mistress of the household. Thus, she formed her proud and independent personality. She possessed more freedom than other noble ladies of her time did but she did not grow too haughty. She loved her guardian who had such respect and indulgence for her. She might also express the wish whom she wanted to marry and she strictly refused to marry Athelstane and Cedric could not oppose her resolution. Despite his obstinate nature he could not overcome her increasing disgust to Athelstane. Even in dangerous or highly emotional situations Rowena kept her dignified and strong attitude. As a high emotional event the victory of Wilfred of Ivanhoe in the lists of Ashby can be mentioned, where he endured so many wounds in her honour, after crowning her the Queen of Love and Beauty. When Rowena saw how severely wounded Ivanhoe is, she only startled for a moment but recovered her strength and dignity and continued the ceremony of crowning as the role of Queen of Love and Beauty compelled her to do.

Rowena had no sooner beheld him than she uttered a faint shriek; but at once summoning up the energy of her disposition, and compelling herself, as it were, to proceed, while her frame yet trembled with the violence of sudden emotion, she placed upon the drooping head of the victor the splendid chaplet which was the destined reward of the day, and pronounced in a clear and distinct tone these words: 'I bestow on thee this chaplet, Sir Knight, as the meed of valour assigned to this day's victor.' Here she paused a moment, and then firmly added, 'And upon



brows more worthy could a wreath of chivalry never be placed!  
(Scott 1986: 144)

It must have been difficult for Rowena to suppress her feelings and emotion and not help her wounded lover. It shows how the noble ladies were unconsciously trained in their dignity and how unacceptable it was to demonstrably show any affectionate feelings towards men. Rowena was not only strong but also clever. It would have been possible to believe that ladies were then flattered by men fighting for them or minstrels singing about the brave deeds of their preferred knights. However, Rowena showed in her interactions with De Bracy that no such means were ever going to win her heart. She scorned at De Bracy's jargon of the troubadour and gave him such answers that De Bracy became confused from her proud behaviour and reverted to blackmailing, which even strong Rowena could not endure without tears. Her love to Ivanhoe could begin very naturally since they grew up together in their childhood. They could show affection to each other in the youth until Cedric noticed their feelings and sent Wilfred away. The other reason was that Wilfred started to learn and admire the modern Norman skills of a knight and joined the train of King Richard. Then he set off for the Holy Land where he did many brave deeds and achieved fame, which could help him to deserve his beloved Rowena. Their marriage then was very happy and they lived in harmony for many years.

It could resemble the marriage of Götz von Berlichingen and his wife Elisabeth. They probably also married out of pure love and as their

marriage continued they developed their love into a sober and respectful family life full of care and worries about each other. Elisabeth became a respected mistress of the castle who looked after the household and the whole administration of the castle while her husband lingered on his dangerous rides. Women lived almost their whole life within the thick walls of the castle and never left their home alone. It was not though as a prison for them but rather for their own protection because women were often kidnapped when travelling. Sometimes they accompanied their husbands to visit some other noble people. Women always had to be vigilantly protected: either by their husbands or other male members of the family or in their absence they waited under the protection of the strong castles. Elisabeth worried about Götz but she bravely overcame her fears and waited faithfully for her husband's arrival. She was probably the bravest member of the family after Götz. Her sister-in-law Maria was of a very timid nature and she admired Elisabeth that she could so patiently and hopefully wait for her husband.

*Maria.* Mich ängstigt's lang. Wenn ich so einen Mann haben sollte, der sich immer Gefahren aussetzte, ich stürbe im ersten Jahr.

*Elisabeth.* Dafür dank ich Gott, daß er mich härter zusammengesetzt hat. (Goethe 1971: 15)

(*Maria.* I have had worries for a long time. Should I have such a man who would always jeopardize towards danger, I would die in the first year.

*Elisabeth.* I thank God for making me tougher.)

