



TRABAJO DE FIN DE GRADO

“WALTER SCOTT’S INFLUENCE ON THE SPANISH ROMANTIC
HISTORICAL NOVEL: FROM *IVANHOE* TO *SANCHO SALDAÑA*”

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ABSTRACT

This bachelor's thesis analyzes Walter Scott's influence on the Spanish Romantic historical novel by means of a comparative analysis of *Ivanhoe* (1819), by Scott, and *Sancho Saldaña* (1834), by José de Espronceda. Starting with a brief overview of the origin of Scott's model and its passing to Spain, similarities and discrepancies in ideological, stylistic, spatial-temporal and argumentative elements are pointed out, as well as in the characters that find an equivalent in the other novel. The analysis reveals that, beyond Scott's clear influence on Espronceda in those elements, *Sancho Saldaña* reflects an aim to distance itself from the Scottian model in order to include Espronceda's signature disenchantment. This study helps to understand the historical novel as a genre and how the Spanish Romantics did not restrict themselves to copying the leading model, but they transformed it to include their own concerns and preferences.

KEYWORDS: Romanticism, historical novel, Walter Scott, José de Espronceda, *Ivanhoe*, *Sancho Saldaña*

RESUMEN

Este trabajo de fin de grado analiza la influencia de Walter Scott en la novela histórica romántica española mediante un análisis comparativo de *Ivanhoe* (1819), del escocés, y *Sancho Saldaña* (1834), de José de Espronceda. Partiendo de un breve recorrido por la formación del modelo de Scott y su paso a España, se señalan similitudes y discrepancias en elementos ideológicos, estilísticos, espaciotemporales, argumentales, así como en los personajes que se corresponden en una y otra novela. El análisis revela que, más allá de la clara influencia de Scott sobre Espronceda en los elementos señalados, *Sancho Saldaña* refleja una voluntad de desmarcarse del modelo scottiano para incluir el desencanto característico de Espronceda. El trabajo ayuda a comprender la novela histórica como género y cómo los románticos españoles no se limitaron a copiar el modelo imperante, sino que lo transformaron para incluir sus propias inquietudes y preferencias.

PALABRAS CLAVE: Romanticismo, novela histórica, Walter Scott, José de Espronceda, *Ivanhoe*, *Sancho Saldaña*

1. INTRODUCTION

1.1. OBJECTIVES

This paper aims to evaluate the influence of the British writer Walter Scott on the Spanish Romantic historical novel, using the relationship between his *Ivanhoe* (1819) and José de Espronceda's novel *Sancho Saldaña* (1834). It is expected to point out the similarities and, especially, the differences between both novels.

1.2. METHODOLOGY AND STRUCTURE

The approach used is based on a textual analysis of *Ivanhoe* and *Sancho Saldaña* that shows the level of influence of the former on the latter. This analysis is complemented with bibliographical research of critical studies that, at the same time, illustrate the issue. The project is divided into sections devoted to the study of ideological and stylistic matters, the descriptions of the space, the historical framework and the characters and the situations that recur in both novels, all preceded by a brief recapitulation of the origin of the genre in the United Kingdom and its establishment in Spain.

2. THE HISTORICAL NOVEL AND ITS ROMANTIC ORIGIN

The historical novel continues to fascinate readers today even though more than two centuries have passed since its formation. Harry E. Shaw defines what he understands by the historical novel as “works that in some way represent historical milieux [...] in terms of fictional probability” (20). Jerome Groot, for his part, believes that the “historical novelists take the bare bones of ‘history’, some facts, some atmosphere, some vocabulary, some evidence, and weave a story within the gaps” (9-10). It basically consists of that: writing a fictional account from a historical base. However, this is not performed in just any way.

The first historical novels as we understand them today date back to Romanticism, constituting one of the main manifestations of European Romantic narrative. The genre as such was born in the United Kingdom and from there it spread to other nations.

2.1. WALTER SCOTT’S MODEL: *IVANHOE* AS A PARADIGM

One cannot talk about the historical novel without considering Walter Scott (1771-1832), the Scottish writer who fostered the boom of the genre. His formula was based on combining history with fiction in a way that resulted in a great commercial success and made the historical novel reach beyond the British sphere. However, as Groot points out, Scott has been described as the first historical novelist as a result of considering the author outside of his literary context,

ignoring previous authors and giving his work a false image of originality (12). As occurs in literature and art in general, Scott did not create the genre from scratch. Groot mentions several previous examples in which history has been reflected in works, including narrative, poetry and theatre, and authors such as Homer, Chaucer, Shakespeare, Milton, among others. The author considers *La Princesse de Clèves* (1678) by Marie-Madeleine de Lafayette as the first European historical novel (12). In other words, Scott did not invent the concept of using history in a fictional sense; rather, he created a model that would eventually influence later authors to a large extent, and for this reason he is considered the “father” of the historical novel; the father of the format that would ultimately prevail.

According to Russell P. Sebold, the seventeenth-century sensualist epistemology (Bacon, Locke and Newton), based on the observation of reality, influenced English eighteenth-century authors, such as Defoe and Fielding. They wrote what we can consider the first modern realist novels. These novels presented a contemporary *costumbrismo* in which the author pays attention to the details of everyday life (24-25). These novels already constituted a literary tradition skilled in depicting the minutiae of everyday life, from which Walter Scott was able to launch his new genre. What Romantic historical novel does is simply take the contemporaneity of eighteenth-century novels and substitute it for the remote past. Scott employs, according to Sebold, an archaeological attitude that seeks details that characterize the period in question (26-27). Even if this is never fully achieved, the novel aspires to historical fidelity with a didactic aim of teaching readers about the past. The representation of it is as important to the writer as the plot itself. For H. E. Shaw, the emergence of the historical novel has much to do with the emergence of historicism in general (25). Fernanda K. Moura points out in her study that Walter Scott dedicated his life to collecting texts and archaeological remains from ancient Scotland, which helped him imagine what medieval Britain was like (95). Sebold also echoes this, stating that Scott is attributed to having said that he had collected many precise observations about the Middle Ages (28).

However, the eighteenth-century novel was not be the only ingredient that Scott would use for his recipe of historical novel. As Moura states, Scott's work was influenced by the Gothic movement of the second half of the eighteenth century, which began with the publication of *The Castle of Otranto* by Horace Walpole, who, as well as Scott, was fascinated by the past (95). It is true that Scott was very interested in this movement. He even wrote biographies of Gothic authors such as Ann Radcliffe and reviews of several works (97). The Gothic genre consisted of novels characterized by a fascination with the unknown and the disturbing, and

which romanticized medieval European history, deemed wild and mysterious (Groot 14). This double personal inclination towards his nation's past and the Gothic novel would end up crystallizing in Scott's historical novel: a (mostly) medieval past combined with meticulous description. Maxwell believes that Scott's task was to synthesize everything that had been done before him (qtd. in Groot 18) and to become a piece on the path towards the great realist novel of the second half of nineteenth century. As H. E. Shaw states:

He branches off from the eighteenth-century novel, discovers in artistic terms the rich significance of history, and then reunites with the main stream of nineteenth-century fiction through his influence on Balzac, enriching it with new materials, insights, and techniques. (23)

That being said, Moura points out that before starting in the directions of the novel, Walter Scott published, as the fruit of his research, *Minstrelsy of the Scottish Border*, an annotated anthology of medieval ballads, that is, popular sung poems. This poetry was not viewed favorably by contemporary critics, who labeled it archaic in comparison to the modern United Kingdom of the time, which was in the middle of the industrial rise (96). It is precisely this gap between the past and the industrialized present where Scott's Romantic character lies: literature about remote times as a means of escapism from an oppressive present for the individual. Joseph E. Duncan believes Scott intended to reflect this conflict between the heroic ideals of yesteryear and his modern society (294).

According to Moura, Scott's poetry was also criticized for copying the imagery of the Gothic novel. All this criticism made him abandon ballads, despite their popular success, and begin his journey as a novelist. The novel was still a premature genre, considered literary inferior and associated with women (97). Groot points out that, to defend himself against accusations of femininity and frivolity, Scott tried to reinforce the authority of his novels by citing veterans' testimonies, as in the prologue to an 1829 edition. This legitimized his genre and emphasized its didactic value and its grounding in actual events (7). It should be noted that the novel he refers to, *Waverley*, is set in 1745, so there were still veterans alive who participated in the historical events.

Waverley, his first novel, was published anonymously and considered by the *Edinburgh Review* to be the most original contribution to English literature in a century, mainly because of its combination of fact and fiction. However, it also encountered negative reviews, such as that of the *British Critic*, who could not understand the double nature of this *historical romance*, since the concept of history at the time did not tolerate its adulteration with fiction (Moura 98). However, this time the criticism did not stop him, and he continued publishing what would be

known as the *Waverley* Novels, almost thirty novels set in Great Britain, both in the Middle Ages and in periods closer to the author's time.

Scott points out in the introduction to *Waverley* that his purpose was to “mark out fictional territory” with national histories based on documentary research that were historically plausible (Moura 98). This introduction can be considered the literary manifesto of the British historical novel, where the author explicitly states his intentions with the new genre. This, as Moura believes, distinguished him from the Gothic writers, already repetitive at the time, who only used the past as a very generalist framework (98), while Scott included real historical figures (97). Another difference, considering Groot, is that Gothic novels represented the past as a chaotic place of horror, where castles, ruins or tombs could physically threaten the visitor. This has little to do with Scott's historical novel, much more rational, realistic and that promoted order and progress (16), as discussed below.

There were rumors connecting *Waverley* with Scott's already well-known name, which helped the emerging genre to establish itself, and the author to stand out among his contemporaries due to this shift from poetry to novel (Moura 97). Walter Scott not only made the historical novel fashionable, but also a fundamental piece for British nationalism (96). The author began with novels set in his homeland, Scotland (*Waverley*, *The Antiquary*), but later included England as a setting too (*Rob Roy*, *Ivanhoe*) since there were more English than Scots and this would provide him with greater income. One of these was *Ivanhoe: A Romance*, published in 1819. This served as a model of *Waverley* Novel due to its combination of history and fiction, a detailed setting, the inclusion of lyrical fragments, etc. *Ivanhoe* enjoyed unprecedented success and a significant influence on later literature. According to María-Paz Yáñez, “*Ivanhoe* fue la novela más leída en España en la primera mitad del siglo XIX” (151). G. G. Zellars analyzes the influence of Scott's works, focusing on *Ivanhoe*, on the romantic historical novels of Spanish authors. She reveals how Scott's narrative techniques were all imitated in novels written in Spain (150).

2.2. ESPRONCEDA AND *SANCHO SALDAÑA* IN THE SPANISH SCENE

Our premise is that Romanticism began later in Spain than in England (Regueiro 107). After the Peninsular War (1808-1814), Ferdinand VII returned to the throne, restoring absolutism and initiating a persecution against liberals. Numerous intellectuals, including of course writers, went into exile in Europe, especially in France and England. There they were amazed by the

Romantic movement, already advanced in those nations. After Ferdinand VII's death, they returned to Spain in the 1830s and Romanticism kicked off in Spain.

