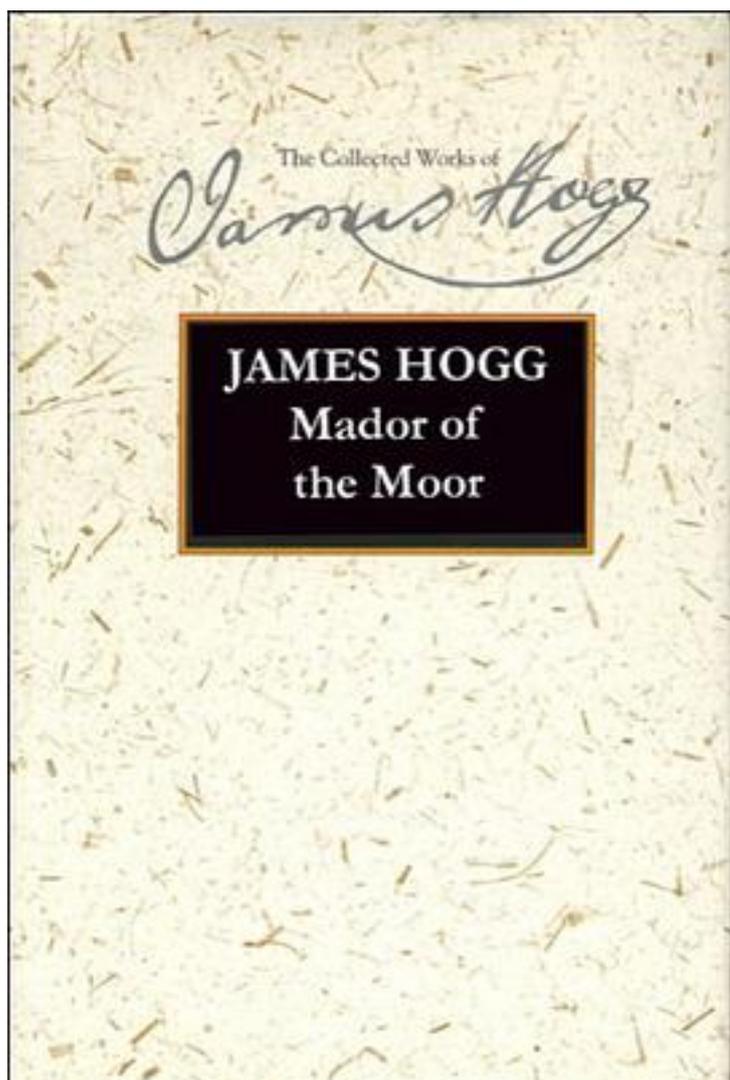


Mador of the Moor



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With an Essay on Hogg's Literary Friendships by Janette Currie and an Appendix on the Popular Context by Suzanne Gilbert Scottish popular tradition includes a group of stories about a King who has adventures - amorous and otherwise - as he wanders in disguise among his people. Many of these stories focus on James V and in Walter Scott's long narrative poem *The Lady of the Lake* (1810) the King encounters a mysterious lady while he is wandering alone and unrecognised in the Highlands. At first sight Scott's heroine seems to be a simple country girl, but she turns out to be a daughter of the great aristocratic house of Douglas, living for the time being in a rural exile. Scott's romantic and aristocratic version of the old 'wandering King' stories was hugely popular in its day, but Hogg subverts and questions this tale in *Mador of the Moor* (1816). The name 'Mador' suggests 'made o'er', 'made over', and *Mador of the Moor* is in effect a makeover of *The Lady of the Lake*. Hogg's poem, like Scott's, tells how a deer-hunt in the Highlands leads a disguised King of Scots into a love-adventure with a young woman. However Hogg's heroine, Ila Moore, is not a chaste aristocrat but a girl of low social standing who is made pregnant by the wandering King. Ila's inherent resourcefulness and strength of character suggest that a peasant girl pregnant out of wedlock can be a heroine fully worthy of respect, and *Mador* (rejected as shocking and ridiculous by its original readership), now re-emerges as a flowing and immensely readable narrative that eloquently challenges the deeply-ingrained class and gender prejudices of Hogg's society.

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