Elisabeth remained faithful till the end. She stayed with Götz at the moment of his death. She did not want to let him die. Götz had wounds

which she wanted to heal. She looked after his needs, like eating, enabling him to stay in the garden. Elisabeth concealed Georg's death because she did not want to make Götz sadder and wished him a lighter death. The scene of death is very miserable and cold. Elisabeth remains alone and in no good position as a widow of a robber knight. She would prefer to have died with her husband rather than stay in the world, where no justice reigns, nor freedom and nor happy life.

There was another means of protection of women. When the girls were still young they could be sent to a convent, where they were taught to be obedient and pious. Thus they were protected against undesirable looks of men. Maria lived in a convent until she was sixteen years old and after that she stayed with her brother in his castle and then made company for his wife Elisabeth and later to their son Karl who did not match his father in intelligence or courage. She was very religious. It could be seen in her modest and kind behaviour. She taught Karl various religious stories and led a very pious and submissive life. She hoped that everything would end well.

### **Maria and Weislingen**

Maria felt strong emotions towards Weislingen for long time before he was captured by Götz. She heard of him in many stories Götz was telling so often.

*Maria.* Was ich von ihm gehört, hat mich eingenommen.  
Erzählte nicht selbst dein Man so viel Liebes und Gutes von

ihm! Wie glücklich war ihre Jugend, als sie zusammen Edelknaben des Markgrafen waren! (Goethe 1971: 16)

(*Maria*. What I heard of him, absorbed me. Did not your husband himself say so many nice and good things about him? How happy their youth was, as they both were the pages of the margrave!)

Götz and Weislingen used to be very good friends in their youth but then Weislingen betrayed Götz. However Maria could not believe that Weislingen would be so bad altogether. She regarded it as impossible that such a man, who had done so well in the past, could be so spoiled. She was reassured in her belief because the captured Weislingen joined Götz and in his enthusiasm proposed marriage to Maria who accepted gladly. Weislingen promised to marry her as soon as he leaves bishop's court. Unfortunately he fell in love with Adelheid and turned against Götz again. The reactions of Maria were not exactly known only the explicit desperate mood of Götz but it must have been difficult for such sensitive lady as Maria.

*Götz*. Es ist genug! Der wäre nun auch verloren! Treu und Glaube, du hast mich wieder betrogen. Arme Marie! Wie werd ich dir's beibringen! (Goethe 1971: 48)

(*Götz*. It is enough! He would have been lost as well! Fidelity and faith, you betrayed me again. Poor Marie! How shall I tell you!)

When the generous offer from Sickingen came, Götz was thankful but warned Sickingen it would not be easy to win Maria's heart. She indeed was a bit puzzling but she finally accepted in her usual submissive way. She once gathered courage and came to the traitor Weislingen's castle to

beg for Götz's life. She forgave the scoundrel Weislingen and forgot everything he had done to her, as a right forgiving Christian should. However, Götz was dying and his family was just standing helplessly around him. Weislingen breaks every code of honour which he gave to Götz and Maria. He twice broke his promise of faithfulness to Götz. In their youth they were inseparable friends and they both held the same political view, namely to serve only to the Emperor as two very noble knights. It was impossible to break this unspoken promise and Weislingen even betrayed his friend repeatedly! Unfortunately this was not his only evil deed. He hurt Maria's feelings when he broke the promise of love given to her which was not acceptable either. A promise of love was life-long and it was hard to gain it. A knight could not simply abandon his lady. It was not done in this time. It is a huge humiliation for the lady and great disappointment for her relatives. Maria was lucky that another suitor was willing to court her although she was once abandoned. However, the wickedness of Weislingen does not have limits.

### **Ivanhoe and Rebecca**

People in the Middle Ages could not marry any person they fell in love with. There were obstructions such as rank and race. It was very unfortunate to judge people according to their descent and give way to superstitions. Jews were always treated most badly and they could not feel safe in any time in any land. When Rebecca started to cure Ivanhoe after his successful tournament, he behaved very respectfully to her in the beginning and was dazzled by her extraordinary beauty. However when

he learned that she belonged to the hated religious group, he became rather cold. He still remained thankful and polite but his feelings towards Rebecca that began to grow immediately after opening his eyes, quickly cooled down.