Translations of Walter Scott's novels spread throughout Spain, achieving great popularity, beginning with *Ivanhoe* in 1825 (Zellars 149). In addition to these translations, original (or semi-original) novels began to be published. Sebold notes that “españoles desterrados publicarán en inglés novelas históricas de asunto español” (35), but historical novels in Spanish will also be cultivated. López Soler himself says this in the prologue to *Los bandos de Castilla*:

La novela de los *Bandos de Castilla* tiene dos objetos: dar a conocer el estilo de Walter Scott, y manifestar que la historia de España ofrece pasajes tan bellos y propios para despertar la atención de los lectores, como las de Escocia y de Inglaterra. A fin de conseguir uno y otro intento hemos traducido al novelista escocés en algunos pasajes e imitádole en otros muchos, procurando dar a su narración y a su diálogo aquella vehemencia de que comúnmente carece, por acomodarse al carácter grave y flemático de los pueblos para quienes escribe. Por consiguiente la obrita que se ofrece al público debe mirarse como un ensayo [...] porque aún no se ha fijado en nuestro idioma el modo de expresar ciertas ideas que gozan en el día de singular aplauso. (López)

In a similar fashion to the introduction to *Waverley*, this prologue serves as a manifesto of the Romantic historical novel in Spain, intended to adapt Scott's already popular formula to the Spanish language and the Spanish nation, which has a different character compared to the English. Impetus is specifically the element that, according to López Soler, Walter Scott's fiction lacks, due to it being targeted at a more moderate audience. The author of *Los bandos de Castilla* also warns that he is experimenting in his work with the historical novel in Spanish because it is something never done before. In the same vein was Ángel de Saavedra, Duke of Rivas, who expressed in 1834, as Sebold notes, his hope that society, already accustomed at that time to Walter Scott, Lord Byron, and Victor Hugo, would receive well historical novels that recovered ancient Spanish stories and romances (19).

The initial optimism and trust in writing Scottian historical novels in Spanish contrasts with the criticism it will receive later. The truth is, as Stephen Vasari points out, that Spanish romantic historical novels have frequently been underestimated in literary historiography, considered simple imitations of Walter Scott without literary value and much less relevant compared to the realist novel of the late nineteenth century (145-146). However, according to José Enrique García González, Spanish historical novels of this period were not limited to being mere copies of Scott's canonical model, but the genre was rather adapted to Spanish readers, who preferred shorter descriptions and livelier dialogues accompanied by faster action (115), in line with the

“vehemencia” López Soler referred to. As Güntert pointed out in his time, this genre, cultivated by Spanish romantic authors, was “tan poco estudiado [...] como injustamente descuidado” (qtd. in Gies 112), thus the traditional negative consideration may have been precisely the result of a lack of knowledge. Despite this, the study has advanced significantly in recent decades.

José de Espronceda (1808-1842), as María Pilar Espín notes in her biography of the writer, had been involved in liberal conspiracies since he was fifteen, being exiled in Guadalajara at seventeen. Two years later, he went into voluntary exile in Lisbon, from where he was expelled to London in 1827 (*José de Espronceda. Biografía*). It was there, according to Casaldueiro, that he got to know about Walter Scott and Byron (qtd. in Espín, “La presencia de las literaturas” 112). With the death of Ferdinand VII and the amnesty law, Espronceda returned to Spain, like many others. Still, he was banished from Madrid as a precaution to the town of Cuéllar, Segovia (Espín, *José de Espronceda. Biografía*). *Sancho Saldaña o El castellano de Cuéllar* was written during his exile in Cuéllar and was published in 1834 by the Madrid publisher Delgado, as the third work in a collection of Spanish Romantic historical novels, all influenced by Scott (Espín “La presencia de las literaturas” 116). His novel is one of the many ones published during those years.

Sebold explains that the Spanish Romantic historical novel is based on Scott's formula of depicting the medieval past, recreating it in every detail, but adds the component that he lacks: the so-called *fastidio universal* or *mal du siècle* (38-39), a sorrowful and heartbreaking attitude produced by the void between the Romantic individual and his world, between him and his own interior. At the same time, it gives him an exquisite sensitivity (37-38). Byron is an emblem of this trend, which deeply influenced Espronceda in Spain. This is the first aspect that differentiates him from Scott. It makes sense that the *mal du siècle* influenced Spanish writers who were forced to leave their homeland for ideological motives.

It should be noted that Espronceda was primarily a poet, and this is his only known novel. This shows how profitable the novel genre was for nineteenth-century authors. It is striking, as Yáñez points out, that, despite being one of the most studied authors of Spanish Romanticism, *Sancho Saldaña* is one of the least critically treated and appreciated historical novels (143). Nicholson B. Adams agrees and considers this novel to be “not a very amusing pastime” (307). This may be due to its length and its structure, which is slightly difficult to follow. Despite this, Sebold deems it “una de las dos o tres mejores novelas románticas de la literatura universal” (13).

3. GENERAL SIMILARITIES AND DIFFERENCES: IDEOLOGY AND STYLE OF THE AUTHORS

To analyze to what extent Espronceda resembles Scott, the first step is to define the type of Romanticism of each author, in order to differentiate their general style. Although both are Romantic writers, *Ivanhoe* and *Sancho Saldaña* have different tones and styles, representing each author's personal attitude and specific Romantic tendency. José García López differentiates two main trends, although with some nuances: traditional or historical Romanticism, focused on reviving old traditional values, exalting national identity and longing for the Christian and chivalric Medieval times; and liberal or revolutionary Romanticism, which seeks to build a renovated culture, rejecting established ideas related to tradition, religion, and hierarchy, and which is characterized by its skepticism and raging subjectivism. He deems Walter Scott and José Zorrilla as part of the former; and Lord Byron and José de Espronceda of the latter (469-470). Although this classification may seem generalist, it is useful to start defining the style of the authors concerned in this work.

Starting by looking at the similarities, in both Scott's novels and *Sancho Saldaña*, as Adams points out, the setting is first presented, secondary characters introduce the narration, there are long overviews talking about the period, many descriptions and digressions that interrupt the action, abundant dialogue, the main characters are invented, what is significant of the atmosphere is highlighted, and the author tries to capture the color of the time and place. Since Scott's influence on his Spanish followers is so great, little emphasis has been put on the points on which they differ (304-305), but they do exist, and they are not few. According to Yáñez, the same elements used by Scott to build his conservative and optimistic ideology serve Espronceda to defend the opposite: he questions nobility, religion, love ideals, etc. Thus, Espronceda's work confronts Scott's bourgeois ideology (151).

According to Adams, Scott's technique could be defined as "external". The author acts as a reporter of the past, depicting its charm and spectacle (306). He strives to describe places, objects, etc., often using footnotes which, as Groot points out, introduce poetry, political events, biographies, customs, *inter alia* (6-7). The reader is a "tourist", passively guided by the sharp and ironic narrator (7-8). Using Georg Lukács' words, "what in Scott has been called very superficially 'authenticity of local colour' is in actual fact this artistic demonstration of historical reality" (43). This is the essence of the Scottian historical novel: reproducing the period using the needed resources to make it believable to the reader.

Another of Scott's features is his Cervantine humor. Alfredo Moro analyzes in his work Cervantes' influence on Scott and defines the figure of the "erudite pedant," who, like Don Quixote, is fixated on literature, and this makes him want to perform absurd actions. His perception is distorted by his literary knowledge, resulting in parodies of the sources he refers to, and serving the author's satirical intention (150). An example in *Ivanhoe* is the character of Maurice de Bracy, who displays attitudes typical of the "erudite pedant":

"To get me a wife," answered De Bracy coolly, "after the manner of the tribe of Benjamin."

"The tribe of Benjamin?" said Fitzurse; "I comprehend thee not."

"Wert thou not in presence yester-even," said De Bracy, "when we heard the Prior Aymer tell us a tale [...]—He told how, long since in Palestine [...], the youth of the tribe of Benjamin carried off from a superb tournament all the ladies who were there present, and thus won them wives without the consent either of their brides or their brides' families."

"I have heard the story," said Fitzurse, "though either the Prior or thou has made some singular alterations in date and circumstances". (Scott 181)

Swayed by a literary source, the prior's story in this case, De Bracy intends to do likewise and marry Rowena without her or her family's consent. His reasoning is naturally ridiculous considering the huge difference between the Bible tale of the tribe of Benjamin and his own situation. Fitzurse's response emphasizes the mockery of this erudition taken out of context.

Quoting Lukács, "Scott very seldom speaks of the present. He does not raise the social questions of contemporary England in his novels" (33). As an exception to this general tendency in the author, John Morillo and Wade Newhouse mention a passage in the penultimate chapter in which Scott disparagingly compares the crowd present at Rebecca's judgement of God with radical reformers, suggesting his conservative or Tory ideology and his fear of mob violence and revolution (267):

Even in our own days, when morals are better understood, an execution, a bruising match, a riot, or a meeting of radical reformers, collects, at considerable hazard to themselves, immense crowds of spectators. (Scott 514)

In line with this, Scott used his bourgeois worldview to create a conciliating narrative (Yáñez 149) in which the end involves the restoration of social order through the king intervening as *deus ex machina* (Sebold 39).

Espronceda, for his part, uses an "internal" and "subjective" technique. His lyricism is more salient than his descriptions. His vision of life is far from Walter Scott's optimism (Adams 306)

and is more inclined toward the pessimism of the *mal du siècle*. Espronceda, as Adams points out, marks on his hero his melancholy and his tragic vision of life, considered the individual struggling against chance. Neither courage nor virtue serve any purpose, and the only answer is death (307). According to Donald L. Shaw, Espronceda was aware of the metaphysical crisis of his time and had an intellectual and aesthetic response to it (194).

Unlike Scott, he tended to include contemporary socio-political criticism in his works. According to Vasari, the author criticizes the politics and institutions of his time (94), showing his committed and reactionary attitude toward Spanish political issues. An example is the disregard with which he speaks of the page Jimeno, sarcastically comparing him to a politician of his time:

Sin duda nació ya inclinado al mal, y su educación acabó de completar su carácter; su amor propio le hacía querer dominar dondequiera, [...] Su amor propio producía en él los mismos efectos que la pasión más desenfrenada, no perdonando medio alguno para lograr su intento y satisfacer su orgullo o su venganza. Su ambición le hacía mirar con odio a cuantos eran más que él, y él sólo era paje de lanza; en fin, sus dotes eran dignas de cualquier proteo político de nuestros días. (Espronceda 348)

Although *Sancho Saldaña* may resemble *Ivanhoe* in its level of detail, the essence of both works is completely different (Adams 305). Espronceda maintains the description of customs and minutiae in the manner of Scott. For instance, he mentions how the soldiers of the castle played Alquerque: “llegó adonde estaba el capitán y otros dos o tres subalternos suyos jugando en un tablero a un juego llamado Alquerque, y que era muy parecido al que hoy se llama de tres en raya” (334). In Scott's novels, as Sebold notes, the characters have a structured life in which their adversaries are only their war enemies; they have no other gnawing enemy within them. On the contrary, the Esproncedian hero experiences radical and egocentric passions that make him confront the world and divinity. Scott's Romanticism is only historical, while Espronceda's is both historical and psychological, as if Byron and Scott merged (39). The two philosophies are very distinct (Adams 307).

The endings are besides very different. As Yáñez suggests, Scott's happy ending brings disagreements and social differences to a halt through marriage (149). Scott leaves no loose ends, making the veracity of his fictional story meet the veracity of historical facts (150). In *Sancho Saldaña*'s ending, on the other hand, hopes are suddenly interrupted, just as it happens in real life (Sebold 39). There is no final reconciliation, either between the families or between the social classes (Yáñez 149). *Sancho Saldaña* is not a story where the protagonist reaches

final victory using his strength and his unbreakable and virtuous spirit, but rather the story is about his way to failure (Adams 306).

Both Scott's characters and situations differ in Espronceda's novel in their central features (Yáñez 146). Scott's heroes marry their ladies, show servitude to their lords, and fight for the Christian faith, while Spanish Romanticism produced impious and materialistic heroes (Sebold 39). *Ivanhoe* is loyal to his king, fighting alongside him in the crusades for the faith, while Saldaña murders a priest and is even willing to leave his king's side for the love of Leonor, as will be discussed below.

4. THE DESCRIPTION OF THE SETTING

The detailed description of the spaces where the action takes place is a key feature of the historical novel and a perfect way to compare the style of our authors. The historical novelist, in H. E. Shaw's opinion, must reconstruct the *atmosphere* of a past period (25). To do so, the setting is represented, according to Moura, in every detail, so that readers can visualize it in their minds (102). For this reason, these novels use full paragraphs in order to describe the fictional space in which the characters will bring the action to life, which later, with further development, will lead to the realist novel in the second half of the nineteenth century. In general terms, the setting tends to be rural because the stories take place before the urban rise; in novels set in later eras, we do find cities used as backdrops.

Lukács notes that Scott gave so much importance to the picturesque that critics have considered his descriptions a central part of his writing art (41). For example, these fragments taken from the first chapter of *Ivanhoe*:

In that pleasant district of merry England which is watered by the river Don, there extended in ancient times a large forest, covering the greater part of the beautiful hills and valleys which lie between Sheffield and the pleasant town of Doncaster. The remains of this extensive wood are still to be seen at the noble seats of Wentworth, of Warncliffe Park, and around Rotherham. (Scott 23)

Here the red rays of the sun shot a broken and discoloured light, that partially hung upon the shattered boughs and mossy trunks of the trees, and there they illuminated in brilliant patches the portions of turf to which they made their way. A considerable open space, in the midst of this glade, seemed formerly to have been dedicated to the rites of Druidical superstition for, on the summit of a hillock, so regular as to seem artificial, there still remained part of a circle of rough unhewn stones, of large dimensions. Seven stood upright; the rest had been dislodged from their places, probably by the zeal of some convert to Christianity, and lay, some prostrate near their former site, and others on the side of the hill. One large stone only had found its way to the bottom, and in stopping the course of a small brook, which glided

smoothly round the foot of the eminence, gave, by its opposition, a feeble voice of murmur to the placid and elsewhere silent streamlet. (Scott 26)

Scott gives the setting a strongly positive image, slightly idealized. He uses adjectives such as “pleasant,” “merry” or “beautiful.” The forests, always present, are wide and lush, and there are references to fluvial water and sunshine. All this contributes to a general sense of purity and ease. That image contrasts, as Moura points out, with the reader's industrialized and modern present (102), whether it is nineteenth or the twenty-first century. It serves as a means of escapism. As might be expected from Walter Scott, there are references to elements of folklore, like the case of the Druids in the second fragment. This mention, according to the same author, is a sign of the religious doubts beginning in the eighteenth century (103).

In *Sancho Saldaña* the natural backdrop is described too:

Era entonces la hora de la siesta, y el sol en toda su fuerza abrasaba los extendidos campos de Castilla, que si bien más poblados en aquellos tiempos, no por eso los hacía menos áridos la sequedad propia de la estación, y sobre todo desde Olmedo a Cuéllar, que era el camino que a lo que parecía llevaba nuestro galán. Un bosque de pinos cubre aún hoy día este camino arenoso, en que se hunde a veces la pierna hasta la rodilla, y donde el sol, quebrando sus rayos en cada grano de arena, reverbera del suelo con un esplendor tal que deslumbra, dobla el calor y aumenta el cansancio y la fatiga del caminante. Sólo se oye el chirrido cansado de la chicharra y el zumbido monótono de los tábanos; y si algún soplo de viento viene acaso a mecer la copa de un pino, cuando el viajero abre los secos labios con ansia para recogerlo, respira el viento abrasado de los desiertos o un cierzo de fuego que le consume de sed y le quema en vez de regalarle con su frescura.

Tres ríos, si tal nombre merecen tres arroyos algo crecidos, dividen este camino a corta distancia unos de otros, que los naturales distinguen con los nombres de Adaja, Pirón y Cega, siendo este último la línea o frontera que separa las tierras del castillo de Íscar de las de Cuéllar. El Adaja, vadeable aun en invierno, y última linde de Olmedo a Íscar, moja humildemente esta tierra, que se lo sorbe; pero en sus sombrías orillas, cubiertas de frondosos árboles, se respira ya aire más fresco, y ofrece una isla de verdura en medio de aquel desierto. (Espronceda 40-41)

Espronceda also places us in a natural environment, but his work is set in the arid Castilian countryside. He highlights its harsh and suffocating character that impacts on travelers who go down those roads. The sun, which in *Ivanhoe* was only a source of light, here “su fuerza abrasaba” and made the gritty road more excruciating. Espronceda places an individual (“nuestro galán”, “caminante”) within the description, relating it with the subjectivity of the character: it is him who suffers the effects of the heat. This aspect differentiates him from Scott's more objective and from-the-outside point of view.

Both also appeal to the sense of hearing. However, although Scott mentions the soft sound of a stream that contributes to the sensation of coolness and serenity, Espronceda mentions the sounds produced by cicadas and horseflies. This takes the reader's mind to a stifling summer. The difference between both is a result of the nation in which they set their novels: the green English countryside, versus the rough Castilian fields. These differences in the description of the space are evidence of the adaptation of Walter Scott's model to the Spanish nation.

5. THE HISTORICAL FRAMEWORK: THE TWO SIDES

The medieval historical setting is perhaps the sign of identity of Romantic historical novels. For this, the story needs to be set in a past that readers identify by adding historical characters brought into fiction from real history. This is related, as Groot points out, to assuming that the reader has prior historical knowledge (8). For instance, at the end of *Sancho Saldaña*, the events related to King Sancho IV are taken for granted: "en cuanto a don Sancho, rey de Castilla, es harto conocida su historia para que tengamos que dar cuenta de sus sucesos" (Espronceda 686).

In the first pages of *Ivanhoe*, the reader is placed in the period "towards the end of the reign of Richard I" (Scott 23) and then there is an account of the political situation. The king is out of the country. He was captured on the way back from the Holy Land, where he had fought in the Crusades. As a result of the absence of the monarch, the nobility had accumulated back the power they had lost in previous reigns and had increased their military forces, since they expected a civil conflict. These tensions in England were caused by the hostility between Normans and Saxons, groups that had not mixed in language nor in blood even though more than one century had passed since the Battle of Hastings in 1066. Since then, the Normans had subdued the Saxons by taking away their land and their old privileges, using laws that oppressed the few Saxon nobles who remained after the conquest (23-25). Victors' domination over vanquished is symbolized in chapter one by Fangs, Gurth's sheepdog. It had his front claws cut off by Norman forest law, preventing it from doing its job:

"The curse of St Withold upon them and upon me!" said Gurth; "if the twolegged wolf snap not up some of them ere nightfall, I am no true man. Here, Fangs! Fangs!" he ejaculated at the top of his voice to a ragged wolfishlooking dog [...] "A devil draw the teeth of him," said Gurth, "and the mother of mischief confound the Ranger of the forest, that cuts the foreclaws off our dogs, and makes them unfit for their trade! (29)

At the beginning of the seventh chapter, the reader is given farther details about the king's captivity. Richard I Coeur-de-Lion was imprisoned by the Duke of Austria. Richard's brother, Prince John, is plotting to prolong that imprisonment and gain support among the nobles in

order to maintain the throne if the king died, at the expense of his older brother Arthur. The nobles, with John's approval, abused the Saxons (89).

Espronceda waits longer and it is not until the fourth chapter that he presents the historical context of his novel. This difference leads to a higher level of intrigue in the reader, since characters and situations are introduced in the first three chapters without the reader knowing, for example, the reason for Leonor's kidnapping. The problem in this case is that Alfonso X the Wise designated his grandchildren as successors to the throne of Castile. They are the sons of Fernando de la Cerda, Alfonso's deceased firstborn. Fernando's younger brother, Sancho the Brave was determined to reach the throne after the death of his father, disregarding his will and proclaimed himself king by force. He had the support of the nobles, who had more and more power, ceded by the Crown during previous reigns in exchange for support in the Reconquest. As a result, although Christian domains in the Peninsula had been expanded, royal power was harmed since the nobles felt equal to the king's authority. All of this resulted in a troubled Castile, divided between the supporters of the new king Sancho IV, and those of the de la Cerda brothers (98-100). The characters comment on the political conflicts of their time: "volvía ya adonde su hermano y el abad disputaban sobre el derecho que tenía a la corona Sancho el Bravo, rey de Castilla en aquella época" (76).

As Peers points out, Espronceda noticed *Ivanhoe* more than other novels by Scott precisely due to the resemblance in the historical events that serve as the context in both works (qtd. in Espín, "La presencia de las literaturas" 116). In both novels, there is an atmosphere of political instability caused by a problem of succession in which an illegitimate pretender to the throne pretends to take it by intrigue (John) or has already taken it by force (Sancho IV el Bravo). In both cases, they are supported by an opportunistic nobility that has taken advantage of the situation (the absence of King Richard and the Reconquest) to abuse its power, threatening the royal power. Society is divided into two sides: Normans and Saxons in *Ivanhoe*; advocates of Sancho IV and of the legitimate heirs in *Sancho Saldaña*, respectively the Saldaña and the Íscar.

Both authors state that it is necessary to give the reader an account of the historical situation in order to understand the plot of their novels: "This state of things I have thought it necessary to premise for the information of the general reader" (Scott 25); "para la inteligencia de algunos sucesos es preciso ofrecer el cuadro de la época a que se refieren, echaremos una ligera ojeada sobre la situación en que se hallaba entonces España" (Espronceda 98). These situations will

influence the story, as the characters will be placed on one side or the other and this will define their relationships.