But Ivanhoe was too good a Catholic to retain the same class of feelings towards a Jewess. This Rebecca had foreseen, and for this very purpose she had hastened to mention her father's name and lineage; yet – for the fair and wise daughter of Isaac was not without touch of female weakness – she could not but sigh internally when the glance of respectful admiration, no altogether unmixed with tenderness, with which Ivanhoe had hitherto regarded his unknown benefactress, was exchanged at once for manner cold, composed, and collected, and fraught with no deeper feeling than that which expressed a grateful sense of courtesy received from an unexpected quarter, and from one of an inferior race. (Scott 1986: 299-300)

Although Ivanhoe was quite young and of new generation who is usually opened to new ideas and improvements of the society, he kept the old and false prejudices against Jews. Yet he was quite an improvement over his father Cedric. Nevertheless some improvements can be seen. He suppressed his feelings towards the hated race in Rotherwood when he let Isaac sit at his place and later warned him against the threatening danger from Brian de Bois-Guilbert. It is important to mention that his future young wife Rowena was also very nice towards Jews. She did not leave them in the forest but commanded to take them with her retinue and even invited Rebecca to ride by her side. At the end of the story she did not show any arrogance and superiority when Rebecca came to express thankfulness to her as to the wife of her deliverer. On the contrary Lady Rowena thanked her for looking after and healing her husband and she still felt as a debtor

to her. Despite Rebecca's race she suggested Rebecca should stay with them and be her sister. Rowena showed great tolerance and understanding here. With this behaviour she outdid her epoch. Ivanhoe too started to change his feelings and attitude towards Rebecca. As they met again in the Front-de-Bœuf's castle, he was still cold but over the course of time when they were talking to each other and Rebecca was describing the assault of the Front-de-Bœuf's castle to him, the previous feelings of affection might have woken up in him.

When Bois-Guilbert kidnapped Rebecca, Ivanhoe grew furious because in his illness he could not interfere. He asked the Black Knight to pursue the wicked Templar and after setting Rebecca free, he should have saved lady Rowena. The culmination of the story came as Wilfred set out for Tempelstowe to fight for Rebecca. Protecting women was the first duty of a chivalrous knight and Ivanhoe as the faithful knight to the laws of chivalry did so in spite of his wounds. It might also have been his gratefulness for Rebecca's thorough care and for undergoing the danger of bringing him in Isaac's house and then for not leaving him even in such desperate situation as it was reigning in the Front-de-Bœuf's castle. He could have acted also according to the rule that says if someone helps you, you are obliged to help him later in return.

The most romantic reader might think he acted from love. However, Ivanhoe marries Rowena in the end who suited him in society better and it was a happy marriage because they had loved each other for many years

since their youth. Rebecca was an exotic brunette, very interesting and attractive for Ivanhoe. However, since she was from a different religious group, she was forbidden to him. Rowena was a blonde, blue-eyed beauty of fair complexion, which was more common in the Nordic countries. Ivanhoe did not forget Rebecca though, he was thinking about her more often than Rowena would perhaps have approved. Nevertheless, it left no bad trace on their marriage because Ivanhoe's love to Rowena was strong enough. As time went on, Rebecca could remain as a nice reminiscence. Ivanhoe was a good Christian knight whose duty was to act for Rebecca as her protector. In the same time he acted against her, she could not become his wife unless she converted to Christianity.

### **Rebecca and Brian de Bois-Guilbert**

The relationship between Rebecca and Bois-Guilbert seems to be a very interesting one. There is utter dislike on the side of Rebecca and enormous passion on the side of Bois-Guilbert. Rebecca could never love Brian because he kidnapped her and was forcing her to become his lover. He put her in a lot of terrible situations which could have ended in Rebecca's death. Brian also planned to kill her father and Isaac might have told his daughter about it later when he took Ivanhoe in his protection and he needed to explain why he is so thankful.