Scott's conservative stance made him seek a middle point between the extremes to show that the resolution of the crises in English history has always been finding a “middle way”. This determines the way he constructs his characters (Lukács 32-33). In *Ivanhoe*, the conflict concerns the whole nation, divided into two parts in a mismatch that ends up turning into unification, explaining thus the rise of England as a nation. On the other hand, *Sancho Saldaña* does not end in balance, but the illegitimate king keeps the power. While the Norman-Saxon conflict is inherent to their coexistence in Britain, the conflict between the houses of Íscar and Saldaña is caused by the rebellion of King Sancho. Before that, Saldaña's father “había sido compañero y amigo íntimo de don Jaime [de Íscar]” (Espronceda 102). Espronceda is not that interested in the relevance of these historical events for the later history of Spain, but in building a particular narrative using characters that embody Espronceda's inner chaos, as will be analyzed below.

6. CHARACTERS

6.1. THE KNIGHTS: HEROES AND ANTIHEROES

In the purest medieval style, both *Ivanhoe* and *Sancho Saldaña* have knights as protagonists. They present a somewhat complex distribution of roles in the narrative, which makes it hard to establish a direct equivalence between them. In *Sancho Saldaña* there are two figures that could be considered heroes: Usdróbal and Sancho Saldaña himself. Sebold considers Usdróbal as the “moral hero” or model figure, and Sancho as the “artistic hero” or true protagonist (141). *Ivanhoe* has the hero and protagonist, Wilfred, and the main anti-hero, Bois-Guilbert. From the general premise that Wilfred and Usdróbal are the *good* heroes and Saldaña and Bois-Guilbert the anti-heroes, we can develop a comparative analysis.

Lukács introduced the concept of “middle hero” to define Scott's heroes: ordinary gentlemen who have some practical intelligence (although not too much) and certain ethical strength and decency which may lead them to self-sacrifice, but they never present an excessive passion or exalted inclination for a cause (33). His heroes represent the English middle class, decent and attractive, but also slightly narrow-minded (35). Wilfred of *Ivanhoe* fits this model.

Wilfred is the son of Cedric of Rotherwood, one of the last remains of Saxon nobility in England. His father disinherited and banished him because Wilfred had supported the Norman

King Richard I in the Crusades. Ivanhoe is in a state of uncertainty, since at the beginning of the novel he has neither status nor fortune, but he can retrieve them if he makes up with his father, as will eventually happen. Wilfred, as a “middle hero,” represents the link between the two sides: he has noble Saxon blood, but is loyal to King Richard, placing him in a conciliating position. His eventual marriage to Rowena represents the definitive union and the birth of the English nation as a melting-pot of Saxons and Normans.

Usdróbal, the first character that appears in the novel, cannot be classified as a "middle hero" like Wilfred. Diego Martínez argues that *Sancho Saldaña* rejects the middle class, understood as the mediocrity between the extremes, the upper and lower classes (20), represented by Saldaña and Usdróbal, respectively. The latter starts from the margins of society but aims to ascend the social ladder. He shows clear influences from the picaresque genre, as Sebold suggests. He even calls the first chapter a “novela histórica en miniatura.” The author points out the similarities with *Rinconete y Cortadillo*, such as the description of ragged clothes and the encounter of two rogues, one asking the other where he is going; and with *Lazarillo de Tormes*, since Usdróbal takes Velludo as his master, who has with him a didactic tone that reminisces of the tone the squire used with Lázaro (142-143). Usdróbal recounts his life journey up to the present time in the novel, revealing the typical life of a Spanish rogue. The young man had been in several environments, fleeing from one to another, experiencing many difficulties and being abused by his superiors.

The character's development has to do with the conflict between his desire for social climbing and the limitations coming from his vassal origin. As Sebold states, the aim to stop being a villain and become a renowned knight awakens within him. His incentive is to become worthy enough for Leonor, and his justification is his distinguished appearance and his ability to be a knight (146). Out of love and opportunism, Usdróbal rises toward the status of knight, but this goal is not completely achieved. Ivanhoe does not have royal blood like Rowena, but he is at least noble, thus he manages to marry her in the ending. Meanwhile, Usdróbal does not get Leonor's love because he has not noble blood, and he will even have to bear the humiliation of her offering him money in exchange for his help (Yáñez 150). He is neither comparable to Ivanhoe in that the Saxon hero remains loyal to his king's cause until the very end, whereas Usdróbal supports the house of Íscar during the whole novel out of his love for Leonor, but when the lady dies he quickly switches sides to King Sancho's (155): “sus hazañas llegaron a alcanzarle la honra, andando el tiempo, de que el mismo Sancho el Bravo le concediese la orden de caballería” (Espronceda 686). However, this passage is similar to what is said about what

happened to Wilfred after the main story: “Ivanhoe distinguished himself in the service of Richard, and was graced with farther marks of the royal favour” (Scott 538).

Lukács also introduced the “demonic hero,” who is present in the works of more progressive authors, as in Byron's poetry. This one represents the opposite: the eccentric in society (33). This type corresponds to the “Romantic hero,” defined by Carlos Mr Mata as a lonely and melancholic character who struggles against fatal circumstances that make all his dreams hopelessly fail. This aspect turns him into a passive hero to a certain extent (168). The protagonist of *Sancho Saldaña*, in line with the revolutionary character of his author, is undeniably an embodiment of this type of demonic hero. In *Ivanhoe*, the Templar knight Bois-Guilbert could also be classified as such.

As Duncan points out, Bois-Guilbert is a victim of the battle that exists within him (295), since he has realized that the values defended by his order are contrary, not only to love, but also to human treatment (297). In Rebecca's judgement of God, the Templar is trapped between his love for the girl and his duty to fight defending her guilt. The Templar ends up dying in his fight with Ivanhoe, not as a direct consequence of it, but due to his internal crisis being so great that it leads to his death: “Unscathed by the lance of his enemy, he had died a victim to the violence of his own contending passions” (Scott 526). María José González deems him a Romantic hero, since he has many contradictions and is a prisoner of his past. His harsh experiences justify his conceited and impetuous character (46):

His keen, piercing, dark eyes, told in every glance a history of difficulties subdued, and dangers dared, and seemed to challenge opposition to his wishes, for the pleasure of sweeping it from his road by a determined exertion of courage and of will. (Scott 35)

Sancho Saldaña is in some ways similar to the Templar, but with some differences. Bois-Guilbert is a knight with a code of honor, although twisted by his attempt to rape Rebecca; while Saldaña, as Martínez points out, is directly opposed to morality and religion, a scoundrel anti-hero and a typical Espronceda character. Sancho is sinister in appearance and has a mainly negative character (23). Sebald points out that there are similarities between Sancho Saldaña and Félix de Montemar, the satanic protagonist of another of Espronceda's works, *El estudiante de Salamanca*, but both defer in Sancho's higher degree of humanity, as his wickedness is after all the result of his disenchanting attitude (147). Fernando Díaz-Plaja deems him part of the group of nineteenth-century characters who can be identified as “Don Juan” for their insult against social norms and conventions, but differentiates him from the protagonist of Zorrilla's *Don Juan Tenorio* essentially due to the reason of his behavior: while Tenorio follows the

impulses of his effusive energy and his desire to conquer women and defeat enemies, Saldaña turns to wrongdoings in order to forget and escape his past (228). Sancho Saldaña would not be considered a Scottian character, but a Byronic one (Adams 307).

Espronceda also places his protagonist in the middle of the two opposing parties: he is a supporter of King Sancho IV, and therefore he opposes the Íscar, but is in love with Leonor, a member of that family. This is perhaps one of the most salient parallels between the two works. However, what places him outside the middle hero model is that at the end of the novel Saldaña does not lead to a reconciliation between the two sides, because there is no reconciliation at all. Neither does he resemble Wilfred, insofar as the Saxon knight remains always loyal to his lord, even at the price of his relationship with his father; however, Saldaña is willing to change to the other side, betray his king, and even murder him for the love of Leonor:

[Y]o le seré desagradecido, yo me rebelaré contra él, yo le asesinaré hospedándole en mi castillo: habla, Leonor, mándame que lo haga, y volaré en seguida con mis tropas a aumentar el número de los que han seguido a tu hermano. ¡Oh! -continuó, arrojándose a sus pies-, ámame, ámame, y don Alfonso de la Cerda puede contar con un amigo más y un poderoso aliado. (Espronceda 442)

Another difference with Wilfred is that Sancho could be considered to a certain extent a literary image of his author, while Ivanhoe could not. To support this idea, Martínez points out that Espronceda probably kidnapped Teresa in 1832 and wrote *Sancho Saldaña* a year later, and that, although he admires Usdróbal, he identifies himself more with Saldaña (25). The kidnapping of Teresa would be reflected in the kidnapping of Leonor. Another example is Saldaña's taste for literature, both reading and writing:

-¿Qué haré? ¡Tengo que vivir por fuerza! Veamos si hay algo que me distraiga. ¡Qué! No habrá. El mal está en mí mismo, no en lo que me rodea. He oído decir que la lectura divierte; seis años ha que leo. ¿Y qué he hecho en todo este tiempo? Nada. En fin, probemos. Leeré [...] Libro es éste que me entretuvo mucho en mi juventud. ¡Ah, entonces yo trovaba también, yo canté mis amores a Leonor, y ella me oía! Pero no soy ya el mismo; entonces yo era un hombre, yo amaba, yo vivía. (Espronceda 161)

Yáñez highlights that, although the narrator supports Alfonso X and his followers, the latter are presented with a low intellectual level (Hernando, Velludo), while Saldaña, the anti-hero, is a well-read man (154). Ivanhoe, on the other hand, does not serve Scott to establish a reflection of himself in the novel, but to express his bourgeois vision of social settlement.

Saldaña is the victim of his own pretension to marry Leonor and achieve the so longed happiness and relief from his tormented state. These ambitions are frustrated by the death of his beloved at the hands of Zoraida, without him being able to do anything to stop it. This, together

with his inability to get rid of his irrational desire to be with Leonor, makes him in some way a passive victim of his own passion. This passion is also the reason of Zoraida's suffering and it is the reason why she kills Leonor. Saldaña's obsession with Leonor is an attempt to return to his initial innocence:

Habían pasado Sancho Saldaña y su hermana la primera parte de su juventud al lado de Leonor y Hernando dividiendo con ellos sus juegos con todo el candor y aquella jovialidad con que son amigos los jóvenes [...] y sus padres, acostumbrados a mirar los hijos de cada uno como propios suyos, miraban con gusto el cariño que Sancho tenía a Leonor, prometiéndose uno y otro a sí mismos de unirles en cuanto llegasen a la edad precisa si seguían, como hasta entonces, mirándose con afecto. (Espronceda 104)

The interesting aspect of *Sancho Saldaña* is, according to Adams, how the protagonist lives in the depressing state of his soul and with his struggle against chance or fate (307). The character is at all times unable to escape his condition.