Rebecca would never forgive Brian even when he tried to reduce the fatal situation in which he had gotten her. Rebecca was very moral and she could not become Brian's lover whom she thought so wicked. For her



honour she would rather kill herself. Brian represented a great danger to her. If she had lost her honour, her father would have most probably got rid of her. She would not be his respectful daughter anymore and would be abandoned by everyone. The humiliation she would bring to her family would be irreversible. It is very unfair when we consider that women are weak and cannot protect themselves against strong knights. Although it is against the laws of chivalry and the duty of a knight consists in protecting women instead of endangering them, it is not an uncommon thing that a woman is raped as it can be seen on the example of Ulrica. The laws of chivalry were in reality mostly poorly kept. Besides chivalry there were other vows and promises knights should keep in mind. Brian belonged to the order of Templars and one of his vows was to keep celibate. However, the morale was very loose in the preceptory, where he was dwelling. In Palestine there was even less control so nothing restrained Brian to have pleasure with Oriental beauties. We do not know whether Brian had the same intention with Rebecca or whether there was love mixed with his passions. Certainly his feelings towards Rebecca were growing. Rebecca impressed him with her brave and resolute nature to die rather than succumb.

As she spoke, she threw open the latticed window which led to the bartizan, and in an instant after stood on the very verge of the parapet, with not the slightest screen between her and the tremendous depth below. Unprepared for such a desperate effort, for she had hitherto stood perfectly motionless, Bois-Guilbert had neither time to intercept nor to stop her. As he offered to advance, she exclaimed, 'Remain where thou art proud templar, or at thy choice advance! – one foot nearer, and I plunge myself from the precipice; my body shall be crushed out of the very form of humanity upon the stones of that

courtyard ere it become the victim of thy brutality!' (Scott 1986: 251-252)

In the end it could have been a passionate love what Brian de Bois-Guilbert felt for Rebecca. He invented a plan to save her from the terrible death in the preceptory but unfortunately the plan failed. He even decided to leave the order of Templars because of her. He wanted to start a new life with Rebecca at his side. Jewish women could be converted by a forced marriage in this time and then they would be fully accepted. Their race was not as hated as their religion and if she became Christian, she would gain respect. Morillo and Newhouse do not see the difference of religion as the main problem

Clearly, what prevents Bois-Guilbert and Rebecca from forming any mutually supportive union is not that one is Christian, the other a Jew. Rebecca, as compassionate healer, has exemplified the ethos of Christianity better than the Christians, while the nominally Christian Templar has merely worn it as a convenient cloak to ambition and self-interest. (Morillo & Newhouse 2000: 285)

A question then arises: how long would Brian's devotion last? For Brian's feelings seemed to be quite unstable. Nevertheless, Rebecca refused all his plans and enterprises. She might have guessed Brian's dark personality and she hardened her heart against him. Brian's deeds convinced Rebecca that he was a cruel and wicked man who could not improve. Her love to Ivanhoe helped her survive imprisonment in Front-de-Bœuf's castle and in the preceptory although she sometimes had a bad consciousness because of this love. She thought about Ivanhoe first and then about her father, which frightened her. The feeling that she cares

more for a Gentile than for her own father was unpleasant to her. She tried to suppress it but it could not be done. Rebecca was a very interesting character. She was a sage and she did not succumb to prejudices as Christians did. She was far above some important men of the time in knowledge and in the opinion about the world. She was so skilful in medicine that some people called it witchcraft. Her speech in the public was always powerful and full of sincerity and wisdom.

'Nor will I even vindicate myself at the expense of my oppressor, who stands there listening to the fictions and surmises which seem to convert the tyrant into the victim. God be judge between him and me! But rather would I submit to ten such deaths as your pleasure may denounce against me than listen to the suit which that man of Belial has urged upon me – friendless, defenceless, and his prisoner. But he is of your own faith, and his lightest affirmance would weigh down the most solemn protestations of the distressed Jewess. I will not therefore return to himself the charge brought against me; but to himself – yes, Brian de Bois-Guilbert, to thyself I appeal, whether these accusations are not false? As monstrous and calumnious as they are deadly?' (Scott 1986: 422)

She did not lose her courage in the most horrible situations and she believed in defending her innocence and honour. Rebecca is truly the heroine of the whole novel. She is a wonderful character. She is both attractive and intelligent. If the knights around Prince John had not been cowards, she would have worn the title Queen of Love and Beauty. She would have been a more proper candidate for it than Rowena was. She was an excellent healer.