This passivity the reader finds in Saldaña could be compared to Wilfred's certain functional passivity during almost the entire novel. González echoes this, pointing out that Scottish characters like Ivanhoe "apenas aparecen en el desarrollo narrativo" (33). The truth is that Ivanhoe's presence in the namesake novel is noticeable, to say the least. He maintains a low profile throughout the first part, hiding his identity. He then participates in the Ashby tournament, where the focus shifts to him and his victories, right up to the moment in which his identity is revealed. After the tournament, he has numerous wounds and remains under Rebecca's care, inactive as a character during his captivity in Torquilstone. It is the king himself who ends up rescuing our hero from the burning fortress in a passage full of pathos:

So saying, he seized on the terrified maiden, who filled the air with her shrieks, and bore her out of the room in his arms in spite of her cries, and without regarding the menaces and defiance which Ivanhoe thundered against him. "Hound of the Temple—stain to thine Order—set free the damsel! Traitor of Bois-Guilbert, it is Ivanhoe commands thee!—Villain, I will have thy heart's blood!"

"I had not found thee, Wilfred," said the Black Knight, who at that instant entered the apartment, "but for thy shouts."

"If thou be'st true knight," said Wilfred, "think not of me—pursue yon ravisher—save the Lady Rowena—look to the noble Cedric!"

"In their turn," answered he of the Fetterlock, "but thine is first."

And seizing upon Ivanhoe, he bore him off with as much ease as the Templar had carried off Rebecca. (Scott 357)

It is not until his final duel with Bois-Guilbert that Wilfred returns to action. He defeats the Templar, saves Rebecca, and eventually marries Rowena, reaching the Scottish happy ending.

Another similarity is that the characters talk about both protagonists before they appear in the story, recounting rumors about them: : “It is said he banished his only son from his family for lifting his eyes in the way of affection towards this beauty” (Scott 43); “Amo muy sombrío y melancólico te ibas a echar si no me hubieses hallado aquí [...] porque Sancho Saldaña es más oscuro que la más oscura noche de invierno. -Sí, eso dicen, y...” (Espronceda 49). Nonetheless, one aspect that differentiates *Ivanhoe* from *Saldaña* is that the former fought for the faith in Palestine and ends up coming to terms with his father: “‘My father!—my father!’ said *Ivanhoe*, prostrating himself at *Cedric*'s feet, ‘grant me thy forgiveness!’ ‘Thou hast it, my son,’ said *Cedric*, raising him up” (Scott 506). The latter, on the contrary, does not show the same respect for religion or paternal authority, as his own sister recounts:

Yo le vi, yo le veo aún sordo a la voz de mi padre moribundo, que le llamaba para darle su última bendición, negándose a recibirla, embriagado en los deleites de su manceba [...] Yo le vi cuando furioso, hirviendo en toda la cólera del infierno, alzó el puñal, guiado por los demonios, y lo hincó en el corazón del sacerdote que piadosamente le reprendía. Yo le vi después, cubierto aún de sangre, reposarse en brazos de su *Zoraida* y oír su risa y sus carcajadas emborrachándose en el festín. (Espronceda 235)

6.2. THE HEROINE

The heroine in historical novels is usually a passive character used as a driving force for the love stories. Indeed, the plot in both novels is fundamentally driven by love, although other matters are intertwined. *Ivanhoe* wants to marry *Rowena*, but her tutor *Cedric* will not allow it; *Saldaña* wants to marry *Leonor*, but her father *Jaime* will not allow it either. Regarding Scott's heroines, *Lukács* describes them as proper English women and not innovative from an artistic perspective, since they do not produce attractive love stories (34). With these characters, Scott is unable to explore some more complex aspects of love, remaining within a comfort zone that reinforces social balance rather than complicating it.

Rowena is described as a woman with an idealized beauty: “Formed in the best proportions of her sex, *Rowena* [...] seemed capable to kindle as well as melt” (Scott 59-60); and a dignity appropriate to her noble estate: “the exercise of habitual superiority, and the reception of general homage, had given the Saxon lady a loftier character, which mingled with and qualified that bestowed by nature” (60). However, her role in the story is limited to being *Wilfred*'s love interest, thus *Rowena*'s character is rather merely symbolic. She serves as a piece of the final marriage that brings the tensions to a halt, but her role as a functional figure in the plot is

passive. Accustomed to a life among privileges and having her demands always fulfilled, her weakness appears when she faces a situation beyond her control:

Accustomed to see the will of all, even of Cedric himself, (sufficiently arbitrary with others,) give way before her wishes, she had acquired that sort of courage and self-confidence which arises from the habitual and constant deference of the circle in which we move. She could scarce conceive the possibility of her will being opposed, far less that of its being treated with total disregard

Her haughtiness and habit of domination was, therefore, a fictitious character, induced over that which was natural to her, and it deserted her when her eyes were opened to the extent of her own danger, as well as that of her lover and her guardian; and when she found her will, the slightest expression of which was wont to command respect and attention, now placed in opposition to that of a man of a strong, fierce, and determined mind, who possessed the advantage over her, and was resolved to use it, she quailed before him. (Scott 259)

The maiden had never been in a situation where her authority was challenged, so she feels powerless in such circumstances. Scott's heroines are unable to take active action; they depend on the male characters to rescue them. This is the opposite to the character of Rebecca, as will be seen below.

Leonor is likewise quite beautiful: “en su ademán noble y hermoso aspecto había algo capaz de fascinar y enamorar un hombre de hielo” (Espronceda 442). The difference with Rowena is that at the beginning of the novel she participates in a hunt with her brother, being so skilled at that activity that he calls her “la reina de la caza” (Espronceda 78). He is not able to contain his sister's impetuous attitude:

[L]a rubia cabellera de Leonor, que ondeaba suelta en elegantes rizos sobre su espalda, brilló como un rayo de sol entre los árboles [...] aguijaba un generoso caballo tordo con tanta bizarría y atrevimiento como el cazador más experimentado, y a su agilidad y a la presteza de su carrera se la habría podido tomar por una sílfide, volando en alas del viento, llena de belleza y de gallardía. Cualquier mal paso que se ofrecía a su camino, cualquiera zanja, era ella la primera que la saltaba, a pesar de los gritos de su hermano, que trataba de contenerla, y con admiración de todos los que la veían. (70)

This boldness that challenges gender roles is rare among English heroines. Leonor even saves Hernando's life with her riding skills:

[V]e el caballo de su hermano, furioso de la carrera, desbocarse y precipitarse, y, sin que bastasen a contenerle el freno ni la destreza de su jinete, abalanzarse desesperadamente hacia el precipicio [...] Leonor lanza un grito, da vuelta de pronto a su palafren y como un viento se pone entre su hermano y el despeñadero, coge la rienda del desenfrenado animal y, tirándole fuertemente de un lado, corta el ímpetu de su carrera y salva la vida de su hermano, dejándole, más que nunca, sorprendido de su agilidad. (71)

A reader of *Ivanhoe* would never imagine Rowena showing these hunting and riding skills, much less saving someone's life in that way. However, although Leonor seems more active at the beginning of the novel, this is not the case after her kidnapping, as Raquel Sánchez explains. The lady's world of security dissolves when she is taken to places foreign to her, such as the bandits' cave or Saldaña's castle, where her noble status has little importance (76). She then turns to the same dynamic as Rowena when she is kidnapped in Torquilstone and begins to depend on the will of the male characters. In any case, this change in her character makes Leonor a more complex character than Rowena.

6.3. THE EXOTIC LADY

The Jewish Rebecca in *Ivanhoe* and the Moorish Zoraida (who is later discovered by the reader to be Jewish and called Esther) in *Sancho Saldaña* constitute a love triangle together with the protagonist and the heroine. Sánchez points out in his work that, as a result of Zoraida being of a different origin and religion than the rest of characters, Espronceda can get off the beaten track and express the nineteenth-century interest in the exotic and oriental at the same time (79-80). This idea can be applied to Rebecca too. Both have quite different characters, although with certain similitudes.

Rebecca and Zoraida are described physically very similarly (Scott 97; Espronceda 172): really beautiful (“compared with the proudest beauties of England” / “llena de hermosura”); black curly hair (“sable tresses” / “su cabello, negro y luciente como el azabache, le caía en Rizos”); expressive eyes (“brilliancy of her eyes” / “ojos negros y penetrantes”); dressed differently than the Christians (“she wore according to the fashion of the females of her nation” / “su traje era a la usanza mora”); turban made of luxurious fabrics (“turban of yellow silk” / “turbante de riquísimas telas”); gemstone necklace (“diamond necklace” / “collar de finísimos rubíes”); gold and pearl ornaments (“golden and pearl-studded clasps” / “pasamanos de oro y perlas”), etc. What differentiates them the most is their personalities.

Rebecca has a generous and altruistic nature. She takes care of Ivanhoe after he is wounded in the tournament using her medicinal knowledge. The knight remains in her care during the Torquilstone assault, while the young woman tells him what was happening in the fight. At one point, Ivanhoe falls asleep, and it is then that Rebecca begins to come to terms with her feelings for him:

Alas! is it a crime that I should look upon him, when it may be for the last time?—When yet but a short space, and those fair features will be no longer animated by the bold and buoyant spirit which forsakes

them not even in sleep! [...] And my father!—oh, my father! evil is it with his daughter, when his grey hairs are not remembered because of the golden locks of youth! [...] But I will tear this folly from my heart, though every fibre bleed as I rend it away!". (Scott 337)

The lady accepts she is attracted to the knight, but she realizes at the same time that it is an impossible love because of their different faiths. She even thinks it is a way of divine punishment: "What know I but that these evils are the messengers of Jehovah's wrath to the unnatural child, who thinks of a stranger's captivity before a parent's?" (337). She shows great strength denying her emotions and resisting this attraction. Reason prevails over passions in her, and although it hurts, she distances herself from Wilfred:

She wrapped herself closely in her veil, and sat down at a distance from the couch of the wounded knight [...] endeavouring to fortify her mind, not only against the impending evils from, but also against those treacherous feelings which assailed her from within. (337-338)

The case with Zoraida is quite the opposite. Her attraction to Saldaña is purely passionate, full of intensity and contradictions, unlike Rebecca's tender and shy feelings for Wilfred. Zoraida does not resist like Rebecca, but unleashes her passion:

Amaba (no, amaba es poco), deliraba, idolatraba, miraba a Sancho Saldaña como a su Dios, como a su todo, y a consecuencia de tanto amarle, su mismo frenesí, su mismo amor rayaba en aborrecimiento, de suerte que le odiaba y le idolatraba a un tiempo, y a un tiempo le arriesgaba y le protegía, le despreciaba y le defendía, buscándole y huyendo de él, insultándole y acariciándole, y sintiendo afectos tan diferentes con la misma violencia que la pasión frenética que los movía. (Espronceda 107-108)

This is emphasized at the moment she declares her absolute and unconditional love for him, going so far as to threaten him:

Nunca me separaré de ti; aquí viviré dichosa si me amas y cariñosa contigo; desdichada si me aborreces, y no te lo oculto, no, meditando planes para vengarme. Yo no he amado más hombre en el mundo que tú, yo he vivido sólo por ti, he respirado por ti, sólo te he visto a ti en el universo; si me dejas, si me echas de ti, tiembla, Saldaña. (Espronceda 177)

Zoraida's obsessive intensity is the result of the Esproncedian transformation of rational resignation in Scott.

As expected, Rebecca's role as a healer is impossible to be assumed by Zoraida, so this is given in *Sancho Saldaña* to Elvira, Saldaña's sister, who does penance living as a hermit because of her brother's crimes. She appears after his confrontation with Hernando and heals the wounds of both:

Su rostro pálido, y más ajado por el dolor y la penitencia que por los años [...] tenía un no sé qué tan angelical y amoroso, que cautivaba y enamoraba con su ternura. Pero el sentimiento que inspiraba era más dulce y respetuoso que ardiente y apasionado, porque sin duda los pasatiempos de aquella joven no eran de este mundo, y su alma ya habitaba en las celestiales mansiones de la paz y de la eterna felicidad [...] La hermosa desconocida, tan pronto auxiliando a uno, tan pronto a otro [...] cuidando a entrambos con la misma piedad y la ternura misma que si viese a su hermano en cada uno de ellos. (Espronceda 222-223)

Elvira is the incarnation of resignation in Espronceda's novel, described as an absolute angel, and clearly being an opposite to Zoraida, described in her last appearances as a “genio del mal (que tal parecía aquella fantasma)” (683).

However, when analyzing their reaction to adversity, Rebecca and Zoraida are not so different. When Rebecca was imprisoned at Torquilstone, she knew that her captors would treat her quite differently from Rowena. This is because of her Jewish condition; although this also means an advantage for her, as she is mentally stronger than the Saxon lady because she spent her life fighting oppression:

[F]or what probability was there that either softness or ceremony would be used towards one of her oppressed race, whatever shadow of these might be preserved towards a Saxon heiress? Yet had the Jewess this advantage, that she was better prepared by habits of thought, and by natural strength of mind, to encounter the dangers to which she was exposed. (Scott 265)

Zoraida was also accustomed to dealing with life, and this had given her courage and determination. However, this courage is much more aggressive than Rebecca's, in the limits of “temeridad” and wanting revenge:

Sus pasiones impetuosas y vehementes daban a todos sus deseos un carácter tal de fuerza, que su voluntad había de cumplirse o debía ella perecer en su empeño. Estaba acostumbrada a arrostrar los caprichos de la fortuna, y aun a veces a vencerla y a sujetarla, y esta lucha continua en que había pasado toda su vida la había dotado de un valor a toda prueba en los riesgos y de un arrojo en sus empresas que rayaba en temeridad. (Espronceda 107)

The courage that life had given Rebecca materialized in her strength at defending herself against Bois-Guilbert when he tries to abuse her, which contrasts with Rowena's passivity:

"Stand back," said Rebecca—"stand back, and hear me ere thou offerest to commit a sin so deadly! My strength thou mayst indeed overpower for God made women weak, and trusted their defence to man's generosity. But I will proclaim thy villainy, Templar, from one end of Europe to the other. (Scott 269)

In this desperate situation, Rebecca prefers committing suicide rather than give herself to Bois-Guilbert, feeling that she is the master of her destiny: “‘Remain where thou art, proud Templar [...] one foot nearer, and I plunge myself from the precipice’ [...] she had her fate at her command, and could escape at will from infamy to death” (270). Her bravery is such that the narrator describes her in divine terms: “her high and firm resolve [...] gave to her looks, air, and manner, a dignity that seemed more than mortal” (270). This attitude even impresses the Templar: “The Templar hesitated, and a resolution which had never yielded to pity or distress, gave way to his admiration of her fortitude” (270).

Zoraida, for her part, is also the victim of a rape attempt by the page Jimeno, but her reaction is more violent than Rebecca's: she does not threaten to suicide, but tries to kill him. Although she fails because Usdróbal interrupts the scene, this behavior is significant for the representation of a woman at the time, confronting male oppression tooth and claw:

Levantóse, pues, de pronto, y antes de que él tuviera lugar para sujetarla, echó mano al puñal del paje, arrancándoselo del cinto, y retirándose algunos pasos avanzó en seguida determinada a clavarlo en su corazón. (Espronceda 313)

Rebecca's relationship with Rowena can be described as mutual respect. The Saxon girl feels grateful to Rebecca for taking care of Ivanhoe when he was injured. The Jewish woman, although having feelings for Wilfred, accepts that their union would never be possible and that his love was destined for Rowena, suitable to be his wife due to her social status. The two have a pleasant encounter in the final chapter, in which Rebecca gives him what could be considered a wedding gift: “Rowena opened the small silver-chased casket, and perceived a carcanet, or neck lace, with ear-jewels, of diamonds” (Scott 537). Rowena asks her to stay with them, to convert to Christianity and offers herself to her as a sister, but Rebecca shows her strength once again and remains faithful to her beliefs: “I may not change the faith of my fathers like a garment unsuited to the climate in which I seek to dwell, and unhappy, lady, I will not be” (537-538). Despite this firmness, she cannot help but show her feelings for her interlocutor's husband in the tone of her voice: “There was an involuntary tremour on Rebecca's voice, and a tenderness of accent, which perhaps betrayed more than she would willingly have expressed” (538).

Zoraida's attitude cannot be more distinct. Far from accepting Saldaña and Leonor's union, she demonically bursts into their wedding and murders the bride. While Rebecca is faithful to her faith, Zoraida is only faithful to her thirst for vengeance:

[Y]a iba a echar mano a su espada cuando una sombra, un espectro que se levantó de una tumba y se deslizó junto a la baranda en dirección a él, se puso entre él y Leonor, dejándole helado y sin movimiento.

Un grito de horror retumbó entonces sobre el estrépito de las armas y las voces de los combatientes; retiráronse amedrentados los dos padrinos, y el genio del mal (que tal parecía aquella fantasma), soltó una carcajada infernal, a tiempo que Leonor cayó en tierra anegada en su propia sangre.

[...]

-Mírala -le dijo-, mírala... muerta. ¡Tiemblas! ¿Me conoces?

-¡Cielos! ¡Zoraida! -gritó Saldaña, y cayó sin sentido.

-Sí, yo soy el demonio que te persigue. Yo soy Zoraida; ya me he vengado de ti.

Y diciendo así tomó el camino que había traído y volvió a hundirse en la tumba. Acudieron todos entonces, unos a socorrer a Saldaña, que respiraba apenas, y otros a Leonor, entre los cuales no fueron Usdróbal y Hernando los últimos, anteponiendo el amor que le tenían a su deseo de venganza. Pero ya era en balde quererla socorrer; la infeliz tenía un puñal clavado hasta el puño en el corazón. (Espronceda 682-683)

The endings of both novels have to do with the two ladies' reactions to unrequited love. Rebecca gets out of the way so Wilfred and Rowena can be happy together:

He lived long and happily with Rowena, for they were attached to each other by the bonds of early affection, and they loved each other the more, from the recollection of the obstacles which had impeded their union. (Scott 538)

Zoraida, on the other hand, is the one who leads to *Sancho Saldaña's* wretched ending:

Saldaña hizo donación de todas sus riquezas a un monasterio y acabó sus días en la Trapa, vestido de estameña y llorando sus pasadas culpas [...] lo único que de aquél [Usdróbal] sabemos es que [...] se dice que no recobró jamás desde la muerte de Leonor su natural alegría [...] De allí a algunos años, habiendo hecho algunas excavaciones en el castillo, hallaron un esqueleto de mujer, que algunos creen que fuese el de la vengativa Zoraida, aunque la verdad es que no se volvió a saber de ella. Tal vez se reuniría con su padre y se iría con él a Aragón. Quién sabe. (Espronceda 686)

Zoraida's possible departure with her father to Aragon is a reminiscence of Rebecca's and Isaac's departure to Granada. This is another parallel between the two novels.

6.4. HISTORICAL AND SEMI-HISTORICAL FIGURES

Romantic historical novels often include real historical figures who play an important role in the historical events which serve as the framework. These figures, according to Lukács, are not presented by Scott as idealized individual heroes, but as representatives of wide social movements. Their purposes coincide with those movements, portraying their positive and

negative aspects. These figures do not suffer a psychological evolution in the course of the novel, but they are introduced already complete. They appear once the reader is aware of the crisis, of why society has been divided into two and of the attitude of both sides. Then they must appear psychologically complete to fulfill their purpose within the narrative: solving the problems (38). These characters are never part of the main characters in Scottian novels (48).

In the case of *Ivanhoe*, the main historical figure is the Norman king Richard Coeur-de-Lion, whose identity is not revealed to the reader until chapter thirty-one, calling himself “Black Knight” up to that moment. The king is not presented as the head of the faction of society abusing the other which it invaded a century earlier, but as a brave and good-spirited monarch who fights in the name of the Christian faith. Whereas Wilfred is the element that unifies Saxons and Normans on the novel's level, Richard does so on the historical level. He is king, not of the Normans, but of a new nation born of the fusion of the opposite sides, that is, England: “‘Richard of Anjou!’ exclaimed Cedric, stepping backward with the utmost astonishment. ‘No, noble Cedric—Richard of England!—whose deepest interest—whose deepest wish, is to see her sons united with each other’” (Scott 505).

However, the aspect in which the character of Richard falters, according to Duncan, is in pigeonholing himself in archaic chivalric ideals, not appropriate to lead England into a new era. The monarch's impulsiveness and romanticism make him incapable of fulfilling his aspirations for the nation (297). This is made clear in the fact that the first thing he does after breaking free from captivity and arriving in England is to participate in a tournament, instead of recovering his throne and putting an end to his brother John's regency. After that, he becomes involved in the plot to storm Torquilstone and it is not until the end that he returns to his role as king. This works for novelistic intrigue, but harms historical verisimilitude. His flaw represents the Norman faction in general: knights driven primarily by adventure, like De Bracy.

In *Sancho Saldaña*, the monarch is Sancho IV, a very different king compared to Richard. Sancho, nicknamed “the Brave,” is responsible for the political conflict, caused by his ambition for power and wearing a crown that does not rightfully belong to him. The narrator supports Alfonso X's cause. Sancho is portrayed as a cruel and tyrannical king who does not hesitate to assassinate anyone who dares to oppose him, as in the case of Lope de Haro for refusing to cede his fortresses to him:

-¿Queréis entregarme los fuertes o pensáis resistir insolentemente las órdenes de vuestro rey?

-¿Entregarte los fuertes? ¿Yo, y sólo porque tú me lo mandas? [...]

- Prendedle -gritó el rey, lanzándose de su asiento- [...] asiéndose del brazo derecho del conde para sujetarle, tiró del puñal que llevaba al cinto, descargándole con él tan tremendo golpe que le rajó desde el hombro hasta el corazón. Hecho esto, gritó:

-Matadlo. (Espronceda 433)

While Richard I and Wilfred symbolize union and balance, Sancho IV and Sancho Saldaña are the cause of the disagreements and the conflicts, both on the plane of history and on the plane of the novel. Sancho IV dynamites historical stability by usurping the throne, and Saldaña is the novel's driving force when he kidnaps Leonor, causing the rest of the characters to carry out the actions that make up the novel. There is here a clear contrast between Scott and Espronceda: stability versus discord. Yáñez points out that a similarity between Bravo and Saldaña is the rebellion against paternal authority (157), the king for not complying with his father's will and Saldaña for the aforementioned episode recounted by his sister.