Compellingly “other,” standing fast (if standing aside), Rebecca is and was from her first appearance the most popular of Scott’s characters. (Wilt 1998: 628)

She is saved in the end by Ivanhoe who fights for her as her champion against Brian de Bois-Guilbert who falls from his horse and dies instantly. The death seems to be a bit peculiar because the cause of it is explained as the result of internal struggling passions. However, it probably was the only option how tired Ivanhoe could defeat Bois-Guilbert.

Bois-Guilbert's death attests not only that Scott needs to confirm that chivalric practices will betray a man who abandons chivalric values, but also that he needs to show how these values in any case will facilitate justice. (Dyer 1997: 390)

## The idea of the outlaw

The idea of the outlaw is very complicated in both works. To be an outlaw could mean to act ruthlessly and to recognize no authority at all but we find out that the outlaw groups have their own order, act justly among their own members and are loyal to the supreme head of the country. Götz von Berlichingen is a robber knight but he is faithful to his emperor whom he recognizes as a just ruler. The enemy lies in the person of the bishop and his followers. Robin Hood in *Ivanhoe* lives as an outlaw in Sherwood Forest. He likewise does not stand against his king but against Prince John who longs for the King's throne and prepares his own coronation illegally. Robin's outlaw band is well organized and they divide their booty justly among themselves according to the merit of each member. Even King Richard is amazed by this civil policy. He would never expect such discipline in the area far from the influence of the law. However, in order to be successful, the band has to be well organized and there must be a hierarchy. If the band is supposed to survive and not to be caught so easily, some rules must exist to keep the group together. There must be justice to prevent envy and betrayal.

The men themselves are not evil at all, but show honesty, attention and good mind. They refuse to live in a society of a corruptive and unjust false king and form a group according to their own rules. Some can feel dissatisfaction with their state. It is naturally nothing honourable to be an outlaw. However, it is better to lead such a life than to be a bond peasant

without civil rights who should be obedient to his master's will that is usually quite cruel. Some knights make their frequent robber raids to the environs and they confiscate everything they find. The poor peasants have no other possibility than to seek shelter in the forests and become robbers themselves. Robin Hood and his band do not turn to evil and do not embitter towards life although their previous life experience must have been very bad. They also become robbers but they attack only those who deserve it. They assault only rich merchants or their servants who usually go on errands for their masters. It can be seen on Gurth who is sent by Ivanhoe with money for the Jew Isaac. He is caught by Robin Hood's band but answers Robin's questions truthfully and honestly so that he is released again. Robin Hood appreciates honesty and justice.

Some of the members like their free new way of life. It is quite different from their agricultural or handicraft occupation. They begin to learn how to fight and their days start to be very active. They might get the feeling they can challenge authority actively, that they are not the slaves of the fate and their masters.

Some might like it because of the vivid and changeable rhythm of the days. It is something different from the odd work that is the same every day. In robbing there is some kind of adventure and excitement, also the uncertainty of the success but also pleasure of fighting and gaining some booty. There are various opportunities of getting money and gaining fame. The climax in *Ivanhoe* occurs in the moment of conquering the Front-de-

Bœuf's castle. Thanks to the skilful leader Robin Hood, the band is never caught or defeated.

Götz fights against the princes because in his opinion they only play with the old emperor and cheat him. As a loyal vassal of the emperor Götz wants to protect him and to get rid of these corrupt princes. He is their fiercest enemy. He does not recognize them as another kind of authority. He claims that he stands in the rank just bellow the emperor and has no duty to serve someone else.

He acts like Robin Hood in *Ivanhoe*: He assaults rich merchants and helps the poor people. The emperor does not like the deeds of Götz but he respects him because he is a noble man and a brave knight and if there were a war, Götz would have to fight for him as he has fought loyally for him in the past. The Emperor suggests that Götz and his friend Selbitz remain peacefully in their castles. However Götz is not accustomed to rest peacefully and do nothing. There is a paradox here. Götz swears he is a loyal servant to the Emperor but he does not hesitate long before he breaks the promises he gave him. In one moment he confirms his loyalty to the Emperor and in the next moment he refuses it. This must inevitably lead him into trouble. Robber raids are something like a passion for Götz. Sometimes he exaggerates his raids too much and ruins the commerce in the surroundings, as is obvious in Act III:

*Kaufmann.* Arme Leute von Nürnberg, Eurer Majestät Knechte,  
und flehen um Hülfe. Götz von Berlichingen und Hans von

Selbitz haben unser dreißig, die von der Frankfurter Messe kamen, im Bambergischen Geleite niedergeworfen und beraubt; wir bitten Eure Kaiserliche Majestät um Hülfe, um Beistand, sonst sind wir alle verdorbene Leute, genötigt, unser Brot zu betteln. (Goethe 1971: 54-55)

(Merchant: Poor people from Nürnberg, Your Majesty, beg for help. Götz von Berlichingen and Hans von Selbitz defeated and robbed thirty of our people in Bamberg retinue who went from the Frankfurt fair. We beg Your Majesty for help and support or we all broken people are forced to scrounge our bread.)

Of course, the Emperor is not happy about it but he is indecisive about what to do with Götz. He knows he needs him because he is a brave knight so he cannot punish him too hard. He sentences him to house arrest. However, Götz cannot sit in his castle with his wife.

It is simply not in his nature to be idle when surrounded by a commotion that endangers the innocent lives of some of his 'gute Herrn und Freunde'. (Wells 1987: 85)

If we exaggerate, there was not much to do in a medieval castle. Hunting or training fighting skills were not enough. When Götz gets an invitation to be the leader of the peasant rebellion, he is not able to decline it. After the long stay in his castle, he sees the possibility to be active again. In this offer there is a mixture of fighting for justice and helping the poor people. That is what Götz had always desired. Goethe has him willing to break the promise he gave to his emperor. Although Götz breaks the promise he gave the Emperor, he still does not trespass the code of chivalry. The duty to protect the weak and the poor is valued more than the obedience to the ruler.

Even Sickingen's friend and supporter Ulrich von Hutten represents him as expressly arguing that, although the knights



acknowledge the authority of the Emperor, they do not need to obey him if he treats them unjustly. (Wells 1987: 81)

However this mission is Götz's last one. He is not successful and dies in his family circle.

## Religion

Scott and Goethe as Protestants showed the Catholic Church in a bad light in their works. The Catholic Church is based on hierarchy and the lower ranks should always follow and obey the authority above them. The strict Templar order can serve as an example. The idea of establishing this order was probably a good one. The members of the order should live according to the Christian rules as well as the chivalric code. However the present state of the order that is depicted by Scott in his novel reveals this order's decadence. The discipline is loose and the Templars are not restricted and hindered in their enterprises. We cannot talk about modesty or voluntary poverty any more. Better times can be expected when Lucas Beaumanoir, the Grand Master, arrives and is horrified by the unbelievable conditions in the preceptory. He indeed revives the original ideas of the Templar order but he is no progressive man. He was not cruel by nature but the ascetic way of life hardened him. He requires total and blind obedience by every member. To top this, he is full of superstitions of the darkest Middle Ages. The Templars were anti-Semitic as it can be seen in the witch trial with poor Rebecca. She was looked at as the worst sorceress who possesses special magic to attract men and enchant them that they lose their common sense. Her wonderful skills in medicine were also regarded as witchcraft.

Scott shows how reactionary the Catholic Church could be and what incredible things it could believe in. Scott himself cannot help but comment on it.

The circumstances of their evidence would have been, in modern days, divided into two classes – those which were immaterial and those which were actually and physically impossible. But both were, in those ignorant and superstitious times, easily credited as proofs of guilt. (Scott 1986: 420)

The two “witnesses” confess that they have seen how Rebecca changed into a swan and flew three times around the castle of Torquilstone. This evidence is taken as a serious accusation of witchcraft and magic. It is fearsome how easy it was for the Catholic Church to sentence an innocent person to death. Thus the church got rid of other religious groups included Jews. There were many absurd opinions about Jews and their religion and people kept ridiculous prejudices against this ethnicity.