Walter Scott not only introduces historical figures, but semi-historical or fictitious characters appear in his novels too. These are built in the same way as the purely historical ones. They relate directly to popular life and are therefore even more historically imposing than the central historical figures (Lukács 38). This serves Scott to demonstrate that history is not only the result of kings and rulers, but also of minor leaders much more in touch with the popular classes. Likewise, these characters represent sociohistorical movements. In the case of *Ivanhoe*, Cedric would fall into this category; in *Sancho Saldaña*, Jaime and Hernando de Íscar would too. Cedric and Jaime are the greatest exponents of resistance to regimes that they consider unjust, and by which they have seen their possessions diminished. Cedric complains about the Norman imposition of the curfew, which gives free rein to bandits to rob him:

“The curfew!” he added, pausing, “ay, the curfew; which compels true men to extinguish their lights, that thieves and robbers may work their deeds in darkness!—Ay, the curfew;—Reginald Front-de-Boeuf and Philip de Malvoisin know the use of the curfew as well as William the Bastard himself, or e'er a Norman adventurer that fought at Hastings. I shall hear, I guess, that my property has been swept off to save from starving the hungry banditti, whom they cannot support but by theft and robbery. My faithful slave is murdered, and my goods are taken for a prey. (Scott 51)

The following is also said of Jaime de Íscar:

Tal era la situación del país cuando don Jaime de Íscar se retiró a este castillo, no habiendo querido doblar la rodilla delante del nuevo rey como habían hecho el mayor número de los partidarios de don Alfonso, y haciéndose tachar de sus enemigos como defensor oculto de los de La Cerda. De todos sus señoríos sólo había conservado este castillo, habiendo perdido el resto de sus posesiones en el tumulto de la guerra civil. (Espronceda 101)

Hernando became the head of the house of Íscar after the death of his father, who saw in him his continuity: “Su juventud, su valor y el porte y continente de su persona, hacían que el generoso don Jaime fundase en él las esperanzas de su casa y la gloria de su nombre para lo futuro” (Espronceda 101). Hernando then fulfills Cedric's functions, such as the guardianship of the heroine: “Quedó Leonor huérfana y bajo la guarda y tutela de su hermano Hernando que, aunque duro de carácter, la amaba con todo su corazón” (102). In a similar fashion, Cedric feels a deep affection for Rowena, even though he is not her father: ““Cedric is not her father [...] Her guardian, however, he is, selfconstituted as I believe; but his ward is as dear to him as if she were his own child”” (Scott 43).

Both Cedric and Hernando refuse to marry their wards to the hero of the novel. The Saxon is resentful towards his son for having fought alongside the Norman king in the crusades and intends to marry Rowena to Athelstane, also an heir of Saxon royal blood, thus strengthening the Saxon faction. Hernando follows the will of his father, who never allowed his blood to mix with that of the supporters of the rebel king during his lifetime. Both Saxons and Íscar are presented with a feature inherent in them: stubbornness, which equally allows them to resist the ruling regime, as well as to stagnate in their immovable convictions:

He stands up sternly for the privileges of his race, and is so proud of his uninterrupted descent from Hereward, a renowned champion of the Heptarchy, that he is universally called Cedric the Saxon; and makes a boast of his belonging to a people from whom many others endeavor to hide their descent, lest they should encounter a share of the 'vae victis,' or severities imposed upon the vanquished. (Scott 42)

[P]ero las sentencias del sabio Alfonso eran para don Jaime tan sagradas como los preceptos de la religión, no conociendo otro rey ni otra autoridad que la suya; y aunque Sancho el Bravo era el verdadero rey de Castilla entonces, él siempre daba este título a su padre, sin que hubiera fuerzas humanas que le hicieran dar al hijo otro nombre que el del rebelde. (Espronceda 110)

With the aim of preventing the readers from easily taking the side of the oppressed Saxons, victims of the Norman conquest and rule, and thus contribute to the Scottian *middle ground*, Scott presents Cedric with an absolute lack of leadership when the Black Knight offers him to lead the storming on Torquilstone: : ““Not a jot I,’ returned Cedric; [...] I will fight among the foremost; but my honest neighbours well know I am not a trained soldier in the discipline of wars, or the attack of strongholds”” (Scott 350). Although Espronceda does not seek the middle ground, it is remarkable to Yáñez that, although the narrator clearly takes the side of the Íscars, Hernando shows a cultural level lower than Saldaña, a well-read man (154): “No, te excusas de dármelos -replicó el caballero-, porque no sé leer” (Espronceda 398).

Other semi-historical characters in *Ivanhoe* are Robin Hood, alias Locksley, and Friar Tuck, alias the Clerk of Copmanhurst, both taken from British folklore. Their equivalents in *Sancho Saldaña* are Velludo and Zacarías, respectively.

Locksley and Velludo are the leaders of outlaw gangs living on the margins of society. They play opposite roles in the narrative: while one leads the rescue party of Rowena and company; Velludo is the one who leads the kidnapping of Leonor. One does it out of a sense of justice against the Norman oppressors; the other does it because Saldaña pays him. Here there is an idealistic sense versus a materialistic one. Yáñez points out that the bandits form a compact and homogeneous group in Scott's novel, while in *Sancho Saldaña* they are divided, even reaching a conflict (146).

Tuck and Zacarías are religious men who wield authority over the bandits (below Locksley and Velludo). Yáñez emphasizes the contrast between Tuck, who is likeable to the reader because of his fondness for alcohol, food, poaching, and flirting with women; and the violent and hypocrite Zacarías, who uses his religious discourse as a cruel way of exercising his power (147). The difference between Tuck and the Black Knight's friendly fight compared to the attitude of Zacarías, who mercilessly kills a Moor and then starts praying, stands out:

The buffet of the Knight was given with such strength and good-will, that the Friar rolled head over heels upon the plain, to the great amazement of all the spectators. But he arose neither angry nor crestfallen.

"Brother," said he to the Knight, "thou shouldst have used thy strength with more discretion [...] Nevertheless, there is my hand, in friendly witness, that I will exchange no more cuffs with thee, having been a loser by the barter. (Scott 379)

Un grito del morisco, que cayó en tierra nadando en sangre, fue el primer aviso que tuvieron los bandidos que estaban viendo la escaramuza de la especie de regalo que le había hecho el justo, viendo después en la derecha de éste relucir el cuchillo, de que había echado mano sin que ninguno lo apercibiese. El morisco quedó tendido sin decir palabra, y los que se acercaron a reconocerle vieron que estaba muerto.

[...]

En esto, al volver la cabeza, le vio que se paseaba allí a un lado con el mismo aire compungido y devoto que de costumbre con su rosario en la mano y rezando con mucha tranquilidad, como si acabase de oír misa. (Espronceda 151-152)

7. CONVERGENT PLOT ELEMENTS

The plot of *Ivanhoe* has little to do with *Sancho Saldaña* if they are analyzed from a general perspective. As Adams states, the technique Espronceda uses is that of a *Waverley* Novel, but the plot has nothing to do with *Ivanhoe* or with any of Scott's works (304). This is because, as

with the characters, Espronceda largely altered the plot of Scott's novel to construct his own one. The author's personal style prevails over the tendency of imitating the English model.

As Sebold explains, one of the major contributions of the Romantic historical novel to the modern novel is its labyrinthine and manifold structure, in which the stories of several characters and their respective fates are presented intertwined (42). Romantic writers switched from one story line to another, building an entangled plot. They were fully aware and proud of it (45-47). In that sense, *Sancho Saldaña* is more entangled and complex than *Ivanhoe*.

That being said, Sebold also points out that the plot in Romantic historical novels is a paradoxical question. On the one hand, it is the greatest artistic novelty of the genre, but at the same time it is also the aspect that makes them quite similar and repetitive (40). These similarities in the plot were necessary for readers to identify the characters. The author responds here to the demand of the readership, who had to be satisfied, even if it was at the expense of the artistic quality. The publication of novels was a business after all (42).

Taking this context into account, it is possible to find elements in the plot of *Sancho Saldaña* that derive from Scott's novels. These parallels have been studied by Margarita Almela (102-103), Sebold (40), Yáñez (146) and Zellars (150). Some of them will be analyzed in the following sections to point out the degree of Scott's influence on Espronceda.

7.1. LATE IDENTIFICATION OF CHARACTERS

It contributes to the intrigue that the identities of certain characters are not revealed immediately, but only after they have already undergone some development in the narrative. The author leaves clues for the reader to try to figure out who the character is and thus increase his involvement in the reading.

Wilfred is introduced in the second chapter as “A Palmer, just returned from the Holy Land” (Scott 45). This mysterious pilgrim guides Bois-Guilbert and Prior Aymer to Rotherwood. The Templar seems familiar to the pilgrim: ““You had better have tarried there to fight for the recovery of the Holy Sepulchre,” said the Templar. ‘True, Reverend Sir Knight,’ answered the Palmer, to whom the appearance of the Templar seemed perfectly familiar” (45), giving the reader a clue of a past shared between them. Another hint is when the pilgrim claims to be “native of these parts” (45), referring to the estate of Cedric, who will turn out to be his father.

Wilfred's identity is transformed from that initial pilgrim to a knight who participates in the tournament under the Spanish name of “Desdichado, signifying Disinherited” (109). This

nickname inevitably connects him to Cedric's disinherited son. On his shield, there is a “young oak-tree pulled up by the roots” (109), symbolically reinforcing this connection. His identity is finally disclosed at the climax of the tournament, when Rowena must crown him victor of the day. Right at that moment, the knight faints at the lady's feet due to his battle wounds and it is discovered who he is. The narrator already calls him by his name:

There was a general consternation. Cedric, who had been struck mute by the sudden appearance of his banished son, now rushed forward, as if to separate him from Rowena. But this had been already accomplished by the marshals of the field, who, guessing the cause of Ivanhoe's swoon, had hastened to undo his armour. (157)

Another mysterious knight who participates in the tournament is the Black Knight, who turns out to be King Richard Coeur-de-Lion himself. Hints of his identity are also left behind: ““You can speak to no one,’ replied the knight, ‘to whom England, and the life of every Englishman, can be dearer than to me’” (227).

Espronceda also uses this device, but it is not as important to the plot as in *Ivanhoe*. Instead of using a cover identity, like those of Wilfred and Richard, Zoraida is presented from her very first appearance as the Moorish lady captive in the Saldaña castle: “El padre de Sancho Saldaña había cautivado una mora muy joven en una de sus correrías, que había quedado desde entonces en el castillo” (Espronceda 103).