There were Jewish fables and Jewish jokes and Jewish nightmares: Jews lured little children into their clutches, murdered them, and took their blood to make bread for Passover. Jews were immensely wealthy – even when they looked like paupers – and covertly pulled the strings of an enormous international network of capital and goods. Jews poisoned wells and were responsible for spreading the bubonic plague. Jews secretly plotted an apocalyptic war against the Christians. Jews had a peculiar stink. Jewish men menstruated. (Greenblatt 2004: 258-259)

The monks who symbolize Protestantism are not so pure either but Scott presents them in a very sympathetic manner. Friar Tuck is not an example of pure modesty either. He likes drinking and good food but he is reliable when fighting against injustice that reigns throughout the kingdom and for the common project of the Robin Hood’s band. Friar Tuck is a protestant

who supports spiritually and physically the band of outlaws. As it was said in the previous chapters the robbers were not nasty criminals but essentially good people. There is a clear division on whose side the different branches of Christianity are standing. Scott followed this pattern from Goethe who also has representatives of Catholic and Protestant Church in his drama. Brother Martin or Martin Luther who is a Protestant monk and a big admirer of Götz stands for his spiritual support even in such a short while they are talking to each other. Brother Martin stands in a contrast to the corrupt Bishop of Bamberg. The Catholic Church is presented like an own state within the empire and eager to gain more and more power. There is a strict hierarchy from the Pope, who was more powerful than the Emperor, to the lowest monks. The atmosphere in Martin's monastery seems to be a lot friendlier than in the traditional Catholic monastery. It is not as gloomy as the atmosphere that is created by the Catholic Church. There are kind relationships between the members of the superior and the inferior rank. Brother Martin says his abbot likes him and understands he cannot stay in the monastery for a long time so he entrusts him with various errands and lets him travel through the country. Goethe does not have the Jewish issue in his drama but it is known that Martin Luther was for a short time interested in Jews.

For a brief time Luther even felt kindly disposed toward contemporary Jews, who had, he thought, refused to convert to a corrupt and magical Catholicism. But when they stubbornly refused to convert to the purified, reformed Christianity he was championing, Luther's muted respect turned to rage, and in terms rivalling those of the most bigoted medieval friar, he called upon Christians to burn the Jews to death in their synagogues. (Greenblatt 2004: 261)

There are characters in the novel that also still believe and curse in the name of old pagan gods, e. g. Zerneck. Zerneck is the Black God of Slavs (Scott 1986: 570n). He is mentioned in the speech of Ulrica when she is cursing the servants who brought Rebecca. He is presented as a evil demon. The question how a god of Slavs appeared in the story is explained in the notes (Scott 1986: 570n): "It must have been from the Polish contingent that some of Sir Walter Scott's characters learned to call on Czerni Bog, the Black God of the Slavs."

The conclusion of the *Ivanhoe* novel seems to be a little illogical. It deals with the departure of Isaac and his daughter Rebecca. Scott sends Isaac and Rebecca to leave England when good King Richard returns. They both would be probably safe because King Richard seems to be more tolerant than any other ruler and besides, the anti-Semite order of the Templars is expelled. Isaac might be a bit preoccupied because he lent money to Richard's brother but Richard would probably forgive him as he benevolently forgave many of his enemies. Furthermore, Richard also needs money as he had returned from his long crusades without capital. Isaac could have made a good business and made money yet he and his daughter decide to leave England and live among Moslems in Spain. Jews who remained in England did not enjoy safety there for a long time. As Greenblatt (2004: 258) writes, in 1290 Edward I, who was the successor of Henry III whose predecessor was Richard's brother John, ordered all Jews to be expelled from England.

Rowena offers Rebecca to stay and become her sister but Rebecca rejects it. We might ponder over the reason why they both left so quickly and then we find out that the only possible reason for their abrupt departure is the failed romance of Rebecca and Ivanhoe. Ivanhoe gets married and poor Rebecca remains with a broken heart. She skilfully persuades her father to leave not revealing the real problem when she mentions the potential danger of Richard's revenge.