After a long development with this identity that seems to the reader the only one she has, it is discovered in her judgement of God that Abraham the Jew is her father, who recognizes her as his daughter Esther. The narrator even breaks the fourth wall due to this revelation:

Tal fue la causa que alborotó a todos los espectadores y motivó la sorpresa que acaso este suceso habrá producido al lector. Sólo el nombre de la acusada no convenía con las otras señas que el soldado dio al judío, llamándose ella Zoraida y siendo Esther el nombre de su hija. Pero, además de que esta circunstancia nada quitaba a la verdad de su relación, era muy fácil le hubiesen trocado el nombre poniéndole otro más acomodado a la pronunciación castellana, lo que el judío supuso también al momento, puesto que de lo demás de creerla árabe era muy natural habiéndola cautivado en un fuerte perteneciente a aquella nación. Y esta es la solución que da la crónica de que extractamos nuestra historia a las dudas que puedan ocurrir acerca de este maravilloso acontecimiento, no saliendo nosotros responsables de las que acaso ponga, además, algún lector quisquilloso. (Espronceda 548)

The narrator gives an explanation for this sudden change of identity and blames the source of the story, just in case there is any criticism from readers. In any case, this revelation is not as relevant to the plot as in Scott. Possibly, Espronceda introduced it simply to satisfy the readers of the genre, already used to this device.

7.2. BLACKMAIL TO FORCE A MARRIAGE

Rowena and Leonor are victims of kidnapping and extortion in order to make them agree to marry their kidnappers. In both cases, the blackmail is based on the threat of death to their loved ones, putting the young women in an internal conflict that shows their own mettle.

In *Ivanhoe*, Maurice de Bracy blackmails Rowena to marry him. If she refuses, Wilfred and Cedric shall die: ““Use thine influence with me in his behalf, and he is safe,—refuse to employ it, Wilfred dies, and thou thyself art not the nearer to freedom.’ [...] ‘Cedric's fate also depends upon thy determination”” (Scott 258-259). Nevertheless, although initially determined to force the lady to be his wife, De Bracy begins to feel remorse when he sees her suffering, thus showing his human side:

[S]he raised her hands to heaven, and burst into a passion of uncontrolled vexation and sorrow. It was impossible to see so beautiful a creature in such extremity without feeling for her, and De Bracy was not unmoved, though he was yet more embarrassed than touched [...] He paced the apartment to and fro, now vainly exhorting the terrified maiden to compose herself, now hesitating concerning his own line of conduct. [...]

"And yet," he said to himself, "I feel myself ill framed for the part which I am playing. I cannot look on so fair a face while it is disturbed with agony, or on those eyes when they are drowned in tears. (Scott 259-260)

In *Sancho Saldaña*, the protagonist is driven throughout the novel by an unbreakable desire to marry Leonor. As her brother is imprisoned by King Sancho IV and waiting to be executed, Saldaña takes advantage of his influence on the monarch to coerce Leonor:

-¡Oh! Saldaña -exclamó Leonor con aquel eco de voz tan dulce que enterneciera un diamante, y arrojándose al mismo tiempo delante de él de rodillas-, por Dios, por mí, si me amas, salva, salva a mi hermano [...]

-¿Serás tú mía? -preguntó Saldaña-; ¿me lo juras? [...]

-¡Qué dijera Hernando de mí -se dijo a sí misma-, si ahora me hubiese visto rogar por él a los pies de su enemigo! ¡Qué poco reconocería en mí a su hermana! Mientras reflexionaba de esta manera y procuraba recobrar la entereza digna de una dama de aquellos tiempos heroicos, esforzándose a mirar con serenidad el rostro a la fortuna, Saldaña, no menos pensativo, aunque mucho más animoso, no quitaba los ojos de ella, dándose a sí mismo ya el parabién de su triunfo. (Espronceda 578-579)

The difference in this case is that Saldaña does not feel remorse nor cedes like De Bracy, but remains firm, taking for granted that the lady's suffering will lead to her giving in to the

marriage; so much so that he forces Leonor to be present at her brother's execution, and it is there that the lady finally accepts, unlike Rowena:

-No, no, deteneos; yo puedo salvarle: ¿dónde está el rey? Yo quiero ver al rey, yo quiero salvar a mi hermano.

[...]

-Hermosa dama -dijo en fin el rey con mucha afabilidad-, levantaos, calmad vuestra agitación, y no desperdiciéis así esas lágrimas [...] Un enlace pondrá fin a las disensiones de estas dos familias: ofrecedme ser esposa de Sancho Saldaña, y yo os cumpliré mi promesa. Dichosa vos, de quien se dirá que por un rasgo de generosidad habéis trocado en amor el odio de dos casas tan enemigas.

Calló en diciendo esto, y Leonor no hizo sino suspirar. Saldaña no quitaba de ella los ojos, aguardando con ansia que respondiera.

-¡Ah! no hay remedio -exclamó Leonor-: padre mío, ten compasión de tu hija: sí -prosiguió encarándose al rey-, dad la vida a mi hermano, y yo... yo seré... sí, estoy resuelta, yo seré la esposa del castellano de Cuéllar. (Espronceda 648-651)

Saldaña shows a level of cruelty which De Bracy cannot reach, precisely because the driving force of all the action of the novel is wanting to marry her, as Yáñez argues, due to a passionate desire that has little to do with the cold marriage of convenience that De Bracy and Rowena's would be (149). De Bracy is not noble, but the "leader of a band of Free Companions, or Condottieri; that is, of mercenaries belonging to no particular nation, but attached for the time to any prince by whom they were paid" (Scott 99). The union with Rowena would be beneficial for him since she is the heiress of the Saxon royalty. On the contrary, Saldaña is noble, even more powerful than Leonor's family, so he does not need her to ascend socially (Yáñez 149). What intervenes in this case is the political interest of the king to unite Leonor and Saldaña so that the house of Íscar joins his cause. It is for this reason that the monarch participates in the blackmail.

Another difference is that whereas this episode in *Ivanhoe* does not have much relevance for the general plot, in *Sancho Saldaña* it is essential (Yáñez 149) to reach the long-awaited ending: the wedding.

7.3. JUDGEMENTS OF GOD

One of the clearest parallels between the two novels is the use of the judgements of God, which allows the author to build dramatic tension in the plot. Rebecca and Zoraida are accused of witchcraft and undergo these judgements, in which a fight is to be held between two knights:

one defends the innocence and the other the guilt. It was believed that God would grant victory to the right one. Rebecca is accused of witchcraft by the Grand Master of the Templars because of her knowledge of medicine. Bois-Gilbert, who is in love with her, pretends to be her defender in combat, but he is ordered by his superior to be the one to defend her guilt. Zoraida, for her part, is accused of witchcraft by Saldaña directly to the ecclesiastical court. He later regrets it and asks for her forgiveness, to which Zoraida refuses. Saldaña's page, Jimeno, is in love with her, but, heeding his great pride for having rejected him, he testifies against her and will be the defender of her guilt. The character of Bois-Guilbert is split into two in Espronceda's novel. Saldaña is the one who regrets the situation and Jimeno is the defender of the guilt of the accused.

Yáñez points out that the opposite happens with this element compared with the blackmail of the heroines: whereas in *Ivanhoe* it is an essential part that leads to the climax of the novel, in *Sancho Saldaña* it is an event without much relevance (149). What they do have in common is that both Bois-Guilbert and Jimeno offer the accused lady to escape with them in order to save her life, but both show firmness by preferring death instead of being with them: "I hold thee as my worst and most deadly enemy—avoid thee, in the name of God!" (Scott 522-523); "Huye, demonio de mi desdicha -respondió la mora, mirándole con ojos hechos ascuas de ira-; la muerte, el infierno, todo me es más agradable que tú" (Espronceda 545).

In both cases, a knight appears at the very last moment to defend her. There is a heroic entry described in a similar way:

At this instant a knight, urging his horse to speed, appeared on the plain advancing towards the lists. A hundred voices exclaimed, "A champion! A champion!" And despite the prepossessions and prejudices of the multitude, they shouted unanimously as the knight rode into the tiltyard. (Scott 524)

En este momento un caballero armado de punta en blanco entró en el palenque a rienda suelta montado en un generoso alazán, y arrojándose pie a tierra de un salto, se dirigió al tablado de los jueces con gallardo desembarazo. (Espronceda 555)

They are asked to identify themselves in order to prove that they are noble knights and be able to participate in the trial, and the two heroes respond differently. Wilfred states his name and lineage proudly:

"The stranger must first show," said Malvoisin, "that he is good knight, and of honourable lineage. The Temple sendeth not forth her champions against nameless men."

"My name," said the Knight, raising his helmet, "is better known, my lineage more pure, Malvoisin, than thine own. I am Wilfred of Ivanhoe". (Scott 524)

Usdróbal prefers to remain anonymous because he is not actually a knight since he does not belong to nobility:

-Para eso -respondió el maestro- es preciso que digáis vuestro nombre y os dejéis registrar por si se esconde en vos alguna superchería.

-¡Superchería! El acusador de esa infeliz es capaz de usarla, que no yo. De todos modos, estoy pronto a todo, menos a decir mi nombre.

-Vuestra nobleza al menos

-La probará mi espada -respondió con intrepidez el desconocido. (Espronceda 555-556)

His nobility will be demonstrated by his ability in combat, which gives him more merit compared to Wilfred if the reader analyzes Usdrobal's evolution from the beginning of the novel. Be that as it may, they both win and save the accused. This double victory, as Yáñez maintains, has led critics to deem Usdróbal as the true protagonist of *Sancho Saldaña* by comparison with *Ivanhoe* (149), which Sebold opposes (142).

8. CONCLUSION

Throughout these pages we have analyzed the influence that Walter Scott had on the historical novel of the Romantic period in Spain, taking *Ivanhoe* and *Sancho Saldaña* as references. This analysis has shown that Espronceda did indeed use elements from Scott's novel, such as the detailed description of the physical space, the setting in a historical moment of socio-political tension, as well as characters and situations from *Ivanhoe* that are reflected in *Sancho Saldaña*.

Nevertheless, beyond its consideration as an imitation or copy, Espronceda's novel reveals an intention to differentiate itself from the model. This is materialized in a different treatment of these elements to adapt them to a different audience. Starting from the general premise that Scott tends towards objectivity and Espronceda towards subjectivity in style, space is described in a more pleasant way in *Ivanhoe* and as more hostile in *Sancho Saldaña*, considering the different landscape of each nation. Likewise, the historical context serves Scott to introduce the path to national understanding, and Espronceda to reflect the inner chaos of his characters in a more personal and dramatic tone. The characters are often archetypes in Scott that serve his purpose, even if they are tepid quite often; while the Esproncedian characters are generally more complete, active, and even aggressive, because of their inner unease. The plot of *Sancho Saldaña* is also more complex than that of *Ivanhoe*, in response to the purpose of each author: Scott intends to convey his bourgeois and conciliatory vision of the United Kingdom, while Espronceda is interested, above all, in presenting tormented passion plots. This may require greater complexity.

In short, this mixture of incorporation and innovation demonstrates that the Scottian influence on Espronceda is broad but not total, and it allows us to appreciate *Sancho Saldaña* as a significant and original example within the genre with Espronceda's markedly disenchanted identity, whereas at the same time the novel dialogues with the English tradition. Readers who devour both novels may reflect on the writers' ability to transform foreign influences into genuine literary expressions.

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