'But thou seest, my dear father, that King Richard is in presence, and that -'

'True, my best – my wisest Rebecca. Let us hence – let us hence! Money he will lack, for he had just returned from Palestine, and, as they say, from prison; and pretext for exacting it, should he need any, may arise out of my simple traffic with his brother John. Away – away, let us hence!' (Scott 1986: 510)

However for the audience in Scott's time it was a harmonic conclusion. The English readership expected that Ivanhoe would marry Rowena. For them they were an ideal couple and Rebecca stayed apart alone with her unhappy and unfulfilled romantic love. Even if Rebecca had converted and married Ivanhoe, what would have become of Rowena? It would have been a greater tragedy than the actual end with Rebecca's departure. Athelstane deserted her for she did not care about him. However, Rowena would probably become an embittered spinster. As the readership in Scott's time consisted mostly of women, they would not be happy with such an end. Marriage between Ivanhoe and Rowena and leaving Rebecca out was more acceptable than leaving Rowena out. Women

would contently sigh about the unhappy love of the poor and pure  
Rebecca. A. N. Wilson says in his introduction to Ivanhoe

Rebecca is a classic type of the rigidity which Scott finds so  
attractive in his heroines; she must be an exile, and the whole  
stern beauty of the end of the book depends on her unrequited  
love. (Scott 1986: xii)

It may seem unbelievable but the departure of the Jews contributed to the  
happy ending of the novel.

## Conclusion

The aim of this work was to compare and contrast two great works by authors from two different nations. The results showed that there are many similarities between both works. The comparative literature is very useful at discovering international literary influences. It shows how and where the authors were inspired and how they changed and adapted the stories of other authors into their own. I have found out what Goethe's and Scott's opinions on such topics as religion, outlaw or virtues of a knight were. Surprising facts appeared and similarities in thinking and types of characters were discovered. The interpretation of the works was performed thematically and included the most important themes. This work contributed not only to the understanding of two individual works but also to the mutual relationship between them.



## Resumé

Na začátku této práce stála dvě díla: Ivanhoe od Sira Waltera Scotta a Götz von Berlichingen od Johanna Wolfganga Goetheho. Po pozorném přečtení a zaznamenání zajímavých a neobvyklých pasáží jsem přišla na pozoruhodné skutečnosti a jisté podobnosti mezi oběma díly. Nejprve bylo ovšem třeba podat teoretický úvod, zařadit knihy k literárnímu směru a zasadit je do doby jejich vzniku. Velmi stručně jsem pohovořila o uměleckých směrech, politických a kulturních událostech tehdejší doby a životě autorů, ale jelikož to byla historická díla a příběhy se odehrávaly ve středověku, nabízela se otázka, jak se tehdejší společnost dívala na středověk a proč si autoři vybrali právě tuto dobu a ne jinou. K tomu napomohlo pochopení zásad tehdejších uměleckých směrů a politické situace doby. Dále následovala na základě četby primární literatury vlastní analýza důležitých a zásadních témat, jako jsou láska, náboženství a společenská vydědění. Objevily se podobnosti i u jednotlivých postav, které byly následně analyzovány a interpretovány. To vycházelo pouze ze srovnání vlastních děl a analýza byla podpořena citacemi z primární literatury.

Po dokončení vlastní analýzy jsem se soustředila na konfrontaci vlastních myšlenek s odbornou literaturou jak z místních knihoven, tak s odbornými články z anglicky mluvících zemí, které se buďto zabývaly jednotlivými autory, anebo i jejich srovnáním. Díky nim přibyla i další témata jako vize budoucnosti apod.

Zvláštní místo má podkapitola „Zromantizování dějin“, která se zabývá otázkou, jak dalece byly představy autorů o středověku přesné a zda je důležité a rozhodující pro historickou romanci se tímto problémem zabývat.

Diplomová práce není rozdělena na část teoretickou a praktickou, ale obě části se vzájemně prolínají a logicky na sebe navazují.

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